

PHILADELPHIA DOCTORATE COURSE

PDC

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OPENING: WHAT IS TO BE DONE ON COURSE

A lecture given by L. Ron Hubbard
on the 1. December 1952

I just got a wonderful wire. Just got a wonderful wire from somebody, day or so ago, and they were going to send me a registered letter that had to be very secret about this whole thing and of course I'm expected and John and Helen are expected to sort of hang on the ropes waiting for this letter to appear and it just came just now. And that's why I look so pale and frightened. Somebody has just run into one of the standard manifestations. They pick a pc off the street, you see, and they start running them and this pc gets the idea that... uh... he is practically the Prince of Darkness or something of the sort and it's all a big plot.

Now they just start asking this; the person up to this moment has appeared perfectly a Homo sapiens. And they're the Prince of Darkness from Venus or someplace you see and that there's a terrible plot out against everybody in Scientology. And everybody better be very very careful to put up force screens so that nothing like this can get in and so. I'm going to send him back a letter. Uh... so... uh... you say you have some connection with the Prince of Darkness out there and you're very worried about this. Who do you think I am?

Well, we are to some slight degree fortunate when we're taking this serious here. It's fortunate for me, at least. It's fortunate for a student from the standpoint of study. We... we have, imagine this, just imagine this, we have a textbook printed in advance of a lecture. And there is a complete text on the material which I'm going to give you in the next three weeks. And it's called SCIENTOLOGY 8-8008. And it was a book which I wrote in England and which is being put through the mill there, and in view of the fact that the book was typed by a former BBC program typist, one of these people that takes it straight off the platter you know or straight over the air from some foreign station and puts it down, and as a result it was taken off the records and put onto stencils, and put into a mimeograph machine. And that right now is being completed over there and is being air expressed here for you and your use.

Now... uh... the subject and coverage in it is probably completely incomprehensible without the lectures, cause all it is is simply a machine gun bap bap bap on precise definitions. Just definitions, uh... phenomena and how you do it, comprises maybe two pages in this book. And well all the data is there and all the definitions are there. And so I'm going to orient these lectures against that book and as you take notes here, you will find that your notes will correspond with this book.

Now this is the only existing copy which is here. And it starts out with the beingness of man and Scientology as a science of knowing how to know. It starts out with survival and

the dynamics and gives in its first chapter a very brief rundown of the material which has already appeared in DIANETICS: MODERN SCIENCE OF MENTAL HEALTH, SCIENCE OF SURVIVAL, SELF ANALYSIS, HANDBOOK FOR PRECLEAR, ADVANCED PROCEDURES AND AXIOMS,.

SCIENTOLOGY 8-80 is a very good reference book. But it was one of those things which... which happened and then was all very quick and before the book got anyplace, why results were being produced otherwise. It is an account of phenomena which we have to have here, but we are no longer using the techniques of 8-80. They're old. It's been several weeks. It's been several weeks.

Now, related to that I want to say one point about that. The study of Dianetics is a study of Homo sapiens in his behavior manifestation. Now the moment you take Homo sapiens apart you'll find out that he is a four-way composite. He comes into four chunks; he falls rapidly into four pieces. And the second he fell into four pieces in my hands it was utterly necessary to go off and find out which one of those pieces we continued with. So just to be novel and unique about it, we took the preclear. Now other people... other people might have had other opinions about this, but we thought taking the preclear was a good bet.

Well the second you take the preclear you find yourself addressing something which seems to be, and seems to itself and himself or herself to be, an energy production unit which exists almost as a non-dimensional point existing in space. And this energy production unit is quite separable from the body. This is the easiest part that we have to do, is how to take these pieces apart. Hardly anything to it.

Now to make something out of the pc from there on is a little bit harder and we'll have to study hard on that particular subject. Now actually we could release Standard Operating Procedure for theta clearing and put it into people's hands. Of course, a lot of them get into a lot of trouble. And a lot of things would happen and people would get... Four professional auditors one night called me up and said, „We got a preclear stuck in the ceiling we can't get her off.“

So I said, „Well put the body on the telephone“ and you could hear things creaking around. And they held the telephone to the body's ear and I tried to get in communication, I couldn't do it. The body was not responding. And... uh... so I had to go over and sit down and go on over there and take a look and finally with practically wave processing had this person running the „glee of irresponsibility.“ And running it as a dichotomy against the „glories of responsibility“ back and forth and all of a sudden, why, she was able to pry herself off the ceiling and get back into her body again. This was a great relief to people. It's always a great relief to people for some reason or another when they see the body become animate once more.

It has something to do with police; there's such an objection on the part of the police to have bodies around that don't breath and so on. I don't know, it's some fixation or psychosis with them, they want the heart running and so on. It's a very funny thing. The police come in they find a body without its heart running something like that, they get real upset about it. And take people off and book them and put'em in electric chairs and they're quite extreme about this. And it will begin to look to you after a while, as you continue on with this study...

this begins to look to you just as sensible as getting somebody electrocuted because his radio isn't turned on. Somebody comes in, finds the radio, then that's very bad.

Well, anyway, the release of Standard Operating Procedure for theta clearing Issue One, we're now working on Issue Three. That's what we're teaching here now. Be Issue Four next week but that's all right.

If you took Standard Operating Procedure, you could read it over, and you would go out and about fifty percent of the people you would process with it. Get that English drag over process. The British and I made a compromise. They stopped calling it theeta like theeta clears and so forth and they call it theta now. And I stopped saying praucessing and started calling it processing. So we made a bargain, a treaty on it.

Now the point is that standard Operating Procedure is fifty percent, the first fifteen minutes, you've got a theta exterior. In the first fifteen minutes of play, in fifty percent of your cases and probably it's twenty-five or thirty hours for the toughest of the cases. That's a long time. Well when I say a long time now, measured in terms of ten hours. That's a long time. A very, very long time would be twenty-five hours of processing.

All right, now what happens then, that if you could go out and you could make a theta clear in the first ten or fifteen minutes of play on about fifty percent of the people that you ran into. Just this run-of-the-mill, not people in Dianetics there, they've already ceased to be Homo sapiens and are a little bit tougher to handle. But just people off the street. Why, what would really be the sense in, in... What's all this body of stuff that you have to know in connection with that? Well, there's several points there.

One is that the other fifty percent of the cases are resolvable but they're only resolvable with skill, considerable skill. You can resolve them with running ded dedexes and Technique 88. You actually could resolve them if you just sat down and plugged for about 200 hours with irresponsibility and responsibility and irresponsibility and responsibility, Just assessed it and found out what they would want to be responsible for and what they wouldn't want to be responsible for and just get them to run this by flows and run it and the next thing you know, maybe in fifty hours, a hundred hours, two hundred hours, your preclear's standing out in the middle of the room looking at the body saying, „I didn't know you could get outta that thing. What was I doing in it?“ That would be by Technique 88. Well, that's an awful long time for an auditor to invest. There are much faster methods.

Now using ded dedex running on flows you could probably do it in something like fifty hours. But... uh... that's too long and there's, of course, more reasons why you have to know this additional data.

Ded dedex running is nowhere near as effective as creative processing. Nowhere near as effective. That brings it down to maybe... I don't know... depends how skillful the auditor is with it, because that is something which is a set formula on which you can play anything, but sometimes one auditor plays a little bit better tune than another auditor on this and he gets a little bit faster results. There's not terrible variation in the thing.

But, uh... well, if you could use creative processing with regard to theta clearing, what we call a Case Five, why... uh... that would be just wonderful. And twenty-five hours for a tough case, that would be very nice.

Well, what do you know? There's a faster process called spacation. Isn't that a wonderful word. I made that up all by myself. You won't find it in any dictionaries. It means a process having to do with the rehabilitation of the creation of space, process having to do with the rehabilitation of creation of space. That's spacation. It also would have a second meaning. And... uh... that meaning would be, you see we, in English we don't have a word which means creation of space. People overlook this word or didn't have the information or didn't get the word or were just stupid about all this or something. But you keep making this space called MEST universe all the time. If you weren't here there wouldn't be any space. But you keep making it. And you're stuck with it at the moment.

Spacation, as a process, would be one thing. Now it would have another meaning. It would have another meaning. It would mean the subject of space, the subject of space. And we call the process spacation and spacation would be the subject of space. This is above the subject of energy.

Now... uh... in order to use these techniques, in order to get very rapid results, there's a considerable body of information connected with the thetan, all the rest of the various parts of a human being. But, don't think that's the only reason you have to have this information. It's actually a dirty trick to make a theta clear out of somebody without passing him the data that should go with it. He does not, he doesn't automatically know.

His knowingness is high, but that's potential knowingness. That's only potential. And there's actual data that goes along with the subject of being a theta clear. He doesn't know this instinctively. If he knew this instinctively, he would not be here in the MEST universe. Make up your mind to that, if he knew all this data.

So, so, you particularly as an auditor have to know the most astonishing subject. I... I don't think this subject has ever been taught here on Earth before. Ah, there've been some wild subjects taught here. There's been „Nazi intelligence services, the conduct thereof,“ wildest subject I know practically to date. All sorts of subjects, they've taught things called elementary physics, real wild subjects. They teach in universities now they teach „atomic and molecular phenomena“ under the name of „nuclear physics“ and teach it as though they knew. There's wild things going on, but no subject as wild as this.

Fortunately, very few subjects are as elementary or as basically simple in their parts as this. So on the one hand when you say what this subject is, you can expect people's hair to stand on end. And then if you went ahead and explained its various component parts and it might only take you three weeks, they would suddenly realize that the subject was knowable. And that's one of the first things you've got to know when I announce this subject to you. The subject is knowable, quite knowable. And you can satisfy yourself that it's knowable in a very short space of time. You can satisfy yourself the first day you use creative processing, you will suddenly realize that you are handling a knowable subject, when you realize that you're studying then this subject, don't be too shocked. Because you are studying the anatomy of

universes. The construction, maintenance and destruction of universes of various kinds and dimensions with concomitant component parts. I just threw the last in to make it sound good.

You're studying the basic structure. This is the most elementary level of its study. We're studying the basic structure and experience. Get that, structure and experience, called the MEST universe. That's the most elementary of these studies.

Now the reason we have to study this, and the only reason we have to study this is because it sums up into what they laughingly call natural laws. And these natural laws are the outgrowth of the composite agreement of all the beings in this universe. These laws, you might say, are the inevitable average of agreement if you start out with something like the first entrance into the MEST universe. The first postulates of the MEST universe. If you start out from there, you wind up seventy-six trillion MEST universe years later with things squirreled up the way they are.

Now when you get this basic agreement, when you get all these agreements summed up, you'll find out that they are statable, very accurately statable. Another thing, they're experienceable, which is more important. And they're experienceable by a preclear ten minutes after you start processing him. That's more important to you as an auditor. Now, he won't even vaguely know what's happening. You'll know what's happening. You've gotta know what's happening, because all sorts of things might start to occur on which you would have no check or track if you didn't know what you were doing.

You are undoing his agreement that makes him a part of the natural law which became the MEST universe. And when I say natural law I'm not hedging, I'm talking about $E=mc^2$, talking about those funny gravity formulas that were put out a few hundred years ago, you're talking about, oh, fulcrums, balances. You're talking about the most real of real experience in this universe. And those sum up out of agreement and when we start studying this subject, we start studying natural law. And then we wind up by studying not natural law but the agreement which made natural law. And then it's inevitable that we would start studying that thing which is capable of making an agreement which then becomes natural law, which then could build a whole universe.

Probably thirty trillion years ago or something like that, $E=mc^2$, whatever that formula is, probably wasn't true. Probably nobody'd agreed to that yet, or something of the sort.

I'm... I'm sure there's an old civilization called Arslycus that you'll find on an E-Meter with a pc. By the way if you want to make your pc terribly tired and worn out, if you want to put him under good control and start him down the automaticity curve, that's another one. If you want to put him down the automaticity curve rapidly, just suggest to him something about Arslycus and get him just to run a little corner of Arslycus and then sympathize with him and leave him there. He's spent something like ten thousand lives in Arslycus, on the average, and all he did was work. And he did the same job over and over. And when he died they could reach out and bring him back and put him in another body and he was a trained artisan, and they didn't even educate him again. They grew the body very rapidly and they put him back on the same job. And the job would have to do with polishing the third row of bricks. And that would be all there was to the job – polishing the third row of bricks.

Arslycus got worse and worse. It got bigger and bigger. It was not built on a planet, it was just built in space. And it got bigger, and bigger, and bigger and bigger and one of these days I'm sure one of these slaves suddenly got the big idea of mass. And it sounded so reasonable, it sounded so logical to everybody that you had to start going slow with Arslycus because you would overdo the mass formula. That everybody agreed to this, the mass formula became a fact and Arslycus broke to pieces and scattered around in that particular part of the sky as being of too great a mass to sustain itself. Before that was just buildings built on thin air and roadways going between buildings. And it blew to pieces and all broke up and everybody fell through the sky. And were very happy to see it gone, but I think that that is about the point where you got the law of gravity coming in strongly. And after that the law of gravity began to affect itself on the universe more and more and more and more and you started to get all kinds of suns and planets and the most fantastic array of things.

Now... uh... all this of course is is... I'm just I'm just kidding you mostly. I don't believe that you've been in the universe seventy-six trillion years. I don't believe you have any past before birth. I... I don't believe that there's any reason whatsoever for this universe to be here except that some fellow called the devil or something that built it. Uh... I don't believe any of these things. And I don't want to be agreed with about them. It infuriates me to be agreed with about them. So I'm not asking for anybody to agree with me but I'm not asking for anybody to disagree with me either. All I'm asking is that we take a look at this information. And then go through a series of class assigned exercises – each one of you will get a mimeographed piece of paper. And that has a series of exercises on it. And it just says test this and test that. And it gives you a rundown actually on the complete subject. It is asking you to look for phenomena. And you'll complete that before we're finished here. Complete that in the evening or when you're off for the weekend.

It is a very interesting thing but all this phenomena is discoverable. So I'm not asking you to agree with me; I'm actually asking you to find out what you agreed with. And what you have been agreeing with all this time.

In order to bring you to such a point of agreement that you're actually here and and think that you should only be here and in the MEST universe and so forth. And examine that track of agreement, so that then you can undo that track of agreement. In other words, let's see if we can't disagree with this universe just a little bit. Not necessarily to destroy the universe. The universe is a good thing. Uh... I know a lot of people that ought to inherit it.

Now, where you got a technique, where this technique tied in suddenly with Dianetics and so on, was that Dianetics had gone right ahead and studied natural law as natural law. But in 1950 I made a lecture in Elizabeth and this lecture in Elizabeth concerned itself with affinity, reality, and agreement. And it was stated in that lecture that reality was in essence agreement. And that the day when we discovered more about why reality was in essence an agreement, on that day we would make a very wide step forward.

Now that fact has happened. We have found out about reality. And we found out about the agreement and why it's an agreement and furthermore we can prove it. Not by any esoteric means but simply as easily as: „chairs fall when you let go of them and they are held in the air.“ They fall. Everybody can see that. Everybody agrees on it. And the chair is falling.

The actual fact is, there isn't any chair there. But we agree that there is a chair there and we're all set about it.

If I remember part of that lecture it said that we naturally select out of us, select out and push out of the group those who do not agree with our MEST perceptions. Some man would walk in here at this moment and say, „there is a large black cat standing on this rostrum“ and that's all he would agree to. And then he would agree that he had pushed the large black cat out the window. And all there was on the rostrum was myself, and I kept standing here. And you perceive that. And he made a terrible ruckus about this large, black cat or the Prince of Darkness that he has just found in Upper Santa Monica. You would look at him and you would say he is mad. You'd think if he were violent about this and continued violent and would not listen to reason, in other words wouldn't agree, and if he hung on to his large white rabbit or large black cat from there on, even you would consider that something ought to be done about him quite desperately. He is obviously insane. In other words, he does not share your reality. In other words, he doesn't agree with you. But because he's just one guy, and you're thirty-five or thirty-seven you win, he loses.

Now he can make a universe in which black cats can appear at will and at random. He can have a fine universe that possibly is peopled by nothing but black cats. But that's his universe and he has made the horrible effort of trying to make black cats here. But he's trying to make them in the MEST universe and this isn't his space. And he's not trying to make them out of his energy or anything of the sort. And he hasn't had the good sense to go out and, knowing the anatomy of universes, go out and make a universe full of black cats for his own edification. And he... has come in here and tried to tell us that this is his universe.

You get that horrible mistake. He comes in and says, „This is my universe only and I am peopling it with black cats and you've gotta listen to me because you have now a universe full of black cats.“ And you look around and you don't see any black cats. And you say that he's nuts. And he goes to the local spin bin and that's that.

The race actually punishes non-agreement. Well, now the reason Scientology gets by with this very easily is because we've been studying agreement. We've been studying agreement harder than anybody else has ever studied agreement before. We know the anatomy of agreement. We know the laws on which agreement's based and how it takes place and we could go ahead and set up, by a chain of agreements some of the doggonest things. And then take'em apart too. So, in Scientology, we're really not trying to disagree with the MEST universe. That is just a handy way of saying it, because that implies a flow against the MEST universe. And we're not interested in a flow against the MEST universe. What we're doing is simply taking the MEST universe and we can make it appear or disappear at will for any individual. Now that's pretty good. And I'm, you understand, I'm fully and thoroughly against destroying the MEST universe. Any two or three of you get together over some weekend and decide to blow all this up, you let me know. Because I buried a bone out on the other side of Arslycus and I want time to dig it up.

Every once in a while, a pc's looking at this; he's just getting processing. Nobody's explaining this to him. he's just getting processing. He gets an awfully funny feeling that there's some thought he doesn't quite dare think. And he comes in close to it and he feels the

plaster creak. And then he pats it back very hurriedly and runs away from there. Well, what he's fooling with there is the small atom bomb of agreement.

He's having a tough time with this little point. He doesn't want the responsibility of undoing it, because he can't handle that much energy.

You get him up to a point where he could handle this much energy, he would face that thought. And really, actually, probably all that would happen to him is the MEST universe would momentarily disappear for him. And then he would have to fish around for a little while in order to get a point reference on the MEST universe again in order to get into it again. Because it's awfully easy to get into and out of. It's, it's nothing.

You know spacation – you know how to get into and out of the MEST universe. Now, uh... you just have to be able to handle space. If you can handle space why you can get in and out of the MEST universe like mad because this MEST universe is a very temporary affair. It's very ramshackle. It's built out of cards, it's built out of old decayed energy that was dumped in here. And it exists in these large masses. And then people come in and they say, „Oh, goodie, goodie! Look at all that building material, and let's build something out of it.“ Then instead of doing the rather easy thing, they want some alternating current. So they just look at a something or other, and they say, „All right some alternating current is going through that thing now.“ Alternating current goes through it and they say, „Want to know if the alternating current's going through it all right.“ There he is with a meter, „Which will be there now or put that over here. Now, we have to have a line for the alternating current to go through, so we make sure it's there. We'll hook that up to the meter now. The meter will read, ah, the meter is reading. We have some alternating current. Now we will build... we will build a small street car and it will run up and down the street fitted to this alternating current machine. And that's what powers it.“ You might as well say this street car will burn Coca-Colas, or something of that sort. The street car's still going to run. But it's all in how you set up your universe.

Now, when you've had as many people, and don't ever get the feeling that people aren't individuals, they are, that's the most they become. That's the horrible part of it, all this processing, is... people stop being identities and start being individuals. Big difference there. They... they stop being a name, and they're very comfortable under this name, but right under the name, they're saying all the time, „Who the hell am I?“ They don't have any real feeling of beingness there except this name.

They gotta have this body like you gotta have a card to get into a war plant. They walk around with this body and they shove it up to the grocer. And they shove it up to the bank teller, and they draw their money and get their rations, and so forth. Uh... it's a handy identification card. It's a little bit destructable for identification, a little bit heavy for an identification card. You can make an identification card with a couple of ounces, or an ounce, or a fifth of an ounce. You don't have to have one that weighs 150 lbs. But, uh... well, people go to extremes in this universe that's all, particularly in America they go to extremes on all these things. They... want big, powerful, strong identification cards. But you can't quite get through your mind what you want these identification cards to do. But the identification card does furnish randomness. It permits a fellow to make a living so he can feed the identification

card. And it permits the identification card to get tired, and to get happy, and to get sad, and have an emotional life, which a fellow can stand alongside of and pretend that he is not putting the emotion there to feel back. He can make a big pretense out of this, see. I am very sad today. He feels sad. He's very sad. He feels sad. He reaches over and he says, „Now let's see well, you see I'm very sad today. I think I will be very sad today, been lot of events happened and that should add up to sadness. So all right, now I got that back flow coming in. That's real good now. Now I'm feeling how sad I feel.“ Another day... another day he says to himself, „I think today I'll feel cheerful, feel cheerful.“ He somehow or another can't find the plug or something to plug in cheerfulness into himself so that he will get back an emotion of cheerfulness. That's a wonderful short circuit, by the way.

A fellow gets himself localized. He gets less and less able to do this wider band of emotion and so he fixes on one emotion that's quite easy. And after that, he's an old grouch or something. But that's the one he can feed in and get back. And he goes around pretending all the time that these sensations exist exterior to himself. He doesn't believe that he has to feed a feeling there to feel a feeling. That's one thing that's dismaying to a preclear. Just makes him want to quit right now if he's down the tone scale.

„What! You mean all these beautiful girls around and all this aesthetic feeling and... and so on and I actually... all this time I've been putting the sensation in that direction so I could feel the sensation back again. And all I got to do is turn around here with this mock up and put the sensation in this mock up. And feel the sensation back out of the mock up and then make the mock up three dimensional and it'll dance. You make forty mockups and they dance back and forth. Put blue veils on them and put them in a sky with clouds and you have a Mohammed in heaven. You mean I can do all this?

Well, he cannot only do all that, but he can fix them up three dimensionally and he can give them actual separate beingnesses and personalities if he wants to. And he can go on from there and get wilder and wilder. He can even get up to the point of making... making a university graduate or something if he wants to, wants to get this wild.

And all he's got to do if he wants to go way above this, is just take one of these illusions and show it to people in this MEST universe. They will agree with that, because they can perceive it, if it's on the right wavelength.

Now, that is what they talked about the old-time magician. He's trying to do this all the time. Poor old Houdini goes on a stage. He uses curtains and boxes and everything you can think of to produce little things like elephants and so on out there for an audience to look at. And the audience says, „Isn't it wonderful illusions which he is making there.“ Now that's great. That's Houdini. He did a good job, but the guy never learned to handle space.

He actually did this by curtains, and occlusions of perception. Which is fascinating, because that's almost impossible to do. That's hard to do because do you know that there wasn't a man in any audience who couldn't have adjusted his MEST vision so as to see through any curtain there and see the elephant. The man in the audience is holding onto the fact, „A curtain is solid. A curtain is solid. Not supposed to look behind the curtain. All right, I won't look behind the curtain and therefore I won't see the elephant therefore look what Houdini's done.“ It's much easier than that. All Houdini had to do was to put the elephant in

another piece of space and give him a slight push. Furthermore, the elephant would have disappeared. And looky there, he had to buy hay all the time and feed these elephants. He had to do all sorts of... of things. And he had to work hard and spot his time. And he couldn't give a performance when he wanted to, he had to give a performance when he needed money to buy hay to feed the elephants. That's slavery,

This is quite wild. I wish I could make it a little more wild. Actually, that's about as wild as it gets. You could probably move aside Podunk, Iowa and... and put a new Podunk, Iowa in there if you wanted to. Motorist coming down the street would see a new Podunk, Iowa. The only trouble is when this motorist looked at the new Podunk, Iowa, he would have to be able to look at a Podunk, Iowa with which he could agree was a Podunk, Iowa. Now, if he did that Podunk, Iowa would then be sitting there. He could go into the drugstore. He could go into the Brown Derby in Podunk, Iowa. He could go to MGM Studios in Podunk, Iowa. And he could go to the General Electric Laboratories and main operating plant in Podunk, Iowa and everything would be there. It'd be in beautiful shape. He'd be able to pick up things and lay them down, and so on. He'd be completely satisfied and convinced that it was there, if he agreed to it. Well now the MEST universe has some interesting tricks of making you agree: busting your shin bones, burning your fingers. The overall agreement has a lot of trickery in it.

If you don't agree with the MEST universe, right off the bat, and remain in a state of complete unknowingness about it it says... That's the horrible thing. The one thing you must not do in this universe is find out something. And you know every secret cult, every cult there's ever been, every block of knowledge ever put forward in this universe has tried to have a big secrecy level on it.

The information dives out of sight in this universe faster than anything you've ever saw. Several thousand years ago somebody made a philosophical machine called the Tarot. Lord knows what that machine is up to or all about. And then he says, „The only way I can possibly make this last is to hand it over as playing cards to the Gypsies.“ And so today down through these thousands of years, we can again and still look at the Tarot. It's still in existence but it's just a philosophical machine. Every one of the cards in the Tarot is a concept of human experience one way or the other. And what he did with these and what he knew with these I don't know. But it's a very interesting gimmick.

One of the things that survives from the Tarot is The Fool. The Fool, of course, is the wisest of all. The Fool who goes down the road with the alligators barking at his heels, and the dogs yapping at him, blindfolded on his way, he knows all there is to know and does nothing about it.

And that is the Egyptian variation of the word fool. That's an interesting character. He could actually be describing somebody at about 45 on the tone scale. All the alligators in the world could bark at somebody who was 45 on the tone scale. And all the village dogs could tear him to pieces any time they wanted to try. He could be completely blindfolded to anything that was going on. Cause nothing could touch him; just nothing could touch him. The village dog jumping on him, would jump through him and be a very amazed dog. Probably his

hackles would stand up and he would be upset. Because he had passed out of agreement by knowing all agreement. Well, that's in the Tarot. But look at how we have to define it.

We have to take Scientology and apply it to the Tarot and then explain the Tarot. And say... then, they see what they knew in the Tarot. They didn't know it in the Tarot. But that's the joke.

But every piece of information we have had in the past has died out of sight. The one thing you mustn't do in the MEST universe is know. You must agree, not know. And if you agree enough, it seems to say if you just agree enough, why you'll just get along better, and better, and better, and sure enough you apparently do up to a certain point. And then it's a case of agree or else. And then it's the case of you will agree.

We don't care if you're agreeing – we're just going to go right on punishing you. Sure you're willing to do all this, we don't care if you're willing or not. We'll just go on punishing you.

And the fellow gets into a frantic state. He doesn't know what to agree to, he's on his way down the cycle of agreement. And he's finally down, way, way, way, way down on the tone scale on a sublevel agreement. And of course MEST is in the complete chaos of having agreed to everything. And it's MEST. It's no longer alive. It owns nothing. It controls nothing really. It takes a theta being to come along and do something to it and with it in order to reactivate it again.

So what do we have here then. We have an agreement which starts to fade out. The interesting proof of this pudding is the fact that you can take your preclears at random who fall into the category of five and you can spot with them. You could just give them a test and find out which one of them was in the firmest agreement with the MEST universe. And having found this out what would you do? You'd look at a tough case. That was a tough case. Now his deepening of agreement is just fastening him more and more solidly to MEST. And he's getting more and more mesty and he's less and less able to control MEST until one fine day... he's either mad or very dead. And try to process this poor guy.

Now you'll pick up people who are below the level of agreement who are saying, „Well even though you do agree to it, it's... it'll just do something to you anyway. I... I means your luck's never in. You always lose, I mean there's no winning of any kind.“ That fellow's even gone below that level.

Now you can trace then. Here's a person higher up the scale. He's occasionally able to disagree with the MEST universe. Once in a while he can disagree with it like mad. He can take a car out here and – I don't know, sort of pick it up on the curves at 90 degrees and turn it and it doesn't turn over. It just keeps rolling in some direction or another. He's just got a little tiny edge on things. He just doesn't quite care what the MEST universe does to him.

Did you ever see anybody at the gambling table who cared desperately and who had to win – did you ever see him win? Not in this universe. Uh... but this fellow who's sitting there and he doesn't care if he got the money; he'd take it out and throw it in a spittoon. And there that fellow sits with the dollars rolling in on him. And he's getting a higher and higher stack of win. But then one day he gets married or something, threatened to lose his job and he says,

„I’ve always won at gambling. Now I think I’ll go back and play. I’ll make some money.“ He’s done. He goes back and he loses and loses and loses and loses and loses. Well, he was able to take a very grand view of all this at first. Then later on when it became serious to him, you know, you know, the way to get ahead in the world is to work hard and save your money. And be respectful, respectful and polite, and willing, and very agreeable to your superiors. This is the old formula and yet, yet, it’s dismaying to go around and find the... quote Captains of Industry and find out that they’re a whole bunch of pirates and bums. They were never respectful to anybody. It’s just incredible – yet there they sit in command of large works and industries. And these fellows they didn’t save their money. They don’t save their money. They are not cautious with their investments. They buy the doggonest things. They get into the worst possible scrapes and trouble, and seem to keep right on going and getting right out of it again.

And you sit around and say, „That fellow’s going to come to grief sooner or later.“ And after you’ve said that for about forty years – why, you get a little apathetic about it but you just know that right will triumph in the end. Of course the end of that track is MEST. Well, the fellow who hopes this, by the way, is already pretty well on that track and he’ll be MEST before the other fellow will. Because the other fellow can still bend the MEST universe around; he doesn’t have to agree with it too much.

How does a little kid get bent into an agreement with the MEST universe? Well it’s a remarkable thing, he runs down the street and he’s got a body. And the body has to run just so fast and his mother by the way is busy telling him, „You are a body, take care of your body,“ the teacher says so, the cops say so, traffic laws say so. Everybody says so. The doctor gives an inspection. You are your body. You are your body. You are your body.

You oughta hear the wheezing sigh of electronic relief that goes out from a thetan you spring out of an eight year old kid. And that’s wonderful. You know you can just take ranks of kids and you can just go down and say, „all right, you’re two feet behind your head. Okay, you there? Oh, that’s fine. Next kid, two feet behind your head. What did you say? What did you say? Oh, you want to go to the British Museum? Go ahead.“

One fellow... one fellow doing this, as... he was able to get the cooperation of a whole troop of scouts. Simply by telling them, „Now you want all the ice cream you can eat and you want to go to any of the cinemas you want to go to, okay now this is how you do it.“ And sure enough... it’s impossible to do anything with those children now, it’s really terrible. I mean he should have thought of the future society before he did this because those children, those children are doing terrible things. They don’t study. They don’t study. One of them picked up a bank of an education at Oxford and plugged it in.

Well, you know you’re not supposed to get things that easy in this universe. And another one, studying geometry. Very interesting but all he would keep doing was making the shapes. He’d just make the shapes and fit them together. And of course, he could answer his problems. And he could tell what the angles were on a truncated polygon when you did this or that with it. Very easy, he d really just make one you see. He didn’t keep figuring the way you were supposed to on it. And another one horribly enough of course looks through the top of

the desk at the answers on the examination paper. Goes back to his seat and makes his body write them down and gets a hundred.

Why, that's no good. I mean we can't have the society running like that. Two of these kids, by the way, are very amusing. They're brother and sister. And... oh they were in kinda bad shape. They'd lost their daddy one way or the other a few years ago. And gee, they brightened right up, one of 'em lost her glasses, and the other one lost his shyness and became really well-mannered instead of just shyly well-mannered.

And... they spent hours and hours and hours now playing a game. One will mock up an illusion and put it on the mantelpiece. And the other one will look at it. And then he will mock up an illusion and put that on the mantelpiece. And she'll take hers down. And then she'll mock up an illusion. And see they're looking at each other's illusions that way. And that's all they do. They just sit there. Their body's parked over in the other side of the room you see. Now, it's very amusing that phenomena of this character and so on could exist all these years and be individually known in so many places without really coming up and presenting itself, and saying here we are.

The important phenomena – every once in a while you talk to a preclear they tell you rather shyly, „Well, yes, I get in and out of my body all the time. I... I thought there was something wrong with me.“ Or, „I've been trying to get into my body for the last twenty years and I haven't been able quite to make it.“ Or, „Yes, that's the way I solve my problems. I step out of my body, think of the answer, and step back in again.“ And you'll run into people who'll tell you this, but they kept it kinda quiet, because this would have made them strange and peculiar and they didn't want to be thought of in that category.

Furthermore, and get how important this is then, they had no existing technique that would heighten the condition, make them even more separable and less dependent on a body. And they had no existing techniques which could put them in a safe state with regard to a body. Bodies are very dangerous, extremely dangerous. Juggling dynamite or being a shooter in the oil well field, carrying nitroglycerin around... in your hip pocket, that is really less dangerous than packing a body around.

Uh... a body is a remarkable thing, but it's a theta trap to end them all. You should be able to handle a body at a distance, handle it well, easily, make it sick, make it happy, make it sad, any way you want to. You should be able to do all these things. Without, at the same time having the liability of at any moment becoming a body. And thinking of yourself as only a body. That's grim. That's grim.

When a thetan gets down to the level where he thinks of himself only as body, he's on the minus zero scale. Because zero zero on that scale is being a body. He thinks he is a body. Now he goes subzero. Some people are at minus eight subzero and so forth. This accounts by the way for that strange variation you used to see on the tone scale all the time.

You remember you could always spot a preclear twice on a tone scale. You could spot him at one chronic level and then there was some other level that he kinda floated around on. This was sort of upsetting. What you were looking at there was you were spotting the thetan on the scale and you were spotting the thetan plus body on the scale. Thetan plus body is a

bunch of social responses, stimulus response mechanisms that are built into the being by the society. He is a unit being. He is a thetan plus body plus two other things.

And he is handleable. Outside flows can hit him and make him act in certain ways. He's a sort of a puppet. But he is plottable on the tone scale. Now, oddly enough, that mechanism falls into the bracket of the tone scale of its society. If the society is at 2.5, this individual, as a composite being *Homo sapiens* in that society falls into a 2.5 stimulus response basis and travels the same cycle as the others, uh... his brothers in that society.

If he suddenly were born in Africa, let's say up in Morocco, where the thing to do is to shoot up the surrounding area and be wild and enthusiastic about certain things or something like that at 4.0 on the tone scale or 3.5 then his bank would be a stimulus response bank at 3.5 or 4.0. But let's say... let's say that he had lived on the Lower East Side in New York City and he's living down there. Well, that's what? That varies from 1.5 down to 1.1. That's a kind of dog eat dog survival of the fittest and he would have a bank. His stimulus response mechanisms built-in mechanisms would be 1.1 or to 1.5 somewhere in that category. He was either the gang boss as a kid, or he was one of the mob. And he's one or the other and he comes out as that character and he goes on reacting throughout the rest of his life in that character.

Now in addressing his facsimiles and ridges only we can modify that character. We can modify it quite a bit, we can straighten it out quite a bit. But we never get him free till we get him out of his head.

So you're, theoretically, going to be engaged in the business of driving yourself and other people out of their minds or out of their heads. It's not too hard to do that trick. But after you've done it, you have to know quite a bit.

The... uh... related fields of experience to the MEST universe, the codification of these related fields, so that they can be interchanged in processing, for instance, what's space in terms of human experience? That's a good question. What's action in terms of nuclear physics? What's time? Roughly, what's Time? What's time in terms of experience? Does time exist? And so on. How many degrees are there in a cycle of action, how many cycles of action are there? And how do they compare to the structure of the physical universe itself? These are all legitimate questions for which we now have the answers.

Having those answers makes this awfully easy. You can very easily overestimate the esotericness of this data. It is not. But because perhaps, because the mind has never been studied before well, I could amend that. There are some books that say the mind has been studied before, but then there are some books that say the riddle of the universe has long been solved elsewhere. And there's also books that say that Mysticism will do something for you. And there's all kind of books. There's books about anything. But to get a direct study of the human mind, which had as its goal a desire to know the human mind, not to obscure or merely use the human mind, but to know the human mind.

We are dealing now with a precise subject. Because past studies have not been precise, it is very very simple for a student to make a very bad mistake in studying Scientology. He's trying to fit it into a frame of reference. There's no frame of reference you can fit it into. It's its own study.

Now, you do have a point of reference to study it from. That's you, end you have another point of reference from which to study it – that's the other people you know. And just looking at them as „X“s, let's see if we can solve the „X.“ Just as though we didn't know anything and just go on... on a... on a precision level, when we say „time is“ in Scientology, we mean „time is.“ We're not trying to force apart all existence; a definition, we're trying to have a definition which is workable in Scientology and which accomplishes the goals of Scientology. And it does accomplish those goals, and so we're not interested whether or not this „time is“ definition necessarily holds true in the science of Mugwumpism, because we frankly have never studied or evaluated for its correctness the science of Mugwumpism.

But we have studied the human mind and we can theta clear people rather fast. So let's just take it into this frame of reference only, and study it as a precision object. And then look into you as a reference point and to the people around you as a reference point, and to the social structure that you see as a reference point. Or at rocks, or trees, or suns, and see if that data applies to what you observe with your own eyes. That person who is the best observer will get the most out of these lectures. We're not asking anybody to observe what has been observed. We're just asking people, „This is the definition. Now, look and see if you can observe this. If you can't observe this, perhaps it isn't there, but if you can observe it, then it's there.“

Now, so, we're asking for observation. Now to observe is... is quite a trick. It's a sort of a clean slate principle.

You don't observe and say, „Let's see how does this... how does this compare? Let's see...“ he says, „Space is...“ and so on. „Now how does this compare with ancient uh... with ancient, ancient... uh... judo... uh... ism where the space was taken as the square root of the cube. But it's on beyond the other side and that is the yam and the candied yamism. Uh... now how... how does candied yamism... uh... fit in and does that evaluate that?“ Now, it just doesn't even vaguely, because you're taking a precision, what has been formed to be by definition a precision. All these things are just by definition a precision and you're applying it over here to an imprecise thing to wonder if it's a precision.

There's one way you can do this. You can do this and you can say, „Here is this precision and then over here is this imprecise thing, how much more precise thing do we have in Scientology than we have over here?“ Now that's a good comparison and a good comparative level but that doesn't either make valid Scientology or invalid candied yamism. The only thing that makes valid or invalid on the... if I tell you, „There is a chair. You are observing a chair.“ Now you could go on and think about all the chairs you ever observed, but that is not the question. The question is, „There's the chair and do you observe the chair there?“ Now that's all.

So as a net result it's actually too simple to observe and it escapes many people. It... it goes clear beyond them to observe, just look at something. And you'll say, „There's a chair there. Now can you feel that chair?“ Umm, all right, you can feel the chair, you can see the chair, and you can feel the weight of the chair and you can also feel the jolt when the chair is set back on the platform. That's observation by perception direct.

It requires nothing, no knowledge of basic or elementary physics of the trial and error of balances and red side of the ledger of chairs. Nothing to do with that at all. It's just whether or not you can experience the chair.

So therefore a great deal of this data may appear to you to be incomprehensible. If it appears to be incomprehensible for a moment, please do me this favor, and that's: ask yourself, „Have I got this mixed up in some body of knowledge somewhere. Have I taken it over and planted it someplace else. Am I trying to look at it through the eyes of...?“

Now, I'm not asking you to look at this subject through my eyes. There are two subjects here that I'm going to be talking to you about, just two, and one is „Scientology, a precise science of universes and beings therein or beings who make universes.“ Now, that's one subject. And then there's „Hubbard's opinion of this subject.“ And boy, I got some wild opinions. You oughta hear them sometime. But that's a different thing... that's a different thing... and you can tell very easily when I swing over into my opinion, when I start talking about some field of healing or when I start to talk about this or that, it's obviously a big slant and merely is my selection of randomness. Take it as amusing or evaluate by it or throw it away or anything. It doesn't have anything really to do with Scientology. But the subject itself is actually a lot cleaner than a wolf's tooth. I've examined a lot of wolve's teeth and I've found out that they're not too clean. And this subject is very clean though.

It has been under development for a long time and has actually been a progressive development and examination of the agreements which came to bring about the MEST universe, and then became the science of how agreements are made, and then became what are the beings who make these agreements. And how can you start all this, from these basics. That's where we are now.

Boy, if you don't think you can't do something with that, you oughta quit. Because you can do terrible things with this... you can do terrible things with this – just horrible – too grim for words. The only thing that's a saving grace is a person comes way up the tone scale, his ethic level also comes way up. And is that fortunate! I have a couple of British auditors, and so forth, they... they said to me, they said, I said, „Well now speaking of sight in depth, it is one of the easier things to do, to penetrate clothing.“ And two of them looked at me rather astonished. And they said, „You think we hadn't found that out?“

You know I was shocked, it hurt my morals right there, to think of those boys, and a girl there, too, sitting out in the park with their bodies home someplace, watching the pedestrians go by with sight in depth. That's not nice. We must really remember to be moral above all other things.

But you can do terrible, terrible things with this subject. You can also do very, very good things with this subject. And you're going to find your preclears attempting some of the doggonest things with this subject. Right away you spring some preclear out of his body, he takes one look at the room, and he says... he's actually about as weak as... as a kitten that's born dead. But he thinks of himself in comparison with what he's been, you see, he thinks of himself as a „huge being.“

Oh boy, is he strong, is he powerful, and he's going to go right over and knock out Russia. Yes sir! This afternoon he's not going to tell you about it. He's going to go home.

And he's found out he can do this and he's all set, and he's very hepped on it. And he goes home and he puts the body down on the couch. And he goes over and he tries to find the Kremlin and he finally finds the Kremlin. And he's going to do this and that. And so what he tries to find Joe* and something or other happens, that makes him upset.

Location, space and time, he's doing too many things at once. He ran into a pack of counter emotion...

(Tape ends mid-sentence)

* Editor's note: Joe = Joseph Stalin, then leader of the Soviet Union

E-METER: DEMO

A lecture given by L. Ron Hubbard
on the 1 December 1952

This instrument you see here, if you didn't know, is a demonstration model E-Meter. This is actually called an A-meter. Volney built this so that I could give demonstrations, so he could give demonstrations. It's a projection model machine. He makes these, I believe, for sale, for teaching and so forth. And... It has, I notice here, the new scale on the back of it. And this machine is right up to date.

Now, uh... if you want to know quite a bit about E-meters. The machine there is a very fancy and strange variety of Wheatstone Bridge. Volney breadboarded this thing up rather rapidly and spontaneously. He did it for Dianetics, and... ah... tells you something about that in the... his literature that he puts out with the machine. And he puts out as well a book I wrote on these called ELECTROPSYCHOMETRIC AUDITING.

This machine, actually measures, according to the theory on which we're operating, the density of a preclear. Now when we say density, we mean electronic density. You'll know much more about that. They're just vaguely getting into it in the field of nuclear physics. The density of energy.

An individual has in suspension a certain amount of energy and when you feed through that energy, which is in suspension, it's dense energy. It's not energy flowing, it's ridges. And when you feed through him a tiny trickle of current, the way the ridge is modulated by the auditor reflects on the machine the amount of effort, emotion, counter-effort, and counter-emotion in the ridge or the dense area of energy is restimulated by what the preclear is answering up to.

Why when it's restimulated by the auditor's questions, and by the preclear's actions, you get a variation of that needle. That's because it varies the current trickling through the preclear by the varying ridge. Why, this is really very simple. If you had a block of ice and you put an electrode on one side of the block of ice and an electrode on the other side of the block of ice you would get, if you fed from one electrode to the other, you'd get tiny little trickle through that block of ice. It's not a good conductor, but you could soup it up until you've got a trickle of one sort or another.

Now, if you were to make the block of ice bigger suddenly or smaller suddenly, you of course would get a difference in that trickle of electricity. Now what you're doing with the question – ridges go this way: they're all in there on an associative basis or an identification basis, that is to say, you say the word „beans“ to a preclear, he gets a certain off the ridges. A thetan doesn't think this way. But a ridge thinks this way, if a ridge thinks at all.

You say beans to him and he runs off this terrific connotation on beans this way and he had to eat beans when he was in the navy and beans and so forth. And he had a cap once upon a time called a beanie and on and on and on – James Joyce style. And you get this associative thought. Well, now that is a highly aberrated form of thought, in one form however, it is logic. In another form, it is insanity. For instance you say the word, „road“ to this pre-clear... he wouldn't know whether you were saying, „road“ or, „rowed“ until you'd asked the question a little more clearly. But if you say, he rode a horse – you could say he „rowed“ a horse to an insane preclear and that would be perfectly logical to the insane preclear. He „rowed“ a horse. And words and actions and symbols are very interesting in the way they associate in these ridges. Actually, one wavelength associates with a wavelength and you get an enormously messed up patch of association, all about this and all about that, and all those things are contained in this one dense piece of energy. Now it depends on how dense the pre-clear is, how he records on this machine. And I mean that in its most literal sense; it's how dense he is.

Oddly enough, there is a level of density which produces rather heavy logic. The German level of density is something we should study on that. Produces very interesting logic; also that level produces a language which lets you in on about 185 words and then tells you what the verb was, or lets you in on a whole bunch of words and then tells you what the subject of what we were talking about was. Japanese does practically the same thing; that's why people think it's... it's actually a language like baby talk. But they get a delayed fuse on everything. The... the stuff doesn't go off until you get clear back to the end of it. There's no flow on it.

Well, that's pretty heavily identified logic. Now you get the lighter, more airy form of logic. Not very airy, but it's quite a lot lighter in the field of mathematics. Well, mathematics is working more or less on this same associative principle. In the abstract sense, the mathematician says, „ $A=A$.“ He says, „equals.“ And there's no such thing in the MEST universe as far as I'm concerned in any universe, as a complete whole entire „equals.“ It's an absolute and it's an unobtainable thing.

But you can say in a formula, „ $1=1$.“ The mathematician is satisfied with „ $1=1$.“ He is perfectly satisfied with that. And yet look, „one what?“ As long as you're with the abstract thought and you're not dealing with the real universe, you don't have to ask, „One what?“ But if you say, „One apple equals one apple.“ well, that's useful, useable, use it down at the grocery store, use all these places. But it doesn't happen to be true. There isn't an apple in the whole universe equal to another apple in the whole universe. The number of cells in an apple vary alarmingly. The thickness and size of the skin varies alarmingly. The size of the apple itself varies and even if you didn't take all of these things into effect, what do you have? You have two apples occupying different spaces. Now, you... it's perfectly all right for you to say, you say, „One apple equals itself.“ as long as you don't ask „When?“

So you have mathematics as a very nice way of writing in abstracts and writing in symbols, and the only error mathematics ever makes is supposing that those symbols are actual. The supposition – it doesn't make that mistake very often; mathematicians are pretty good at this by the way. They figure out all sorts of things and then they say, „I guess that's the answer.“

Now your preclear if he's real good shape – way up the tone scale, you ask him to associate something with something else, he can do it just for kicks. He doesn't associate those two things. They might appear to somebody else to be quite close together, but he doesn't associate those two things. But you could, he'd say, „Oh yes, there's a relationship in there, so what?“ Now you give him a symbol and he wants to know what this symbol applies to. Well, you tell it applies to so and so and so. That's very happy. He can apply the symbol all over the place. He could get the German word for it, for an apple, and a French word for an apple, and the Japanese word for an apple. And say all these words are related because they're... they all mean apple. But these are words. And words are statements, ah... the words are vibrations of ah... sound which is a method of ah... communication, a specialized method of communication and... and that applies and so forth, sure.

Don't ask a psychotic do they think that way, though. Oh no, you say, „symbol.“ He's got an, „object“ right now, he's got an object. He can... he's... he's really got an object. You give him another symbol, he's got another object. And you say, „All right, now let's take the first symbol.“ He's just as happy to pick up this second symbol, show it to you – it's an object. You won't be struck with this until you process a psychotic, which I don't advise you to do. So what, so a psychotic.

But if you really want a little experience on as we go along a cycle of action, on the deterioration, which is graphed on a tone scale of beingness, of automaticity of this, of that, of other things, and so on. Just process a psycho or fool around with one for a short time and you'll have the darndest experience, because the word is the object. Has no further connotation – it's just the object. You give him the word, „cat“ and he's got a „cat.“ And then you could apply this object over on the side of a horse and he'd be very happy.

But... he's being, „careful,“ he's being careful, because he knows that the last ditch of his beingness is making sure that that object „cat“ c-a-t, the object c-a-t, is always applied to the object, „cat“ with four legs. There's two objects and we've gotta keep those together because if we DON'T keep those together... you come along and you're singing a song or something of this sort – a person who's only started in that direction. You're singing this song or something of the sort and you come to a point the third line, you use the word „a“ instead of „the.“ And the original music it was written, it was the word „a.“ It was A nice summer morning. And you come along and you say, „The nice summer morning“ – huuurh – No, no, he'll say... he'll stop you right there. He'll say, „It's, It's THE nice summer morning.“ You got that now?

Now you get a person well up the tone scale and you could say, „The beautiful dewy day,“ whether it rhymed or not and this person wouldn't give a darn. He's perfectly capable of knowing the difference between the right way, if there is one, that the song should go, and the way it goes. But this fellow who's right on the borderline... his universe, he's gotta be so careful to agree with the universe. He's gotta be so careful about all this, that he's fitting everything together. He reminds you of somebody who's walking over crates of eggs without daring to crack one. It's fantastic!

Ah... one of those fellows will, sometime you're processing one of them, they appear to be very wild and very irrational, until you start to process them and you have to pin them

down on this, and you find out that wild irrationality is very carefully done according to pattern.

And the fellow s sitting there and you'll say, „Well we re going to process you for a few minutes, now.“

And he'll say, „Well, ah... just a minute, uh... you'll have to turn on the radio.“

„Why do you have to turn on the radio?“

„Well, I have to get the time signal.“

„Well, what's the time signal got to do with it?“

„Well, you say a few minutes, we've got to measure it with a time signal, get the Arlington time signal going, and we'll get that time signal on and then it'll be all right and I'll be able to measure it with a time signal. And then I'll be able to sit here.“

And... ah... well, „Why... why... why if I process you that...?“

„Well, you see if... if you process me and I... I wasn't keeping the time myself – it would get away. And... ah... so I keep this time very carefully and the time signal, I have to keep it for us.“ Theurrg!

This fellow s having a terrible time, see. He s gone to a point of agreement, but he's found out it doesn't matter how much he agrees. It just doesn't matter. But he's down there. And he's still trying to agree. He knows most horrible punishment awaits him if he doesn't agree. And sure enough, speaking a little more on this agreement, it doesn't do anything BUT in this universe.

Little boy runs down the street. If he forgets the fact that you pick up your feet in order to run, he'll go flat on his face and the MEST universe will hit him in the face, and it will hurt his nose, and it will hurt his knees and it will bung up this nice little aesthetic thing called a body and... he didn't agree with it. In the MEST universe, you have to pick up the feet of a body to run.

Now you go out here, and you don't agree with the MEST universe, you start down the street and you say, „Well, it doesn't matter to me. I m going to put the left hand sides of all the streets on the right hand sides of all the streets. And I'm going to go down the left hand side of the street, saying: It's the right hand side of the street and these other guys can go to hell.“ There s a dull crash! And you re in the repair shop.

It's a very uncompromising universe. It doesn't know anything about there might be another way. It... it... it just doesn't know that. An engineer... it takes an engineer to take this universe apart, really, for this reason: he has a disciplined thought. The MEST universe has taught him better.

He's got a mountain out there and he's gonna put a railroad through, well, he puts that railroad through that mountain with a tunnel. He doesn't just run the tracks to this side of the mountain and then resume the tracks on the other side of the mountain, and then give the Twentieth Century Limited a highball to go down that track. He's learned better. He's learned

that if you're agreeing, if you're going to do anything physically with the MEST universe, you've got to work with its laws.

Now the only distance we have gone there is the distance that the laws of the MEST universe are based on a basic series of agreements, which gradually became more and more and more agreement; and they became very solid.

Now, when I talk about this E-Meter here then, you are measuring, really, a gradient scale that goes from identification – he rode a horse, he rowed a horse, same thing – up through... ah... riding horses, something or other, is a good exercise and... ah... I guess that's why he rode a horse every morning, fairly logical. To well, „Horses get ridden, so what?“ up to, „Riding horses – can you ride horses? All right, let's create a horse and see.“

Now, it's measuring a level of reason. Now as you go up that level of reason, you'll find out that Homo sapiens considers things reasonable, most reasonable, at about 3.0, a conservative statement. He doesn't like very positive statements. This universe has taught him to be careful, taught him that when you say to the body „run“ and then don't pick the body's feet up, that it falls flat on its face and gets all scarred up. And so he accepts this rather.

But you talk to a thetan about this and the thetan has a much wider band. Why? Well, in the first place, he can make himself invisible or make himself visible. Therefore, he can't be easily spotted by the MEST universe. Furthermore, he's not dependent upon MEST universe distances. He doesn't get upset by these distances. These distances are nothing to him. So he's already licked the MEST universe space. And you'll find out he's very airy about the whole thing, quite airy. I mean his... his... what you could consider a fabric of logic to a thetan: Well, here's three men on a subway train, and one of them – there's a strange roaring and so on – and one of them says, one of them says, „I'm going to.“ Oh, let's make it an underground. „Ah... I'm going to get off at Wembley.“ And the fellow next to him says, „No, it's Thursday.“ and the third fellow says, „I'm Thursday too. Let's all get off and have a beer.“

Well, now the reason why that sounds strange, to you, is because it's not by gradient scale. I'll use this example again. If the first fellow said something on the order of, ah... „I'm going up to Wembley.“ And the fellow said, „I'm going there tomorrow, but... uh... that's Thursday.“ And the third fellow says, „Ah... ah... Thursday's as good a time to have a drink as any.“ It's logical, so it's not funny.

But Homo sapiens depends upon that level of logic. He can't skip skip skip and then pretend it's logical. A thetan can do that. A thetan can just sit down and pretend it's logical. And he said, „The submarines, ah... the submarines all have chrysanthemums because of the beer.“ And the other fellow's supposed to figure that out. And... uh... well, he's just stupid. He just doesn't get the point, that the ruddy rods are on the left underside of no spokes.

So when you... when you get this... this non-sequitur level, Homo sapiens goes mad. Oh, actually, you can just... you can just punish. You can punish somebody at about 1.1 on the Tone Scale. Just brutalize them. Just by sitting there talking that way and pretending you're making sense. You'll practically cave their brains in before you get through. And if you just keep on in a reasonable tone of voice and explain to them, „Don't you understand? The... the submarine's chrysanthemums.“ You get the idea?

And they'll say, „Oh, you mean Japanese submarines.“ And you say, „No, no, no, no, no, no, just the... just the... just the submarine's chrysanthemums, that's all.“ Now, if you try to stretch in a couple of more details in there to bridge that gap. And all of a sudden, he'll just explode in your face.

Now, by straining a ridge with that non sequitur thing you can make a ridge blow up on a guy. You can give him a cold. You can upset him. You gotta be logical all the way through. We won't worry too much about that ridge.

This thing simply measures the relative density of the person's ridges. The thicker those ridges are, the closer that person is to associating across the boards on any subject, and the less able he is to start and stop, increase or decrease a chain of logic. You get a person, for instance, who – you start him in on one thought, and they just go on, on that thought. Oh, just ad nauseum. They just keep going. And they just... by the yard.

You... you started out and you mentioned, unfortunately, the fact that you were once in Singapore, and you go on from there. „Singapore, let's see, Singapore, that's in the Malay Straits settlements, isn't it? I knew a fellow once who was in Singapore, and he told me that there were two-thousand-six-hundred-and-twenty-one police in the City of Singapore alone. Now I understand that there are twenty-one races mingled in Singapore.“ Did you ever run across one of these Almanac people or encyclopedia people? Don't push him a button, because they just start to run.

Well, that's not... that's far from insane. It's just associating too neatly and too much and it's just a little bit out of control on the subject of control thought. So this fellow just goes along this line too, and it goes on up in Homo sapiens to the person that you say something to them and this reminds them of something else, which reminds them of something else, which reminds them of something else, which reminds them of something else, over here. And these things are not very related, but all of this is completely... completely psycho-seriousness.

They're reminded of all of these things, they're not really differentiating. They're running a dispersal.

This person will register, the freak, on this machine. This person registers off the scale at the top. This person is dispersing. They're sitting in the middle of an explosion. That's the actual fact of the matter. There isn't any ridge closer to them than about two thousand miles. There is an explosion of great violence and they're sitting right in the middle of this explosion and they're holding on to the explosion at the moment it exploded just that way and their ridges are blown way out there again. And they get nothing association with nothing but it's not funny to them. Life is very serious to these people. They are very easily upset.

The second that you start... you can recognize this person immediately: if a person is way up scale and does this you know you've got a dispersal case, and they sit between 1.1 and 1.3; pardon me, 1.0 and 1.3, on the Tone Scale. And you just ask them to contact the feeling of something expanding.

And if they get up, throw the cans of the machine down, look at you furiously, stamp, leave the house, run away, do something like that, or if you have just difficulty in keeping

them in the chair after you've asked them that question, they're there on the Tone Scale. They're a dispersal case.

They read high because the second you ask them to alter the condition of the dispersal they start blowing out; they start blowing. You unbalance this dispersal they're sitting in to a point where they get into the flow, stream themselves and they have the sensation of the body simply being blown off someplace. And so they jump up, they get nervous, they want to walk away or their thoughts get very very flighty.

Now that is a very, very peculiarly, I mean it's... it's just one point on the Tone Scale, and it's a peculiar case – it's an oddity. But that is disassociation in the field of psychiatry. I don't know why psychiatry would lay much stress on this word disassociation because it is a peculiar special case.

Your people who are really daffy don't disassociate. It's... the persons in pretty good shape who can disassociate. They can at least disperse around. The fellow you want to be careful of is this fellow who sits there and just goes on ad nauseum without any real connection. Who thinks he is being completely logical. Who would say, „The submarines? Well, that's a matter of chrysanthemums, isn't it?“ There's no... no humor in this. He's doing this carefully. Being very careful, he gets all of those things just exactly sorted out. You know on the big ENIAC and other things, they have what they call a bullpen. Material comes in on this bullpen, shoots in there and halts for more material to be fed to it. And when new material is fed to this material, which is only part of a solution, why then that material can clear and go through, into the conclusion of the banks.

So there's this route there with this big bullpen. Now there are people – almost anyone of us have done this – they get the datum in the bullpen over here and it won't clear. It won't clear. It's just stuck, right there. It's not going to go anyplace. Somebody has told 'em a joke and they have not been able to see that this thing was a joke, and they haven't gotten the point of this joke. And they keep worrying about the point of the joke and actually two or three years from then, they will be thinking of something else and this joke will boomp them.

Now that is... that is... a bullpen datum. It just won't add up any place according to their frame of logic. Now a person has to be willing to disassociate grandly, in order to clean up his bullpen just at will. Just look through there and say well, gee, what a lot of disrelated garbage and give it a yo-heave. If a person's quite bad off, he just never cleans his bullpen. And if you start to audit him, you'll find he all of sudden will start a line charge; he'll laugh for 48 hours. What's he doing? The only thing he's doing is just cleaning data out of this bullpen. You brought him up the line, to a point where he can start cleaning stuff out of the bullpen, it's going out of there so fast, he can't even examine it. And he's just in a whirr of data. He's cleaning up whole ridges full of disrelated material. The bullpen is an actual geographical thing. It's the unrelated datum on the ridge. This thing will pick up bullpen data quicker than anything else.

You find then, anything which isn't connected and isn't clean, a... there's no conclusion on it, and there's no evaluation on a datum, that datum will just sit up there like a signal flag. Why? Because it doesn't fit on the rest of the ridge, it can't go into flow with anything. It can't flow anyplace. Anytime it tries to flow anyplace, there's nothing will connect to it.

And so it just bounces around, this way and that way, and you get this reaction on the machine. You'll see that that confounded thing is very plain on the machine.

Now the greatest exaggeration of that is known as the Theta Bop. The Theta Bop is a peculiar thing. The thetan is still sticking with a MEST object. Now get the magnitude of this bullpen datum – it's just a bullpen datum. It's just an unsolved problem. And the unsolved problem was the body itself. And in many cases, you will find not only does the thetan just think he's there, but the thetan is actually there geographically. And that Theta Bop; there's only one thing in Homo sapiens that I know of, that uniformly produces the Theta Bop. There possibly are other things that produce it. There's a much wider one which shows up on home universe. Because that was a whole universe the fellow didn't want to give away with. But it's still a bullpen datum. He's never solved why it went by the boards. What happened to his universe?

You can take a girl preclear particularly and just ask her for the time the stars fell down. And you're liable to get yourself ah... ah... a two kleenex boxes grief charge. That's because you're talking about the destruction of her home universe before she entered the MEST universe.

But now what's this Theta Bop thing? It's just a little bop... it just goes tick tick tick tick tick. I don't know you could probably make it on this machine with great ease. Uh the... I keep forgetting this machine is... is exactly in reverse that scale to your E-meters. So I'll have to stand on the other side of the wall and look at it if you don't mind.

Now your Theta Bop looks something like this. Not quite as jerky as that. You see this machine doing something on the order of this... why you got yourself the body he's stuck in and it's not the body he's in. Because that's the biggest bullpen datum a preclear can have. His... it went wrong and the body shouldn't have been killed. And it shouldn't have been killed, and it didn't get buried properly, and it left all these responsibilities hanging fire. And it was all out of time, and it shouldn't have occurred. And... ah... hum hum, that's a big datum. And my gosh, he'll have all of those body's ridges around with this body's ridges clipping in and out whenever you start to ask him about it.

It's the big datum and the datum adds up to: it is such a serious problem. Is... is this 1952 or 1812? Is it – what... what's the date? And if you give him a flash like that quickly. You say, „What's the date?“ Now he'll say, „It's 18... it's 1952.“ And if he's a very cleverly individual, you say, „What's the date?“ „1952“ You say, „What did you think of first?“ „Oh, I don't know, it just went by as a blur.“ Ah, you saw that... that Theta Bop, that little shake back and forth there.

Ah... that is, the most interesting manifestation on the machine to an auditor who simply sits the preclear down in the chair and put the hands... in the cans, and asks him something about, „Are you here?“ Or ah... „What are you thinking about?“ Or... er... any other... er... „Did you ever live before?“ Or something like that. He'll just get a sweep of some sort if the person is not stuck on that Theta Bop. He'll just get a sweep – a gradual rise, a gradual fall, something very normal on answers to his questions and may be sags when he hits something hot. But if he just asks those questions in the first two or three minutes of play – and you get a Theta Bop, this guy's stuck. This guy's not even... he doesn't even realize he's in the

body he's in at this moment. He is actually hanging around with a body sometime in the past. And it might be a doll, he might be stuck in a ship some place, he might be any place, but he's back there.

Now what do you do? You just apply creative processing to this as a remedy. You don't particularly run it. Of course, once in a while... once in a while your own... your own desire for interest and randomness will get such, that you, you just can't resist, you can't resist doing something about this. You just, „Gee where is he stuck?“ Creative processing won't tell you that.

So you... you start asking him, „Is he here? Is he there?“ and so on. Well, we had a chap in class who's a very interesting fellow. He was a nice guy. I don't think Dianetics had... an enormous reality to him. Ah... Dianetics had a pretty good reality and Scientology had practically no reality. We're talking about things like past bodies and that sort of thing. And ah... actually, that's not even important to what we're doing now, but... ah... it's phenomena and it's very interesting. This chap – things just a little bit unreal to him so one day the instructor got a hold of him, and the instructor put him on the machine and was going to give a demonstration of ARC processing.

He starts this, „Now remember a time that is absolutely real to you.“ „Now remember a time when you were really in communication with somebody,“ so on... Machine start, Theta Bop, very nice little Theta Bop. He kept asking him ARC questions and the Theta Bop began to reduce. Course, he was just with ARC Straightwire pulling this fellow out of that other body.

And the Instructor couldn't stand this. It was too much for him because it meant if that reduced all the way, then he'd have a hard time finding out where the fellow really was.

So he gives him a couple of flash answers and a terrible thing has occurred there. It's been the fellow's first command. He's a young captain and it's the Battle of the Nile. And just at the moment when Nelson is winning his great victory, this fellow as a young frigate captain, one of the fleet captains, is on his own quarter-deck, mind you. He's been successful in his action, when a bunch of French, as a last desperate effort, throw a boarding party aboard his ship and in the fracas he's killed. And the trumpets are blowing throughout the fleet and the signals are going out throughout all the fleet calling recalls stating that a victory has been had and there he lies on a coil of hemp looking at the trucks of his own ship, dying. You see, just shouldn't have died at that moment. He was killed after the victory took place, really. And this shouldn't have happened, and so there he's been ever since. There he WAS. I mean that Theta Bop bop bop bop bop. All of a sudden this incident had tremendous reality to this fellow, probably more reality than present time.

And just ran it off, knocked it out, brought him up to present time. This fellow will learn, and became possibly the best student we had in the class. His bullpen had that big datum in it so everything that went into the bullpen kept knocking into that datum that says, „I am dying at the Battle of the Nile.“ And naturally, the way a fellow who is dying at the Battle of the Nile would evaluate things is not a way a fellow in 1952 who's in good health would evaluate things. And so this made a continual and consistent maybe.

Now you'll find that Theta Bop then, is very important to you on theta clearing because you have to take him out of the other body first before you take him out of this body.

I mean, you ask the fellow, you say to the fellow, „All right now, now step out of your body.“ Your machine goes creak, it drops, it falters. You can actually see the tug on the machine. Nope, didn't work. You go on down the line. Before you've been at this very long, you'll see that Theta Bop show up. He's trying to pull out of a body back in the stone ages or he's trying to pull out of a body on Mars or he's trying to pull out of a body on Arcturus or he's trying to pull out of a body, of some doll, someplace. Or he's been a witch doctor or in a temple and he was terribly successful there and he prepared this big cup of poison in order to slip it to the Vestal Virgins or somebody who had riot taken his prophecy seriously so as to make it come true right out on schedule, and... uh... he drinks it by accident. Something like that.

Or he's... he's gone on this big expedition somewhere and the natives get a hold of him and they put him in front of the doors of the city gate and they take a big battering ram and they hold it back very carefully, see, and all of a sudden they let it go bong! And just before it hits him, he hears the cavalry coming to his rescue. Nothing can stop that battering ram – nothing. And he hears the, the clop, clop of cavalry hooves on the pavement, he knows, he knows, that help is right there. Only it's just fifteen seconds too late. That'll stick him with a bullpen datum.

And after that you put him on the machine. The machine goes toc, toc, toc, toc, toc, toc. Now a preclear can have several of these things, but ordinarily only has a couple, at the most, and usually just one. Now, ordinarily about 50 percent of your people just don't have any.

So, you put a person on this machine, mostly to tell you what your course of action is going to be and to do an assessment to use in creative processing. I'll go into that much better.

We have a way of doing an assessment now which is just uh... uh... just awful, it's just terrible. You don't really have to know what's wrong with the preclear. You don't ask him what's wrong with a preclear, you don't diagnose him in any way. You just ask him a series of questions and wherever the machine drops, why that's the question. And then you use creative processing on that zone of the eight dynamics.

It's very mechanical, but because it's very mechanical, the reason why you're doing it might get lost. Now the reason why you're doing it is to make a theta clear. And the second step of the reason why you're doing it is to make a cleared theta clear. And that's why you're making an assessment.

And you can cost yourself an awful lot of time. I made a terrible blunder a few months ago in London. A girl, a couple of months ago, a girl came in, somebody's wife, and I processed her for four hours without cracking the case, four hours. She was a theta clear, but I was trying to boost her on up the line. Spent four hours, slug, slug, slug. It was late too. And do you know why I spent four hours – and why I didn't bust it in fifteen minutes? For a good, real good reason, is I'd gotten cocky in my old age. I can look at people's ridges and see what's on 'em just like you'd be able to do and that's fine. I see all that. And we know all about that. And we look in the pa... and that's all there is to that. And bong! And then nothing

happens, you see. Do all that again and go through all that and then, bong, nothing happens. You say now, wait a minute – must be... must be, I'm down in horsepower or something of the sort. Here, you're getting all ready to turn on some juice, and knock the ridges off of this pc just with pure electricity. Say to the dickens with it, the heck with auditing.

That s very bad for a pc by the way, but it's a wonderful exercise for an auditor. Ah... generally puts the pc in apathy. He s never really evaluated the material or consented to let it go and all of a sudden – rip! It's gone.

And I hadn't done, in my feeling of great cockiness and ego, I hadn't done an assessment on the girl. I hadn't done an assessment, I hadn't put her on the E-Meter and looked over her case, dynamic by dynamic, for creative processing. I hadn't done that and so I wasted four hours of processing – just wasted it. And the time I found this, it was so late and she was very tired and she went home and practically spun the next morning because I just ticked this thing. And we passed her over, she got a little more processing, and of course the diagnosis... passed immediately onto her auditor. It took her about twenty-four hours to pull out of this thing.

She was in terrible shape before I got hold of her. She wasn't in bad shape then, as she was before but you get the idea. You spend four hours on the case and in the last two seconds of play, find out what's wrong with the case and it's too late and the body is too exhausted; the preclears body is too exhausted to continue processing. That happened to me, so it can happen to you. I m sure of it, because of this: you re never completely aware of this preclear because he figures time probably differently than you do. And you've gotta go to a lot of trouble to look over his bank in person and sort it all out and that s a lot of malarkey. You shouldn't have to do that.

You put him on an E-Meter, you ask him an assessment, according to a rote procedure. It's just one, two, three, four, five – you're only asking him one real thing. You're asking him, what can't he create and what can't he destroy? That s all you're asking him – dynamic by dynamic. Dynamic by dynamic, what can't he create, what can't he destroy?

That could also be phrased as, what is he unwilling to create, what is he unwilling to destroy? In other words it's a can't assessment, and then you apply creative processing to what he can't do.

Now, you not only take an assessment when you begin the case, but you take an assessment after you've been working the case for a while. You work the case maybe four or five hours, take another assessment. Cause what s happened there is, you've gotten off the hottest factors. And the evaluation may have shifted so that the things which you assessed as can'ts before are too minor now to bother with. They've blown too, but there s some other can'ts that you didn't ask about before which are ready to come up.

And... so... you take another assessment, and if you continue this process every few hours, to take an E-Meter assessment of the case, you're in good shape with your case. And you're making rapid progress, quite rapid. You're just going along zippity zip and getting something done. You don't suddenly find yourself stuck at four o'clock in the morning not being able to solve what's wrong with this preclear. If you ever find yourself in that sort of a state of affairs you just didn't take an assessment, that's all.

I taught myself that lesson very sharply and so, of course, I'm teaching it to you equally sharply.

Ah... now, what is an assessment? You're gonna get this in much greater detail but I'll just give you this just offhand. What is an assessment? Well, we just mark it up like this: this is an assessment. Create – destroy. Now this is a very elementary assessment I'm giving you. There is a more complex assessment. This has some additional factors in it which merely put with create and destroy other related factors with create and destroy, and it simply permits you to do a more sensitive assessment. But this is still the basic assessment. The other just makes it a little better. This is the basic material, right here. Now that's also in the center there, change. But you'll find that for a crude first-run assessment, you're not too worried about what he can or can't change. That'll turn up.

He changes much more easily than he creates and destroys. So this is an assessment and the assessment merely wants to know what he can't create and what he can't destroy in terms of mock-ups, illusions, created mock-ups.

All right, now let's follow this a little bit further here and let's look at create and let's find an individual who can only create; he cannot destroy anything. He can't destroy a thing; he can only create things. He could just create, and create, and create, and create. He's insane. He... he... well, look what would happen to him. He couldn't destroy anything, that would mean relatively he actually couldn't part with anything. And so will his ridges be in that state. He can create and create and create and he's holding on to everything. He's... he's just got everything stuck to him. He'll be thick. He'll register quite low on this machine.

All right, so create, now over here, is destroy. And supposing you have somebody who can do nothing but destroy. He can't create a thing. He can only destroy. Humph, he's crazy, obviously. Well, we grant the fact that the person who can only destroy is crazy. But the person who would only create, is equally mad.

There's one difference between these two. A person who can only create will be found to be higher on the scale, ordinarily, than the person who can only destroy because you're actually looking here from when you take create and destroy over here – if you were going to graph this on the tone scale – it would go down scale 20.0 over here to zero point zero.

I mean, you just turn your Tone Scale up and make it horizontal and you'd have that graph on there. All right, this is... 20.0 which is maximum optimum action, which is in the center of it. Well now, a person then, to create and destroy would have here for sanity – theoretical, sanity of this individual depends on being able to create and destroy anything, not just in terms of illusion, and so on.

Now when you understand that isn't a philosophy of life. Fellow by the name of Friedrich Nietzsche wrote „Thus Spake Zarathustra“ which offers THIS as a philosophy of life. Nietzsche went mad and so will anybody go mad that tries to use that as a philosophy of life. For the good reason that it is too unlimited in the absence of a knowledge of this universe to be executable. It can't be executed. And a person who can equally create and destroy anything finds himself associated with a group and has actually what could be considered to be the ninth dynamic which will be aesthetics. And the tenth dynamic, which would probably be

ethics, if you were going to go way on out beyond this universe, saying that the eight dynamics we have apply to this universe.

This universe knows nothing about ethics. Any time you get an ethic in this universe, it's a moral, and they're not similar. So that isn't a code of existence or a philosophy of existence. Anybody who can do all this finds himself automatically moving in to the necessity for an ethic and so adopts an ethic: reasonable behavior, rational behavior.

But, for the purposes of assessment, it points up the bad spots in a person's abilities and disabilities. And it points up, every... what do you know, it points up every one of the bullpen data. And you get all the data sitting out here in the bullpen. „Should I have killed that little dog or shouldn't I have killed that little dog. I shouldn't of killed that little dog. Well I guess I oughta have killed that little dog. No, I couldn't have killed that little dog. No, there's a new datum that says I shouldn't have killed the little dog.“

You'll find somebody who's reading a book will very often write on the margins of the book. You go to the library and you can open up books at the library and you'll find out a lot of these books at the library have marginal notes of the most ordinary material in them. It says, „God is good“ and that's all underscored and it's routine. This person has taken this as a terribly vital data. And the next thing is „Bread is usually white in America and is black in other countries.“ big underscores under the thing. Ah... „Rocks are hard .“ Oh boy, big agreement.

And you look at this book and you wonder what idiot read this thing. Well, the guy wasn't an idiot. He's just got a bullpen over here and this bullpen requires the most ordinary reassurances in order to clear data.

People will read tomes of philosophy just to find one tiny little datum that will agree with what they need to clear a problem out of the bullpen. And they all of a sudden will pick up this datum and why, they say, „Somebody else said it and this person is well known and therefore it must be true so that clears the datum out of the bullpen. Now I don't have to worry all this time about what I did with a washing machine wringer and grandma.“

But it points what, it points right back to all the maybes of the case. Bullpen datum is a maybe. So we have to take the dynamics here. One, two, three, four, five, six, seven, and eight. And over here we take one, two, three, four, five, six, seven, and eight. We just take those as such and we make an assessment of the case. We find out what he can't create, can't create, can't create. We just ask about objects, and items, and conditions, underneath these dynamics under create. And we ask for objects, items, and conditions under destroy.

Now we watch the little needle and we mark it as it dives, and we just make a graph of this character; that's all there is to that graph. Ah... and there you have it.

Now it's very simple, isn't it? Now you apply mock-up processing to that. Now the reason I'm giving you this material at this stage of the course... is just to give you an orientation on what's important as we go on through. There's lots more to this. There's lots of basic reasons and so forth, but we're giving you just the simple surface simplicity of this material showing you what we are studying.

Now, if you would come and sit down there and take these two cans in your hand, we will ask you what you are unwilling to create and destroy. Probably we will find all sorts of things here. I won't ask any embarrassing questions ah... particularly.

LRH: Have you got hold of the cans?

PC: Uh-huh.

LRH: Yes? Well, well, well, my goodness, you poor thing. Is there an undertaker in the house? That's all right, look look here, you're way up on the machine.

See that? Hey you are... you're way up on the machine. Yeh, no trouble with that. Ah... Now that machine goes opposite to the E-meters which you have. In other words, your E-Meter falls that-a-way and rises that-a-way and this does the opposite. So we'll bring this thing back here. And she shows that she has a rising tone here. Now she's rising a little bit.

LRH: How do you like explosions, huh? You like explosions? Have you seen an explosion recently?

PC: No.

LRH: You haven't, huh? Have you ever experienced a violent explosion? Have you ever been caught in a violent explosion? Have you ever been caught in a violent explosion?

PC: Don't think so.

LRH: Isn't that interesting? Look what we found on the machine right now. It doesn't matter whether your preclear looks at this dial or not until he clunk... he can actually get out of his body and kick this machine around, much to the dismay of an auditor. But he really has to be out of his body to do it. If you... we're working on a instrument over in England, which is an instrument of proximity so your thetan can come near the instrument and you can actively, closely... ah... read the thetan... er... with a tiny little activation and so on. We're working on this, I don't know if it'll ever develop or not. Where is it? How

many years ago? That's a Theta Bop in case you haven't noticed it. I of course wouldn't have picked you if I had suspected that was coming. Ah... all right, now what is it now? An explosion?

PC: I don't think so.

LRH: Oh, no no. All right, how many years ago, order of magnitude? Tens? More than tens of years ago? We're looking for an explosion. Now did it occur more than tens of years ago? Did it occur less than tens of years ago? Did it occur just a few years ago? How about a gas stove blowing up?

PC: No.

LRH: No, that wasn't it? Oh, come now, come now, gas stove blowing up? What was it that blew up? City? Oh, oh... how many years ago? Tens of years ago? Now you're getting there. Tens of years ago? Hundreds of years ago?

You can note as procedure on this meter that I'm selecting out time rather than subject. The only reason I'm throwing subject in here is strictly for persiflage to amuse the preclear. The only thing I'm interested in is how many years ago did this occur.

LRH: All right, tens of years ago? Hundreds of years ago? More than hundreds? Thousands of years ago? Thousands? What did you get? You had a thought there.

PC: No

LRH: Are you refusing to think? Won't do you any good. It sees all, knows all. Hundreds of years ago? Thousands of years ago? Tens of thousands of years ago? Tens of thousands of years ago? Hundreds of thousands of years ago? Is it hundreds of thousands? Millions of years ago? Mil-

lions of years ago? Billions of years ago? Boy, you've really got that thing balked, haven't you? Well, let's take the lock off of it – let's get the gas stove explosion. What gas stove blew up? Come on, what?

PC: Not that I know of.

LRH: Come on, there's something startled you. Something blew up in your life some time or another. Did it? What... what startled you by blowing up? Nothing? How about fourth of July?

PC: I can't think of.

LRH: Nope, not fourth of July.

Now that needle is trying to swing down to a stuck manifestation on this Theta Bop. That is a Theta Bop; that's not as clear as you'll see Theta Bops, it's not as good as. All right. Ah...

LRH: Is this the last life? Is this your last life? Immediately your last life? Is it your last death? How many years ago? All right, when I count from one to five, a number will flash. 1,2,3,4,5, (snaps his fingers) What?

PC: Nothing.

LRH: No, nothing flashed? Nothing flashed at all? Huh?

All right, now I found that Theta Bop, I'm going to give her creative processing. We'll see how that compares. We haven't actually located, necessarily, that we're in the middle of an explosion. All we're getting a rising scale on the line and so on. I was just talking about that because of the way the meter reads. Might be something entirely different. Now we're looking, however, for a body. We're looking for a body.

LRH: How would you hate to have a body lying? What would be the worst

place for a body to lie? Where? Open field? Body lying in an open field? Or a body lying in a house? A body lying in a temple? In an undertaking parlor? In a wreck? In a body dying on a hospital bed? What have you got? Now what did you used to have nightmares about as you were a little child? Buried alive?

Um? Used to have nightmares about being buried alive? What did you have nightmares about? Must have had nightmares about something? How about falling off cliffs? Ever have any nightmares about that? Don't you ever remember a current recurring nightmare?

Evidently nothing worrying her on that score. All right, let's do a little creative processing on there.

LRH: Now, you know what I mean by a mock-up? A mock-up is simply something you make which you know is yours and know that you made. That's all. Ah... let's have an illusion.

Now, let's put a small man out here and know you made him. You got him? You can do it with your eyes closed if you want to. You know you made him? Is he yours? Got him? Make him jump up in the air.

PC: Uh-huh.

LRH: Got him jumping up in the air?

PC: Uh-huh.

LRH: Well, make him jump in the air so hard he goes through this floor and onto the next floor. Make him do that?

LRH: Huh? Did he do it? Is he having a rough time getting through the ceiling?

PC: Yeah.

LRH: Huh?

PC: Yeah.

LRH: Cut a hole out of the ceiling, cut a hole out of the ceiling and have him jump through the hole. Now you can make him do that can't you?

PC: Hmmm...

LRH: HHHMM?

PC: He seems to be fading out.

LRH: Well, put him back again.

PC: While I'm cutting a hole in the ceiling, that is.

LRH: Oh, while you're cutting a hole in the ceiling. Well, can't you just say there's a hole in the ceiling and have it appear there?

PC: Uh-huh.

LRH: Okay, now that was just a test. Thank you. Now, just hold on to the cans there.

Ah... trying to find degree of agreement with the physical universe. We tried a little man. Mocked up a little man all right; but jump in the air and go through a solid object? Uh-uh... and when we had to cut a hole out of the ceiling, we had to saw the hole out. Real agreement with the physical universe.

LRH: Okay. Now let's talk about in terms of creation. If you could, let us say that you could create things which would just appear and so forth and if you were doing that sort of thing would you, could you create your own body again?

PC: Uh-huh.

LRH: You can create your own body? Ah... how about creating a whole set of memories for yourself?

PC: Yeah.

These are the four parts of the body.

LRH: Uh... how about creating something that would control the body for you? The GE.

PC: Uh-huh.

LRH: How about creating an energy unit which would... uh... spark and pop and take care of all of all of that, do your thinking for you? How about creating that?

PC: Uh-huh.

The four component parts of the first dynamic (1) the standard memory banks, (2) the... the pardon me, first the thetan, most important, then your standard memory banks, then your GE – genetic entity, and the genetic entity's reactive mind. But the genetic entity's reactive mind is a series of ridges we know as the body, the greater and lesser complexity of the reactive mind. Well, there's the thetan. And what the thetan is using is standard banks which consist of a lot of ridges, and more or less automatic stuff, and a lot of stuff. And then there's your GE, and what your GE is using and actually what your GE is using is a body; and the body is matter made out of ridges, according to theory here. And therefore the reactive mind is the body and does behave that way as we learned in the first book. And that first book still works. Okay?

Now we've covered those four sections and we've gotten nothing alarming on this E-Meter. Good.

LRH: On the second dynamic, on the second dynamic would you create exotic and esoteric scenes for your own edification and... sensation?

PC: Sex act.

LRH: All right, now we've got... remember that second dynamic s composed of two parts. First part of the second dynamic is sex as an act and the other part is children. Now how about little kids? Could you, would you, create a little child?

PC: Uh-huh.

LRH: Uh-huh. So one half of the second dynamic is by the boards. What are you dropping on there? What did you think of. Hey hey, what did you think of? That s too personal, huh?

PC: No.

LRH: Well, you shouldn't a done it. Is that on children?

PC: Uh-huh.

LRH: Tell me about children. You did something mean to a kid once, didn't you? Well what did you think of? Your mother? Your mother having children?

PC: Uh-uh.

LRH: What did you think of? Come on?

PC: Miscarriage.

LRH: Um?

PC: A miscarriage.

LRH: Uh-hum. Just ornery of me to make you say it. Yah, sure. Okay, so we got that one too. Huh? So we have ah... children and a... a block of some sort on that line. Okay? Because we get a needle reaction. That had slipped your mind hadn't it?

PC: The miscarriage?

LRH: Yeah. When I first asked the question, did it come into your mind?

When did you think of it? When I said children you didn't connect it to that?

PC: No, uh-uh.

LRH: Is that what happened? And then afterwards you thought it over and suddenly connected the miscarriage with children? And that's why you got the delayed reaction on the machine. Okay.

All right, now we've got that run. So I'll tell you right away, creative processing addressed to the second dynamic on the creation of mock-ups relating to from which he can get sexual sensations, mock-ups until we can be perfectly at ease on this line. And I don't think you'll find the preclear anyplace that is in good shape on that one. And she is strangely enough in a little darn better shape than most preclears according to the needle reaction.

(TAPE ENDS)

CREATIVE PROCESSING: DEMO OF E-METER AUDITING

A lecture given by L. Ron Hubbard
on 1 December 1952

So we got a small on a group creating things.

Now, there'd be some other material, because – listen, listen, listen to this: Your locks (these are just locks) would not lock up on anything less than a ridge which goes, often, the whole length of the track, the whole track.

What you see reacting on that machine is held in suspension and you're only getting a surface manifestation of a whole lot of material.

You don't have to know all the material that's there, because Creative Processing solves it, like shooting a shotgun; you don't have to be a good shot. But this just tells you that there's a lot of stuff here on groups making things.

Now, if you wanted to go over this, we could go over this. Let's just give you a little example here.

LRH: Did you ever get together in some past life with a group of people and create a temple? (pause) No hands. (PC laughing)

[to audience] We could go on like that and we would find that it was a chain that went the whole length of the thing. And actually, when I get all this written down, you have the anatomy of the service facsimile chain, here. Okay.

Fourth – you could probably reduce it down to the first computation or the first thing that made that chain come into being.

[to PC] All right, fourth dynamic. How about man, species of men – man as a species? Is he a beast? How about man as a species? We got a drop on that. (PC laughs) That's why I had to reset the machine. What about man? Mankind – is that different than man? How about mankind?

Well, how about a race of alligators? (PC laughs) Huh? Were you ever a member of any other kind of a race than this kind of a race? Huh? Say, tell me, is the body you're stuck in an animal body, not a man's body? Could be, huh?

PC: (chuckles) It could be anything. (laughs)

LRH: Yeah, all right.

[to audience] Now, we look at mankind and we've noticed there that there's just a little reaction on the thing.

[to PC] If you had to create a race, would you create the human race?

PC: Hm. (chuckles) Ma – I got a no on that. (laughs)

LRH: You got a no. (laughs) Boy, that is certainly – (PC laughs) yeah, there's this little tiny dip. (PC laughs) Doesn't matter much.

Now let's get into a real interesting subject with you.

PC: Hm-hm.

LRH: If you could, would you create cats? dogs? Would you create dogs? Would you create snakes?

PC: No. (laughs)

LRH: Well, how about snakes?

[to audience] Freud ran into this one head on, by the way. (PC laughing) He just ran into this one with such glorious abandon that he kept right on going on it. He never stopped and looked at his data. Fabulous, but he never did.

He found out that you take all young girls, really, practically all young girls, and you'd say „snakes” to them and they'd go „skreee!” And that they were loused up on the second dynamic – loused up is a technical term for being aberrated – and they're all loused up on this second dynamic and they would go „scream!” on the subject of snakes.

So he says, „Aha!” (I don't know what he had in his bank.) But he was operating, actually, to say that symbol snake, then, is a symbol for sex, and the „unconscious mind as it gets these horrible things down underneath the mind, they come out in terms of symbols,” and that's what the snake is, is a symbol. It isn't. It isn't. It isn't even vaguely. Only, there are races of snakes – you don't have to take my word for this – there are races of snakes around in places, and snakes and the GE were always getting – if you ever saw a monkey look at a snake you would know what I was talking about, because snakes dine most sumptuously upon monkeys. And you say „snake” to a monkey, or hiss like a snake to a monkey, and he'll just scream!

Much better reaction than you get out of a young Homo Sapiens girl.

And then you go back on the track, and I haven't asked any general preclear to amount to anything, but

[to PC] Did you ever know anywhere on the track a race of snakes that could talk?

PC: Hm?

LRH: Well, just think about that for a moment. A race of snakes that could talk. Snakes making sounds, making sounds. Did you ever know of talking snakes? Do you think of snakes as being very wise? Are they very 1.1? Kind of 1.1. Are you just bracing on this subject here? Well, what if you found a snake curled around your ankle right this minute?

PC: Ooo!

LRH: What's the matter? (PC laughs) A curl went around your ankle just now. (PC laughs) Go ahead, go ahead. Now get the slither as he goes off. Can you get that? Huh?

PC: (laughing) I could, but I don't want to.

LRH: Oh, you could. Well, I tell you what. Put the snake way over there by the door. (PC laughs) Got that? A little – little tiny snake, a worm. (PC laughing) Put a worm over by the door. You got the worm over there on the door now? Huh?

PC: Yeah. (laughing)

LRH: You got the worm on the door?

PC: Yeah. (laughing)

LRH: Turn him red. (pause) Got him over there? Turn him red.

PC: Yeah.

LRH: Turn him blue.

PC: Yeah. (chuckles)

LRH: Turn him pink. (pause) Now put him way out in the hall.

PC: Okay.

LRH: Got him way out there in the hall?

PC: Yeah.

LRH: Now put him downstairs.

PC: Hm-hm [yes].

LRH: Okay, now put him upstairs.

PC: Hm-hm.

LRH: Let's put him in yesterday. (PC laughs) Did you?

PC: (laugh) Aah, no.

LRH: What happened? He won't go in yesterday?

PC: Umm, something about yesterday being closed, you can't get in there.

LRH: Ahh. (PC laughs) That's a very bad reaction on time.

All right, now you got that small – you got that small snake downstairs there? Small worm?

PC: Yeah. Hm-hm.

LRH: All right, put him way out on the street. Got him out there on the street?

PC: Yeah.

LRH: All right, now when he's out there on the street, turn him into a black snake.

PC: Okay.

LRH: Got him out there?

PC: Hm-hm.

LRH: Black snake?

PC: Hm-hm.

LRH: Now make him red.

PC: Hm-hm.

LRH: Now put a pretty diamond shape on his back. Way out there now.

PC: Yeah, okay.

LRH: All right, have him bite a pedestrian. (PC laughs) Hm?

PC: Yeah.

LRH: Got him biting a pedestrian?

PC: Yeah.

LRH: Now have him get mysteriously big, and have him eat the pedestrian all up.

PC: (laughs)

LRH: Got him?

PC: Yeah.

LRH: Tell me when he's finished. (PC laughs) All right. Now, give him a toothpick and have him pick his teeth. (PC laughs) You got him out there picking his teeth?

PC: (laughing) Yeah.

LRH: Good! Bring him up the steps. (PC chuckles) Bring him – bring him in the place and up the steps. Can you get him here?

PC: Yeah.

LRH: Huh?

PC: Hm-hm [yes].

LRH: All right. Now, tie a napkin around his chin.

PC: Yeah.

LRH: Feed him a porkchop.

PC: (laughing) Okay.

LRH: Feed him a chicken.

PC: (laughing) Okay.

LRH: (chuckling) All right, have him – get sonic on his saying „Thank you.” Got him saying „Thank you”?

PC: Hm-hm [yes].

LRH: Now have him say „Come with me to the Kasbah.” (PC laughs) Come on.

PC: Okay.

LRH: You got him saying that?

PC: Yeah.

LRH: Now have him say „Keess me.” Got him saying that?

PC: Yeah.

LRH: Turn him white. (pause) Got him white? Even if it's – dirty gray is all right. You got him white?

PC: No, I have to bring him closer to turn him white and I don't want to. (laughs)

LRH: Oh, you – you – bring him closer. Well, turn him red.

PC: Okay.

LRH: Now put a big barb-wire fence right near you that he couldn't possibly get through.

PC: Okay.

LRH: Now bring him closer and turn him white. (pause) Got him?

PC: Hm-hm [yes].

LRH: All right, now turn him black.

PC: Hm-hm.

LRH: Now, make him get older.

PC: Hm-hm.

LRH: Oh, make him get real old.

PC: Hm-hm.

LRH: Make him get so old he rots away and turns to dust. (pause) Got the dust?

PC: Got him down to his skeleton.

LRH: Down to his skeleton. Well, can't you take some of the skeleton and powder it up in a mortar and pestle?

PC: (laughing)

LRH: Huh? Just, just...

PC: He's disintegrated.

LRH: You got him?

PC: Yeah.

LRH: All right, now take some of that dust and make it very, very fine and powder your nose with it.

PC: (laughs)

LRH: Come on, come on, let's – let's powder some other girl's nose with it, then.

PC: (laughs) Okay.

LRH: You got that?

PC: Yeah.

LRH: Now powder your nose with it.

PC: Okay.

LRH: Take the barb-wire fence away.

PC: Hm-hm [yes].

LRH: Create him about a sixth of the size you had him before.

PC: (pause) Hm-hm.

LRH: Got him?

PC: Hm-hm.

LRH: Now have him get just a little bit bigger.

PC: (slowly) Hm-hm.

LRH: Now create a cat and have the cat jump in and eat him all up.

PC: (pause) Okay.

LRH: He's all eaten up?

PC: Yeah.

LRH: All right. Now, turn the cat into a snake.

PC: (pause)

LRH: Got the cat, the snake?

PC: Hm-hm.

LRH: All right. Now, turn – turn the cat into a snake, you got that. Now make another cat.

PC: Okay.

LRH: All right. Now, have the snake rub against the other cat. (pause) Have the snake rub against the microphone. (pause) Have the snake rub against the side of your chair.

PC: (chuckle) Okay.

LRH: Have the snake coil around your ankle and purr.

PC: And purr? (laughs)

LRH: Hm-hm. Have him purr. After all, he was once a cat. (PC laughs) Have him purr.

PC: Okay.

LRH: You got him? Now have him uncoil.

PC: Hm-hm.

LRH: Now have him go on outside.

PC: Hm-hm.

LRH: Drink a Coca-Cola.

PC: Hm-hm.

LRH: And explode!

PC: Pup!

LRH: Okay. That finishes snakes.

Now, on the sixth dynamic, what about the MEST universe? Would you preserve the MEST universe?

PC: Think so.

LRH: Hm?

PC: I think so.

LRH: Let me ask you one more question on the fifth dynamic. How about birds? Do you like birds? How about creating birds?

PC: Yeah.

LRH: Hm?

PC: Yeah.

LRH: Yeah. Okay, would you preserve the MEST universe if you had to? You like the MEST universe? What about the MEST universe?

PC: Nothing.

LRH: Nothing, that's right. All right, how about spirits?

PC: Spirits?

LRH: Spirits, yes; spirits, spiritualism, spirits, ghosts?

PC: Nothing.

LRH: Now let's take up God. Would you create God?

PC: (pause) No.

LRH: No. Would you create Christ?

PC: No.

LRH: Now, would you take a thetan and destroy him?

PC: (pause) Uh-uh [no].

LRH: Would you destroy a thetan?

PC: No.

LRH: What – would you destroy somebody's memory completely?

PC: I don't think so.

LRH: You wouldn't destroy anybody's memory, huh?

PC: Hm.

LRH: [to audience] Write down here „memory valuable.” Okay, that's very small but quite interesting, all right, because that means if a person won't destroy memory they won't destroy an engram. (PC laughs) All right, let's take the next segment of it.

[to PC] Now, how about something that would work ages, all down through the ages to build something and then somebody come – come along and destroy him. And what about – what about your body? What did you just think of? What about your body? Would you kill yourself?

PC: (pause) Hm.

LRH: But would you?

PC: (pause) Hm, might.

LRH: You might?

PC: Hm.

LRH: Would you blow your brains out?

PC: Think I'd choose a less...

LRH: Hm?

PC: a less painful way. (laughing)

LRH: Oh, there's less painful ways. How about – how about – oh, what do they call that stuff – bichloride of mercury? (PC laughs) How about that? (pause) Okay.

Now, would you destroy – would you destroy institutions that favored sex?

PC: Institutions?

LRH: Would you destroy an institution that was against sex? Tell me, would you take a little child and break its neck?

PC: No. (pause)

LRH: Would you take a woman and destroy her?

PC: No.

LRH: Would you take a man – and ruin him so he could never be a lover?

PC: No. (laughing)

LRH: What are you thinking about?

[to audience] Sex again. (PC laughs) This is destruction on sex, but it's not active destruction. It's over here, it's sex, a small, a small drop on that. She has an action on both of them, would much rather destroy, really, than create on that line.

[to PC] Is that right? Sort of feel that way?

PC: (protesting) No!

LRH: Well, you'd much – much less likely to (PC laughs) – to destroy – much less likely to create than destroy. You think you'd better destroy on that line, is that right?

PC: No!

LRH: You don't – you don't think so?

PC: No!

LRH: You wouldn't want to destroy on that line?

PC: (laughs) No. LRH: You wouldn't want to, huh?

PC: No.

LRH: We got a wonderful „maybe” there. (PC laughs) Okay, now, little children and that sort of thing, we can sum up about what this thing is.

Now, in terms of groups, here's a group and they have just built something. Would you come along and shoot it to pieces? Would you act as an agent provoc? What's that? Well, that's the same one we got before. Bounced. (PC laughs) Very interesting. All right, would you act as an agent provocateur which would destroy the very foundation of a nation?

PC: Might.

LRH: You might?

PC: Hm-hm [yes].

LRH: Doesn't look to me like you'd mind destroying a nation.

PC: Hm.

LRH: Is that sufficiently abstract? How about a family? How about destroying a family, wiping it out?

PC: Uh-uh [no]. (muffled laugh)

LRH: [to audience] Family, of course, sits right there between two and three, kind of. (PC laughs)

[to PC] Now, on a group of people, let's take the people you went to high school with. Now, would you take that whole group and abolish high school as an institution?

PC: (laughs) Gladly.

LRH: You would, huh? (PC laughs) Educational groups. (PC laughs)

Now, let's take mankind again. Let's say that you had a button right there alongside of you, and just by pressing that button – you'd be perfectly safe – but just

by pressing the button that all mankind would cease to exist. Would you press that button?

PC: Uh-uh. No.

LRH: You wouldn't?

PC: Uh-uh.

LRH: No, it'd take a half an hour's sales talk, I see now. (PC laughs) There you go on that. Okay. Now let's take destruction of cats. Would you kill a cat?

PC: Hm-hm [yes].

LRH: Would you kill a dog?

PC: Hm-hm.

LRH: Would you kill a monkey?

PC: Hm-hm.

LRH: Would you kill a snake?

PC: Hm-hm.

LRH: [to audience] This tick got a little bit less. A little tiny bit of charge on it.

[to PC] Now, would you kill a bird?

PC: Hm-hm.

LRH: Let's have a little dove. Would you kill this little dove?

PC: Hm-hm.

LRH: He say „coo-coo” and so on, would you bump him off?

PC: Yeah.

LRH: [to audience] Yeah, I'm afraid she would. (PC and LRH laugh) Okay.

[to PC] Now, on the sixth, would you destroy the MEST universe?

PC: Right now ?

LRH: Hm-hm. Would you create the MEST universe? Would you create the MEST universe all over again?

PC: Hm.

LRH: Would you destroy the MEST universe?

PC: (pause) Uh-uh [no].

LRH: No charge on that. How about killing a spirit? Let's say this poor spirit had been haunting this castle for a number of years (PC laughs) and – would you come along and end his existence forever?

PC: Hm-hm.

LRH: [to audience] Yeah, I'm afraid she would.

[to PC] Now, how about God? Would you knock him off?

PC: Hm-hm.

LRH: Would you kill God?

PC: Hm-hm.

LRH: Hey, look, would you kill God after all he's done for you?

PC: (laughs) Yes!

LRH: Yeah? Oh, you thought about it, didn't you? (PC laughs) Go on, did you – would you kill God?

PC: Yes!

LRH: [to audience] Boy, I'm afraid that goes on the side of enthusiasm. (PC laughs) Huh, this is too good, we'll put down here „Kill God, with a medium drop.” Okay.

[to PC] Now, let's go into that just a little bit further.

PC: Hm-hm.

LRH: Now, let's think about dead bodies, huh?

PC: Yeah.

LRH: Just think about dead bodies there for a moment. (pause) What are you thinking about?

PC: (laughing) Dead bodies.

LRH: Well, what are you thinking about?

PC: (laughing) Nothing particular. Just...

LRH: Well, what about them? Nothing in particular – how about unburied bodies?

PC: Was thinking of unburied dead bodies.

LRH: Is that what you were thinking about?

PC: (laughing) Yes.

LRH: You weren't thinking of any buried ones?

PC: No.

LRH: Well then, tell me, is it buried – unburied on a plateau? Is it unburied on a stream? Is it unburied in a house? Is it unburied in a – what are you thinking? In a tomb? Is it lying – what did you think of? Would you rather it hadn't been put in a tomb? Is it unburied in a tomb? Is it just lying there in a large sort of a temple kind of out in the open? You got a body lying around anyplace?

PC: (laughing) It seems to be more an indoor sort of place.

LRH: Oh, indoors...

PC: Hm-hm.

LRH:... indoors, but it's not in a sarcophagus or anything like that, huh? Hey, is it a mummy?

PC: Don't think so.

LRH: Well, is it wrapped up so that you still think it's alive?

PC: Uh-uh [no].

LRH: Well, what's this all about? Was it lying in a box or on a table?

PC: On a table.

LRH: On a table. Okay. Where's the table located in the room?

PC: Mm – seems to be against a wall.

LRH: Against the wall, huh?

PC: Hm-hm.

LRH: And the body's just lying there on it, huh?

PC: Hm-hm.

LRH: And where – where are the feet facing, another wall, very close to another wall? Is it in a corner, in another words, or...?

PC: I don't think so.

LRH: Is it raised off the table a little bit?

PC: It might be.

LRH: Now give me this – what's the year it died?

PC: Him?

LRH: Is it in the last hundred years? Is it in the last thousand years? Is it in the last ten thousand years? The last hundred thousand years? The last million years? You know, I keep getting that as a short time span, tens of years. Is it fifty years? Is it less than fifty years? Is it more

than fifty years? Ahh, now we got some action. Is it seventy-five years? Very close to seventy-five years? Just a little bit more than seventy-five years? Little less than seventy-five years? Is it sometime around the year of 1875?

PC: (murmur) Mm.

LRH: Seventy-six? More than that? Later than that? Earlier than that? Later than that? Come on, what have you got? You just dodged on that one.

PC: (laughing) I did ?

LRH: Yeah, yes you did. What is it, 1775, 1776? About seventy-five years ago, it says. What country? Western hemisphere? Eastern hemisphere? Eastern hemisphere? Western hemisphere?

PC: Western, I think.

LRH: Western hemisphere?

PC: Hm-hm.

LRH: Yeah, all right, you're getting it spotted – Western hemisphere? North or South America? North America? North America? South America? Central America? Central America?

PC: Hm-hm.

LRH: Evidently North America. Maybe just the south – southern portion of North America? North America?

PC: Hm-hm.

LRH: East of the Mississippi? West of the Mississippi? West of the Mississippi?

PC: Yeah.

LRH: In the United States?

PC: Hm-hm.

LRH: Uh-huh. Is it way out on the Pacific coast? On the Pacific coast? North-

ern part of the U.S. Pacific coast? Which of the following states is it in: Washington? Oregon? California? Washington? State of Washington? Idaho? Washington-Idaho Wyoming sector up there? Oregon?

Washington? Now just – just – just – just where is that in error? Washington what? Take a look at the map of the United States and there, a white spot will appear in the right place.

PC: (laughs) I've got a map of the United States.

LRH: And what do you see on that, where – where's that spot? Come on, where's the spot? (pause) Where's the spot?

PC: There isn't any.

LRH: Hm?

PC: There isn't any.

LRH: There isn't any spot. Well, put a black X on it. (PC laughs) Where do you get that black X? It's up there in the northwest?

PC: Hm-hm.

LRH: Northwestern part of the United States?

PC: Yeah. (brighter)

LRH: North central part? Hey look, do I have to take a look at this map for you? (PC laughs) Where is this stiff? (PC laughs) All right, is it a man? A woman? Is it a woman? Is it a man? Say, look, is there some kind of an electronic dispersal going off of that body? Some kind of a kick off the body? Is there something emanating from that body? Is there something trying to emanate from it? Are you trying to emanate from it? Is it a dispersal?

PC: Hm-hm.

LRH: This meter says you're staying with it and you're running away from it, and you're staying with it and you're running away from it. Sometimes you're on the subject and sometimes you're off the subject and sometimes you're on the subject. Come on, identify this body, will you?

PC: (little gasp)

LRH: Is it in a house in the woods? (pause) And nobody came along to bury it, is that right?

PC: Might be.

LRH: Were you living alone and it died? Or are you staying with somebody else's body? Is it somebody else? Not your body? Your body?

PC: I think it's mine.

LRH: [to audience] It's never somebody else's body, it's always his own body – preclear's. (PC laughs)

[to PC] Okay, well, we got this more or less located, but was this person a man? A woman? Or a child? Man or woman or a child? You just thought of something, what was it? What did you just think of? Let's think of that again.

PC: Horrible for a child to die.

LRH: Huh?

PC: Horrible for a child to die.

LRH: Yeah, yeah, isn't it? Too young, huh? (PC laughing) All its life ahead of him – puts a big, big one in the bullpen. How old is this kid? How old is this child?

PC: I got a ten on that.

LRH: About ten?

PC: Uh-huh [yes].

LRH: Somewhere around that, nine, eight, seven, six, five, four, three, two, one, ten, (pause) eleven, twelve? Oh, you're just kind of running away from that thing again.

[to audience] That's very interesting. You notice that uprise on a case of this type, that's a dispersal. It's a „Let's get the hell out of here.”

[to PC] All right, who was very sympathetic to this child just before it died? Who said, „My poor little baby, do not leave me,” or words to that effect?

[to audience] We got all the data we know, want to know. (pause) This tells you that you do mock-ups, drill toward time, and this tells you that you do mock-ups of being stuck in, and being and not being a small child; and this tells you that you do mock-ups, a few additional mock-ups. Oh, we did almost enough, if you noticed on the meter when we came back on the machine, to fix up snakes. That's some kind of an idea of how fast this confounded processing is. When you know how to do it, it just goes off like hot butter.

And we got here God – just too good, it's just too good. She'd love to get in there with her knee on his chest, or something like that, and cut his throat, preferably quietly, slowly (PC laughing), slowly, I mean so he'd have to moan, huh? So he'd moan, kind of. (PC laughs) And he'd probably heal up his throat so you could cut it again.

[to PC] Or would you just blow him up? Go up full of wrath and destruction and blow him up? Or would you kind of put a straitjacket on him, and sort of cut his throat, and cut it again; and maybe take out one eyeball, and rub it with sandpaper a little bit.

All right, there's one more question to get this assessment properly. There's one more question I will have to ask you.

PC: Hm-hm.

LRH: One more question, and that is „What are you afraid you're going to see?“ Come on, tell me. What are you afraid you're going to see? You got to open your eyes to show me that you're not afraid to see anything. (PC laughs) But, what are you afraid you'll see? Which one of these dynamics is it? Which one is it?

PC: I got eight the first time you...

LRH: Eight – you're liable to see God? Who in your family was a member of the Christian Science Church?

PC: Nobody.

Voice in audience: You. (PC laughs)

LRH: No?

PC: (laughs) No.

LRH: Nobody. Just a minute while I put the E-Meter back on the scale. (PC and LRH laugh)

PC: How do you like that? (laughing)

LRH: Come on now, come on now. You want me to get a bright light and a chair that rocks this way and say, „Okay sister, come clean?“ Is it God? What would you feel like if God suddenly appeared?

PC: Mm.

LRH: That's the neatest trick of this universe, though. God is everywhere. It's his space, it could never be your space. Guy gets thoroughly sold on that, he's done!

When did you think when you were a little kid there about God being everywhere? Was God a spy? Did you spy on people when you were a little child? Is God a spy?

PC: Hmm.

LRH: Tell me, just speaking of things at large and common everyday places, are you a member of the Fifth Invader Force?

PC: Didn't get anything on that.

LRH: Are you a member of an invasion force? Are you a communicator anyplace of space stations or anything? Fifth Invader Force? Do you mind if I look at the top of your ears, see your ear shape? (PC laughs) There's something there you'd like to hide. (PC laughs) What is it? It's not very bad, it's not much of a drop.

[to audience] Little secret here. But it has to do with something that she doesn't want others to see, so she wears the glasses to keep them from seeing.

[to PC] Is that correct? Are you wearing glasses to keep other people from seeing? Or tell me, what about black cubes? What about black cubes? Hm?

PC: Black.

LRH: How about black cubes with cranks on them sitting on tripods? Hm? No big reaction on that. How about – how about indoctrinating people so they'll have to take up religion and believe in God? No drop. What member of your family wore glasses?

PC: My father.

LRH: Your father – did he wear thick glasses?

PC: Hm-hm [yes].

LRH: Did he wear glasses like yours?

PC: Uh-uh [no].

LRH: What did you do to him? What did you do to him? Hm? Who else did you – all right, let's put a mock-up out here. Right here.

PC: Okay.

LRH: Put a mock-up of Pop.

PC: Okay.

LRH: Got him?

PC: Yeah.

LRH: All right, take him and throw him through a window. (PC chuckles) Did you do that? That's tempting. (PC laughs) You wouldn't do that, huh?

PC: Uh-uh.

LRH: Let's und – let's put him up right here.

PC: Yeah.

LRH: Let's untie his shoelace.

PC: (laugh)

LRH: [to audience] Gradient scale. [to PC] Untie his shoelace.

PC: (laughing) Okay.

LRH: Got that?

PC: Yeah.

LRH: Pull one shoe off.

PC: Yeah.

LRH: Throw the shoe out the window. (PC laughs) You got that?

PC: Yeah.

LRH: All right. Untie his other shoelace.

PC: Hm-hm.

LRH: Take that shoe off.

PC: Hm-hm.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Take his coat off.

PC: (laughing) He isn't wearing one.

LRH: His shirt, take his shirt off, have him take his shirt off and hand it to you.

PC: Okay.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Okay, throw him out the window.

PC: Okay.

LRH: All right, now we've got him out the window. Let's mock him up again.

PC: Okay.

LRH: Let's mock him – don't bring him inside, just mock up another Papa.

PC: Okay.

LRH: All right, now let's take this – this fellow, let's take this fellow and let's pat him on the head.

PC: Hm-hm.

LRH: Now let's have – let's mock up your own body with your father's body here.

PC: Hm-hm.

LRH: Mock up your own body with your father's body.

PC: Hm-hm.

LRH: Got that?

PC: Yeah.

LRH: Okay. Have him pat your body on the head, now, out here.

PC: Yeah.

LRH: Got him patting your body on the head?

PC: Yeah.

LRH: Now have him pick you up and throw you out the window.

PC: (laughs) Okay.

LRH: Got your body thrown out the window now?

PC: Yeah.

LRH: Okay, now mock up another body for you.

PC: Okay.

LRH: Got that?

PC: Yeah.

LRH: Now, have your pop reach in and pick out your right eyeball.

PC: (pause) Mmm.

LRH: Get him pulling out the eyeball? Well, have him take one strand of hair and pull it out. (PC laughs) You got that?

PC: Yeah.

LRH: One strand of hair and pull it out.

PC: Hm-hm.

LRH: You got that?

PC: Hm-hm.

LRH: All right, have him pull out a handful of hair.

PC: Hm-hm.

LRH: And hand it to you.

PC: Yeah.

LRH: Have him pull out your right eyeball and hand it to you.

PC: (pause) Okay.

LRH: Got it?

PC: Yeah.

LRH: Good, now have him – have you hand it back to him.

PC: Uh-huh.

LRH: Have him hand it to you.

PC: (laugh) Okay.

LRH: Now have him take it back again.

PC: Hm-hm.

LRH: Take some sandpaper...

PC: Hm-hm.

LRH:... and polish it with sandpaper, real good. Got it?

PC: Yeah.

LRH: Now have him throw it out the window.

PC: (laughing) Okay.

LRH: Create a new eye for the socket that's empty in your body.

PC: Okay.

LRH: Now, have him reach over and pull that eye out complete with the optic nerve.

PC: (slowly) Hm-hm.

LRH: All right, have him take the – one end of the optic nerve and the eyeball in the other end and have him stretch it out real tight and play a tune on it.

PC: (pause; laughs)

LRH: Got it?

PC: (laughs) Yeah.

LRH: All right, now have him snap the optic nerve in such a way, just several times, so it snaps back against the eye real good.

PC: Hm-hm.

LRH: Now, have him set the eye down on the table and put a very thick lens in front of it.

PC: Yeah.

LRH: Got it?

PC: Uh-huh.

LRH: Now have him make the lens up into powdered glass and shove the eye through the powdered glass.

PC: (slowly) Hm-hm.

LRH: You got that?

PC: Yeah. (brightly)

LRH: Sweep the whole thing off into a waste basket.

PC: Yeah.

LRH: Throw it and your pop out the window.

PC: Yap!

LRH: Throw your body out the window.

PC: Okay.

LRH: Mock up a new body for you and a new body for Pop. (PC laughs) Got that?

PC: Hm-hm.

LRH: All right. Get your body reaching up and taking Papa's – both Papa's eyes out of their sockets. Can you do that? (pause) Little bit tough?

PC: (slowly) Hm-hm.

LRH: All right, have him pull off his glasses first.

PC: That helps.

LRH: Pull off his glasses. Now throw them down on the floor and smash them.

PC: Yeah.

LRH: Now reach in and pull his eyeballs out. Now you can get them?

PC: (slowly) Hm-hm.

LRH: Got them?

PC: Yeah.

LRH: All right. Put one under the heel of each foot of your body.

PC: Yeah.

LRH: Now step. And have them look reproachfully (PC laughs) at you as you step on them. You got that?

PC: (laugh) Uh-huh.

LRH: You got that?

PC: Yeah.

LRH: All right. Take those two shattered eyes apart...

PC: Hm-hm.

LRH:... dust them off real good...

PC: Hm-hm.

LRH:... and put them back in your pop's face in that condition.

PC: (laughs)

LRH: Now saw the back of his head off and adjust the optic nerves back there so he can see real good.

PC: (pause) Okay.

LRH: Got that?

PC: Yeah.

LRH: All right, now – now let's put the back of his head back on.

PC: Hm-hm.

LRH: Take a sledge hammer...

PC: Hm-hm.

LRH:... and knock his whole head off.

PC: (laughing) Okay.

LRH: Okay, now hold the head very comfortably in one place, one place, and pull the eyeballs out again.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: Throw them out the window.

PC: Okay.

LRH: Dust his head off and put it back on him again.

PC: Okay.

LRH: Put him in a bed.

PC: Hm-hm.

LRH: Have him be very sick.

PC: Hm-hm.

LRH: Give him a couple of glass eyes.

PC: Hm-hm.

LRH: Have him die.

PC: Hm-hm.

LRH: Put him in a dog cart and take him off to the funeral.

PC: (pause) Hm-hm.

LRH: Get nice muddy ground, very muddy (PC chuckles), no coffin. Drop the body in.

PC: Yup.

LRH: Drop mud in its face. (PC laughs)

PC: (laughing) Okay.

LRH: Shovel some more mud on it.

PC: Hm-hm.

LRH: Now dig him up again. (PC laughs) Got it?

PC: Yeah.

LRH: Drive a spike in each eye and put him back in the grave. Got that?

PC: Yup.

LRH: Good, easy. Now – now just mound the grave all up real good.

PC: Hm-hm.

LRH: All right, mock up another body for Pop.

PC: Okay. (brighter)

LRH: You feeling better?

PC: (laughs) Hm-hm.

LRH: Okay, take a fountain pen, fill it full of vitriol and squirt him in the eyes. Have him look at you reproachfully.

PC: Hm-hm.

LRH: Have him pick up the fountain pen and squirt it in your eyes.

PC: Okay.

LRH: Okay, issue new eyeballs all around. (PC laughs; LRH joins in) You got it?

PC: Yeah.

LRH: Okay. Now, get your body to take a hammer and go round the back of

his head and start hitting him on the back of the head. And every time you hit him, watch his eyes pop out about two inches in front of his face and snap back in again.

PC: (laughs) Okay.

LRH: Get them snapping.

PC: Yeah.

LRH: Now get the sound of their snapping.

PC: (laughing) Ooooh.

LRH: Now put the emotion of cautiousness in their snapping. Have them snapping cautiously. (PC laughs) Got it?

PC: Hm-hm.

LRH: Have them snapping angrily.

PC: Hm-hm.

LRH: Now have them snapping sadly.

PC: (slowly; chuckling) Hm-hm.

LRH: And now have him – have them snapping sort of lasciviously.

PC: Sort of what?

LRH: Oh, sexy, very sexy. (PC laughs) Hooch dance sort of thing. Got it?

PC: Hmmm.

LRH: Hm?

PC: (laughing) That's a little bit difficult.

LRH: Little bit difficult, yes, but it's – anything can happen in one's universe. (PC laughs) Got them doing it?

PC: (laughing) Yeah.

LRH: All right. Now, reach up after they've done all that and pull them both out and extend the nerve way out and tie a knot in it.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Now, just keep pulling on the nerve so it just keeps coming out.

PC: Yeah.

LRH: Take a big pair of scissors and cut it off.

PC: Uh-huh.

LRH: Turn your pop's body upside down and put him out on the street.

PC: Yeah.

LRH: Now, out on the street, feed him underneath a steamroller.

PC: Yeah.

LRH: Now pick up the flattened remains and turn them over and run the steamroller back over them again.

PC: Yeah.

LRH: Have your father look at you reproachfully.

PC: (laughing) Without the eyeballs?

LRH: Without any eyeballs. (PC laughs) Got that?

PC: (laughing) Yeah.

LRH: All right, pour gasoline on him and burn him up.

PC: (little laugh) Okay.

LRH: Now mock up your father's body alongside of your body right here.

PC: Yeah.

LRH: Got the two of them all mocked up there?

PC: Yeah.

LRH: Make them both grow very old.

PC: Hmm.

LRH: What's the matter? Can you make your father grow old?

PC: (hesitantly) Hm-hm.

LRH: Little bit difficult?

PC: Hm-hm.

LRH: Oh, just put a cane in his hand.

PC: Hm-hm.

LRH: Put – put a little white beard on him.

PC: Oh, no. (laughs)

LRH: Well, have his hair get gray, put powder in his hair.

PC: What's left of it.

LRH: What's left of it. Okay, have the rest of it come out.

PC: (laughs) That's easier.

LRH: That's easier?

PC: Hm-hm.

LRH: Now have his face get very wrinkled.

PC: Hm-hm.

LRH: Have him get very bent.

PC: Ummm.

LRH: He used to say, by the way, „You're making an old man out of me”?

PC: Hm-hm. (laughs)

LRH: (chuckles) Okay, have him get very bent.

PC: (pause) Uh-huh.

LRH: Now have him sort of fall into himself and turn to dust.

PC: Uh-huh.

LRH: All right. Now have your body get old and all its hair come out, and get very bent and turn into dust.

PC: (slowly) Mm.

LRH: Tell me when you got two piles of dust. Can you do that easily?

PC: Yeh, uh-huh. (more brightly)

LRH: You got two piles of dust?

PC: Yeah.

LRH: All right, scramble them all up.

PC: Okay.

LRH: Got them all scrambled up?

PC: Yeah.

LRH: All right. Out of the dust make your papa's body and your body.

PC: (pause) Hm-hm.

LRH: All right. Now have your papa's body get younger and younger and younger and younger...

PC: Hm-hm.

LRH:... till he's a little baby.

PC: Hm-hm.

LRH: You make it?

PC: Hm-hm.

LRH: All right. Have him get younger and younger and younger until he's a sperm. (pause) Make it?

PC: Hm-hm.

LRH: All right, have the sperm vanish.

PC: Gone.

LRH: Good. All right, now create your father as an old, old man again...

PC: Okay. (brighter)

LRH:... and have him take your body, now, and bash its face in.

PC: Hm-hm.

LRH: Now have him get bottles marked fever and chills and empty them over your body.

PC: And do what?

LRH: Empty them over your body.

PC: Hm-hm.

LRH: Have him put you to bed.

PC: Hm-hm.

LRH: Very ill. Be very sympathetic to you.

PC: Hm-hm.

LRH: Get up, out of the sick bed, have your body get up out of the sick bed and throw him out the window now.

PC: Okay.

LRH: All right. Now, take his – all of his effects, and everything that ever belonged to him.

PC: Hm-hm.

LRH:... including his glasses...

PC: Hm-hm.

LRH:... and open the front door, open it and throw them all out on the street.

PC: Hm-hm.

LRH: All right, now scrape them all together and make a bonfire out of them.

PC: Hm-hm.

LRH: Okay, now throw your body on the bonfire.

PC: (laughs) Yeah.

LRH: You got it?

PC: Yeah.

LRH: Okay, now mock up your body just the way it ought to be.

PC: Hm-hm.

LRH: Mock up your body the way it really ought to be, the way you'd really make a body if you'd had your choice.

PC: Mmm. (little laugh)

LRH: Did you?

PC: Mmm. Not yet. (laughing a little)

LRH: Well, just mock up a body, do as good as you can on it.

PC: (laughs) Hm-hm.

LRH: All right. Destroy that body, make another one better.

PC: Okay.

LRH: Destroy that one, make a better one. (pause)

PC: Hm-hm.

LRH: Now, is this new one just achingly aesthetic, just wonderfully aesthetic? Huh?

PC: (chuckling) It's getting there.

LRH: It's getting there. All right. Improve it just enough to make it just wonderfully aesthetic so that you can get the sensation of beauty coming off of it.

PC: (pause) Hm-hm.

LRH: Is it wearing glasses?

PC: No.

LRH: Okay. Now is it very, very beautiful? Hm?

PC: Hm-hm.

LRH: Very beautiful?

PC: Hm-hm.

LRH: Good, throw it out in the street. You got it?

PC: Yeah. (laughing)

LRH: (laughing) That was hard to do, wasn't it? (PC laughs) Make a better one. Make a better one.

PC: Hm-hm.

LRH: You got that better one?

PC: Hm-hm.

LRH: Now make it really perfect so that you absol – nothing, nobody could do any better.

PC: (pause) Hm-hm.

LRH: Hm?

PC: (pause) Hm-hm.

LRH: You got it there?

PC: Hm-hm.

LRH: Now make a postulate you can do better than that and throw that body away.

PC: (brightly) Okay.

LRH: All right, end of session. How do you feel?

PC: (very brightly) Fine.

LRH: Good, good. You look good.

Now if you will notice on this – on this demonstration here, all I did was an assessment, and I just made the assessment a little more pleasant by giving her some Creative Processing along the line. Actually I did not invoke Standard Operating Procedure Theta Clear until I had a little less kick off the bank there – just a little less kick than I was getting there. And the reason I did it is very, very plain, so that the first time I said, „Be one foot back of your head,” the failure, if it were a failure, wouldn't affect the preclear very much. They wouldn't make a postulate at that moment „I can't do it.”

So I took an assessment here, and this is a routine assessment, and I just gave her a little processing along with the assessment, particularly on the salient points and against an obvious – just took a little edge off the obvious chronic somatic. I mean just glasses, just we took the edge off of that. And that's all. But I think the – your auditor now knows what he's shooting at.

We have here on eight, down here, what could be called a very, very interesting one – over the eight, „Destroy.” Of course she'd destroy God. So would anybody when he comes up tone scale a little bit. Because stop and think for a moment, what passed for God for the MEST universe is not the goddest God there is by an awful long ways. And that whoever made that MEST universe – this MEST universe – whoever made this thing was a usurper of one's own universe. And this has been sold to the individual, and it has sold the individual out of his ability to make a universe or even to handle this one.

That is a very healthy reaction from a preclear. „Kill God? Let me at him!” Tick-tick-tick! Now, it tells you something about that. All right.

So we have, now, a list of material here. Now you notice, we got rid of this in the process of Creative Processing. You didn't even notice it going. That's because we were processing the glasses and we were also making the relationship of a small child to a parent. And that would apply to an earlier life as well as this life and I didn't even bother to inquire, probably that – possibly, it may be and it may not be, that the glasses are a life continuum on this life's father.

But this problem that I was processing here is I was processing the relationship between a small child and a parent, because it said „theta bop,” and the only thing we got an answer on the thing was „child.” Finally, we got „child,” see, then we go on the thing here. Now as far as the pc is concerned, and anything that really concerns this pc, this item right here. Now that's pretty easy to solve. It's done by Creative Processing. It's very easy to solve, but that would be the next thing you did with this preclear.

And the next thing you did after you got something like that solved, you would just go into Standard Procedure and you'd find her someplace on that rack and proceed accordingly. But you had done a careful assessment-processing combination which had taken some of the edge off the case.

Now, it's all right for you just to sail into a case and just suddenly use Standard Operating Procedure. But if you patch the case up a little bit, and you take a little time with it, and

just a little bit careful about the thing, when you say, „Be three feet back of your head,” the person – slap! – says, „Okay, now what do you want?”

Because – now, I would then work with „time” with this pc, some Creative Processing on time, and then I would just go right straight into Standard Operating Procedure.

Now, all the failure that could be there to do a good job of exteriorization, to step out of herself, the one thing that would prevent it if anything would, would be that concept about time. So I just better handle it, just a little mock-up. Also she was stuck in an earlier body; we saw the theta bop disappear. Then for our purposes, that solved itself. This is routine.

Now, those mock-ups might have sounded a little wild to you. I wanted you to notice one thing about those mock-ups, is I didn’t go so far in most cases; I was just judging where the preclear could land on these things and stepped in there very quickly to keep the preclear from having a failure on any mockup. But there were a lot of „can’ts” on that line. And each time we just cut down to a little bit of it, and she could do that, and then a little more, little more, little more, throw him out the window – bam!

You notice we didn’t take forever to run that gradient scale. It went very rapidly. We gave it all the steam it would have. Now, now that is an example of Creative Processing.

What do you have to know to do a good job of Creative Processing? What do you have to know? And that’s what we’re engaged in learning here in these three weeks. And I’ve given you this example today to give you – however poor this – I gave this session, or what it led up to or not led up to – just give you a sample of what an auditor is doing these days. Because Creative Processing goes on from there.

You don’t handle engrams; you don’t run engrams. You have to know all about engrams and you don’t run any of them. You don’t run any locks; you don’t run any ridges. You don’t run any flows if you can help it. But you have to know all about them so that you can mock up a similarity to give to the preclear to run. You don’t have to run a single whole track incident, but you have to know every one of those electronic incidents. Why? So that you can give them the geometric object to handle which comprises the mainstay of the electronic incident.

You suddenly present a preclear with a black box – in this case it didn’t work because these aren’t Fac One glasses. But you can usually tell Fac One glasses. You give this preclear a black box, all of a sudden they say, „Oh, my God! My eyes are blinded!”

You say, „Well, I just gave you a black box, I mean...” It’s so simple.

You try not to produce dynamite. You have to know all there is to know about phenomena on the track and what’s there because you’re approximating it with mock-ups. And you’re asking the preclear to do what’s good in existence and what’s pleasant in existence. The restimulative quality of this auditing is practically zero. It doesn’t and won’t appear so at first to you, but you have this factor.

About ten minutes of Creative Processing is worth hours and hours and hours of running the actual incident.

The reasons for that are very simple, and you wouldn't look for them to be those reasons, but they are those reasons. And this is the fastest thing you know.

You can turn off arthritis, bursitis, Republicanitis, anything off of a case with Creative Processing. Only, turn it off quite rapidly. You know it's difficult taking off a pc's glasses; well, you can take them off with Creative Processing. You can really take them off.

You just start working around, have him polishing eyeballs and so forth. The fact those glasses aren't off right this minute tells me something. There's somebody else wearing glasses. There's somebody else on the track wearing glasses. And she's shaking her head right now. She didn't tell me about that person till she was safely in her seat.

Okay. That is a sample of this processing. This is a sample of this type of an assessment.

And I want to thank you very much for your attention this afternoon. I'll see you tomorrow at two o'clock.

LOCKS, SECONDARIES, ENGRAMS

HOW TO HANDLE THEM

A lecture given by L. Ron Hubbard
at the 2 December 1952

I want to talk to you. Here today is December the second, I believe, in the afternoon. I want to talk to you about locks, secondaries, engrams, how to handle. Now isn't that old? I mean that... that... that's... that's really antique isn't it? That's just terrible to think of going over these things again. Uh... just... just how grim it is.

But we have to know something about this because... just because we're doing something else with these is no reason they've ceased to exist suddenly.

Now you see there's always two sides to a problem. One of the sides has to do... one of the sides has to do with the entity, the... the gimmick, the uh... object and so forth; and the other side has to do with how you handle it, or what it does, or what its purpose is. Well, we divide, we can divide uh... into, a... that's a completely false division by the way but it's a good analagous division, and we can divide the field of medicine into two halves. We can say there's structure, and there's function and where the field of medicine got off was in failing to say that there would be two halves and differentiating so that they hit the structure all the time - structure, structure, structure.

Chap listened to a series of lectures up in Kansas City, a doctor. He came around one day and uh... he listened to this series and he said, „For twenty years,“ he says, „I've been studying structure. And I have worked from the standpoint of structure.“ And he says, „Now I've listened to you for three days and I have to throw this overboard.“ He says, „I want you to know that this is no small sacrifice on my part.“

‘Cause function monitors structure and actually function in the level we're now studying can at any moment become structure. And by having a function, you can at will obtain or procure or remodel or destroy a structure. So the structure from being part of this dichotomy - oh that's a beautiful word. I picked it out of the dictionary, it has something to do with flowers or something and it didn't mean anything else that anybody could get confused with. It's just a lovely word. And I... I like to get a few of these words around so the professional auditors can stun people. So you can say learnedly, „Oh, uh... the de... dichotomy“ and the poor fellow will say, „The what?“ „Well, that's a technical term.“

Now when we have, where we treat these two things as data of comparable magnitude, we make a mistake. And that's a very common mistake. And it's a mistake so common that we've been making it for a couple of years. We have treated structure as comparable with

function. That was because we didn't know enough about function. Now true enough, that which we did know about function, the strata that we did know about function was comparable to structure. What we knew about structure and what we knew about function did form this dichotomy.

Now actually, however, we've moved upstairs now being... being how we don't have structure to match up with what we now know about function. So structure stayed over here, this little tiny thing, this microscopic thing called the MEST universe and we've moved up into this bracket of function. So we don't any longer have those two things. I... I... I want to make that clear right at the beginning here to show you the shift of importance on locks, secondaries, and engrams because although those are functional in their activity, they are themselves structure. They are structure.

And when we've moved up far enough here in the field of function, we can handle these things like a Mississippi riverboat pilot used to be able to handle a deck of cards and a derringer. There's nothing to it. Uh... you sort of slide them around to the back side and flip them over and take a look at the front and deal all the hands out and everybody picks up their hands and they've all got full houses, but you've got four aces. I mean this sort of thing.

Now, when you know enough about function, you can start ignoring structure, but boy, don't start ignoring structure till you know about its function. Your engineer has this as an integral part of his thinking. Uh... when he knows enough about structure to make one at will, why he's very happy about it and he gets rather careless about it. He knows the stress of importance on it. But uh... up to that point, he's very, very careful that when he puts the railroad train through the mountain that it goes through a tunnel. He gets structural, he puts a... a structural hole in the mountain for the train to go through.

And it has been known to happen that trains which did not have holes and tracks to travel on, became remarkably second hand in a very short space of time. And so it is when you wouldn't know enough about structure to know completely that structure was makeable, creatable, and destructable by function. But you'd have to know an awful lot about function over here, wouldn't you? Tremendous amount.

Now, it is no criticism of the field of medicine that it had to stress so heavily the whole idea of structure. Why did they think that surgery is the only cure for an ulcer, whereas their records tell them that surgery is not a cure for an ulcer? You operate on a fellow once, maybe he's all right for a while, you operate on him again, maybe he is all right for a while longer, you operate on him again and he dies under the knife. I mean it's just uh... one of these things.

But every once in a while you get a case you operate on him for ulcers, he's all right. He just goes right on from there. So the doctor says, „Well, okay, we got this chance and this fellow is probably going to go all to pieces and hemorrhage and so on and die anyway, so we might as well operate. He really doesn't have any choice. It isn't a matter of... then a condemnation, criticism, praise or anything else, it's just let's look at the practical aspect of it. He does what he can do within his own frame of reference, ability, and knowledge. Practically everybody you know is doing just that.

Now, it is a very very bad thing for me actually to choose out for randomness uh... various fields and so forth, but it's fun. And it's... it's completely uh... on my part I can get quite serious about this, get very serious about this. And the more serious I get about it, the less happens. That's odd, isn't it? That's two things would be comparable there.

Now, the funny part of it is, is the less serious one gets, the more he can do with. Here's this fellow, he goes into the cage; here's a man-eating tiger. He knows this is a man-eating tiger. It doesn't necessarily... It isn't necessarily a man-eating tiger - he just KNOWS it's a man-eating tiger. And there sits this man-eating tiger, and he's supposed to train this man-eating tiger. All right, he knows that tiger is a man-eating tiger so he gets eaten up. It's very simple.

Uh... you'd... I'd had a type of ignition switch went on a little racing car. It was very interesting. It was a secret switch. The thing had no ignition key at all, and to keep somebody from fooling around with it and so on, we put a secret switch under its panel. You had to throw this switch and the front switch on it was just a dummy. Well, now because we had called that a secret switch, it, of course, became a secret. And it was badly wired so that no current was getting through to the distributor and the ignition system after it was installed. So you would turn on the front switch and you, of course, turn on the secret switch because you knew about that, the car wouldn't start.

So you went around, of course, and took the distributor apart, took the spark plugs out, took the valves out and took the bearings out and took the gas tank off and took the drive shaft out and took the fan off to find out why this car wouldn't start. Well, we put all these things back in again and tried to start the car again and it still wouldn't start. And they gave up, they gave up, the mechanics working on it. And they brought the car back and put it down in the driveway and tried to tell me that it would start now. And I went out and it wouldn't start. They towed it over. And uh... it wouldn't start.

And I went over this and I said, „Let's see what have we done to this car since the last time it did start? Oh, we put in a secret switch.“ And I reached under the panel to see if the secret switch... and the thing bit me. You know, I mean good, solid short here - you know zziinnngg! And so I reached back in there and tore out the wiring just wham, you see. And wound it together and just let it hang there for a moment. Turned on the switch and the car started. I thought for heaven's sakes, this is very, very peculiar. There was nothing wrong with this car.

Of course, by this time, the car was completely out of adjustment Uh... the carburetors were out, the spark plugs were out, the distributor was off set, the timer was off, oh, the timing chain was all slack. Well, this wasn't because I was bright. It was because I hadn't carefully installed the secret switch in it. See, I hadn't done that to the car, but they had installed a secret switch and so thereafter, it had had to, of course, remain secret. That was the purpose of the switch. And uh... nobody else, then, could start the car so of course, the car... the purpose of it was to fix it so the car wouldn't start. And so they did just that. This is a very true example. It sounds completely idiotic. But... that took three weeks of work for a bunch of mechanics in a garage.

Now, there, they postulated something about structure in the MEST universe according to the most completely understandable terms, they postulated something about this structure. And they said this structure works this way. And of course, they... they made a good postulate about it. They said this is a switch which is not going to let the car be started; it's going to let the car uh... be safe and then of course, because it's secret, they couldn't even investigate to find out whether or not the switch was well connected. Well, this... this is a long drawn-out affair. But what do you know that... that's a part and parcel of every piece of research anybody does. He starts investigating structure and he says this structure does so - and - so observably, observably does this. Sure enough it does; you can go on and pick people off the street and so on and you can take them one after another and examine them all. And then... then - structure's doing just that all the time.

Fine, now let's take that serious, let's take that real serious and let's work with what their doing and undo it underneath and below the level of the postulate which does it. Oh, we can have a good time. We find everybody out there walking up and down the street has made an agreement on experience, that experience is a good thing and you have to hide some experience and some of it has to become automatic. And how do they do that? Engrams, secondaries, and locks - it's a system. Everything becomes automatic, it works this way and that way. They've got... got all kinds of... of engrams which have to operate against them that they mustn't know anything about. And although this whole system is just as haywire as anything could be, it's as haywire as a Chinese idea of car repair, uh... they get the thing overworked all the time. They install it at one tone level and then they sink down the tone scale and they start using it at another tone level and of course this thing becomes the master. That thing begins to master. Then they have an awful time. Then they don't know what... what... what is happening here and what's the system they're operating on. They've made something over here automatic they didn't want to know about this, this is supposed to work over here in some peculiar fashion. And then once upon a time they knew all about that.

They... they walked in and they put their hand on a hot stove and it burned and they looked at their hand, and their hand was damaged. And they said, „You know, I will have to do something so the next time I come near a hot stove, I will remember I burned my hand because I'm liable to forget that.“ „Well, all right, we will pretend then that we have forgotten that but any time my hand comes near a hot stove, I will jerk it back from that hot stove.“ Automaticity, you see.

We're going to get near something, it has a certain stimulus and we're going to respond in a certain way. And we want that as fast as possible so - and this is the error, this is a big error. So we'll make it automatic.

Well, now to make something automatic, you hide it from yourself. Now, you find this fellow way up the track a few million years, billion years, trillion years later. What's he doing? He's walking around in an utter fog, he's in a body, he doesn't know how he got there and so on. And you say, „Hey.“ It would be very simple if you could do this. You just say, „Do you remember the time you wanted something to be automatic“ „Yah.“

„All right, do you remember an earlier time when you wanted something to be automatic?“

„How do you mean automatic?“

„Well, it's something that would operate by itself and do something for you.“

„Oh, yes, yes. Got an earlier time, got an earlier time, got an earlier time.“

Bing! There goes his engram bank, 'cause it's held by this little tiny functional thing that says: „Let's make it automatic, so we're safe.“ You see how that would be?

Now I'll go over that again in just slightly different terms so that you can see what these locks, secondaries and engrams are. We know what they are in terms of structure - they're old energy with pictures on them, which when restimulated have the power to enforce pain and command upon the body.

We... we know... we know there... that. We've examined that anatomy. We found these things sitting here as a heavy engram. It'd be in the prenatal bank, or it's an electronic incident or it's anyone of these dozen of things, many of them in controversy. Many of them not in controversy. Uh... we know that big bank sitting there and it's got these secondaries that's emotional charge, incidents, and then it's got all little locks and so on. Boy, you start undoing one of those things – zing zang the other way. And you find it all wound up and tangled up and you find the preclear going down the street. And he sees a fire plug, and uh... every time he sees a fire plug, why, he uh... sort of stiffens, and tenses and... you say, „What's... what's making you stiff and tense?“

„Why, nothing, must be the streetcars.“ Well, you... you put him on an E-Meter... you put him on an E-Meter and find out that it was fire plugs. And he doesn't even know this, see. He's that bad off. He... he sees a fire plug. It makes him tense and he doesn't even know that it's the fire plug which he sees that makes him tense. But he knows something is making him tense. He's not that far gone. He knows it's streetcars. Only he doesn't know it's streetcars. If he could know completely it was streetcars, he wouldn't anymore get tense. If he would just say to himself, „Well, it's streetcars,“ he wouldn't be tense anymore about fire plugs. Now that's... see, if he can KNOW that it was streetcars, what he's done is make a new postulate. He says, „Streetcars make me tense. Now that I know that streetcars make me tense, they're not going to make me tense anymore.“ He... he could play this quote „trick“ on himself unless he has to agree too heavily with the MEST universe.

All right, now what is this system then he's set up? Well, it's a system which starts in with an agreement. And one agrees more and more heavily and more and more heavily and the first thing you know, he is convinced of the solidity and existence of the structure which he himself constructed.

Let's look at that in another bracket. Let's look at that in the field of hypnotism. Here is, here's real phenomena, here's something you can go and investigate. If you want to investigate this, go get yourself a little book Now to Hypnotize Somebody in Five Easy Lessons or something of this sort, as it's very easy to do. Set up a candle in front of them, tell them to stare at the candle. There's a certain percentage of people that hypnotize just like that. And a certain percentage of them are running so hard that anytime you say, „Go into a hypnotic trance,“ they run madly the opposite direction. They'll hypnotize in opposites. There's awfully interesting business, hypnotism.

All right, uh... all you're asking him to do is concentrate a sense channel on something, a communication line on something and then fix it there. Well, he agreed to do that the second he puts his eyes on the candle. Now your trick is to make him agree to something else. There's nothing every very weird about hypnotism. It is the easiest thing in the world. I... it... now you got... got... got his eye on the candle. „All right, now you stare at the candle, stare at the candle. Now uh... you know that concentration of that sort can make you for... sort of sleepy and so on. You stare at the candle until you feel that.“ And he'll say, „All right.“ See he's agreed that concentration on that can make him sleep.

All right, uh... you got that one. Now, uh... let's go in a sort of a, of... uh... let's look at this candle a little... a little closer and now let's feel... let's feel the... the... the body becoming more and more relaxed. And, he agrees to feel that the body is becoming more and more relaxed. That's all there is to that. He... he just agrees little by little, the next thing you know the hypnotist says, „Now your eyes will close.“ And his eyes go bonk. Of course, he agreed to that.

Now, the hypnotist says, „Now your right hand will rise.“ And with some slight amazement, this fellow watches his right hand come up.

And he says, „Woou, I'm hypnotized.“ So he just gives it up then, and the hypnotist now says, „Now you see that kangaroo on your right knee?“

„Yes.“ He sees the kangaroo on his right knee. Now take it on your right knee.

“Now let's see it jump over to the left knee. Now you got that? All right, now let's put... let's put a... uh... a bonnet on this kangaroo. Got the bonnet on it? Now have the kangaroo sing a song.“ And the hypnotized person is very happy to sit there and watch this.

The trouble is he's seeing it; he's seeing it completely. This is frightening to people that this can happen to them. Well, that's just a nice MEST universe trick, that it could be frightening to them. And it's very weird that they think they have to go along through all this mumbo-jumbo and ritual of hypnotism and be in a state of sound asleep and be out of control of themselves and can only see this when they're taking orders from a hypnotist. That's the silliest thing in the world.

I mean, here we've got a long chain of laws and agreements and what do you know. They operate on more people out here. And they're there as agreements - that if you agree to this, then you'll get that. And if you agree to that, and you agree to that and agree to that, the next thing you know the fellow is unaware of his surroundings. A hypnotized person can see a whole room on fire and uh... he can. He can hear the flames crackle and everything else. He's just in wonderful shape on the thing. You see he doesn't have to take responsibility for it. He can do it all the time and the whole trick is, is he's saying, „Now look, that hypnotist can be responsible for my really seeing this and building universe around here, and it's up to him to get me out of it again, and so forth, and so I'll just make him responsible and therefore I'll be able to handle illusions.“

That's one of the reasons people respond better to being audited than auditing themselves. They don't audit themselves, they just, well they kinda dodge around because they're asking themselves to take full responsibility for everything they do. Well, it's much better to

have an auditor there and say, „Well it’s what he’s doing. I’m not doing it. Another fellow can do it with great ease.“ In other words that having an auditor is a gradient scale on automaticity which is also the scale of responsibility.

One wants things to be automatic for which he does not want to be responsible. Now, we find nearly all Homo sapiens audit far far better than they will self-audit. It’s almost dangerous to start them in self- auditing ‘cause they’re not going to take responsibility for doing a good job of it. Then another thing is... is when they self-audit, they have to set up to some slight degree, a circuit auditing themselves or themselves auditing a circuit. And it becomes a little more complicated and... uh... it isn’t so good. So about the best point you can pick Homo sapiens up on the gradient scale and so forth, uh... the best point you can pick him up is a doggone good auditor. Now... that... that right away he’s able then to shove enough experience over.

Now because the auditor isn’t interested in putting this person to sleep this auditor is interested in waking him up, you get a completely reversed idea from hypnotism. You take this preclear, let’s take the preclear here and the hypnotizable subject here. Neither one are hypnotized or... or they’re just in, like they walked down the street. All right here are these two people, they’re in the same state of wakefulness. Now the person who is agreeing to be hypnotized goes down from this state of self-determinism and awareness to the direct degree that he is worked by a hypnotist. Now let’s take the preclear over here. Now the auditor is trying to return to this fellow some self- determinism and ability on his own so he takes off at this level. He makes an agreement that he will try to do the things for his own good that the auditor wants him to do. That’s his first agreement. He is agreeing to be self-determined.

Now he agrees a little bit more that he can be a little bit more self-determined and he agrees that he can be just a little bit more self-determined and what do you know. He gets more and more alert, and more and more awake and more and more awake and more and more awake and more and more awake. Now you see that... the going opposite directions from the average Homo sapiens with these two processes.

The hypnotist is only interested in one thing, really. The hypnotist is interested in taking the control of this individual. If you ever want to process somebody and have a bad time of it, get a hypnotist - a fellow who is a professional hypnotist - and start processing him. And a large percentage of these boys are practically crawling the walls.

I’ve had them come around and say, „Please, Ron, do something for me, I’m just hung.“ And you say, „Well, all right... let’s pick up the last person you hypnotized. Okay, get shoving your control center sort of thing over the top of him, now pull it back, now give it to him again, now pull it back, now give it to him again, now pull it back.“ And the fellow all of a sudden gets the feeling that he gets when he hypnotizes people. He’ll take over control of somebody by simply sort of moving himself all over the top of this person and after that monitoring him. And what do you know - that was twenty years ago and this person is now in Istanbul and this hypnotist still has a ghostly feeling that he’s still controlling the motions and thoughts of that person. And by the time this poor hypnotist has hypnotized five or six thousand people or something in some profession, he is all in a spin on two things. One, control of others - it’s an overt act and... two, he’s all fouled up on spaction.

He has lost his own location, he's put his control of beings over the top of so many beings and they are now in so many places, he has done a sort of a valence shift into them so many times, and they are now so far away that he thinks he's scattered all over God's creation, he is no longer in control of himself anymore and so he gets to a point where he is crawling the walls. Furthermore, he has made people agree and agree and agree and agree to this and in order to make them agree to this, he had to agree to make them agree to that. And so he's gone down scale little by little by little by little. He's been agreeing himself 'til he gets the idea that he walk out on the street anything will hypnotize him. Oh, he... he's in terrible shape.

It's just like a salesman; there's nobody under God's green earth easier to sell something to than a salesman. He's agreed so often on the fact that things can be sold to people that... that he's agreed that this is possible.

And you come along and you say, „Now you see this old dead rat? It's only two weeks old and what do you know, the price is only 85 dollars,“ and so on. And he'll look at you sort of helplessly and bite. Now the trouble is, people haven't realized that too much about salesman and so they're still alive and they still can function. But knowing... knowing that about a salesman, it... it becomes horrible.

Another thing, a salesman is trying to give away MEST, he's trying to give away MEST, and give away MEST and give away MEST, so that he's disagreeing all the time. Well, this is fine, but when he fails to make a sale, he's been unable to give away MEST. Well, by the time he's failed to make enough sales, he doesn't think he can give MEST away anymore and he knows that he has engrams although he pretends he doesn't know he has engrams and a bank and so forth. So he can't give this away either and he becomes jammed on the time track. He... he isn't able to give away MEST.

Now all of that... all of that is very related, extremely related. Here we have somebody who by gradient scale of agreement, we agree a little bit and then we agree a little bit more and then we agree a little bit more on some subject, why, it becomes true.

Now automaticity comes about, we'll have a lot more on this automaticity but... lovely word, but I mean you can count on that flooring people.

Well, that's the principle of automaticity, I would say he's about uh... about... uh... 2.2 on the tone scale, automaticity uh... and so forth. Has a very, very uh... bad uh... compulsion toward uh... wishing tiredness on people, and uh... that demonstrates he's about down there on the tone scale and so forth. His reactive bank is at about such and such a state of affairs, uh... he... uh... locks... he probably can't get rid of those very easily, and so forth. He's probably having an awful lot of trouble with MEST. I'd say his finances were in bad shape. Let's say his finances are in bad shape. I'm an auditor. That's what I'm interested in at the moment. Uh...

Anyway, well, all this comes out... all this comes out as uh... one of these little center pins on cases that is very easy to pull out and examine. All right, what happened to give this fellow the idea that he ought to have an engram? What happened? Well, one day he found out he'd been wrong, that's all it took. He found astonishingly enough that he'd been wrong.

Now, he had to make a postulate to be wrong. I mean he had to make a postulate that he was now found out to be wrong. This depended upon a postulate that there's such a thing as rightness and wrongness of action. So he must have agreed to those things before. He had to make postulates concerning good and bad conduct, and good and bad effect, and good and bad cause before he ever got to a point where he could get an engram.

So gee, where did these engrams start cutting in? Well, they start cutting in way down there - about 3.5 on the tone scale, way down. A fellow doesn't never bother with them below that. But he agrees that there's bad cause possible and there's bad effect possible and that good cause is desirable, and good effect is desirable. He's agreed to that so far.

Now he's agreed to the fact that there is such a thing as wrong conduct and right conduct. He's agreed to that many times. And then he's agreed to the fact of something else. He's agreed that there is such a thing, there is such a thing as pain. He's... he's had to agree with that. Pain doesn't exist, but he's agreed to it. And boy, is he anxious to have it - that pain is precious stuff. The fellow that thought that up deserves a big leather medal.

I'll find him around the universe someday when we're bailing people out and so forth and some fellow will be walking along the line. He will look more hangdog than the others and so on. That'll be the fellow that invented pain. So we'll just take him over and we'll run this out of him - Standard Operating Procedure 1950. And we'll give him a slow auditor. All right. Now, he had to agree that there was pain there, well actually he agreed to things even earlier than all this, lot of things earlier than this, but within just our frame of reference, he's had to agree to bad and good and right and wrong and so on. And one day he's had to agree to this fact that he monitors himself. Yeah, he's had to agree to the fact that I tell myself what to do.

Why that's the most wonderful one of all. That one is so apparently right in this universe that... it has an existence. Everybody on the street out there think... thinks they got that. They... they think they... they tell themselves what to do. They... they matter of fact spend a lot of time saying, „Well now, got up to the... the corner and get a cigar. All right, I'll go up to the corner and get a cigar.“ And back and forth they go and around and around, „Now let me think, let's see what I know about this. What do you know about this? Why, I don't know about what I know about this, what do you know about this?“ Stream of consciousness and so on, a lot of people around there are eight or nine or twelve people holding conferences on all this.

They go into a big conference and the majority vote. I... I don't know that anybody's ever gone to the point - I suppose you could find somebody in the spinbin that has instituted parliamentary procedure amongst circuits.

But he had to agree... he had to agree that in order to be aware... in order to be aware he was something that couldn't be aware, and there is the bottom of the barrel on unconsciousness. He had in order to be aware, you see, he... he's told himself, „Let's see now, how do I know I'm aware. I'll have to prove that I'm aware. Well, the best way to prove that I'm aware is to have a period when I'm not aware and then if I'm not aware then I can go back, and by golly this thing of awareness is true. Yes sir, I'm aware because there I was not aware.“ Well, who was that person that was not aware. Hmm. „That couldn't have been me

because I'm in charge of me all the time so I wasn't there. Well, that's being not aware. Well, that means not there that means something... something else must be aware because look, I was still there. Well, let's see, therefore when I was asleep something else was aware because I would wake up if anything happened in the vicinity or something like that. So that demonstrates that something was sitting there keeping watch or something. Well, that couldn't have been myself but the best way to prove that I'm aware is to show that I can be not aware and then I'm sure that I'm aware." He's talking about that down pat.

This... this business of awareness is a squirrel cage. I mean it has no business in reality at all. A fellow is, that's all. He isn't aware, that's just putting... putting another condition on that's a completely unnecessary condition. He is. Now to be aware of himself, is a secondary condition. Now see, he can be aware of himself.

Well, actually, if he's real good at it, he can be aware of this dog out here, he can be aware of horses, he can be aware of buildings, he'll say that this would preclude his ability to be anything he wanted to be anytime he wanted to be it. Well, this awareness is not that agreement. He's just being aware of being himself. And so if he's very aware of being himself, why then he feels he's in good shape. Oh, that's terrible. Do you know what self-consciousness is? That is just that thing I just spoke of on a gradient scale. We just magnify and multiply that feeling of being aware over and over and more and more and more and you get this shaking horrors of self-consciousness that most people go around in.

That starts out with the agreement „I am aware.“ A fellow IS, he isn't aware. He IS high on the tone scale and all he has to do is make a postulate as to what he is. And if he wants to be something else, he simply has to make another postulate, not change a postulate. He just makes another postulate that he is and he can also make a postulate, he is aware.

Well, that... that would be something that a guy couldn't quite grasp, and I can just see it now. A bunch of ghouls sitting around explaining to a new recruit saying, „Now, well this... this... this being aware is very good, that... that gives you a lot of sensation and so forth and how do you know you really get this sensation unless you know you're you. Now that's obvious so if you know you're you, why then sensation comes through very strongly and then you're aware of who's getting the sensation, don't you see? But if you're not aware of who's getting the sensation then how could you possibly know that you're getting the sensation, obvious isn't it? Well, now you've agreed now that... that's a good state of affairs and we'll show you we'll give you a good sensation right now.“ So they give him some sort of a sensation and then they give him a bad sensation. You say, „You see, now you feel that more strongly, don't you?“ and the fellow says, „Yes, I guess I do.“ And uh... he has agreed... he has agreed at that point, that he can be aware.

Gee, the second you agree I can... I can be aware, you set this up as a temporary condition, as a momentary condition or as a desirable condition or as a bad condition, or anything you want. This has been set up now you can have a whole flock of conditions. Instead of just being and acting very wholeheartedly and feeling and so forth, a fellow was first aware and then he does this.

You put it on a bypass circuit, you see, so he has to agree that he's not aware at times. See he says, „I'm not aware at times. I go to sleep.“ That's the backbone on sleep. „I can

agree not to be aware.“ lie’s found this out. Oh, that’s an interesting one. He cannot be aware. Then he can agree to be hypnotized as far as that goes. Then he can agree to be unconscious and when you can deliver enough pain to an individual to make him dislike it, he would always rather have some kind of a mechanism by which he didn’t have to feel it. So he invents this mechanism of, „Ow, I’m not aware in that period.“ That’s all. So that solves it. „I just didn’t feel it. Didn’t feel a thing.“ There he is.

Well, that’s an automaticity sort of thing. Yet I didn’t feel it but my... my beingness kept on being so therefore I can... suspend beingness. And that is the... the big lesson... I can suspend beingness.

Now, he gets caught a few times too fast to make a good postulate, something hits him so quick that he can’t suspend beingness, he thinks, fast enough. So he says „Let’s make this automatic, when anything hits me that fast I have a not-beingness right then and there and to make sure that I have a not-beingness right then and there I will go two or three seconds before the time I was hit by it and start not being at that point and that wipes out everything.

How many preclears have you run that couldn’t spot the point of unconsciousness but kept putting it earlier? And then would start putting it later? And then would unfold it and bring it into view; they would do this with great caution. You know a fellow starts going unconscious minutes before... under anesthesia before he goes unconscious - no anesthesia’s anywhere near him and he doesn’t go unconscious ‘tel the moment he goes unconscious, that is saying, ‘tel the moment the anesthesia is applied. But the second this is applied, he back postulates that he has been unconscious for a little while in order to make it very easy to take the anesthesia. And the anesthesia has nothing to do with the reduction of his awareness except that he has agreed that it does.

And there... there are people around, a good demonstration of this, the people around you can slap chloroform on him, you could have slapped ether on him, you could fill him full of sodium pentothal, sodium nitrate, anything you wanted to fill him full of and... and what do you know - they don’t go out. This is a despair on the part of some people in hospitals. They say, „Well he must be unconscious.“ No. Another bucket of ether, pour it over his head and so on. Nothing’s happening. They say, „Well nobody can possibly be alert all through all of this, so, he must be unconscious so we’ll go ahead and operate.“ That wiggling around he’s doing is just automatic reflex he’s... he’s already had two and a half gallons of chlorobutanol or something, and Nembutal and we filled him up.

Yah, very great confusion on what is this thing unconsciousness. And that’s the reason... the reason why is it’s just a postulated unawareness but it’s been made automatic, it’s been made completely automatic. And this fellow out here on the street made it so completely automatic that if you went along and tried to tell him it was just a postulate - he’d laugh at you.

That’s reality, that’s good reality, that’s useful, that’s workable. When anybody delivers too much pain to you, you become unaware. That’s the thing to do. So you go out here and you try and undo that as... undoing it as a postulate. You’re not going to get to first base. There are periods when he did. Now he said, „I’m not responsible for that period,“ don’t you

see? This is a direct application of full responsibility as a theory. I'm not responsible for this period when I was aware.

However, the first book forward we were trying to bring around and we succeeded in actually bringing the person up to the responsibility for the moments when he was unaware. We ran them out and brought them back into being. And whenever we ran one out and brought it back into being we made him responsible for that section of his life and it ceased to have a heavy command value on him. Because anything for which a person is not responsible can effect, make an effect of that person. Anytime he's not responsible for something, it can affect him.

He says, „Well, I'm not responsible.“ Supposing we're driving down the street in a car and he says, „Well, I'm not responsible for what this car's doing.“ And he's took his hands off the wheel. Boy, it can sure have an effect on him, right then and there. If, uh... somebody's talking along and they're talking about this and that and so on and he doesn't stand up for a friend of his, he says, „Well has no... no effect upon me. I mean I'm not responsible for that. That fellow's just talking. I'm not responsible for it. It isn't any responsibility of mine what that fellow's saying about that friend of mine. I'm just standing here.“ Oh boy, his friend hears about that one of these fine days, and it has an effect upon him. But its -

Whenever he abandons control of space, energy or objects, whenever he abandons control of these three things, he's asked them to command him. He says, „I can't control them.“ And what do they say... they say, „Hmmm, raw meat. We can control him.“

Now, how do you get a person under control? You... you can say, „Give them anesthesia.“ Let's say the same thing exactly. You get him to abandon control of space, energy, and objects.

How do you get a fellow under control? You... you give him anesthesia. That takes away space of action and beingness. He... he'll abandon the space he's in right there at the moment. Most of these things actually give a man anesthesia and he actually goes and stands on the other side of the room someplace. He just moves out. He says, „I am unaware, I don't have anything to do with it.“ And then he moves out. The thetan does, GE stays there and takes it... the GE's rough, also not very aware.

But did you ever run these operations where the preclear insists that he's on the other side of the room? We used to insist that he get in valence. Tough, I mean that's rough. Well, it worked. We... we made... we made advances in spite of that.

Anyway, here we have - we've asked this fellow to abandon energy, he's not to move around while he's being sawed up. And we've asked him to abandon control of an object, namely his body. We've asked him to abandon space. Asked him to abandon energy and asked him to abandon an object and boy! He's unaware.

Now actually you could just ask a person to vacate just... just move them out so that... they've abandoned control of space, energy and an object, I mean abandoned control of it, really abandoned control of it by saying, „Well, I can't control that.“ That person is under control; that person becomes an effect. That's the way people go down tone scale. The gradi-

ent scale of going down tone scale is the degree that one abandons space, energy, and objects. This could go on. I could tell you a lot more just right along the line of theta clearing.

A lot of auditors go at it on this basis. They say, „Now let’s abandon the space of a body.“ I mean this is the kind of feeling they put out. „Let’s abandon the space of the body, let’s abandon all that energy and let’s get out of that object and move back - now! Now are you all in control of the physical universe you and feel better?“

„No, no.“ The guy is practically unconscious. He doesn’t know whether he’s going or coming. He’s in terrible state instantly. And the reason he’s in terrible state is you’ve reduced him in consciousness. You’ve told him to abandon space, abandon energy, and abandon an object. No, no, the proper slant on theta clearing is to ask him to assume control of more space, to develop more energy and to demonstrate to him he can have an unlimited number of objects. You know most preclears haven’t got any space to move into. That space three feet in front of them is non-occupiable. That belongs to somebody else. That space one inch in front of their noses is unoccupiable. It belongs to somebody else. And what do you know, that space one inch behind the nose is not occupiable. It belongs to somebody else. This gets so bad that the fellow doesn’t even own the space the body’s in.

The body doesn’t even own the space the body is in, it belongs to the Administration or somebody. Now, you... you get these two directions then you can go from this by asking him to abandon space, energy, and objects, abandon them. He will go down tone scale and will go into an... a state of unawareness. Now as he gradually goes into a state of unawareness, he is taking less and less responsibility of course because that’s... responsibility simply means control of, admission of control of space, energy, and objects. So he goes down tone scale and he’s easier and easier to control so somebody else can now control him. Somebody else... he... somebody else has to give him space and energy and objects.

That’s a welfare state. They give all their citizens space. Well, now, the state is giving you a place to live. Yeh, and the state gives you work. And the state is going to give you food and cars and one pair of shoes per citizen. And the state is also going to give you a medal if you’re a good boy. The state has assumed complete control of the individual and what happens to these individuals? They go into an hypnotic trance. The state says the moon is made of green cheese. It says right here that uh... Rosaline Kokabum uh... in the year 1821 flew to the moon and made a complete survey and inspection of this in order to throw at the capitalistic system. And here... here is the moon and it’s all been discovered and nailed down and it’s now under our banner. And the citizenry says, „Gong, yeh the moon is made out of green cheese.“

See what a wonderful system.

The capitalistic system does different than that. It says, „If you don’t do exactly what we tell you to do, we’re going to take your space away from you, and we’re <going to take your energy away from you, and boy, are we gonna take objects away from you.“ It is... so you see it’s higher toned. It just says it’s going to do this. Occasionally makes an example of somebody.

Well, so you see now what we're... we're talking about. We're talking about engrams. Uh... comes around to an engram. An engram is a moment of pain and unconsciousness by old definition. Let's... let's redefine it.

An engram is a period of no responsibility. An engram is a period where the individual has abandoned control of and ownership of space, energy, and objects. An engram is a period of where the individual has abandoned space, energy, and objects.

Now, if you put that definition down, it becomes much more understandable when we start to define space, energy and objects and find out what they are in terms of experience. But you can see that right now, you can connect that up. Now to run an engram, running an engram is a method of Standard Operating Procedure 1950 or 1951. It is a method of making the individual reassume control of a period where he has abandoned control of space, energy, and objects. You make him reassume control of, by going through it again and running through it again and demonstrating to him that he had a better control of it than he supposed. And so you run it and you run it and you run it.

Now, some individuals, you put them down on the couch and the individual lies down there and he grimly folds his hands on his chest. And you say, „All right, now let's go to the beginning of the incident, now what is the first phrase?“

„What incident?“

You say, „Well, now looking for this incident, has to do with this somatic in your foot.“

„Well, I can't see anything. I can't feel anything. You know my feeling of reality's such I don't even know that foot's there. Now you ask me to run an incident about this and you know I couldn't run any incident about this and there is no incident connected with this. And you say this has to do with the mother... you say it shows up on this... this meter thing here, that shows up that this is because I'm trying to get even with my mother or my mother's trying to get even with me or I've done an overt act or whatever that is. I don't know what these things are but I just... I just don't see anything and this is a lot of bunk.“ And this guy can get pretty excited after a while.

You're just... you've done just this... this trick actually. Finally we know. What... what have you done when you failed to get an occluded case running? You just failed to use a gradient scale. That's all. You started diving to make this guy take over responsibility for lots of space and lots of energy and lots of objects all at once. You said, „Okay.“ Now without even giving him a pep talk you just suddenly said, „All right, now let's take over control of space, energy, and objects. Let's go, Bud. You're on your own.“

„Oh.“ This guy just - he's got no engram bank - he's got no mind. He's gone, he's been gone for a long time. When you start theta clearing, you'll recognize this fellow instantly. You'll recognize what his trouble is. He isn't occupying the space you're trying to get him out of.

And... the quicker an auditor learns that the happier he is because he... he can just break his heart over some of these cases, he says, „Move them out... move them out? Hell, they're not in!“ They're negatively out. Not... not only are they not in their heads, but they

have to be collected from a lot of places they have run to and put in their head so that they can then be moved out of their heads. Now, you ask him and if you ask on a gradient scale, the funny part of it is if you use this principle we're using right now you can actually run on the people you haven't been able to run them on before, locks, secondaries, and engrams.

Now, how do you do this? You just uh... run him through a little moment of his life - doesn't matter whether it's a pleasure moment or a bad moment or a good moment or anything else. Just... just run him through a little section of his life whereby he did own something. You make him remember something really real to him when he was in communication with something. See ARC Straightwire. And what did we find out empirically - found out that ARC Straightwire would do an awful lot for the psychotic and neurotic. And the break point of the psychotic was the moment when he could remember something absolutely real. He'd really experienced quite a surge the second he did that. Why? Uh... you've given him ownership of one one hundredth billionths to the umpety-umph power of uh... space and energy. You've just given him this tiny little thing. It's almost immeasurable. But he's all of a sudden said, „Hey, I can own something. I can control something. What do you know, there was a moment... there's a moment in my past that I can control.“ He says, „Sigh.“

Now if you went on from there and just built that as a gradient scale using reality of all things. I mean... mean... trying to process reality, so called laughingly, is, actually, it turns out, a low scale method of looking at things. Why should you process reality when you can make it? Now your preclear all of a sudden gets the idea he can make it. And whether that idea's right or wrong or bad or good that's... that doesn't matter, he... he just gets awfully... an awful lot better. What's the idea of processing this when you can nacho it. But we'll go on and talk about these anyway.

If you could run a lock, no matter how brief, that restored some space to him, it was actually true. He did have the right to go into the woodshed without getting spanked. Boy, why, that'd be a big game. You'd restored to him some space in the past which had been denied to him consistently. You would work on him entering rooms or entering boxes or entering something until at last he could find a time when he had entered something. And you could run the times when he didn't want to enter to the point where he now feels free to enter the woodshed. Of course, it's been forty years ago since he was spanked in that woodshed, but you'd find today that if he were to go out toward the woodshed, he would get to feeling rather odd. Somebody was really taking space, energy, and objects away from him.

All right, so we've given him back a little piece of space. Now did he have the right to do something? We'll find out who said he didn't have the right to do something, we'll block that off, knock that off.

Now, did he have the right to control his own shoes? That might be too tough. Did he have the right to comb his own hair? Did he have the right to... to... to own something? An object? And control something - did he? Yeh. What do you know he suddenly - humpf. And the next just go over it again, some more space. See, energy is an action and an object. And you just - if you just kept going up the gradient scale of incidents and finding incidents that are just a little wider, just a little bigger, a little more space, a little more doingness, a little more objects in them, you could run locks and secondaries and engrams.

What's a secondary? A secondary's a very severe moment of loss. It's either anger against losing, uh... fear of losing, or fear because one has lost, or the recognition that one has lost and apathy is not only has one lost but one will never be able to gain again. So we've got that. We've known that for a long time so let's move in on a secondary just to that degree.

In the first place, does he own anything in present time. Is anything his? And the fellow will sort of fumble around and, „Let's see a tie, no, a tie was given me by my Aunt Bertha and I always had to be careful of Aunt Bertha's things and the shoes and so forth. I work for this company and this company has... gives me everything I own practically. And... and... uh... gee, I don't own... own that really. The house belongs to my wife. Let's see, the car... that car belongs to the finance company. Uh... let's see, uh... umm. Hey you know there's a toothpick in my top drawer that I think I own.“ „How do you know you own that toothpick?“ „Well, I carved it out myself.“ Go in on that gradient scale and let him take possession of what is his and you'll find that is a... that is a very interesting process.

Well, what do you know, the fellow the first thing you know the fellow will be able to run a secondary. He lost his pappa - you want to get grief off him, there's no reason you have to get grief off him anymore. But you want to get grief off this fellow, work this basis of a loss. What does he own? What could he lose? What could he safely lose? What could he not get along without? First thing you know, his sphere of ownership starts going up on objects.

What could he do and what can't he do - and his sphere of action starts going up. What can he be, what can't he be - and his sphere of space starts going up. Okay, you have to get him up so far until he can cry over something because most guys are in apathy on this.

For seventy-six trillion years this MEST universe has been playing the game, now look at yours. You got it now? You're thoroughly attached to it, now you're sure you own it - you're sure now? YANK! I said, „Well, I guess that one wasn't yours. Now here's something else for you.“ And this... this game has... has the root of many evils.

All right, a lock is a light incident. Locks stand on top of... and multiply because of secondaries and engrams. A fellow loses Grandma, that's a secondary, grief charge. He loses Grandma and he goes on from there gathering locks about loss of people till he gets frantic, he's afraid to lose anything. He's afraid to lose his watch of he feels he'll commit suicide if he lost another thing in his life.

What's a secondary? Just that major loss. A lock that stands on a physical pain engram of just moments when he is reminded that he has a big moment of physical pain and unconsciousness. And so he goes a little bit unconscious every time he thinks this thing is coming back in again. And he wants that engram because he can't trust himself to act fast enough in an emergency. He's learned he can't act fast enough in an emergency. He thinks he's learned this so the way to do it is to set it up in such a way that he gets an automatic machine that goes zip-bomp and does it for him.

Where do people go to pieces? They go to pieces at the moment where they conceive that they can't trust themselves anymore. When they can't trust themselves, they have to trust something else. There's nobody else they can trust, so they fix up an engram bank and trust it.

Or in the fear of action, they go out and build a temple and put an idol on the altar and trust it. Or they go down to Las Vegas and say, „We'll leave it in the hands of Lady Luck.“ They shed responsibility in the hopes that... to which they had shed the responsibility will be theirs again. There you get the interplay.

How do you run locks and secondaries and engrams then? Run them on a gradient scale of restoring confidence in one's ability to control space, energy and objects. And you can use SOP 50, you can use THE ORIGINAL THESIS. As a matter of fact, there's a better technique in THE ORIGINAL THESIS, I think, than 1948. All these things run with it.

Uh... you use that, you can run any engram in the bank. If you can't run an engram, you have to run something like it. Okay, did that clear up a few things? On... you can always run an engram on a preclear providing you don't insist on running an engram heavier than he can run. You sort of knew that once upon a time, but how do you sneak in on it? Well sneak in on it by running a lock, restoring him like that.

Now there's one more point I'd like to make with regard to that. There's one more slight point, is that the over-all idea of locks, engrams and secondaries and so on, is handled now by creative processing. You have to know what locks, secondaries, and engrams are to be able to handle them as such, otherwise you won't take the creative processings uh... handily enough. But you handle directly, very directly, you handle them by getting the preclear to own his own space, his own energy, and his own objects. And when he owns his own space, energy, and objects - heck! - MEST universe stuff - phooey!

Not only, he hasn't just abandoned it, he can just take ownership of it like mad. So handle these things in the far run of it with creative processing; handling preclears, you know this fellow's got an engram, you know he's got Fac One, you know he's got something else. Handle with creative processing. But don't lose sight of the fact that you are handling something he considers an... an existing entity.

Let's take a break.

GRADIENT SCALES OF HANDLING SPACE, ENERGIES AND OBJECTS

A Lecture given by L. Ron Hubbard
on the 2. December 1952

This is December 2nd, second hour, afternoon. The first hour there covered this matter of locks, secondaries, and engrams. Just want to repeat here.

It's a gradient scale, then, of ability to handle space, energy, and objects, a gradient scale thereof. You'll find out there are some cases who have finally come down to the point where they think they can handle very well the space, energy, and objects appertaining to being a Homo sapiens in one lifetime. They think that's the case. They become what you have seen occasionally as the wide open case.

They record everything beautifully, they will run things beautifully on one lifetime. Don't let this wide open case, however, open up or try to get him to open up any wider on existence – because they won't, very easily. They do it very badly.

Your occluded case quite often is somebody who is trying to handle his whole track. Your high power occluded case is somebody who's trying to handle the whole track. He's... he's trying to handle the whole universe and of course it's all occluded. And he... he realizes he can't handle it. And at the same time, he's bound and determined he is going to handle it. And... uh... he kn... he knows he can't occupy any point of space, but he's going to occupy those points of space anyhow. And he's unwilling to let go of the points of space he's been in because they might be valuable. And... uh... so he won't occupy the point of space where he is because that's dangerous too, but it's still valuable, but it's not as valuable as occupying some other points of space he knows about. And he isn't going to give up anything.

You're... you're not going to find him handing up and saying, „I just live one life.“ Um-um. No sir, he's gonna handle the whole track. Now, he gets... he gets kinda squirrely on this every once in a while. He'll - he's so bound and determined he's gonna handle a larger portion of the universe that he thinks the larger portion of the universe is interested sometimes in handling him. And you get a computing psychotic. He's... who'll tell you... who'll tell you, „Well, my brain has just been wired by Western Union and... uh... so that the US Government can read my mind. And everything I think it goes on a tape recorder in Washington and they investigate this very thoroughly and I'm trying not to think of the secret that I know, because if I think of that, then they will have me,“ or something of the sort. Really squirrely.

But that's the reductio ad absurdum of just that... just that, and it is quite absurd.

But these boys, you'll see... a lot of 'em, and they're actually not as... as bad off as far as responsibility is concerned. They will handle and try and tackle much more responsibility than a wide open case will, BUT they're trying to tackle it on a big sphere, no little sphere for them.

Your wide open case is being perfectly content to handle just exactly this. They're in a very close agreement on MEST and their agreement that they are there, they're there where they've been placed and that they have recorded things just in this fashion and that those things are in this order and it's very easy to upset one of those cases. But they're quite easy to theta clear and bring on around to a wider point. They're quite easy because you can undo the track of agreement with them fairly smoothly.

Uh... these cases appear to be quite, quite dissimilar. Actually they're... it's a problem of spheres of action between these two cases. Your wide open case's sphere of action you will find is a very small sphere of action and... your occluded case is trying to make a much larger sphere of action. Actually, your wide open case gets in considerable trouble because their sphere of action is not this small center. Your occluded case also gets into trouble because their sphere of action is not the sphere of action that they can handle at that moment in that condition. So what do you find? You find theta overreaching itself. It's always trying to overreach itself. It's always biting off more than it can facsimilacate.

And when... when you... get a confusion in a preclear, you don't have to care too much about the minor structural mechanics of it. These all handle on the same thing. They handle in terms of space and energy and objects. And you just enter into the case, you just... you just know where he falls on the scale... uh... on the theta clearing scale. And you just pick it up at that level and go on from there.

You don't care whether this fellow's occluded, you don't care whether he's wide open. You don't care anything about that at all. Because the reason he's occluded and the reason he's wide open has to do with how much responsibility he is trying to take and how much of that responsibility he is taking. And it's a ratio.

And when this ratio is bad, he's trying to take... uh... let's say 10,000 units of responsibility and at the moment he... his state and environment is in this condition whereby he could only take 500 units of responsibility, you'll... you'll get him... you'll get him badly occluded. But... uh... he'd actually be badly occluded if he were capable, and he were trying to take 200 units of responsibility in terms of space, energy, objects. And... uh... this environment he was in and so forth was letting him in gently on the secret that he was only capable of taking over 10 units.

Your wide open case maybe is taking over... believes it's capable of taking over 500 units and is taking over 500 units. You see this... this society is rigged so that it's quite agreeable, if a person has agreed that I am one person in one lifetime and I am living this and my name is Jones and there I am and... uh... they're so and so, and that's all my full responsibility on the matter at the time of life where I am. And his environment tells him, „You are capable of taking over the responsibility of being Jones in one lifetime.“ It's all very nice. It's all very sweet. He's nuts of course, but... uh... uh... he is not occluded, which is important.

Uh... but... uh... well, you know, you have a harder struggle sometimes with the wide open than you have with the occluded case. Sometimes it works the other way around. You want to get this kind of a balance. You want to get as much responsibility digested as the person believes he can digest. If he thinks he has an enormously wide responsibility, well, you just better move him up in terms of responsibility.

There's only one thing wrong with that, is he's hungry. He's hungry and he... he's every time you restore to him the ability to handle... handle another 10 units of responsibility, he... he bites another 200. And as such the auditor's sort of racing with this and he... he sees... he sees this strange thing sometimes: his preclear's evidently increasing in tone but he's just as thoroughly occluded and loused up as before. And he keeps watching this and watching this.

Now it isn't the time to tell this preclear, „Now look, we have decided that you need a rest and uh... I think you'd better take a vacation or something of this sort and... and don't worry about all these big affairs that you're trying to worry about now, and just let that sort of thing go and just take it easy... and..." You're going to ruin him. 'Cause that's one of the steps that is taken as one of the control operations that is used on a person to get him into the automaticity schedule. It's telling him, „You can't stand up to this, fella." That's what it's saying.

It said, „You've taken over just this much responsibility and you can't stand up to that." So it's reducing him down the scale.

You just try to track along behind, as the auditor, and just let him, let his capability catch up to his desire to do so. And in creative processing... in creative processing, we have the happy thing that we are aiming toward doing what he is trying to do. See, we're going in directly so that catch-up is easier.

If you were to keep addressing that catch-up to the material universe, it would practically never... you'd never catch up with it. He'd just go wider, and wider, and wider and take in more and more responsibility and more and more space, and try to digest more and more space. And you'd let him digest 10 more units and he wants to take 200 more and you just keep going on this ratio until you've practically eaten up the whole MEST universe.

Now, maybe you could get there this way and it's very possible that you could, but fortunately it isn't necessary because this person is operating under a delusion. He has never differentiated one single, interesting point. And that is the MEST universe is not his own universe. And he believes that his universe and the MEST universe are identical.

His own home universe, you might say, using an allegory here, became devoured so fast at a... such a... an impact of shock to him that when he next looked around, he thought he was still in his own universe, but it had changed. And he's still under the basic postulate that he's running his own universe. He's still caught in that postulate. And so he's... can start anybody doing anything, but he can't change them in doing it after they've started and he can't stop them after they've started. And this is completely flabbergasting to him. This is incredible.

Now in his own universe, he would start something... he'd create something, start it in motion, change it, let it dwindle down a spiral maybe and then destroy it. That was his power. And he all of a sudden finds himself obviously in his own universe, obvious. And he starts something and then he follows through the next step kind of doggedly. And he says, „Now,“ he says, „We'll change it.“ Oh no. Inertia and things like that set in.

He's... like a cannonball. He fires the cannonball and he decides when it's halfway in its flight it shouldn't land. So he says, „All right. The cannonball will now go twenty feet to the left and miss the target.“ And that damn cannonball goes right straight on through and it hits the target. BOOM! Or he fires the cannonball; finds out that his aim was wrong.

Did you ever see anybody firing on a range? If you're watching an expert rifleman on a range and he realizes that the instant that he pulled that trigger was 6 o'clock, number three ring, he tries to lift that bullet. You can watch him just lift that bullet up into the target. He's trying to lift the bullet into the target because he knows he was low when he fired the trigger.

Did you ever watch anybody driving a car? And they realize that the car's going just a little bit wrong or something of the sort? They try to take the steering wheel of the car and move the car over and make it go right. And MEST hands can't do that.

So that's very disgusting. It's upsetting. You start some action and then the action goes off and then all of a sudden isn't going in the direction that you intended it to go, so you reach out with everything you've got and try to right that action and change it into a better course, and it doesn't change. And that we call failure. And that is the anatomy of failure.

The inability to handle that which has been started, or which one has started after that course of action is entered. Inability to handle it after that course of action has been entered.

What happens in a family? The guy has a little child, little child, nice... nice kid, baby, so on. And he says, „Gonna be president.“ What do you know? Turns out to be a subway conductor. Yeah, that's just no good. That just obviously can't happen in his universe and it's obviously his universe.

We know it's his universe. He knows it's his universe. Why, sure. He is himself, and all these other people around are people he obviously has made. And if you went around and put people on the E-Meter and you asked them, „Did you... did you make everybody that you've seen?“ and so on and so... Look at you sort of strangely and he gets the strangest feeling, „Yah, I... I did. I... hmm... No, I know I didn't. But they don't do what you tell them to do.“ And now you get this little ghost coming in, see?

Everybody in this universe is trying to act as though he made it. And he didn't make this universe, he just kinda helped add to it. And he adds to it all the time by perceiving it. And he agrees to it all the time by perceiving it. And so he's never crossed that bridge. He's... he's never suddenly said, „I had a universe once which I monitored completely and this universe, somehow or other got left, and I found myself in a universe which I WASN'T monitoring.“ And he's never crossed that bridge.

Well, you don't have to tell him really, or convince him that he has to cross that bridge. All you have to do is take him and show him that he has a universe. It's just as simple as that.

You say, „All right. Now, mock up this, now mock up that, now let's have a little bit of that. All right, now let's take a cube of space.“

He says, „What?“

„Well, just take some space in the room and saw out a little cube and...“

„I can't do that.“ It's the darndest inability and he... he's suddenly shocked. He finds out that he has a lot of disabilities.

It's quite shocking for a person the moment they find out in creative processing that they have some inability along the line of creative processing. 'Cause they've just... have gone on grandly assuming that the MEST universe is that ability and it keeps on running. So obviously, they're kind of doing it all the time and they just never added this up into the terms of „I have to go ahead and monitor my environment if I'm going to have any kind of a universe or if I'm going to do anything with a universe.“

So you give him mock-ups and you let them reassume the ability to create and control their own universe. When you do that they get right back in to what they were doing at the time when they got blown out of their orbit. And you redevelop this facility and they all of a sudden can see, „Well, there's nothing wrong with my mind! There's nothing wrong with my ability! I can handle this body! I can handle these things! Well, for heaven's sakes! All this time I just thought I'd just lost my punch!“

Here are all those dogs that run down the street. I... I... they run down the street and they start barking and you... you... you say, „Don't bark. And they go right on barking. So obviously I lost my... my touch. I mean I'm not controlling my own universe anymore.“ And they've never realized that it's a different universe.

Now, that perhaps... perhaps would sound strange to you when you... when you first run into this fact but it happens to be... uh... a... a very interesting and very simple proof of it. Uh... Mock-up processing works. That's the easiest proof I know.

Yeah, you can start doing this stuff and... and if you do it according to the way you're supposed to do it and so on and all of a sudden the fellow is better and better. And somatics turn off and everything goes along fine and he gets up the tone scale and gets better and a little better and his disabilities all of a sudden decrease. And he gets bigger and bigger and more ambitious and he's saying at first, „To hell with this MEST universe. Don't want anything to do with the thing again,“ and then he'll say, „Well, hell, it's just another universe. Uh... let's see. What do you do with universes? Well, just saw a chunk off the left hand corner and reverse it just for the hell of it this afternoon.“ And... uh... it just... uh... there... it's nothing to it.

But let's enter this in another's... from another little gateway. There are many ways. Is the MEST universe an illusion? Yeah, that's an interesting question. Is it an illusion? A lot of people have dashed around saying, „It's all illusion. There is no such thing as matter.“ All you had to do was think right thoughts and you think right thoughts, why, you don't think left thoughts and... uh... uh... it'll all... it'll all wind up someplace else in the end and it belongs to somebody else. And, they've said this but there wasn't any good remedy for it. And uh... they've said this a lot of times and... uh... never backed it up.

Well, let's... let's back it up a little bit. Let's take a look at this. Let's find out first what's an illusion. An illusion is something somebody made. Very technically, let's make an illusion that which the preclear makes. Let's just use that as a narrowed down word. And let's call a delusion something somebody else made. Let's just categorize that handily.

Now... a delusion could also be something the preclear has made that he has also said somebody else made. He... he made it and then he said somebody else made it. You can call that also a delusion. But... let's not worry too much about that 'cause that comes under the heading of automaticity so let's just narrow this definition down to this: an illusion is something the preclear makes and a delusion is something somebody else makes. Now let's... let's go from there.

We know that other person doesn't have to know it's an illusion or delusion or anything of the sort.

All right. Let's take another test. Take a good test. Let's take perception. One of the things your preclear is worried about above all other things and that you as an auditor will worry about above all other things is perception. We'll have to cover this just dry ad nauseam: perception. But how do you make that wall get greener to you all of a sudden and so forth? Now... how... how do you... how do you step these perceptions up? Hmm.

Well, you know that you can process out an awful lot of engrams about seeing color without making that wall get one bit brighter. You can agree with this MEST universe and agree with it and agree with it and agree with it and agree with it and it doesn't get any plainer. In fact you can agree with it and agree with it until it gets thinner and less distinct and you become less active and you become more and more lethargic and sort of like a stone or a piece of mud. You get more and more MEST the more you agree with it. The more you agree with it the more MEST you get to be.

Well, is that true? Yeah, let's look around at preclears and let's test them for terms of agreement with the MEST universe. By doing what? By taking a basic, simple, natural law and let's put preclears on the tone scale, let's spot them accurately on the tone scale, and we'll find out that their degree of delusion and aberration and so on, we find out their ability or inability to control themselves and just... just measure this, pretty accurately. And then... then let's get them to mock up something and make it disobey a natural law. Let's make them mock up a billiard ball and fall and hit the ceiling.

No... no. They know about gravity. And this character will just sit there and he'll take that billiard ball and he'll try to make it lift. And if he gets it up a little bit, it'll drop back again suddenly, and he'll have the awfulest time. But he has a bad time trying to make the billiard ball fall upwards in the exact degree that he's aberrated.

You could plot the gradient scale of trying to make a billiard ball leap off the floor and hit the ceiling and the amount of aberration in terms of engrams and secondaries, and so forth that he has, and behavior and ability to control, and reaction time, and register on the E-Meter. You just take this curve after curve after curve and we fit that one in with it, and we find out that this individual can't mock things up and make them disobey what he calls natural law and which he does not differentiate as this: natural law of the physical universe. He is... in a state of complete obedience to the MEST universe.

Now, your hypnotized subject becomes in a state of complete obedience to the hypnotist. Let's consider the MEST universe a hypnotist, and let's consider this preclear a subject and find out that the subject is as deluded as the hypnotist wants him to be. And so we have... over here then a direct application of this. And we find out the degree of agreement with natural law is also the degree of aberration of the preclear. Fascinating, isn't it?

Now, this person's alertness and other things like that will add up on that scale.

Well, that's... that's very interesting because we have hypnotism which can be demonstrated as a phenomenon, and we show that the greater and greater agreement, all you do to hypnotize somebody is just make him agree... agree... agree and after that he'll see anything. He'll do anything, he'll see anything. He agrees, agrees, agrees.

All right. Now let's consider then that aspect. And now let's take the next test. Is the MEST universe an illusion? Next test, very neat little test. We find out that the ability to perceive an illusion determines the ability to perceive the MEST universe. How? By doing this: this person becomes more and more and more capable of producing and perceiving illusions and perceiving their character, depth, size, and their emotional tone. And as his ability increases in the production of illusion, his ability to perceive the MEST universe increases uniformly with it.

What do you know. You have to be able to see an illusion before you are able to see MEST.

This is awfully convincing stuff. Oh boy, that's really convincing. And when you do that, that is one of the nicest tricks you could ever do. You say, „Now, you want to know if this stuff is real? All you gotta do is stamp on it. and it'll tell you whether or not that's real. And that proves it's real and that proves that Man came from mud.“

That proves anything you want to prove. But the funny part of it is... is you've got a MEST universe energy constructed foot hitting a MEST universe energy platform, and of course the two come together. They've agreed to go that way. And you perceive that they go that way.

How do you perceive? Oh, that... that... that's that... that's just horrible. How do you perceive? Gee, this... when you... when you find out finally how you perceive, you're going to be ashamed of yourselves. You put this wall here, see. You... you do this just pockata pockata pockata pockata pockata. You pu... keep putting this wall there, see? Put the wall there. and then you reach out and you feel the wall. And you say, It's there. See, feel?“

Now, you... you put a feeling called WALL out here. And then you reach out,, you... oh, pardon me. You put a feeling called WALL out here and then you put a dimension from you to WALL. And then you put a... a... a feeler out here and you touch the wall and you say, „Wall is there, and the reason the wall is there is I KNOW it is there because I see it.“

Now that SEE is just the sight band of perception. The... the wave, photon wave length of perception which is a manufactured energy, that's a very wonderful gimmick. A fellow can manufacture energy anyplace. He can even manufacture photons for the sun to throw out.

Now, let's take a look at this wall again and we find out that we know it's there because we can see it. Well, we have to have photons in order to see it. Well, that's great. But you have to put a sight here in order to record the sight. Oh, I mean, when a fellow realizes he's doing that all the time, he realizes he puts a sight over on the...

By the way, he sometimes in the processing and so on momentarily loses the ability to do so, you see. He's... he's kinda fumbling for this ability and he's unwilling to let this MEST universe ability, which is a beautiful piece of automaticity if there ever was one - just gorgeous - and he's unwilling to be too brash about this.

But he... we're... we're practicing this, you know, with the preclear with mock-ups. We have him reach out, put a mock-up out here. „All right, now feel the cheerfulness coming from that mock-up.“ He does. „Now... now feel the intensity of light coming from that mock-up.“ He knows, he puts it over there and he gets it back again. He's going through this and all of a sudden, he looks at the room. And he looks right through the wall... No!

So he quickly puts the wall there and gets it back again and he says, „Hhh,“ and then he says, „Wait a minute. I put the wall there and I'll get it back again. Why don't I put a wall two feet this way from it and get it back again?“ He does! It works. So he puts the wall back where it belongs and is perfectly comfortable about it thereafter. It's all right. It's there when he wants it there.

Now whether or not a person can be running down the street in a car and see a big brick wall standing in front of him and he perceives that brick wall and... uh... he NEGLECTS to perceive the brick wall. See, neglecting to put it there, it would be merely occluding it. It's there. You've agreed with a lot of other people and they work all the time putting it there. And you're in this big agreement so you just take the lines from them actually.

And you run your car into the brick wall and the fenders get all dented and everything just goes to the devil and so on. And you say, „Now, if I just, let's see. Is it possible for me to put... Let's see, we'll take that brick wall and we'll move it a block down the street so we won't hit it.“ And you do this in the last instant, just before the crash. We just pick this brick wall up and put it a block down the street.

Don't do it. Don't do it. For a good reason: if you really get your horsepower up it'll go a block down the street and you'll just bust the living daylights out of an awful lot of people's what? Reality. In other words, you will break their agreements to smithereens. Don't do it.

Course you never try to do this, you, you never, never try to do this. This... this is... is not one of your penchants.

Did you ever ask a preclear, „Did you ever run into anything with a car?“

The fellow says, „Yeah, yeah.“ All right, now, you say, „Now, let's take that visio you have of that stopped up...“ He'll say, „Yeah, well, do I have a visio of it.“ And now you say, „Well, what is the visio of it?“

„It's... It's just an instant before the crash.“ He's still got this picture of the brick wall, the tree, the other car and so on. It's just an instant before the crash.

How do you finish up that picture? You can fool around all you want to in processing it and running it back and forth. You don't find this picture washes up very easily.

Give him a mock-up of the same tree and let him finally do with it what he was trying to do. And at the instant you succeed in that, he no longer has that picture. But I don't know any other kind of processing that'll wipe out that confounded picture. It just sits there and it sits there and it sits there. He stopped time evidently. Just an instant before the crash he tried to pick up the tree and so forth and put it a block down the road so he couldn't hit it.

He didn't stop time for a good reason. There isn't any time to stop, which we'll go into. But there was an object there and changing the place of this object in space was his intention. His inability to do it tells him that he hasn't changed the object in space so he still sits there and he's got a facsimile of it. And he still looks at it as not having been changed in space and he looks at it as a big failure.

Just drill him. Have him, „Mock up... mock up a toothpick and put the toothpick there. Now let's mock up a toothpick again and let's put the toothpick two inches further. Now let's mock up a toothpick again and let's put this toothpick two feet away.“ He says, „It keeps slapping in and trying to hit me in his face.“

You say, „That's all right, that's all right. Now, let's get that toothpick there and let's just hold it there two feet from you. You got it? Now turn it blue, now turn it red, now send it over to the right, and send it to the left and so-and-so and so-and-so and so-and-so and so-and-so and so...“ „Yeah,“ he says, „It stays there now.“

Now he's got the toothpick there. „Good, good. Now move it an inch further away.“

He says, „It kinda comes back toward me.“

You say, „Well now, move it an inch further away and then move it a foot closer to you.“ „Mmmm. I don't like to do that.“ You say, „Now come on, let's... just move it a foot closer to you.“ „Mmmm. I don't like to do that.“

You say, „Now come on, let's... just move it a foot closer to you.“ „All right, but it just keeps right on coming.“

„All right put two toothpicks up there and have them go through and appear on the other side of your head.“

And he says, „Well, all right.“

„Now put two more toothpicks in front of you and put those through your head and put them on the outside.“ „Okay.“ „Put two more toothpicks and put them on... behind your head.“ „All right. Uh... two more toothpicks...“ „Oh, sure.“ „All right, now put those two toothpicks out there, you got them?“ „Okay, got them.“ „All right, now move them one inch further away.“ „All right, I've done that.“ „Well, now move them a foot further away.“ „Well, okay.“ „Now move them clear down the next block.“ „All right.“ „Now put a tree there.“ „Okay.“ „Now move it a block further down the street.“ „Okay.“ „Now put a car there.“

„Okay.“ „Move it a block further down the str...“ „Nah, it keeps running back up to the same place.“

„Well, take the car and throw it behind you. Put another car there, throw it behind you. T... put another car there, throw it behind you. Put another car there, throw it behind you. Put another...”

„Oh, I got it. I’m throwing them behind me. A big junk pile back there now.“

„All right, put a bo... Put a bomb in the middle of the junk pile and blow it up. Okay, got that? Now, put a car in front of you and move it a block down the street.“ „Okay, I can do that.“ „Where’s the picture of the accident?“ „What accident?“

You let him do what he was trying to do which was to pick up the tree, the car, the brick wall and he knows he can do this in his own universe. And that’s all he’s interested in rehabilitating, is his ability to do it in his own universe. The only reason he’s hanging on to MEST is because he has the disability of not being able to do it for himself.

MEST is a secondary manifestation. You take this stuff money. A fellow has gotten the idea that he needs money to acquire. That’s very interesting. You take most of your pre-clears and you tell them to mock up a quarter and they won’t get a darn thing. It’ll be blurry, and it will be this way, and it’ll shift around.

And you say, „All right now, let’s just take a slab of silver.“ They can do that. „Move that around. Take a slab of gold, slab of copper, move those things around, shove thee around. Play chess with them. Get them going in circles, move them this way, move them that way. Blow them all up.“

„No, I can’t do that.“

„Well, all right, stack those three over there and let’s take a whole bunch of them now. And let its just take six bars of silver and six bars of gold and six bars of copper. Got them? Put them over there. Okay now let’s take six more bars and six more bars and six more bars and put them over there. You got that?

Okay. Now, let’s have a big truck come up to the door and start unloading bars of gold into the front room. Got that? Got that? Put them all in boxes and put them up there. Okay, now have them back down the alley, a whole fleet of trucks, back down the alley and start unloading gold into the back yard. Now get it all stacked up there. Now put a bunch of guards out there.“

„Well, I don’t need any guar... there’s too much gold around here already.“

„Well okay, take... take one... take one tiny little pinpoint of gold now. You got it? Now blow it up.“ You can sort of see the fellow look around cautiously to make sure he’s got that back yard full and the front yard full and everything else.

„Well, we can dispense with this little piece.“

And it’ll go pow. He’ll say humpf. He’ll feel like... he’ll feel like just exactly possibly like Jim Fisk or whoever it was that used to walk down the front steps of the stock exchange when he’d had a good day and light his cigar with a hundred dollar bill. He feels just that... that... that way about it.

All right, you take that thimbleful of gold and you blow it up. You take a bar of gold and you blow it up. And you take 2 bars of gold and you blow it up. And all of a sudden, he's starting to get kinda unwilling.

So you have another fleet of trucks come up and... and fill the other back yard on both sides and you make the whole room full of gold and the walls full of gold, and all the furniture full of gold, and you make, a... then stack the whole room full of silver. And he'll say, „The hell with it,“ and he'll blow the room up. And he'll blow the back yard up. And he'll blow the front yard up and so on. He's all set.

Sure, he's got... he's trying to... he's getting back toward his own universe. That's all he's interested in.

Now, when you get... when you get this process going, the next thing, you take paper money. And you'll probably have a little less trouble with it. And you take some more paper money and some more paper money and you get stacks of it. And the first thing you know, every time you get the paper money down in front of the preclear, it'll start flickering right out of the billcase and just come up faster.

You have him mock up his body out there and mock up a pile of paper money. And it's just like a hurricane hits the stuff. It just goes swoosh. You'll get him after a while so that he can stack up paper money all over the place. And the funny part of it is, he'll have to do a little bit of orientation. He'll look into his pocketbook and it looks like what it is: confetti. Worse than what it is... worse than what it is, it'll look like something a little bit worse than he was mocking up. But it has a buying power and it has a lot of other things and he'll rehabilitate his perception and his viewpoint on it.

Now that's interesting to... to notice though, that you... you may have had an awful time with some preclear, just beating his head in just consistently and continually trying to orient him so he's sensible and rational on the subject of money. He's mad on the subject of money. The process which I just gave you knocks it out. That's odd isn't it?

Is the MEST universe an illusion? Well, the handling of illusions solves the confounded universe and solves the problems which are contained where-in it, whereas if you continue to treat it as a reality, the problems don't solve. Ah, is it an illusion? Now, this is not necessarily conclusive proof, not necessarily at all. Uh... it could be a very interesting sort of a proof if you went around shattering people's agreements, shattering their reality.

If you were to walk down the street 10 feet off the ground out here without walking on any pavement, but there you were walking along 10 feet off the ground and everybody could see you doing this, you'd have quite a crowd. Their reality would be very badly broken.

Well, the same way if you suddenly started extending your hand and there was... there was a ten dollar bill in your hand. You gave it to somebody. And... uh... you come down the street and you see a panhandler there and you just say, „Well, have a ten,“ and there's nothing in your hand, and there's a ten. And he takes the ten and it says Abraham Lincoln or George Washington or whoever it is that's on a ten... Benjamin Franklin? No, that's on hundreds.

So anyhow... uh... uh... if you could do that and that money went into circulation, that would be quite a test. That would be the test amongst tests, wouldn't it? That would

really be a test. Of course, you want to think of the consequences of this. If you suddenly started doing that and that money... you had to be good enough to produce it, and that money would have to have the proper treasury serial number on it and everything else and be acceptable to the US Government and all that.

You realize what the level of responsibility of that is? The level of responsibility of the issuance of money to have the money acceptable is to be the government of that country. And if you're willing to take on this level of responsibility over here, you can do that one. But that's the test. It would be the... the final test to many.

Well, what do you know? It's not a test at all. That's not a test, it's just... is the way they've been testing things in science. They've said, „All right, now so-and-so and so-and-so, now does it agree over here with the physical universe? No. No.

But what's science studying? Science is studying the physical universe. So, they're studying what tests in comparison with the physical universe. You get that as a differentiation? Therefore, the physical universe is the test of this which we're investigating because we're investigating the physical universe. Now, don't... don't get that snarled up with what we're doing. We've got experience.

We want experience and we're testing experience. So if we're testing experience, then let's test it by experience. And let's remember that experience, just open up your mind a little bit and remember that experience doesn't necessarily have anything to do with the physical universe. Experience doesn't necessarily.

You see, that would be an awful arbitrary to enter into it. Say that the only experience that anybody could have would have to do with the physical universe. Well, you know immediately that that isn't true. Because you know that a man is as alive as he has dreams.

Is the physical universe an illusion? You can test this one. If a man loses his last dream, you've got a corpse on your hand. Don't kill a man with bullets because you don't really kill him at all. We can test that and prove that on an E-Meter.

No, sir. Kill him by taking his dreams away one by one. Take his goals and dreams. What's the commonest thing that you hear from people? „I lost my illusions. I haven't any illusions any more...“ They know what's wrong with them. They've lost their illusions. They're telling you in just that many words. That... that was... that was them. They lost themselves when they lost their illusions. And a man is dead when the last of his dreams is dead and that's about the long and short of it.

You go down here on skid row. Look at the bums. You just take that line of bums and you'll find out that they don't have any dream anymore of having anything. There isn't anything they can be or anything except a bum.

When you go down to the prison we'll find out that the criminal uniformly has lost his self-respect. And when we ask him what his self-respect is, and ask him rather closely, he says, „One day I found I couldn't trust myself.“ „How did you find that out?“ „I struck up mother.“

If you put it on an E-Meter, you'll find that just as answering up along that line.

Or, „I found out that I betrayed a comrade. I did something. And therefore I was no longer worth anything.“

He didn't measure it in terms of how much MEST he had. The lousiest criminal down here didn't measure it in the terms of how much MEST he had or was. He measured it in this degree: his... I have discovered that there was bad experience for which I was cause and I thereafter cannot BE anything because I won't permit myself to be anything. And there's your criminal.

You want to start processing criminals any time, they're very easy to process. All you have to do is rehabilitate a man's belief in himself. It's so simple. He's lost it.

And what was that belief in self? It was the ability to garb self with an acceptable illusion, an illusion which other people would accept. In the MEST universe that always has to be added on and is an arbitrary limiter; that which other people can accept. That is not true in one's own universe, it only has to be acceptable to himself. And that's... HE KNOWS that, that's a level of certainty. Does he accept it himself? Yes. Or no. There's no question mark: is it accepted by somebody else?

One of the big tricks in the MEST universe is, „Prove it or we don't accept it,“ or, „We'll agree to that if you'll agree to this.“ Trades in terms of illusion. And so you get a new universe going.

All right. The world around a child is a bright, bright world. A child comes in with the idea that he is free. He has a new start, he's got a new chance. This time he will do something in the universe that is spectacular. He will make a go of it and so on. He's got that new hope.

And that child goes downhill and becomes impossible to the degree that he loses that hope. And the things are very bright to that child at first. He can in other words put a perception there and perceive it with great facility. The world is beautiful to him, he has a certain freedom, and so on.

And then they start working on him and they say, „Johnny, why do you overwork your imagination? You know very well that there's no battleship out there in the back yard.“ He knows there's no battleship out in the back yard. He's never made a mistake on it in his life. But he wants to put a battleship out in the back yard, let him put a battleship out in the back yard, instead of making this...

Why... why does this MEST universe and people who really get MEST-ified... Uh... people that really get MEST-ified why, why are they so insistent that we not imagine anything? Why? Because if a fellow really started out along this line, they know, basically they know that the only way that they can be smashed to smithereens is to all of a sudden be presented with an illusion which they have to accept. And that's a terrible danger.

Why Johnny's liable to come in the house and... he's... he's dangerous. He keeps imagining he shoots tigers out there in the back yard. Now, what... what if he... went out there in the back yard and he thought up this tiger and he brought the tiger in the house? That's actually a paramount thought.

Actually, you can... you investigate Momma and you'll say, „Now what did he used to think up?“

„Oh, he used to think up these terrible things, these bad men and everything else and these... all... all this and he used to think this up.“

„We's... what's... what objection is there to that?“

„Oh, but they're terrible people!“ She's gone right off along the line. She knows exactly what might happen.

If Johnny were really hot, he could think up Jesse James and Jesse James would come in there and there probably wouldn't be any silver left in the house. And if the battleship Missouri got placed out in the back yard, by gosh! It'd be in the back yard. And it's so hard to grow flowers on turrets.

So, is it an illusion? Well, here we're on a communication level.

An illusion has been defined in the past as something that didn't exist. Therefore, an illusion has no existence. All right, everybody kind of understands that word illusion to mean something that doesn't exist, and when you say something has no existence, you mean something cannot be experienced. And I show you immediately that you can experience an illusion; that illusion exists. So existence can be an illusion, can't it?

Here it is. It can exist because it can be experienced, if we define illusion to mean something which can be experienced.

You have to have something that can be experienced before somebody can agree upon it. There has to be an experience there. So when we talk about experience, we're talking several cuts above the MEST universe. We're talking way up the line from the MEST universe, we're talking above the line of energy, space, because an idea does not have to exist in space. You know that. You don't have to have space to have an idea.

And when you make an illusion, that's the first requisite is to have space. Well, space is an experience, so what one makes, one can experience. What is made can be experienced. So you can make anything and it would exist if it could be experienced.

Now, I'm not trying to just shuffle words around; I'm just trying to get a better communication level on this thing. It is not fair to say, „All right, yeah, I haven't any better word than illusion.“ I could call it a whumjit and you'd probably... well you'd probably come to a better agreement on this.

When I say that wall is an illusion, I don't say that wall cannot be experienced. That wall can be experienced, it obviously can be experienced. And when I say it doesn't exist, I am only saying it does not necessarily, arbitrarily, have to exist independent to experience, that's all. It's independent.

Now, it's a very funny thing about space and about things like that. People can make an agreement and that agreement just keeps on rolling. That doesn't say you don't have to feed that again. You don't have to feed more agreement to it in order to perceive it some more. And if you really want to look something over, you want to go over and get it... what

you say, close. In other words you want to look it over real good. What's that mean? I want to experience it better.

So, if we just lay off any confusion about „Is this illusion?“ or „What do we mean by illusion?“ we merely mean by illusion the technical definition, that which one makes which can be experienced.

And what do we mean by reality? We mean that which is made and which is commonly experienced by agreement. That which is made or one or many make and can be commonly experienced. That we will define as reality just for our purposes.

And what's delusion? That which somebody else makes and tries to push off on us as an arbitrary necessary experience. Arbitrary, necessary experience.

So... uh... what we're trying to do with processing and with this slight dissertation on illusion here, what we're trying to do with processing is to give the preclear back a choice. We're giving him back his power of choice on whether or not he has to experience THIS. And we're giving him back that by one route only, and that's rehabilitating his power to create and experience a universe.

If we can get him to create and experience a universe independently, the odd part of it is... is he has greater choice on his ability to experience this: it isn't as bright as people tell him it has to be, it's as bright as he wants to make it.

An awful lot of people have an awful lot of trouble with this stuff, you know. People go around, they say, „The light's too bright, the dust is blowing too hard... uh... I'm too warm, it's too cold, I'm uncomfortable, I'm too fat, I'm too thin, I'm this, I'm that, this, I...“ They're complaining all the time about an arbitrary necessity to experience.

They're saying, „I don't like to experience that dust. I don't like to have to experience, without any consultation with me, this, that, warmth, heat, cold. I... I... that's... it's... it's just these darn arbitrary experiences uh... that... uh... I just don't like it that's all.

Now, how do you get up their level of selection? By letting them run away from them? No, because to run away from something is to agree even further not only that it exists, but that it exists and is dangerous.

So, you see, that's an extension of agreement.

You know that you can frighten a person suddenly and they go into a hypnotic trance? And if you were to frighten a person suddenly and to say something real fast to them, you'd lay in a beautiful engram? You show them „this is dangerous“; they desert it quickly. You put right in that spot an experience; when they try to move back over and take over that spot they just move right back into that. And that thing commands them thereafter.

That is the TRICK on making an agreement. You could say... you can s... watch this in experience: people become that of which they are afraid. People create that which they fear.

It... it may be that this... here's a big lumbering crane and it goes up and down the dock and loads ships. And one day it gets an operator who says, „That crane is dangerous. It's liable to do this, it's liable to do that, and you never know.“ And he tells somebody else that

on the dock and, „This thing is dangerous. It's liable to do this, it's liable to do that, you just never know what that crane's going to do.“ And somebody else comes along and he says, „You know, that crane, that's just badly made and it's... it's dangerous, and it's liable to do this...“ I don't know.

And we get a new operator and this new operator's told this as he comes onto the thing. And he gets ahold of these controls and he says, „I'm handling something that's dangerous and it's not liable to do what I want it to do and I can't exert my will on it, really. And these controls might not control what they're supposed to control,“ and so he drops a load of steel on a bunch of longshoremen's heads. This follows.

He finally has manufactured something from which he can flee. He's told that this exists that way and he will just break his neck to make it something which justifies his fear of it. He's got to have it be something dangerous if he's afraid of it. And the more dangerous it is the less cowardly he is, if he's afraid of it. So he'll magnify that. He just juggles, in other words function by magnifying and subtracting experience.

Now, let's define experience. Experience is not necessarily space, energy and objects. It's not necessarily space, energy, and objects. It just happens to appear that way from where we sit here in the MEST universe, because the MEST universe is made of an agreement on space, energy and objects. But at the second you think that that would be the end product... because an experience could pass as a postulate from a mind to a mind without the existence of space. So a postulate could be an experience, couldn't it... but you think... you think of things... postulates, as something that start experience.“

Now the funny part of it is that a postulate is a gradient scale itself. It's not an absolute thing. When you start to undo postulates and you use the action cycle of postulate processing, you'll see what I mean. You will be flabbergasted at the amount of MEST there is wrapped up in postulates. And how thoroughly enmeshed a person normally is in making postulates. He isn't making them free. He discovers for the first time that his decisional level is an enslaved thing to MEST when he starts to use an action cycle of postulates.

Now, you could get a postulate up here to where it existed as just pure experience that has nothing to do with action. So when we say experience again we're having a little communication difficulty. And experience normally has to do with action, doesn't it. Well, let's just orient that just a tiny bit better and say experience is merely a test of existence. An experience is a test or perception of existence.

You know they say this fellow can't work in this store very good because he hasn't got any experience. Well, they mean he hasn't learned data connected with this store. That's what they mean. So the datum... datum isn't really existing in time and space. It's been that way about stores for an awful long time and it'll be that way about stores for an awful lot more time. So you haven't spotted when you said „his experience,“ you haven't spotted really data that exists in time.

Now... ah... you don't have to bat your head out with this. Let's just... I'm doing this mainly for clarification, so that we don't go adrift anyplace on the thing. Because what we're doing is very simple.

A universe can be constructed of space, energy, and objects. Any universe can exist. It can be perceived; therefore, it can exist.

This is the old-as-cards stuff going round and round, only they're on a slightly cruder level than we're operating. Because, so help me, we're operating with positive proof. We can prove this experience.

How do you prove an experience? By experiencing it, of course. So that's where we are.

Now, you can then make a universe of space, energy, and objects.

You could also make a universe which consisted of five dimensional space, what we call... might call uh... projectivity and... uh... destructed. You could say, „After this... uh... object has been in existence for a certain space of time, it automatically vanishes... uh... therefore it has a delimiting factor and this... this five dimensional space assists this because anything which drifts into the warp areas of the five dimensional space becomes a „destructed.“ So only that energy which is in the free areas at the time, it's in IS. Now, that IS, so therefore we've got a universe that is going „flick.“

You've got a new universe there for that day and then it would go click. You'd have a new universe there for that day. You see... you can't fit five dimensional space together so there's have to be holes. And as it shifted why this stuff would get into these holes, which of course, didn't exist. So there couldn't be any space there by definition, but there could be space there...

It... it doesn't matter, I mean, this doesn't sound... sounds... sounds silly but you can do anything you want to.

One of the nicest tricks there is to get a preclear to mock up a little piece of space here in front of him and then put a... put something in it. Put a doll or something here in the middle of it. All right, you got a doll in the middle of it. Now let's take the two extremities of that piece of space and let's give them a twist. Now let's twist them the other way. What happens to the doll?

And the fellow says, „Well, the doll, humpf. The doll crinkles when I do that. Hummpf, that's interesting, yeah.“

And you say, „All right, now collapse the space a little bit. Now bring it out again. Got that? Now give it another crinkle so you know it's yours. Okay, now just to be sure that it's your space, put a warp in it, right here in the middle of it. Put a black line... a black sheet, and there's dimension inside the black sheet but the sheet has no dimension in relationship to your space.“

Fellow says, „All right.“

„Now the way you do this is you get this little doll walking along now and every time this little doll passes through this black space it does a time shift and appears on the other side as a bear.“

Fellow says, „All right.“

„Okay, now let's turn the bear around and have the bear walk back and pass through that black space and walk out the other side a doll. You got that?“

„Yeah, that's very interesting.“ Then he gets... „Wonder what's in that black space?“

Well, of course there's nothing in that black space, but... uh... he's beginning the cycle of automaticity on his piece of space.

Now he can make that piece of space exist. And if he had inhabitants in his universe, this'd be the customary thing, is when you walk down the walk... you could walk down the walk in your bathrobe but when you hit the sidewalk you were dressed for the office. And that happened because of a warp that is across everybody's sidewalk and he could sell them the warp. „Now would you like to buy some warp space?“ I would say, „Sure, love to have some warp space.“

„What kind of hat kind of warp space do you want though? Uh... what's... to... what's to happen? Is this the kind of warp space that you go in and come out of the other side of it fully dressed?“

„Well, we have that, but there's an improved kind that doesn't necessarily work the opposite direction. So that when you walk home from the office, you don't necessarily get on the other side of it and appear in your bathrobe and walk up the steps. It doesn't undress you, it's just a dressing warp. And... uh... that's much superior, but that costs a little more.“

All you'd have to do is just get everybody to agree that this was what's happening and this would become very usual. Be routine, that's all. You'd just have some warp space.

In the first space, there's no space there unless the person postulates there's space there. Space is a viewpoint of dimension but we'll be covering that much more exhaustively.

But what's this warp? Now he knows he's got space and actually he does know he's got space. He knows that he's got space as much as one can know that he's got space when he can see the thing crinkle and he puts a warp in it. And if he can expand or contract this space on dimensions it's obviously his space. He's expanding and contracting it, isn't he? Well, that's the definition of space: dimension. If he can change the dimension of space, he obviously... it belongs to him. That's all there is to it.

If you can make this wall move four feet closer to you and move back again, you can own that space.

And it's a very odd thing, but a person's mock-ups have a tendency to get much less perishable when they're in his own space. He'll notice this the first time with a considerable start. He'll... he'll really... he'll discover this quite accidentally.

He'll just be looking at his piece of space there and he'll say suddenly - you've just made a piece of space and you just haven't told him any more about it and he... „You know, it's brighter.“

And you say, „Yeah, yeah, now let's blow it up.“

He's been blowing up things very successfully but this is different. But this is his. So you got... gotta make a lot of them and have him blow up one. Make him make a lot of them and then make him make a little little one, and then blow the little one up.

And... uh... the handling of one's own space and one's own dimension is actually a rougher problem because one is at first much more serious about it. Because one went down the tone scale of his own universe clear to the bottom before he entered the MEST universe and now he's going down the MEST universe clear to the bottom. And he's almost there.

The next universe out, I understand, is full of dragons and all named George. And... uh... they... uh... the place starts in with everybody being MEST, and... that's an angel. And of course religion in this universe has nothing to do with MEST. They never pass a collection plate. Uh... they, never say, they never say, uh... „Preserve your MEST,“ „Bury your MEST,“ „We will pray for your MEST,“ or anything like that. And... uh... well anyway, this next new universe is pretty rough. And it's pretty rough. So I'm going to say that if you can make the preclear go up tone scale on his own universe before he goes up tone scale on this universe, you've moved him back one universe already.

Now maybe there's a universe ahead of that. If there's a universe ahead of that, though, why, boy, the amount of freedom must be so great in it that I wouldn't think it could be policed. And if a universe couldn't be policed, it isn't worth having because you gotta have cops. Everybody knows that 'cause no ethic level could possibly exist that would prohibit the cops. No, you always gotta have police.

So if you had a universe that was so free and so ethical that cops couldn't exist in it, why, it'd naturally... wouldn't be a universe you could own so you wouldn't want very much to do with that.

I mean... uh... this is circular logic but I mean it's good logical stuff for this level of the tone scale of this society.

Uh... now, what happens... what happens if you, by mock-ups, suddenly recover the ability to move this wall four feet it closer to you and feel it?

(End of Tape)

The 'Q': Highest Level of Knowledge

A Lecture given by L. Ron Hubbard
on the 2. December 1952

This is December 2nd, first hour night class and we have tonight this first lecture on the axioms.

We have the axioms more or less accumulated in ADVANCED PROCEDURE AND AXIOMS, and in the HANDBOOK FOR PRECLEARS. ADVANCE PROCEDURES AND AXIOMS is the later issue. There's a whole rundown of axioms. There's about two hundred and ten axioms.

These axioms are divided into the Logics and in axioms, now Logics and axioms. All right, why do we have this division? It's because the Logics apply and seem to apply at the time to a behavior level of thought which was persistent and consistent and didn't necessarily apply to Homo sap... sapie... sapiens. Excuse me, Homo sap uh... it didn't necessarily apply to him. But the axioms themselves as listed in ADVANCE PROCEDURES AND AXIOMS and HANDBOOK FOR PRECLEARS apply to Homo sapiens. That's why they're in that group. For Homo sapiens every thought is preceded by a counter-effort. Now that's one level of thinking. That's to some degree stimulus response thinking.

That's not true of a thetan. And so the Logics as listed in ADVANCE PROCEDURE AND AXIOMS apply generally to thought, thought and its behavior in any activity. And the axioms, I say, apply peculiarly to Homo sapiens. So let's pay then attention on these Logics and axioms, particularly to the Logics and then let me tell you that there is a thing above the Logics. And that's what I'm going to talk to you first about.

There is a series, a whole series, numbering about five, something like that, above the level of logic and above the level of axiom. Now just for pure cussedness, I've been calling these things the Qs. Just... just for orneriness... uh... just the letter Q, a mathematical symbol which maybe stands for quotient and maybe it stands for quatrain and maybe it stands for quarantine. We're not interested in that. We'll just call them the Qs, just a mathematical designation to differentiate them from other things.

Actually, Q can be defined this way: it is the level from which we are now viewing, which is a common denominator to all experience which we can now view. This is the level from which we're viewing all experience, and which does, by the way, act as a common denominator to all this experience, and the Q is the highest level from which we're operating. This data then, these Qs, would stand behind everything else that we do.

And... the first one of these and its corollaries would stand as something... you know LIBERTY MAGAZINE puts a good picture they used to put four stars, give it importance... and ah... in books they very often underscore and put things in italics. Well, you want to put this first Q in italics about... in your auditing, is in your auditing. You want to put it in italics about 125 feet tall and then put 10 to the 21st power binary digits of asterisks after it. It's took a long time to get this one... but what you can do with it is phenomenal. It's nothing short of phenomenal. What you can do with this Q, and that of course would be the definition... the noble level of definition now of theta. And we can say then that the highest activity which we now reach is self-determinism in these terms. Self-determinism of theta is the ability to locate in space and time, energy and matter, and to create space and time with which to create and locate energy and matter. That's number one.

We ought to have a very good idea what this means. Let's state it another way. Let's take... let's take self-determinism. We know that... the more self-determined we make a pre-clear why that's... that's fine. Uh... he... he gets better. His self-determinism keeps rising; he gets better and better and better. All right, that's fine. Then what is the limit which we can now attain on something which probably has no limit? And what limit can we attain and define with accuracy? And then having attained it and defined it, how can we apply it and will it apply?

All right. Now that means then that here you have something which has... that's... that's theta. See it... it has no wave length, it has no position in space, any space, it has no position in time. It hasn't any form, it hasn't any shape, but it has an individuality for the individual and it has it's own ability to be its own beingness and it can locate things in space and time. And when I say things, I mean energy and matter. It could not only do that, but it can create space, in time, in order to create... energy and matter. Now it can do all of those things, that's... that's... then therefore our Q is a potential. You could call it a capability.

Now I won't say how many other capabilities theta has, but in this universe or in the universe which you create we KNOW it has those capabilities. We're... we're sure of this. This is a good anchor to windward; this is a brick wall; this is a fortress. This is stuff. This is really good.

Now a datum is really just as good to an individual as it's workable, it's no better than that. Even though it were going to be addressed to the aesthetic world, even though it were going to be addressed to aesthetics. Does it produce an aesthetic effect? That means it's workable. So don't get WORKABLE down there with digging ditches.

Will it do what we're supposed to be able to do with it? Now, will it do these things or won't it do these things? When we make that statement about theta, we follow that thing out, we say all right this is the theory, let's now see if with it we can predict the existence of new phenomena which when looked for will be found to exist. And sure enough... sure enough. This predicts data. It predicts phenomena and if you use it in auditing, it keeps increasing the individual capability up, up, up, up, up with a very sure, good, solid gain. So far, there've been no exceptions to this. It's not a variable then, it's a constant.

Now this isn't everything that theta can do. This only says... this only says that we know for sure from the plane we're operating on that theta could have or does create the

space, and energy and matter which is the MEST universe and can move the energy and matter around in the MEST universe. And that, at the same time, it can create space and energy to make another universe. We know these two conditions exist. We can see those existing, and... uh... we can experience them. And actually, for man, a datum is just as good as he can experience it. And if he can experience a datum very broadly, it could be said to be a good usable workable datum. And if he... it... it's just as... we... we might have some thundering fundamental capital Truth here.

We... we might have some terrific truth and it could be stated, it could be stated, by $K + Y$ over the square root of the minus Zed equals cats tails.

And you say, „Cats tails? I don't have much to do with cats tails.“ And you would say, „Well, that's the truth behind cat tails. $K + Y$ over the square root of minus Zed.“ „Humph.“

You say, „Well, so what?“

But you say, „Look, man's search for this answer as far as cats tails were concerned; this applies not only to Persian cats but to Siamese and not only to Siamese but to alley cats.“ No workability.

It doesn't matter how true the datum is then. It... It's how well can you make it work and how such work will it do for you. Well, this datum... this datum is really a nice big draft horse. It's a big super... ah... ah... super engine sitting in the local power station. It's atomic power. This thing... this thing, you can make things like... you can make things like, oh I don't know. You can even make little things... you can even make small unimportant and nonpowerful things like H-bombs with it. Because compared to it, they're not the same order of magnitude.

What are you talking about? You're talking about this phenomenal thing this... this... this phenomenal thing which actually has an existence.

How do we know it has an existence? Because you get a preclear up the line and all of a sudden he says, „Hey!“ He's been telling you all the time he's retreated into space to such a degree that he's dispersed so he keeps telling you, „I'm not in space anyplace.“ Well, you know where he is, he's... he's gotta be collected before he can find the space he's in in order to get out of that and get into his own space so he can get out of that and not be in any space.

Well, here he is... here he is, then thoroughly collected and then he controls space and then he all of a sudden he'll say, „Hey, isn't this wonderful, there's no space around here.“ Otherwise he'll say, „Well, I don't think I'm there at all. Really I'm probably... probably out, I'm probably outside this universe.“ No, you don't want that. The guy discovers this as a wonderful datum - there's no motion, there's no space where he is. It's very comfortably so. No motion, no space. You say, „Make some space.“

He'll say, „Okay,“ zing, zing, „there's a space.“

„Now unmake it.“

„Why?“

„Well, go ahead, unmake it.“ „Why?“ The guy says, „Why should I? I just put something in it!“

Hey you know that's very interesting, you know. Skip it. I mean, you... you're not going to be able to audit this boy.

That's no kidding. Of course, of course that is so high above any preclear you ever find and don't ever let one get away with it, because he's w-a-a-y up there. He's way up there. He'd be so able that he could actually mock something up that was brighter and shinier and had greater workability than this stuff which is kinda old and messed around with and kinda stale and mildewed and it's... it's sad too. This stuff is sad. It says, „Here I have been serving you and we were built for you and you can use this universe and we have given our all to help you out, and eh so on. And we built all this for you and you must be careful how you use it,“ and so on. That's a fact. Ah... that's... ah... you'll find preclears way down tone scale dramatizing this as auditors. You just get them to have the beautiful sadness of being the last auditor on Earth. They're way down tone scale, can't get out of their bodies, they... nothing is... but they're auditing like mad, and you... you... you, „Now get the beautiful sadness of being the last person on Earth, nobody else here, you freed everybody. Now get the beautiful sadness of everybody going away and the last couple of preclears looking at you and saying, „Well, goodbye, I'm sorry we couldn't take you with us. Now get the beautiful sadness of that and get that little statue, the small statue there that they made of you and so on and you can sit there and look at that statue while the others are all gone, see.“

He'll say, „Yes. Hey, wait a minute!“ He says, „This is the way I feel.“

Well, that's the way MEST feels... if... if you really start penetrating and plopping around in it. It's interesting stuff. Well anyway... of course you can make it feel any way you want to. But... uh... it does have a native feel.

All right, your Q, produces your universes along very definite lines, such as the MEST universe. Or it produces universes of completely ephemeral lines, or it doesn't produce a universe at all. Self-determinism. But in order to produce a universe you first would have to be able to pretty well handle a universe. And a universe can be patterned to have eight dynamics. This one is. But you could have a universe with eighty-two dynamics, sixteen dynamics, and square root space. What's square root space? I don't know. I never made any square root space. I've made cube root space, and logarithmic space, but logarithmic space is a lot of fun. Let me tell you about logarithmic sp...

Gee, does a guy get fouled up traveling in logarithmic space. It's wonderful. There's twisted space too. You can make twisted space. You can make all these, anything you can draw a mathematical symbol for, you can make that kind of space. Furthermore, you can experience that kind of space, which is better than you can do with a mathematical formula. And it's quite interesting to make some space and experience it and so forth.

Yeah, well, anyway, getting back to Earth again. We have... we have, then, this as our highest level of attack. This is above the level of survival; it is above the level of beingness. It is way above the level of action. Oddly enough, it's above the level of identity, as such. But it is way up at the top level of individuality. People have had the idea that when you got up there along top... of course, you know you have to kind of get up there a little bit and take a look to see if there's anything much higher, and... uh... people have had the idea that this...

this... ah... there was just a main body of theta and everybody became one when you got to the top of the tone scale. Fortunately, that isn't true.

Yeah. But you go down tone scale and everybody becomes one and the oneness is MEST. And there's no individuality whatsoever in MEST. This chair does not care who lifts it around. Doesn't matter who lifts it around, could be a member of the Fifth Invader Force or you or me or anybody. It doesn't matter. Somebody could jump in here from anyplace under the sun and move the chair around. It doesn't say, „Excuse me,“ it doesn't say, „I hurt.“ It is the true brotherhood of the MEST universe. It's a brotherhood. It's... it's gone to a point, though, where it doesn't even wear a badge.

But it has an identity. This is a chair. And not only that, this is the chair that stands on this lecture platform and it is a black chair, and... I don't even think it would know if we named it... if we named it... uh... Mahidable. But we could call this the chair named Mahidable. There it is.

I notice after I let it sit there that it... it just sits there. It didn't get up. It didn't, say, it didn't adjust itself back to where it was before. It didn't do anything at all. I could come over here and kick this chair a little bit. Did it say, „Ouch?“ Maybe it felt ouch. I don't know... that but it didn't say, „Ouch.“ It's just an identity, with no individuality.

Individuality depends upon being able to make identities. And what do you know about a little kid? He runs around. He's Buck Rogers, he's in... in the old days, he was Jesse James. In the days before that, he was Dick Turpin or somebody else. I imagine once upon a time they were... all little kids were running around being Richard the Lionhearted, then earlier than that they were all rushing around being Merlin or earlier than that, why, God knows. I imagine in Rome the little Kids ran up and down with... with, uh... without even wooden swords in their hands being Julius Caesar. But they'd be Julius Caesar this afternoon and Tiberius tomorrow and Caligula the next day. They didn't care how many identities. But if you asked this little kid, „Are you an individual?“ Oh boy. He sure was.

The mostest individuality he ever has in Homo sapiens's lifespan is when he's a little kid. His concept of dignity when he is a small child is something that would completely ruin some of the elderly matrons who chuck it under the chin and say, „Itsy bitsy goochie woo.“ This kid looks at them, looks could kill.

Now, here then... here then we're talking about an ultimate individuality that is attainable. And when I say ultimate I don't mean absolute. There's probably a lot of individuality left as we go up from there, probably a LOT of it. There's probably a lot of other things that can be done.

I know of three frames positively outside this universe. There's a universe outside this universe and there's a universe outside that and its set of universes, and there's a universe outside that universe. And I know the one beyond that. And it's not necess... they're not necessarily getting thinner or more unsubstantial but they don't run according to the same laws. E equals MC squared won't work in 'em. That is not a native characteristic of energy. It just happens to be.

Now this universe might be called... it could be that this MEST universe is the inevitable average of agreement, the inevitable average of illusion. If you... if you had a bunch of people and... and they kept mocking up illusions and mocking up illusions, and agreeing and agreeing, you might say that it would become the inevitable average of this agreement amongst illusions. Now I wouldn't know that that holds good but it happens that it might happen over such a long... long phase of time. That's horrible. Ah... it might happen over such a large mass as the MEST universe. The MEST universe is a large mass, not a long time.

Now there being a large mass this might have come into being because of that. I don't know that. But I do know... I do know that I have already seen enough of universes to know that they don't run on the same laws. That's very very astonishing. And I do know that every individual is perfectly capable of making one. Well, don't say that it has to be just a little tiny one that you'd keep in a jewel box or anything of the sort. It could be probably pretty big.

How many universes could you have in the available... universes? Of course the number is infinity. This MEST universe, being a postulated dimension which you agree upon, could very easily... if we're speaking of dimension, you have a postulated dimension, all you've got to do is... is change its space coordinates just a little bit and it can sit right there. You... if you see... space can't even be coincident. You get... the truth of the matter is you can't even talk about one piece of space crossing another piece of space in view of the fact that space is a postulated agreement and if... if space is a postulated agreement, the only way you could get one piece of space sitting across another piece of space would be a very simple thing. You could have a fellow say, let's see, „Up IS, front IS and width IS, but width is also up here 45 degrees and up is slightly down to the left and this is width.“ And he's got those two sections of space simultaneously.

Now wouldn't he be in horrible shape. He's got two sections of space simultaneously and he's trying all the time he's got these two sections, these two pieces of dimension... You see, the only reason they're scrambled is because he's on a... on a maybe. And then maybe he has a space that he calls time and he keeps shoving this space he calls time around. 'Course, if doesn't go anyplace. But... and he's all fouled up on the subject of time but he's got another space that kind of introduces itself on him all the time.

What do you know, that's your preclear. He doesn't know... he doesn't know any difference really between MEST universe space and his own universe space. He's never differentiated between the two. He's still holding on to the one and trying to view the other. People who have directional reversals, people who do the darndest things with regard to space, it's fascinating.

You... you... some person will go out and he'll look at the stars and he sees the heavens in three dimensions, just as nice as you please. Well, he's got a pretty good idea of space. And the thing about it is, is he will tell you which is the furthest star, which is the further star. You'd check it up on your maps. It isn't the brightness of the star that measures its distance because some of the very bright stars are quite far away and some of the dim stars are quite close. And he'll say that, „Well, that star is quite a distance and then all those other stars are way behind that. I... I can see that from where I am.“ You can say he couldn't possibly have

that small a parallax and still be able to measure it. Couldn't possibly. And yet you look it up on an astronomy chart what he's just told you and you get the same dimensions.

Now... this... you get an approximation of what he was trying to tell you. Yeah, now that's... those... that bright star IS further than those two dim stars. They see depth in space. Well, they'd... they'd have a pretty good concept of the dimensions of this universe if they were doing something like that.

The other fellow goes out and gee, some of those stars appear to be floating about a foot above his head. He just doesn't have any distance to those stars at all and they're all flat. And somebody else goes out and they're all tipped some other way. He can see plainly that the heavens run off that way and he goes... as you get further to the south, why they're just going up. Maybe you'd observe this closer if you'd just ask a few people how stars look to then. And if you ask them searchingly they will tell you that there is a difference in observation of space, which is the only point I'm making here. There's differences.

What's this got to do with auditing? Well, it has really everything to do with auditing. You will notice... give you a practical example of this. I've consistently with mock-ups told people to move it to the right, to move it to the left, to put it above their heads, behind their backs and under their feet. I've told them to put it a distance from them, bring it close to them. Told them to put it out in the street, up on the wall, here, there. What am I doing? I'm changing the position of an object... in space. And it is more important to change the position of the mock-up in space than it is to change its color or anything else. Location in space. And that starts up and becomes about the high... the high-level function in processing then because, why? The effort... the effort and thought of your preclear is to attain self-determinism and self-determinism could be said to be an effort to attain the goals of theta.

And the goals of theta which we can observe - and it maybe has many more goals - is to locate energy and matter in space and time; and to locate, additionally - quite an addition - and create space that you can locate energy and matter in. So when we start in with processing, why, we be very sure that we're relocating all the time. What's the biggest trouble he has? That first little trouble you run into with a pc? He can't move it around. This surprises him a great deal. He knows you need 10 ton trucks, winches, chains, everything else to move something.

Well, now we'll have to take up time later on but time is a quite finite and very, very easily understandable thing so let's not stress time right at here, at this point.

Let's take that as a goal level of theta. This means then in processing to restore self-determinism you make your strongest effort, and actually your only effort, the attainment of the goals of theta, and the goals of theta are its capabilities. Capability is theta. Q one: Theta is... no wave length in it, no position in time and space, has no mass, has no duration, hasn't any one of these things, but it has the potential or capability of locating in space and time, energy and matter and creating... creating space in which to create energy and matter. And that's... it's all there are to it.

Now, that... that... that's... that's... how'd... how anyone get to any such a... any... any such a conclusion? Then you'll... you'll watch this work... you'll watch this work with a

deadliness that you will begin to wonder, for God's sakes what have I got my hands on here, every now and then. Because actually it... you're... you're working all out.

Now, someday I'll find a higher Q or you will or somebody else will. They can do something out and beyond and broader than that. And when that is attained, why, we'll have another big surge forward in capabilities.

But this Q about which I am telling you now was a goal, I said that there were several echelons and that we were going through the second echelon of knowledge with effort processing. And we're slightly into the fringes of a third echelon. Well, we just busted through the roof of the third echelon.

Now, what lies in the fourth echelon? I don't know. But I know that visible and usable and for the first time really satisfactorily usable, on a broad level, is this Q-1 because with this, the second you start using this your preclear stops asking that inane question.

Uh... this question is something. It becomes very hard to understand this question, that anybody would ask this question, but they say, „Why are we here? What is the reason for all this?“

You say, reason, that's point zero, about, fi... point about fifteen zeros one five or something like that, wave length, capability, perception, reason... „What are you talking about?“

And he'll say, „What is the reason? What do... What do I... What's the reason? I mean, why are we here?“

„Well, you mean,“ you say, „prior cause.“ „Oh, you mean there must be a prior cause in this universe?“

„No, no, no, why are we here?“

And you say, „What do you mean by 'Why are we here'?“

„Well just that. Why are we here?“

You say, „What do you mean by that?“ „Well I want the REASON why we're here.“

„Well, look, look,“ you say, „Reason has to do with associative processes.“ Now if you could associate anything you would eventually find the association coming back to the same point you left. You could keep going around in this circle, or you could make a spiral out of it, anyway you want to. But when you say the REASON for something, you're asking for a gradient scale of data. So if you've got a gradient scale of data, it takes the space and the time in which to have a gradient scale of data. And this can go round and round this way. Don't ask about the gradient scale of data in a space and a time because it will wind up with itself always. It can never do otherwise.

Your reason applies to one universe at one time. You would apply reason. Now you have to... before you can have a reason you have to have a rationale. You have to have... have to have a cause.

And when they say, „What is the reason I'm here?“ They're talking about... Now look. There's... you well know there is a cause prior to cause. Oh, the Greeks got around this. They did a beautiful job, did a beautiful job of this whole thing. They said, „Hell, now...“

Well, I could probably tell you about a much better one than the Greeks. This Hindu, I've mentioned this occasionally in a lecture, the Hindus had an awful time. The priests were asked and asked and asked, „What's the world like?“

They finally said... they finally said, „Well, the world is a... is a hemisphere,“ and... and people were satisfied with that.

And they finally said, „What's the hemisphere sitting on?“

And they said, „Well, this hemisphere's sitting on... humm...“ And they went and did a big study and they came back and they said, „The hemisphere is sitting on seven pillars.“

That held them for a while and then some wiseacre, some revolutionary went in and busted the whole thing up and he says, „What are the pillars sitting on?“

And... uh... well, the fellow said, the priest said, „Sitting on elephants, sitting on the backs of seven elephants.“

Well... well that stalled off the... the mental, intellectual revolution probably for many centuries until some wiseacre finally says, „Hey, you know, I wonder what those elephants are standing on?“ And he came back and he says to the priests, „What are the elephants standing on?“

And the priests had it all ready and they were already figured this out, see, and they're just waiting for this, and they... they had it all answered. And they said, „The elephants are standing on a mud turtle and it's... and the mud turtle is sitting on mud and it's mud from there on down.

That... that finished off that one.

The early Greek tried to get around it: he kept talking about the prime movers unmoved, prime mover unmoved. He had a very MESTy concept of all this. He said, „If you have a universe, then you've got somebody who made the universe.“ Well, who made the fellow that made the universe? Never occurred to him that it might be that the fellow who made the universe didn't have to be made. That... that would be just as reasonable as the other, you see.

But, when people are asking for the reason and prior cause, they're asking for something earlier on the time track. And of course, a time track would always be a finite length so someplace this time track started. And if you're going to explain to them the reason why, you've always got to have a prior cause. And it doesn't matter how far back you go, you're going to go around this way on prior causes and the only inevitable place you will wind up is just where you started. And you can take any rationale, you can take any subject and you can explain it circularly. You can always explain it circularly and even though you are apparently taking off a big chunk of knowledge and you are moving it forward for people to look at very nicely, you've got a circle. Only you just haven't carried it all the way out here and all the way out here and brought it all the way around here and locked it up here again.

So we could do for our purposes here, for this universe you have a circle and this circle is a very interesting circle of reason. And this applies only to this universe. And that starts out here.

And let's say that we're going this way, and down this way you have inductive thinking. That goes that away. Now let's look around the other way and let's say we have deductive thinking.

Now you know what those are. One is... one is you get a file of data together. Deductive thinking is you get this big mass of data and you go out and you hire a lot of pack rats and... and you hire all kinds of people and you just have them haul in data. And they haul in data the way we were having heads hauled in there today. And they keep hauling in data and hauling in data and they keep mounding it up in big piles and there's somebody sitting there coordinating the data, coordinating the data, coordinating the data. And trying to learn something from coordinating all this data. That is deductive thought.

And they finally get enough of these data related, and so they've got the data related and they come to an inevitable conclusion through having observed all collected data. That's one way of doing it.

Here's the other way of doing it. These are both extremes. This is the philosophic method. The philosophic method goes along this line. It says, „You know, I guess... so-and-so and so-and-so and so-and-so.“ And the fellow looks around to see if there's any data to support this and finds there one or two, says, „Well, that's all right.“ Otherwise no.

Inductive reasoning comes a cropper very easily because most of your ancients... You take somebody like oh... uh... lu... let's take... let's take modern ones, let's take... uh... the repeal of Ohm's Law. Uh yeah... Hegel was a very interesting boy. Uh... you... you could... The... the Piazzis went out and discovered by the way an eighth planet and the same day practically that he announced the discovery of the eighth planet... ah... Hegel had written a book proving that because seven was a perfect number, there could only be seven planets. And so Piazzis's discovery of the eighth planet was like to get lost in the intellectual world because they accepted Hegel. Seven was a perfect number, they thought in that bracket. I mean that's uh-na-na-na, this is all, uh-hum. And... and you come along and you say to 'em, „Hey, why don't go out and take a look at least at this universe.“ And... and they wouldn't have understood that. Science came into being on this other route: deductive.

They got so fed up with the repeal of Ohm's Law and the lack of cooperation here. Practically every one of Newton's laws has been thrown into the ash can by so-called philosophers in the past. I mean, and people were more likely to accept it. They'd sit around and they'd say, „Well, now, let's see... let's see, on the banks of the Nile there are crocodiles. Ah yes, there are crocodiles on the banks of the Nile. That's a lovely word, crocodile. Here are all these jars on the banks of the Nile. The crocodile is therefore. is inanimate.“

You say that's completely nonsequitur. Well, so it is. But they'd take crocodile and they'd say a crocodile must have been named because of crocks, so that proves that a crocodile is inanimate and therefore crocodiles don't move.

An explorer comes back in and he says, „I was down on the banks of the Nile and there's... there's this little child down on the banks of the Nile and this great big crocodile jumped off the bank and was about to...”

„Wait minute, wait a minute, wait a minute. We know you're lying because crocodiles can't move.”

„Well, why can't they move?”

„Well, it's out there in that latest philosophic test and so forth that crocodiles sit on the banks of the Nile motionlessly.” And he proves it conclusively.

So inductive logic came into disgrace and science made a terrific leap forward by insisting that it be real and when they said real they meant does it compare with this universe. And they went out and they compared all their data to this universe and then they come a cropper too. They come to an extreme. They gather data, and gather data, and gather data and they take 50 million monkeys and set them down to 50 million typewriters or something of the sort and they... they think if you wrote for 50 million years you would eventually come out with all this stuff.

No, I'm afraid that thinking takes about half of each. You... you... you get an inductive idea. You... you say, „You know that sort of looks like it's so” and you push that around a little bit and you find some data there. And you say, „You know, that oughta predict a whole lot of data.” All right, it looks like data in this field, therefore let's sort through all the data in this field and see if it comes back to that same conclusion. Does it? Okay, it does. That's all we want to know.

That's plenty. So here you could say that we're working from all data and over here one datum. You have a map of logic. You're... you're working over here from all data in this universe and you got yourself a whole... ah... circle, so it goes from one datum and it keeps on winding right straight back to this datum here.

Now, the useability of one of these circles is as good as it encompasses. And you've actually got to step out of this time circle, because that's... that's a time circle, in order to get anyplace and look at anything very broadly.

You've., you've got to get off of this WHY. Why means, what is the cause of it. And you say, „What is the cause of it? Well, the cause of it is” oh, you mean what made it? Hell, all right.”

And this guy says, „Well, what made get made it? And then what made what... what made what made it?” And you just back up and you get all the whole world, everything in the universe, all this pile of data, everything that's in the universe, is right next door to one datum.

Now, if you get that one datum, and if that one datum would evaluate everything over here, you have an expanded circle about as big as one universe can take. And now supposing we're embracing a lot of universes. They're disrelated in times, they're disrelated in location, characteristics, and everything else. How in the name of common sense would you relate them? Well, here you would get something that would look... look like this. There...

there's... there's circles, there's... there's circles. And each one of those is one of these circles. See, that one and that one.

Well, you want to get these things adjusted around until they all coincide here. What's there? Now, you have three or four, three or four disrelated piles of data with which to evaluate a datum. Now you say this one datum explains all of these, and here from this one datum you've got to be able to make all this data, and for each one of these circles of logic there's got to be an all-data circle.

And then you can evaluate this one by this one by this one by this one. Your minimum number of this is two. You have two. That'd be the minimum number. But it's just like you can't take a navigational position on which you can count even vaguely unless you have three lines. It takes a third line to check two lines, so let's put this in terms of navigation and we'll take three and we'll have... there's its wheel and its wheel and its wheel. What's there? Is that still there? Yeah, that's Q-1.

Q-1 evaluates the data of any universe. You don't have to have specialized data. And you see we fortunately have a large number of universes available. Have a very large number of universes available.

Available to you right now, you have the MEST universe and your own universe. You also have somebody else's universe available. Some... somebody's universe as far as logic is concerned and so forth. So you've got three universes. You've got the data I'm giving you. That's a universe. You've got the MEST universe. Not in that order of magnitude; what I'm giving you is far more important. Uh... and you've got your own universe. And of these three the most important one is your own, because you can be certain of it. Mostly because you can be a hundred percent in control of it. And if you just start working up to a hundred percent in control of this universe, these two other universes fall into line as a category.

And what's standing there at the center of the three universes is that datum, the capability of theta.

That's a theoretical capability, it's not something on which you can chew. It's not something on which you can feed the dog or advertise, or anything of this sort. It isn't something which traditionally they say, „Sense, measure, or experience.' That's very great - sense, measure, or experience. It's a good thing that experience is sitting there, because you can experience it. You can experience it with your own universe and as you go on up the line... as you go well on up the line, you start to experience it very broadly. You would experience it more and more broadly and all of a sudden you'd say, „Well, I don't know what capability I might be able to obtain but I certainly have this low level capability of being able, this kindergarten stuff, of... of being able to manufacture in any space... uh... energy, matter, objects... uh... and... uh... manufacture space in which to have energy and objects. I... I can do that, that's very simple, nothing much to that. I wonder what's above that level?"

Well, as long as a fellow is sitting using energy in a MEST object in the MEST universe, where everything is very nicely interdependent, in such a degree that he has to talk in terms and can only talk in terms of action and symbols for objects, now to try and go up and explain a nothingness... You see? Because it isn't a nothingness.

Theta is not a nothingness. It just happens to be an exterior thing to this universe so you couldn't talk about it in this universe's terms, that's all. But as far as this universe's terms are concerned, we can define it. And that is just a little bit of a triumph, to tell you the truth.

How did this thing get located? Well, once upon a time, sitting down in Phoenix and I was monkeying around and I... I... I knew there was something there, I kept bumping into it.

You know the two-dimensional... story of the two-dimensional worms? There's a two-dimensional plane and these two-dimensional worms go running around and living on this two-dimensional plane and having a perfectly wonderful time and they're running around, and one day one of them runs into a pole. Crunch. And he says, „No pole there.“

So I went off and sat down for a while and I said, „You know, there isn't any pole there, couldn't be any pole there, no.“ But of course, I'm a professional pole-looker-forer. I have a... uh... a mania. When I get bruised or something or other on some pole it's a personal affront - it isn't just a matter of calm orderly discovery - that a pole could be there without getting my permission for it. That's the way most anybody feels, by the way. That a pole could be there without getting your permission - that's an insult. There's only one thing you can do about it and that's go back over and look at the thing. And I passed right over the ground again. And there was no pole there.

Well, I turned around and I came back and I ran square on into it and took a good look at it.

Now, here was the funny thing, here was the funny thing. I started to examine, I started to examine facsimiles and I found out that electronic flows were generated by facsimiles. Now, I was waving a few meters and cathode-ray-tubes around in the air and I was doing a very Einsteinesque, who has... only... the observer has the right to look at a meter and no other right. He can observe, he preferably would stand with a blank everything in front of him except a hole, and that hole would be on the needle of the meter. And the only thing he's got a... any... any right... right to say or see or do anything else is just that meter, and the number of it that... that he reads. Now that's the way you have to do this stuff. You have to limit it down with terrific severity.

Well, I was a very good boy, I sat there, I read ohmmeters and cathode-ray tubes, and E-meters and so on and it was just becoming more and more obvious. So I... one day I said, „I wonder if... h... hey, that's a funny thing, I wonder if... ah... you know you should be able to get a DC flow. Ah. All right, let's get a DC flow. Hmm. What do you know.“ And I said, „Well you can take an old facsimile here, an old facsimile there and you can put these two things in proximity and if you put them in close enough proximities you can get a trickle of electricity going across the terminals, that's nice, real nice and it measures on a cathode-ray tube, now isn't that fascinating? Hah!“

Well, that's fine. That's what facsimiles are for and that's one of the reasons why we have experience. All right, now let's go on a little bit further than that. Now, can you take this current and start reversing it? Zing, zing, zing, zing, zing, zing, zing, zing, zing, zing, yup, yup. And all of a sudden it starts to speed up and what do you know. It reads on an AC meter. And you say, „That's wonderful! Look, man is basically an AC generator.“

Well, now let's just go just a little bit further than this and let's look this over real good and let's see if we can't get a condenser action. Now if we can get a condenser action, we're smack, Mac. And so I set it up to get a condenser action by holding and getting the pre-clear to hold one facsimile there and to hold another facsimile there and not let them discharge in any way or shape or form. Just hold them there, I don't care if it requires two hours, I don't care if it requires six hours, if it requires twelve hours, let's hold those two in place and not let them vary even vaguely.

And of course, you do it for a very short time and those facsimiles go BOOM! It's... it's just inevitable. You could set those things up just as nice as you please.

What you're getting there, you're getting... you've got one facsimile here and one facsimile here and you insist on them not going together and of course there's a flow already established which is trying to drive them together, so you just insist on that staying there. And sometimes you have to hold it there for a couple of hours, but if you... you hold it there long enough, you will eventually get it going FLASH! right in your face. It's a very fascinating experiment. Leave it to somebody else to make future experiments. It gives you a cold. It blows your nose up and explodes a ridge or two into your face.

Well, I already knew from running incidents on the track that facsimiles could explode. This was fairly simple. Now another datum wandered in. You could put a mock-up up there, you could put a... imagine an aesthetic scene of some sort and it would get dark. And you could put another aesthetic scene up and it'd get dark and you could put another aesthetic scene up and it would get...

You say, „Hey, wait a minute. You mean the guy's discharging himself onto these aesthetic scenes.“ It's just as nice as you please. Isn't that fascinating?

Discharge, discharge, and... and he keeps wiping the scenes off and he puts another scene there and he wipes that off and he puts... Well, what do you know. Now wait a minute. If you took that scene? All right. Let's... is that scene really an electronic scene, let's find out if it really is.

Uh... we're looking at a meter, you understand.

When we get an explosion, it isn't what the pre-clear feels with his intuition. It... it knocks the E-Meter pins off, or it burns the coils out or it does something like that. I mean there's noth... nothing mild or hard to read... uh... if there's any meter left after one of these explosions

One of the boys out in California, by the way knocked the hole, not only knocked a hole through the electrode of an E-Meter - that is, knocked the hole right straight through the tin of the can - but also through the hand of the pre-clear.

Well, anyway, we took this thing, aesthetic facsimile, and took another mean ornery no-good facsimile, see, and took the two things and said, „Alright, now one, two, three BOOM!“

Sure enough, you move the aesthetic facsimile onto any old kind of a facsimile you've got from yesterday or something of the sort and you put the two things together with relative

suddenness and you get an explosion and it registers on a meter. Good, good. Man creates energy, obvious.

Now let's try and take and move a couple of other old facsimiles together, we can get energy there. But... „Now wait a minute,“ I said. „He, look... look he created that aesthetic facsimile. That wasn't MEST universe experience. The old MEST universe had left the latch-string out on that one.“ And there it was right there.

There's a... there's a... there's a factor that quite... wouldn't quite figure. You've done a mock-up and here's this mock-up and obviously it's just your imagination. Now that obviously doesn't have any energy in it, and if it did have any energy in it... it must have gotten it someplace else. But here's an instantaneous mock-up appearing. You... you look up there, there's no ridges, there's nothing. You just make this mock-up. And you take that mock-up and you slap it into another facsimile and it goes pam! and zing! goes the meter on the machine.

Hey, hey, hey. Is it possible that man is actually creating electricity? If so, then what would take place?

So I started figuring... already knew a lot of wavelengths come down this way and that way and it would be from zero to an aesthetic band. Aesthetic band's evidently along in that band someplace and then that comes right on down the line and gets into heavier and heavier material and links and forms and energy contents and masses and efforts, and what do you know. He can evidently create this. And what's this stuff we're looking at? This stuff we're looking at is evidently some manifestation of thought.

It... thought makes something else, makes something else, makes something else and that finally winds up something else. Now you know if you've ever listened to Technique 88 tapes, that we're right down the groove on the Technique 88 tapes saying that this universe is evidently a composition of thought energy of some wave or another which has become timeless. There's quite a bit of talk in there about the timelessness of something.

If you've ever tried to run an apathy somatic out of anybody, you'll understand what I mean about timeless. MEST universe and apathy are very closely related. You start to get an apathy incident, the preclear feeling apathetic, you start running this out and boy that's just slow freight. You just grind that thing out, and you grind it out and you might as well be rubbing his head against a rock. Then all of a sudden it one day occurred to me that, sure, timelessness. The timelessness of MEST was a sort of an apathy. All right, we were already on that track, so we could say there's a gradient scale of thought that leads down to this.

And it wasn't this: thought is no good because it is just the same as electricity. I mean that would be a materialist standpoint.

Uh... the... uh... a lot of people like Pasteur, or some field of phrenology... I don't know what they call themselves, phrenologists? Uh... something around that order. Uh... philatelists. No, no it's not... that's not... that's not right. I'll... I'll think of it in a minute.

Anyway, we got... we got all this whole field was saying, „Thought is something else and the energy of thought isn't existing and it is something else than electric lights and that's

a kind of electricity..." "You'll find out everywhere you see that written up. They'll say... be very careful to say, „Well, it's something else.“

It never occurred to anybody... never occurred to anybody that thought was good enough and high enough and powerful enough to create something like that. That this would be the result of a heck of a lot of... of energy piled up which was actually a generated energy which would eventually get into masses, and which therefore could act and react and so forth as masses.

Well, we got this energy mass and when you get an energy mass next an energy mass you get all sorts of... Wait a minute... wait a minute... wait a minute... wait a minute. There's something about that. Let me think, there's something about that. Oh, I know what the name of those people are - psychologists.

Well, anyhow, the... the... the... uh... it... it suddenly occurred - this is just the line of approach; I just mention it to you perhaps for clarification of what we're doing - we have... astonishingly enough they left a hole in electricity.

So therefore if we knew this much more about electricity, we should be able to look over electricity and find out if there wasn't something left out of electricity. And so I just started thinking over very hard and so-and-so and so-and-so and so-and-so and all of a sudden I was looking at the alternating current formula. And the alternating current formula won't furnish alternating current if you evaluate it very sharply, because... because the... there's one ingredient they don't talk about. And... uh... there's this ingredient. And you've got a terminal there, you see, you've got a terminal - they can be in the term of two magnets or coils or whatever you want - two terminal: positive and negative. And they... they sit there... they sit there and something revolves between the two things and then... then... that it goes this way and that way and you get alternating c... It won't do it!

If you just had that formula and you didn't have an alternating current generator, and if you'd never seen one, something of this sort, it's very doubtful if you could build one. Unless by intuition or something of this sort, it suddenly struck you that there was another part to the machine they never mention. And that's the base.

I know, that's too simple. That's much too simple, but it happens to be horribly true. You've got to have a base.

Now somebody says, „Is that the logarithmic base you're talking about? And... or is that... that... that the base... of conclusions? Or... uh... something of that sort?“ There's even something more than that which I won't bother to go into about, OAC.

But there has to be a plus-minus for the minus side and there has to be a minus-plus for the plus side in order to get an interchange between these two. But more important than that... that - the dickens with that - is the base. And we're talking just about the base of a generator, or the base of a motor. We're just talking about the platform on which it stands which is made out of iron or wood or steel or something of the sort and which supports and keeps apart the terminals. That's all we're talking about. Just that horrible little simple thing. That base is sitting there keeping those terminals apart.

What's keeping the terminals apart? That base of course. Oh no, it's not! That base has to be... that base is bolted down to the table. And we have this base and we have a positive terminal and a negative terminal and there's a wheel goes round and round and round. And the wheel, the generator spinner... when nothing could happen there at all if those things weren't held rigidly apart, because it depends on their being held apart that they be permitted to have tension put on them.

If you just took two terminals and just set them up according to the formula and so on, every time you tried to turn anything over or furnish any effort in the thing, why the two terminals would simply go bang! And there'd be no current. And you'd it'd... you'd separate them very carefully and you'd turn the thing over again and they'd just go together. Their magnetism in other words would keep pulling them together. And you wouldn't get a current through that line at all. They've got to be held rigidly apart.

Well, to need something to hold them rigidly apart, you'd have to have a base. And... and the base is bolted down to the top of a table. And the table is on the concrete floor of a... well... hey, wait a minute! Where are we going here? The concrete floor of a building and the building is on Earth and Earth is by centrifugal force and gravity riveted to the sun out here and the sun is in an equilibrium according to some other star... wait a minute... and those other stars are in equilibrium with accordance to a galaxy which is held in equilibrium, what do you know, by another galaxy which is by an island acr. Where are we going? Well, brother, we's on the way to God.

And you extrapolate all this back again and you'll find out, what do you know, that it's absolutely essential to locate something in space and time in order to produce an electrical flow. And the highest order of action then that you could figure out, for an electrical flow would be something that located in a space some somethings which could discharge from one to the other and then, and only then, would you have an electrical flow.

Okay, let's take a break.

(END OF TAPE)

A Thetan Creates by Postulates – Q2

A Lecture given by L. Ron Hubbard
on the 2. December 1952

The second part of this December the second night lecture, going into Q-2. Q-2 is simply uh... an extension of Q-1 and it's to the effect that theta or a thetan creates space, energy, objects by postulates. That immediately tells you that there must be a Q above Q-1, but what it is I can't tell you. I don't know, not in any term that can communicate. I... I sit down, I take a look at that every once in a while. I say thrrr. That'd be very interesting. I'm sure it's very interesting. Make another postulate.

It's a very strange thing about postulates is that in homo sapiens a postulate is accompanied by evaluations and conclusions of data and from a theta level it's just a postulate. In homo sapiens postulates are made on a time stream. He makes a postulate today and then tomorrow he is the effect of it. Actually a postulate runs this way. Fellow says, „I am... uh... now an elephant. I feel like an elephant.“ That is, he says that in one moment and then boom and the next second he's an elephant. He feels like an elephant. He could actually say that to himself. Now that's... that's a little ridiculous.

Now let's make something a little more, a little more down-to-earth about this. The fellow's down at the garage and he says to the garage attendant, „Well, that jack looks pretty dangerous. I'll probably go home and jack up that car and that jack will fall out from under and smash my hand just as sure as shooting.“ He does so, and two hours later he smashes his hand in just that fashion. Probably took a lot of arranging.

I know one fellow that uh... they had the phrase. You get a phrase, a phrase can be an enforced command thing, which an individual then takes as a superior command or even can take as his own postulate. Any decision or statement on a condition of being can be effective on an individual, any statement. Now in homo sapiens, he... he makes a statement or he obeys something which he considers to have a higher level of command than he has, and he has at that moment had this command phrase. And this command phrase could be a statement of condition of being. That's all it is. So a postulate is a statement of condition of being. It could be more than that. It could be a postulate uh... as a statement of condition of being up to and including the materialization of objects.

Now, in homo sapiens as I say, he makes the postulate and immediately afterwards he becomes the effect of the postulate. This is then cause and effect strung out on a time stream. I was just talking to you about the reason why. The reason why goes backwards on the time stream, cause to effect goes forward.

It is very evident, oh, very evident to people that cause is always in the past and that effect is the present. Now for instance, it's very obvious in order to make a noise I drop this... this uh... book here. Now you see that, I've been cause. Now a little time elapses and the book drops. That becomes very evident, doesn't it, that uh... that cause is in the past and uh... we're an effect from a past cause. Well, in view of the fact time doesn't operate quite that way, uh... man can still be agreed upon and aberrated along this line. The truth of the matter is, the cause was in the future. Why? We're talking about the drop of this magazine so the desire to have the magazine drop in the future and we've got a future drop there which is making a present cause.

Now, that's very interesting isn't it? Now if I, if I, uh... the reason I have to... I have to be an effect to some degree in order to have a cause in the future. The cause, cause you might say is motivated by the future. That's obvious. You want something in the future. All of your work for instance is motivated by the future. Not motivated by the past. You want to eat tomorrow, why you work today. So the cause is eat tomorrow and the effect is work today.

So it... it gets kind of squirreled up, doesn't it? I mean we don't have this kind of a silly thing running on the time stream whereby we have cause and then effect and yet... yet the reactive mind operates that way most beautifully. You go back down the genetic line, we look at that GE, he's taken every counter-effort and he's figured it out in some way or another to add up the machinery so that he's made some use of this counter-effort. Wonderful!

A beautiful job has been done there because... and then he builds a structure. There's a reason to build a structure, then we get the structure in. There's a reason to build a structure: cause and effect, obviously laid out on a time stream, isn't it? You want... you want to view with considerable suspicion anything that can be explained equally well in two different ways.

If you can explain that a cause is in the future and is an effect in the present; that a cause is in the past and is an effect in the present and is the same order of cause which is causing the same order of - hmm, what the hell is this all about? You mean... you mean we're just standing in the middle of all of this getting machine-gunned, huh? We find effect is pretty well in the present. Well but then, cause is in the future, cause is in the past, well, cause is in present time. Um... let's see, effect's in the past.

This universe has a law, it has an interesting law. It says: If you make a cause in the present you cannot effect or make an effect out of the Roman Empire because that was 2000 years ago and the day you can change the Roman Empire in the past by making a cause in the future, why you're doing all right. That... that would be a reversal of the whole proceedings. Hmmm. We'll know much more about this when we get onto time. But just let me say this at the moment: There isn't any past, there isn't any future. And at present time, this instance of awareness in present time might as well be across a period, present time might be 800 billion years long and it might be a sixth of an inch long, and it might be a lot of things which it isn't.

But so, I'm making this quite clear. We process postulates out of people. In homo sapiens a postulate is made because of evaluations and conclusions so that he gets associative logic. He gets a fascinating parade there of a little gradient scale. There's this, leads into this, leads into this, leads into this. Let's see: For want of a message the battle was lost - no, that's

the wrong way to. It's: For want of a nail the shoe was lost, for want of a shoe the horse was lost, for want of a horse the rider was lost, for want of a rider the message was lost, for want of a message the battle was lost, and all for the loss of a horseshoe nail. That's a time stream cause and effect and that's also a piece of logic.

That's a growing effect from a cause and you can follow that logically. All right, that's... that's just... just great; if all of this held true all the way along the line, it'd be very nice, but as I said, you eat tomorrow and the cause is the necessity to eat tomorrow and you work today. So it's the other way too. Well, there could be two levels of thinking then. You could have a postulate without regard to evaluations, conclusions or time. And that would be a theta postulate. And a postulate then on the theta, high theta level postulate would be a postulate made without regard to evaluations. This is out... without regard necessarily, to evaluations, conclusions, or time. So there's a whole... whole uh... whole bunch of thinking there all of a sudden, isn't there. There's a whole horizon of thinking that has nothing whatsoever to do with logic. It has nothing to do with anything that has anything to do with anything. I mean, it's just a uh... you could just arbitrarily think...

If you really look at it, you can see that a postulate is the introduction of an arbitrary toward some goal or not toward any goal. That tells you that you can undo a postulate on the theta level in present time. Now a theta level postulate is always senior to an associative stimulus- response postulate. These associative stimulus-response postulates – you see the fellow make the postulate, he says, „I'm gonna go home.“ He might as well have said, „I'm going home and smash my hand with this jack.“ He goes home and he smashes his hand with a jack. That's homo sapiens, that is... has actually back of it way back somewhere on the track, you'll find some kind of a postulate sitting there and this postulate has an evaluation and has a conclusion. The way to survive is to die. That is the most normal evaluation conclusion sequence on a postulate.

Uh... any evaluation or conclusion can be worked around to this. Now the way to die is to survive, now the way to survive is to die. It'll be something almost as idiotic as that. Evaluation conclusion; it means this datum plus this datum plus this datum plus this datum leads to the conclusion that this datum and this datum and this datum and this datum are true, therefore the way to solve this IS to...

Then we make a postulate, and travel along the time track with everything monitored by this postulate. The fellow says, „I will never get rich.“ He never does. He says, „I... I'm... my health is sort of poor.“ So it is. He's tailor-made himself a frame of existence with the stimulus-response postulates born out of actually MEST universe impressions against him.

Now you'd think as an auditor – it's quite important in auditing to know this – you'd think that you have to go back on the time track to change postulates. You drill a person for a very short time with mock-up processing, one of the most important lessons he learns - and he learns this instinctively; you don't have to instruct your preclear on this at all. You do have to instruct him about time. But you don't have to instruct him even vaguely on the subject of remaking postulates.

He says, „It's there and then it's there and then it's there and it's hot and it's cold,“ and he says, „It's going to be there for a while.“ And right away he says, „It's not there.“

He'll make a liar out of himself a million times a minute if he wants to. He... he can just make a postulate and he doesn't have to say that postulate's no longer in existence. He just makes another postulate.

And he'll learn this very rapidly. He just makes a postulate and then makes another postulate and he can make a postulate and he can make another postulate. These postulates merely apply then, to a present state or a desired future or anything he wants to say they apply to. But, on a theta level, there's a little bit of trouble, way up on a theta level, is you get tired of, uh... you get tired of duration getting upset. You want something to endure.

So you start into the curve of automaticity. Automaticity is simply making things stick, and making things automatic and making things so you don't have to watch 'em all the time. That's the lazy man's way of doing it. You can make a continuing postulate! It... it requires your attention all the time, you... you have in this universe - you've made up twelve dogs and you have to do the thinking for all twelve of those dogs. So you do the thinking for 12 dogs. Plus one hundred and eighty deer plus sixteen vestal virgins plus anything else you might have, or nymphs, or satyrs, or anything else you might have in this universe. You can do independent thinking for a number of objects at the same time as long as you have yourself free of a time stream.

You give them a time stream and you move in and out of it at will so it can become very, very loose. And the point you have to know, two things, points you have to know is: one, space and energy and objects are created by postulates, and they are changed by postulates and they are destroyed by postulates, and that postulates from a theta level do not have any order of precedence because of a time stream.

It's your homo sapiens as you process him – and that's one of the beauties of creative processing – Your homo sapiens, he's gone through this agonizing death, he's been killed dead. Uh... he is lying there and he... he – as he was dying, he said, „I'll never go through anything like that again so long as I live. And, uh... I would rather be killed than to be faced with such a decision again and it's a good thing I'm dying and I'm good for nothing but this.“ And all of a sudden one day this is a facsimile that lies obviously on the time stream and it sits there and one day somebody else comes in on the other side of it and starts jabbing him about his being good for nothing. Throwing energy at it this way or he starts throwing energy at it; it's sitting out here. It's an actual geographical point and area and he...

One day, it says... he says, „I'm good for nothing and I just have that feeling all the time.“ And you... you as an auditor of past techniques have had to go back, go back on the time track and try and figure and figure and so on and finally run out this thing and grind and grind and grind and grind and it gets so it's all ground down finally and all of a sudden BOOM there's the postulate, springs into view. He reevaluates the postulate, BANG it's out and he feels pretty good about it, after you've worked for many many hours. That's... that's senseless. Just because that thing is sitting on a ridge with a time tab on it is no reason you have to find it and grind it to pieces. Because it's not sitting on any lineal time track in space. It's just sitting on a geographically located ridge with regard to your preclear, and it's in action out there when it's hit. Now there could be a dozen ways.

You just teach him that he could make postulates at will and it doesn't matter how many postulates are in that thing. It won't have any effect on him, because he can handle postulates. He can take responsibility for making up his mind and the first moment that he can take responsibility for making up his mind, he could make up his mind and unmake his mind and make his mind and unmake his mind a dozen times in a minute on the same subject and emerge with... without uh... for no reason at all.

He says, „The dog's going to run that way, he's going to run this way, he's going to run that way, he's going to run that way. I want this dog to continue for the rest of his normal existence, for years, I want him to keep on running in that direction. Oh, I think I'll have him run this way.“ It is just very easy and he all of a sudden finds the facility with which he can make a postulate and one of the things in creative processing he's particularly amazed at, is to suddenly locate the fact that he has a godly quality of making it stick.

In his universe, when he says, „There will be light.“ - There's light! „There won't be light.“ – There is no light. „I think I'll have pink light. New, that's no good; green light. Now let's light this whole thing... let's put four orange-colored suns which have square orbits. Now tha... that's what we need in this universe.“ And he'll just let them sit there.

And uh... that's fine. One day he's tired of those things, but the strange part of it is when he says so, it's so. Now somebody has coaxed him that – all you had to do to really deteriorate somebody is to demonstrate conclusively to him that just because he says so it isn't so. That's a big point of aberration. Just because HE says so, that doesn't make it so.

There's lots of ways this mechanism is spread out through this society. One of the longer and further reaches of it is this one: „You think you're so important, go down to the graveyard and look at the graves down there. There's a lot of guys down there that thought they were important too.“

So what do we have then? We have the fellow making a postulate unknowingly being under the pressure of the MEST universe. He still kind of has this weird idea of undifferentiation. He got the identification of his own universe and the MEST universe and he makes this postulate here in the MEST universe and the next thing you know he said... he said, uh... you need some kind of a command phrase. He said uh... „Take that train down the track and uh... I don't care if the train oughta go fast and you shouldn't be hanging around like that. You make up that time between,“ and the train jumps the track and eighty-four people killed and rrrrr, he didn't want to make that postulate.

And that's a part of „I don't want to make any decision about it.“ And that is in essence no responsibility. Unwillingness to make a decision or unwillingness to make a condition of being is the highest essence of no responsibility. The next echelon immediately down is: Responsibility is force.

All right, now, condition of being, I don't want to make the condition of being. One of the things that you can knock an E-Meter practically off of its pin on, is to say to this preclear, „Okay, now what if everything you said came true?“

„Oh no.“

„Yeah I wonder,“ you’ll have... the guy’s going around sometimes, „I wonder if I thought that that... I wonder if I was... any intention on my part to have that dog run under the wheels of my car. I wonder if I... I kind of accidentally thought this. And if I thought this, that’s what made the dog run under the wheels of the car. And that’s why. Oh, gee, and I didn’t want to kill that dog. That’s horrible.“

So there you go. Now what... what’s the... what’s the - of course, in his own universe, he wouldn’t have gotten into the silly situation because he... nothing would have been crossing him up all the time. He wouldn’t have gotten into the silly situation of where he would make a postulate without knowing it. He’s already removed himself, he’s made a postulate - he doesn’t know if he makes these postulates and if these things come true or if they don’t come true. There’s a type of insanity, by the way.

This thing can become exaggerated; any function of the mind, by the way, can become exaggerated to be an insanity. Any insanity is an exaggerated function which already exists in the mind. Any neurosis is simply that. It’s some thing that the mind can do which has become, well, actually exaggerated or inhibited. And you’ll get both of those working together.

All right. Now let’s look at this thing about postulating. He’s afraid that what he says will come true. After a while he doesn’t want his orders to stick. The... the dispatcher, if you can... if you ever find on your hands a dispatcher of World War II for a fighter squadron, well you remember what I’m telling you now. Uh... he said, „Well, you boys, now.“ he said, so on, uh... „And go on over there and that’s your patrol area. Bill, uh... you’ll have to take Ed’s place.“

And Bill goes out and gets himself bumped off deader than a mackerel.

Rrrrr. Now this fellow doesn’t want to make these decisions anymore. He doesn’t want to be the boy who says so. And when the day he says and becomes the fellow doesn’t want to say so, he might as well be dead and buried, because he’s going to be unhappy and miserable from there on, because he’s abdicated from the last shadow of his own universe.

He’s off the throne now; he’s just a bum. So your preclear will find one of the toughest things to handle is postulates and you, of course, sneak up on him on this. You’re making a whole bunch of postulates for him to which he’s agreeing. But those postulates are not in the direction of his deterioration; the direction of those postulates are up toward Q-1.

And, you’re... you’re going up higher and higher and higher. Now if you wanted to drive him the other way to - I might as well tell you that you can take Q-1 and go the other way to. You... you could tell this preclear, „Now all right, now you get that thing out in front of you there, and you get that mock-up, yeah all right. You mock that up? Oh, you did? Oh. You mean YOU SAW IT? Well, let’s take the second test on this thing. Let’s see if by any chance you... you can move it. Oh, you can move it. Ohhhhhh. Well, I’ll tell you, we’ll have to send you to the hospital for a week or so because we’ll have to have this condition corrected. You mean you see things and then you think you move them around. And you see things and... and so forth and you think... Well, that’s very strange.“ Why, actually that would be about the fastest road out.

The other one is... is, „That isn't what happened. You didn't perceive that and that is not what happened.“ Now if you could work it out anyway to demonstrate that locationally.

The fellow says, the fellow says, „Well, I was down there and the car went and turned the corner.“ You say, „It didn't turn that corner, it was a block earlier.“ Fellow says, „No, it did turn that other corner.“ And you say, „No, no, no, it was this corner.“ Ohhh, he can just feel his brains creak after a while.

You know there are certain women, there are certain women who live with men who do this to them all the time. And there are certain men who live with women who do this to them all the time, and that is about the grimmest kind of existence. „No dear, it went that way.“ „Yes dear, no I know, you just didn't remember that,“ and so on and, „Where did you put it? You never know where you put anything.“ You get all those kicks?

„Now don't say things like that.“ And as a little kid, as a little kid, „Don't hold your face like that, it might get frozen that way.“ 'Cause those things are working dead-center, you see, on Q-1, Q-2, there just working dead-center and they'll flip a fellow faster than anything you'll want to flip him with.

You just destroy his ability to put things in space and time, or reduce that ability and make him have the feeling that what he says won't come true. Or if it did, it would be a bad thing.

„Well, it's a good thing that didn't... it's a good thing you weren't right about that.“

„Yeah,“ the fellow says, the poor guy, he agrees with that one. „Yeah, it's a good thing I wasn't right; I'm sure glad I wasn't right about that.“

That's the fast road to the spinbin. Now, therefore all I'm trying to say this with Q-2 is that a postulate is timeless, and it does not necessarily have to be unmade by unmaking it, it's only unmade by making another postulate. And it doesn't even necessarily have to continue in existence or have any duration to be a postulate in any way.

It doesn't have to have a cause for existence. It doesn't have to have, oh pardon me, a reason for existence. A person making a postulate is being cause in what we find now to be the highest level. So we're studying cause and effect. What is the highest level cause. The highest level cause is a postulate.

Does a higher level cause have to have a reason? No. No reason whatsoever. You say, „All the moons are now going to be made out of green cheese as far as I'm concerned,“ that's that. There isn't any reason for that except maybe randomness. He just wants a different kind of a moon or he's just saying it or he's bored that day or it's raining. Or... or maybe he even explains itself to him this way, well the number of loaves of bread in Twodawhella uh... were divided by the square root of six, so therefore the moon, in this universe, will be at one quarter perpetually.

Somebody might come along and say to him - you see, if he were in this universe and he had a lot of people around him and he... he just had a small group of thetans in his own universe with him or... or he's part of a group that's making a universe, something of this sort, that... that will only go to pieces at the time when they come along and say, „Why did

you make the moon out of that quarter. I mean why... why is the moon always at a quarter? Now the moon oughta be not at a quarter. We ought to have the moon at a half and you didn't have any reason for it, did you? Now you have to confess, you didn't have a reason for it."

Now what do you get in this society continually? Well, there must have been some reason for it. Well, you had to have a reason or you wouldn't have done such a thing. Oh boy, that's really taking away power out of a person's hand. You don't have to have a reason to do anything.

But when you look at this universe, you're examining cause and effect upon a time stream. And so you have cause being succeeded by an effect - apparently. And as a result you have an aberrated condition developing because the person can never go otherwise than downhill.

If every postulate he has ever made is still in effect and all he can do is slightly modify the limits, you'll find him getting into a narrower and narrower sphere of action; he can't help but get into a small sphere of action. He's getting into less and less action and what does MEST do - it doesn't make a single postulate. That chair there hasn't made a postulate all evening.

It hasn't decided that the platform would now be carpeted in green. It hasn't decided anything. It has no opinion and the fellow gets beaten down on this dwindling spiral of postulates, because he's got an unending stream. That's one of the reasons why most people are very, very happy not to have any connection with the last life. That's gone.

The heck it is; you start processing engrams and you'll find out they're strewn all up and down the track there.

He has said, „I have no responsibility for the postulates I made during that lifetime. The decisions which I made must have no influence upon me now and I'm free and clear. I've got a new body; I'm all set. I'm now a homo sapiens. I'm on my way. I'm going to get educated again.“ What a deceit!

The guy is sitting there with an Oxford education and Rhodes scholar and he was also an honor graduate at one time at Princeton and here he is in kindergarten learning how to spell.

You spring him out of his body, you ask him very quickly, you say, „Hey, by the way, you got any bank there that has to do with any university?“ And he says, „Okay, yeah, I've got one here.“ And you say, „Well, pull any bad stuff out of it, strip any bad characteristics you don't want out.“ And he says, „There's a couple I don't like. Looks pretty good.“

„What's it contain?“ „Well, there's French and there's German, and I studied Greek. And there's a lot of seminaries... oh, no, we don't want any of that!“

And you say... you say, „You got that bank all okay now?“

„That's right.“ You say, „Plug it into the motor controls. Plug it in.“ BANG! Sounds incredible, doesn't it? Well, it's true. There's this kind of I an experience, uh... fellow says, „I always wished I could play the piano.“

You say, „Well, were you ever able to play the piano?“ And the E-Meter says yeah, he was able to play the piano. So you say, „Well, step a couple of feet back of your head and let's find all those facsimiles playing the piano. You got all those facsimiles playing the piano? Let's take out a couple, three, four here. Now let's plug it into the motor controls. All right, can you play the piano?“ „Yes, I can play the piano.“

He goes in and plays the piano, bang.

Hmm, incredible, isn't it? Uh... your preclear has to be in pretty good condition. He has to be a good theta clear, pretty well clear, when he really starts to do this. Very good. Actually, that's as silly as hell. That's very silly.

There isn't any reason under the sun why you should learn how to manipulate a piano keys and handle that great big ornery mean piece of MEST and handle these things. There isn't any reason why you have to go through all that agony, if all you're got to do is mock up not only a piano but a beautiful symphony orchestra playing behind it and make it audible. Now you admit that would be a superior skill, don't you?

That's an easy one though. That's... that... that... that's very easy. Why do you have to go back on the time track and pick up MEST universe training? It's MEST universe energy, it's old, it's second-hand, you made it, but it's second-hand. It's... it's all bunged up. It's... it's got slivers in it and... and so forth. And it's all so sad anyway, and it was built on broken hopes and lost dreams and „I can't control anything, and I don't dare make any postulates and here I am.“ And gee, so why worry about that?

That's one of the things your boy starts to come to a conclusion to on creative processing. He finds out he can make a postulate and bring anything he wants to into existence in his own universe. Now it's not very many steps from that if he wants to do the idiotic stunt of coming back and making it effective on this universe.

It's not very many steps back to being able to do that to this universe. Horrible. That's what we've gotten so far from Q-1 and Q-2. What's a postulate? A postulate is simply a command statement of being. Nothing more, nothing less. Now let's get a couple other small conditions there and that has to do with, does theta, to answer the question: Does theta necessarily have no wave length? Well, uh... theta from the level your preclear is operating - he is always operating above the level where he is in action.

He has to operate from above the level where he is in action. You see why this is? Because he has to have a command altitude over the action which he is undertaking. So he's always just a little bit above, you might say, or a little bit less so.

So you'll find your first thetans, they conceive themselves to be energy units. Well, they think they're real hot as energy units. And then they'll go on and they - without discovering or freeing up their postulates by creative processing, without trying to build any universe of their own, without trying to do all of these things toward creation, increase, decrease, destruction of matter, energy, space and time in their own universe, without trying to do any of these things - the fellow just starts trying to build up that energy. „Let's see, now why can't I build up this energy. Let's see, if I agree a little more closely with the MEST universe, I will be able to build up a lot, blah blah blah.“ That's what's the matter with the MEST universe.

You land here and you find these tremendous quantities evidently of... of already created agreements and you just fall very easily into these created agreements, and so on. And what do you know, you have all the energy you want. This is the... the universe of plenty with the main trick of creating scarcities with that plenty. Oh, this is... this is a honey! This... this... this really gets to be a grim joke when you start along the line a little further in this material because you create plenty. You create plenty, and then... then teach everybody that he hasn't got any. And this keeps him in there and agreeing. You... you make people... make people agree with the MEST universe by telling them that he can't have any and then... then, as soon as you... you start wanting him really to agree and he's... he's decided he can't have any, he starts to go into apathy or something, you shovel him a lot of it. Give him a lot of MEST. That fixes him. That's what he asked for in the first place, and he winds up clear down at the bottom of the scale on this process. There's plenty of it - there's plenty of agreement in this universe.

There's always... already patterns of agreement. There's all these things; you got all this material here in other words, and, oh, it's terrific quantities of material. And with those terrific quantities of material a person's expected to work. You start agreeing again and this universe evidently doesn't want anything to do with the energy you'd add to it. It sort of secretly takes that.

But it doesn't want anything to do with it. It says: MEST universe, much more powerful than any universe you ever had or constructed or could construct of anything like that. MEST universe says... says and so on. The MEST universe has a horrible motto I'll talk about later.

But here... here is all of this energy and you don't create any energy so the second you start into going into agreement with the MEST universe, energy comes down down down down down as far as ones are concerned.

An individual for whom everything is done has no energy left to do anything. Just look around in the society and find individuals for whom everything is done and you'll find the most languid individuals. You'll find people all around you who say, „If I just had a little more, if I just had a... had a couple of maids, and six or eight this and if I just had twelve more girls working in the office, and if I just had all of these things and so on, I'd have all of this leisure time. And I'd get all kinds of things done.“

Now what do you know, the more help he gets, the more things are done for him, the less he does, and he gets finally down, and you... you just look at this boy, he just sinks down in a chair. That's down.

Now, there is an out. He can enter over into the field of sports. But you can imagine the field of sports. Imagine playing polo - the horse does all the running, you put somebody in the saddle, to have him hold the stick for you. Uh... and then... then you have somebody else there to fire the stick off so that it hits the ball properly.

And uh... than you decide, well it's a good place to sit over here on the side of the grandstand. And I'll be part of this game and uh... watch that boy. Me and my boy running up and down there and playing polo, and all the other players also sitting there in the grandstand by this time.

And then several servants come in and they give you some empty big... big chairs, deep chairs, and you sit there and... and uh... the polo game goes on. Well, no real interest in the polo game by this time. And the fellow puts out his hand like this and a drink is put into it again. He opens his mouth slightly and somebody bends the straw over so that he can get the drink.

Gee, he... he'd be in bad shape very soon, wouldn't he? And so they do. So any time your thetan starts up as an energy unit and starts to convince himself that he's only an energy unit and he can only operate in that bracket, he's comparing his energy to lightning bolts and all kinds of things, trolley lines out here and electric lights. And he's not up to a point yet where he can do these things.

What's he do? He builds up a little bit and he goes on a big slump, he builds up a little bit and goes on a big slump. And he builds up a little bit and after a little while he won't even want to move out of his body. He says, „What's the use?“

Because he's putting himself in direct contest with the MEST universe. So is the thetan an energy unit? No, he's not, but a thetan sort of conceives himself to be an energy unit and when he first starts moving out, you'll find out that he's quite convinced that he's an energy unit. And then he will spend a lot of his time trying to become a better energy unit.

Well, that's... the way he makes energy is by postulates and so you have to rehabilitate his ability to create a universe and you automatically increase his energy unit capacity by not trying to create it at all. And you can create it up to a point over here in this untrammelled universe of his own until you get him to a point where he all of a sudden turns around and says, „Well, the MEST universe, you know, I never did like Mars.“ Buzzzrrrumgh! That's theoretical, theoretical.

But uh... auditors very often tend to measure this production of energy as the ability of a preclear. Sure enough, it measures him quite a bit on the tone scale. But they judge whether or not they've got a good preclear solely and continually by how much energy he can produce. And they try to get him to produce more energy and he's producing it in competition.

You got the Edison Company down here and they're mighty hard people to get around. They... they... they wouldn't buy your ohms and kilowatts, not for a nickel. They can make too many of 'em. So, it's sort of wasted effort.

All right, uh... putting this into a... any kind of a reality, then, we find out that in processing the thetan conceives himself to be an energy unit and we find out that on this definition of along the line, he's not an energy unit.

He's a thetan, he has the goal of theta and he... one of the things theta can do, well, what do you know? If a man can create space, he'll never do very much in the way of creating energy. Had... had an auditor over in England that... that auditors measure this so... so... so well, that's why I'm stressing it. They... they keep coming back in there to get agreement from this MEST universe. They come around... they... they do this with the preclear and then they come back and they say to the MEST universe, „Will you agree? Do you agree? Am I agreed with? Where's my license to survive?“

„Okay. Oh, you didn’t give me one. Or this one that you did give me was written in disappearing ink.“ Uh... had an auditor, he said, „I worked for six hours, worked hard with this preclear and got her out of her body, feeling much better, cured these chronic somatics - she’s never been able to walk - but, uh... walking all right and so forth, but you know, at the end of six hours all she could do was lift a cigarette paper.“

You stop and think about it for a moment. This guy’s frame of reference is the frame of reference of Scientology, which is what he’s lived and slept with for quite a while. This didn’t seem very good to him. Just think what would happen if you were giving some kind of a demonstration some place or another and your preclear jumps out of the body and there’s a whole stack of cigarette papers over there and you say, „All right, will you move something around in the room?“, the fellow goes to the cigarette papers, „Move those,“ and the person picks up the cigarette paper and brings it out here and lets it flutter to the floor - with no hand touching it.

Well, though one of the best reasons why I... this would happen probably was because he had gone out and then he dived back in. The fact that he was doing this six hours - at the end of six hours of processing - demonstrated that he was again going around like a panhandler or a begging bowl or something of the sort and saying to the MEST universe, „Please give us a license to survive. We will agree with you some more.“

„And if we agree with you enough, we won’t be at all, but please agree some more and we’ll agree with you and everything is going to be fine.“

Why, he’s just doing the same thing when he says to this preclear, „Can you pick up that piece of paper?“ You’re asking this individual to immediately go into contest with MEST universe. MEST universe does it with hands, and cranes, and that sort of thing, and you’re asking a thetan who hasn’t yet rehabilitated his own universe to pick up some piece of paper - a piece of paper. That’s an illusion called a piece of paper. You’re asking him to pick it up, disobey the laws of gravity with it and bring it out here and drop it where everybody can see it. Well, if you keep that up very much with a preclear, you get him out of his body - this is the test of this pudding, how well it works - you get him out of his body, you send him around, he knocks off an ashtray, he does something like that.

By the way, it scares him to death. Half the time they get out of their body and they say, „I... I couldn’t do anything like this.“ And they say, „I... I couldn’t do anything like this,“ and they come over here and they see this box of matches here or something of this sort. They’re out of their body. And they say, „I... I wonder if I could... WAAUUGGHH!“ That’s... that’s just... just that kind of reaction. And the guy will dive right back inside there.

He has agreed so thoroughly; he disagreed too fast, too quick, and he’s done for a while. You look at him afterwards, he’ll just be hangdog. Gets real upset, and so, when we look over then our... the upper Q’s, we... we find out that we so far haven’t anything to do really with the creation of energy as a level of process that we would care much about. That would be a rather low level of process.

First is location in time and space of energy and matter. And it says creation of space and... and energy and matter located in time and space. Well, that doesn’t stress for one moment, that doesn’t even vaguely stress this one point of creation of energy. You first have to

be able to locate things in space, locate things in time and that means move them. Not identify or spot them - move them, shift them around and then actually create space.

Create space in which to make energy. When you've done all those things, oh, you can move up everything around you that you want to move around. But a preclear has to be in awfully good shape before you start putting him in contest with this.

Your first level of processing up the things is locating things. Your next level is changing postulates. It comes immediately from that as the highest levels that you can hit.

Now, we get another Q which I've already talked about quite a bit and that is simply the action cycle... is the... is one of the manifestations of ability of a thetan. Has to be up at that level and the only reason's really there, is because it's one of the abilities of, one of them.

Action cycles, that is the cycle which goes from 40.0 on the tone scale to 0.0 on the tone scale and a thetan can run this gamut. And he can run it with an individual, run it with a universe, run it with an illusion, run it with anything, and so on. It has to do with space, energy, time - all these things are interrelated.

Now, an action cycle, technically, is the creation, growth, conservation, decay and death or destruction of energy and matter in a space, that is an action cycle. And it is the action cycle which produces the illusion of time. You'll see that much more clearly as we go into this. That's your last one.

And that by the way is... is just that this illusion of time is created by the thetan. And it's created by the thetan; it is not suddenly shot off to some other sphere. Now that which a person can create cannot have any great effect upon him. Anything that a person can create, change or destroy doesn't have any large value to him.

You wouldn't think a dollar bill was worth anything if you could make all of them that you possibly could want. You wouldn't think they were worth a thing; as a matter of fact they wouldn't be worth a thing. Uh... but uh... you wouldn't put... place any value on them. But those things which an individual cannot create, or believes he cannot create rather - he believes he can't create something. Oh-oh, that means that he can procure it only through an exchange and a communication of some sort or a line of some sort, and we have then only those things which a person cannot create, change or destroy can be aberrative to the person, and that's the final run of it. When you get into the upper level of a thetan, you find out that anything there is, he is capable of creating, changing and destroying. He doesn't have a limit, and I don't know of any limit at this time.

I've been around, snooping around, trying to find some limits someplace or another, and although absolutes are unobtainable, obviously... obviously we haven't stated an absolute. We... we just obviously haven't stated an absolute when we say that that is what a thetan can do and that he can create anything.

We can say he can create anything we know anything about. He can create anything you find in one of these universes. That's a rather limited scope. That's very easy. This MEST universe, kind of an idiotic affair, has three dimensions, uh... depends on a change in space and you get a vibration called time and it's all very interesting.

But anything we know about can be created by a thetan and as a consequence there is no shortage or scarcity to a thetan, even vaguely.

So I hope with these upper brackets here, these upper brackets above the level of logics, we have described the thing or the beingness or whatever you want to call it that we're processing... Well, that's what we're processing and that's what we're trying to process toward and that actually is the common denominator of all of our processes at this time.

And as long as we work within those realms toward those goals, we can achieve very remarkable results. And as soon as we start to depart from these goals everything starts to go off wrong in the process. So we have a higher level of evaluation for a process.

The test of this is an awful lot of processing. There are theta clears around now till... I mean, this is getting - you... you meet an auditor and he says, „I... I... I... „What kind of a week did you have?“ He says, „I'm doing all right, I mean I haven't got any practice now, but I mean I'm doing all right.“ And uh... you say, „What do you mean, you haven't had any practice?“

„Well, I used to have about 20 preclears I used to see at one time or another. Uh... I worked all week long - and I don't have them any more.“

But uh... you say, „Hmmm, well, you made... made a lot of theta clears?“

„Oh, yes, yes, well I made a lot of theta clears. Most of these were theta clears before but I've got these up... pretty well cleared as thetans, and squared around and so forth.“

And you say, „What are they doing?“

„Well, I don't know. Uh... a couple of them I haven't seen for two or three days and the last time I saw anything about them at all they were... they were talking about taking some kind of a scout out to someplace or another and looking over something. And uh... another one, one of them got himself fired, and two others got... got themselves promoted and... uh... things are changing; things are changing.“

It's... it's quite, quite remarkable. And it's... it's after two and a half years of watching, boy, results in the hands of auditors. What is a technique? What's a good technique? Well, a good technique is a technique an auditor can use that will produce fast and rapid results. Furthermore, it's got to produce rapid results faster than the environment can undo the results.

You're sort of racing along with the environment there. And it's got to be able to be doable, after a course of training, right at a rather uniform level by auditors. Now, those are all important parts of a good technique. Uh... does it work uniformly on preclears and so forth, sure, all right, that'd... that'd be a good technique. But can it be taught to an auditor? He said no. Gee. That technique isn't worth a darn.

Well, we have a technique here by... because of the existence of these things above the level of the logics. We have a technique here now which leads us out into a good uniform workability, on the part of auditors producing good effects there on the preclear and boosting him up the line, returning his self-determinism to him rather rapidly.

You'll get different looking people and you'll get happier people processing them this way and the name of this technique we're stressing, I'm stressing right now, is Scientology 8-8008. And the reason this is 8-8008 is a very simple reason. Show it to you here. It's the attainment of an infinity by the reduction of the infinity of the MEST universe - that's Phi, a Greek letter - to a zero of Phi, MEST universe, by the increase of the zero of one's own universe, to an infinity of one's own universe. And this infinity stands for just what it says. It's a theoretical attempt to reach any infinity. And that would be an infinity in any direction as far as universes are concerned.

I don't know what else exists beyond universes, but uh... there might... must be a lot of things, because I can see the infinity of universes. And if you can see an infinity, it's obviously not an infinity, I mean, obviously. So this is just a theoretical infinity and that would be uh... any universe.

Uh... and mind you this is just an attempt. Now, therefore, this is very interesting. It... it... it runs uh... we just turn that up this way. Now we have Scientology 8-8008. And it's named that way with a purpose and a reason. Student: Could you just go through that formula again? LRH: You betcha.

Here is an infinity, of any universe. This process attempts to reach the theoretical infinity of any universe, the creation, change or destruction of any universe, that would be its infinity, by the reduction of the infinity of the MEST universe, this universe we're sitting in, and that could only be in terms of importance to the individual or his dependency on it. It appears to be an infinity of dependence to him now.

Well, you reduce that infinity of dependence to zero for the individual. Of course, that's very nice. I wouldn't want the FBI to get ahold of this other thing. The actual thing is just between ourselves. What it means is the... the destruction of the MEST universe - the zero. And the increase of one's own universe which is approximately at zero now, actually.

He... he goes around dressing up the buildings and saying, „Aren't the pigeons pretty?“ and all that sort of thing. But there he knows they're not his pigeons. Uh... and all he's got is this shadow which he puts on everything or a little bright light he puts on something.

There's nothing but darkness there. He comes along and puts this little 'light on it; he says, „That's pretty.“ Yeah, that's good and pretty - of course, he'd put it there so it'd be pretty. But he considers his own universe to consist of exactly zero, really; he doesn't have a big universe. He... he... and so on... it's a zero, compared to what it could be - you can believe that - to an infinity as far as he's concerned. That is an unlimited scope for his own universe.

An unlimited scope for his own universe, we consider that at... at an... you... you get a person's universe is not really at zero, that's an absolute. Well, so that really isn't infinity and that isn't infinity and that isn't infinity and neither is that infinity. Those are all absolute terms; absolutes are unobtainable, but they can come awful close.

Now, we get out of that the number of this technique and the number of this technique is very, very, very important to know, because anytime you forget the number of this tech-

nique, you're going to have a preclear who doesn't get well. And that's why this technique is named that, and this is why I want you to know the name of the technique, and remember the name of the technique and so on, because it adds up to a formula of processing which won't fail you. That's an absolute too; it probably will.

You take some... some fives occasionally, a five will do the incredible stunt... Oh, he'll just do the most incredible things - anything to get that preclear back in his head. Ha! and get him agreeing with the MEST universe. Anything to get him in, hold him in, nail him down, put clamps, screws, so on. Don't let him out and... and then make him agree over there with the MEST universe.

„Oh well, now I... I know we're not supposed to do this, but... but the best thing to do on something like that - I... I know we're not supposed to do this, but... the best... the best thing we could possibly do at the moment - just... just a little test just to see whether or not you're perceiving properly. Uh... how... how about... how about knocking that... that Coke bottle off?“

„Oh, you can't do that! Oh. Well, do you see anything in the room? Oh? Well, now look, you're due for a shock when you open your eyes - I better warn you that this room isn't arranged that way. You're in for a little shock. But you said that the vase and so forth was sitting over by the window and so on, and... oh well, open your eyes, you'll see.“

The guy gets out of that, he looks and he's half crazy, because sure enough, he saw the ceiling this way, and he saw the table that way, and he saw something else that way, and that isn't the way they are. He opens his eyes with the MEST universe.

Where... where do we get the idea that isn't the way they are, just because the MEST universe perceived through these eyes is a little bit different? The actual fact about it is, the poor guy is stuck thetawise all over the time track. You get anything that can... can create energy, you get anything that can create space, boy, it can shift space like mad.

And... and he'll - first get him out, half the time he... he'll take the ceiling of his own bedroom when he was a little girl and he'll... and he will... will take the... take the table off the old kitchen when he was a grandfather, and he'll take this and that and he'll put them all together and then he'll add four or five features that match up with the room he's in and then he'll say, „But no, I can't have that desk there, because that desk reminds me of Poppa, so we'll put a school desk there. That's good, now we've got the room. Now that's the way things are.“ That's really the way he's seeing things inside of his head all the time.

He sort of thinks things are sort of fouled up this way, and maybe he'd better just sorta rely upon the body. The body... the body can be counted in... counted upon to run into these things if they're not in the right place. And therefore it will keep one oriented.

Using a body is very like using a compass. It... it orients. It says, „This is present time,“ because it is present time for the body. Look at it, the body's heart goes pop pop pop pop and we breathe sixteen times a sec... a minute, and we're all set. And he keeps himself oriented. Well when he first comes out, anything that can create space can scramble it, anything that can create energy can scramble it, anything that can create objects can really foul him up.

And when he first starts looking at the universe, boy, it's nothing like the universe. It's pieces of the universe all over the place put together, because he isn't a point source of dimension, and he can't get the points of dimension squared away. So you see what happens? Now we have to follow this formula.

If we follow that formula, we get good preclears and all comes out well, and if we turn around and face the material universe all the time and insist on it, our preclears don't get well. What do you know! It's just as simple as that. So that's the formula, and that's what we're studying here.

It's quite late and I want to wish you all a very good night.

(TAPE ENDS)

The Track of Thetan

GE/Space/Time

A Lecture given by L. Ron Hubbard
on the 3. December 1952

This is the first hour of the afternoon of December the 3rd and this afternoon, we are going to start right in; we've been dilly dallying long enough. We've been hanging around and doing nothing about this, and sort of marking our tracks and getting accustomed to things, getting accustomed to our seats. Now let's get to work.

Uh... let's start covering this with some rapidity, and uh... go over the component parts with which we're working. I already announced in Q-1 that we have certain words. These words are thetan, self-determinism, theta, space, time, energy, objects and location, which means orientation of some sort. So in order to understand that, we'll just sail right on through here and we'll just take those up one by one.

What do we mean by a thetan? You'll find a thetan in a strange... very, very, strange situation. Exceedingly strange. About the strangest condition into which a thetan could get is in the head of a homo sapiens. This is not just being caught with two out and runners on first, second, and third and being caught out. Uh... it's not that bad, it's much worse than that – much much worse. He is... doesn't belong in homo sapiens. Homo sapiens uh... a little bit earlier on the track is homo something else. He's homo something else, and that difference would be... he would be this something else minus a thetan. Because evidently, a thetan is not necessary even vaguely to his anatomy. Actually, the thetan doesn't need him and he doesn't need the thetan. The GE has life all beautifully compartmented. The GE's got it all figured out and uh... so on, GE's been coming down the track a long time. You look back early on the GE track, you find out he had other bodies in other universes, oddly enough, conservation of thetanism, I guess. And the GE starts on the track with an incident which is the hole in space. Uh... you can find that on your preclears, in the GE, and it starts in the hole in space, and it comes right on the evolutionary track right on down through; he's taking the counter-efforts and he's building a body with them. And after a while he gets the darndest most complex thing you ever saw.

If you start looking at a GE; it's all right for you to think of a GE, by the way, as being uh... just a spot or an energy point, or something like that the way a thetan might be, but that isn't really the case. The GE has... has himself something built up which looks like an RCA worldwide communications network system or something of the sort. He's... he's really got

the outposts and the inposts and the onpost uh... set up here and there and it regulates this and that, and that shorts across through this thing, and so on, and you start monkeying up with this system, and it's almost impossible to touch it.

This system has been subjected to millions and millions of years of very super hard usage. It's never been subjected uh... to auditing, but uh... it's been subjected to some very horrible things.

Now, as we look back down the track at the GE, we find out that he was getting along just fine. He was keeping the heart beating, he was keeping the lungs going, he had a carbon-oxygen engine, and he figured he was an engineer at the controls of a train or something of the sort. It was an engine. It's an engine built out of ridges – the ridges are of his creation. It's a composite of facsimiles which have solidified into what we call cells and the human anatomy.

This works on little cells, and the little cells run on photons and minerals and uh – very very fine system – he's got an awful lot of things, and stuff, and acids and alkaloids that are mixed up together. But each and every one of these things is nothing but matter. It's matter composed of something or other.

But it's matter which is animated and given a purpose by the GE.

The GE is actually of the same order of being as a thetan. If you took a body and started to pry this GE loose and straighten him around, you would find out that he is capable of being quite sentient. Actually, he's completely monomaniac. An association with him, association with the GE, drives the thetan a bit in that direction. But the GE is excessively uh... monomaniac on one subject – build the ridges, build the body, move the body, roll the body, survive, survive – on this MEST level.

Now you just go down here and find some capitalista. Uh... some fella – he owns uh... I don't know – owns a grocery store chain or something of this sort. You... you expect to find a man of leisure, nothing much to do, something like that. You find this poor guy – this is too, too true. I... I... I only put this in as another caution to you, and that is a caution to you as an auditor. When you start in on one of these cases, watch out, because boy, you'll be in there with your foot planted against that fellow's chest pulling those ridges off before he'll really start to let go of anything. He's holding onto the MEST universe, and he's holding onto it so madly, he's pulling it in so tight on him; he's got a grasp on it so hard, that you can't dig him out.

If there was such a thing as the Pearly Gates and the Angel Gabriel – by the way, I saw a mock-up of 'em one day and it was very pretty uh... the uh... if there was such a thing, you would find that the... this... this fellow, on the day of judgment, would be unable to leave because the tombstone which was built to him was far too heavy for his grave to be opened. So there he would be. Be a grim joke, but uh... the joke would certainly be on his head. The GE actually has done this.

Now you want a little index to the character of the GE; there it is. The GE has done this. He's said, „MEST universe, schlurp, oh boy. Ah, give us more MEST, more MEST, more MEST,“ and he'd pull it in on himself. And he takes these ridges, and he carries 'em

through, and he's got this big blueprint and he builds and he rebuilds and... and so on. But he's holding on like mad.

Now, if you were to free a GE, it's very possible that you would actually have to break down, and take to pieces all these ridges known as the human body. You remember a comment in effort processing. In effort processing, it was stated that if you reduced all the counter-efforts of the body, the preclear would go poof. Well, that's theoretically true, and that is... would merely be another way of saying the GE, if cleared of a body, would... would have to be subjected to a process which would actually reduce a body.

Well, how you going to do it? This body is going pokada pokada pokada pokada, you interrupt any of these circuits and schedules to amount to anything – there's no danger of your doing it in auditing. Been subjected to very exhaustive tests.

But the body's going along there and you started to reduce this – what would you reduce first, his leg or his arm? Well, the GE is... is so thoroughly plastered into, and is animating this body and controlling it, that he'd just have to be pried loose with a jack or... or an icepick.

Now in addition to that, there's an additional life in the body that is independent of the GE – an additional life is there. Uh... but for the sake of clarity and clarification, you have this phrase GE, so just let it cover, just let it cover that sphere of what animates the life. Actually the GE himself has come up the track, and he has picked up other GEs and so on and it's come on, and this composite is what you'd have.

The cells themselves have a life, and uh... uh... you want to know why this body is capable of holding a thetan – well, it didn't want one. It didn't need one, and uh... it's... the thetan unfortunately found out somewhere on the track that you could get a tremendous amount of sensation from the body. He could put a tractor wave out there, communication line into a body, and get a tremendous sensation – there was a big emotional bang.

And this was something for which he wasn't responsible, so therefore he could enjoy it. Uh... it's said that – by preclears who run this first contact with a body – you get uniformly rather the same story, that right before the contact with the body, the thetan is 200 feet tall or something like that, he feels that big, he's very expansive, and right after he contacts this body, he goes down in size, he feels very small. All right.

Uh... what brought him down there? Tha... that's uh... a valuable energy known as sensation. In back of all the wantingness, back of all of the various efforts and emotions and reasons and so forth, you find the underlying and hold-onto energy is the energy of sensation. And if you want to know what to run in a preclear, if you have to make up your mind that you're going to run some kind of energy in the preclear, for golly sakes run the energy of sensation, the energy which comprises sensation, and you will find some sensational material. Because, in trying to pick up this energy, he overreaches and he holds on to all sorts of other energy.

Now when we have said the AESTHETIC band, we've also said some of this. Your thetan has to be interested. Your aesthetic band goes very rapidly down into sensation. You recognize this – an individual who has no capacity for an emotional experience is unable to

appreciate art. You go around aghast sometimes at the emotional uh... outbursts which you see on the part of some people who had merely beheld a piece of art work. They uh... uh... on a very MESTy level it is nothing, it is nothing during a... a concert or something like that for people to experience pleasure very far above that of sexual intercourse – now that's a... there's sensation.

Now, when he first spotted the fact that people could get off the rails a little bit, uh... the late Dr. Freud uh... said, uh... „Now, we'll grab on to this point because this is common to the human race and we'll try to make a go out of this across the boards.“ And he tried to work it out on the basis that they felt guilty because of the sensation. Well, that would really be putting it down, down, scale. Just run the sensation – that's all. It's very simple – it is an elementary problem. You ran the sensation and you get the most fantastic, magnetic quality to the energy contained in that. It... it is... it starts acting like a bigger and better magnet than any they've got in steel mills. The fellow WANTS sensation, and that wantingness can be found on the preclear, to such a degree, that the communication lines through which he pulls that sensation will just sing like a hawser in rip tide. They're just – they... they... they get this tremendous power. You'll find sheets of this stuff in the preclear. And all of a sudden he'll touch this stuff, and he can just feel his whole space, energy... uh... area just pull right in on him and collapse.

Now, remember what I've told you, above other things, because that's what holds the thetan in the body. He came there for sensation, and he got it. And after a while, he couldn't go away any more. And body by body by body, because of the postulates he's made, then body by body, he is consistently and continually running. First, he is unable to obtain much sensation from this body except maybe the sensation of action. And then later on – why is it that the age of 12, 13, right after a child becomes aware of sexual sensations and so forth, we get such a marked change in a being? You go on this E-Meter, you find when people's lives went mad.

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Well, the postulates keyed in; he started to pick up sensation and the second he did that, he started to pull in ridges on himself, and he started down the same cycle, the thetan started down the same cycle as the GE. He started going right down... down the line, not intelligently building a body any more really than the GE did. The thetan just simply starts in, starts picking up MEST.

Well, he's got hold of this piece of MEST known as a human body – he might as well have hold of a piece of MEST known as a Ford car, he might as well have uh... hold of anything in the MEST universe. A body just happens to have the ability, because of the work and thirst of the GE and the... I suppose this'd be very praiseworthy here on Earth... the industry of the GE, uh... here is... here is an organism which is capable of producing sensation independent to the thetan, and so we have the thetan appended to the GE. Actually, he's... he's right in there tight.

Now, when we look this over, all of those things are true which can be easily demonstrated. And so let's take a... a look here and see what substantiates this, what substantiates this. There's several erogenic zones. Don't begin to classify sensation as sex. You see, sensa-

tion can be so much – better than sex, there isn't any... any... any comparison on the line. Sex is a very low-grade sensation, but it is a common sensation, it's easy to pick up.

Now, it is said of... it is said of one of the groups of uh... one of the invader groups: their paymaster is sensation, and that's the only – that's actually practically their motto. If there isn't any sensation in it, don't do it, that's their motto. That's really degraded, oh uh... that's horrible, the... these characters have no beingness at all.

Why? They're asking for their interest in life to be delivered to them by somebody else exterior to them. When they ask for their interest in life to be delivered to them as an irresponsible thing, that they cannot be responsible for the sensations and pleasures of life, they're asking to be an effect of the most desirable thing. They want to be an effect, therefore they elect the whole environment a cause. The second they elect the whole environment a cause, they go completely to pieces as individualities and merely become identities. You see how that would be.

Now a fellow is... we'll cover responsibility very heavily, but when... when a fellow won't take responsibility for an energy, he becomes an effect of it. And when an individual, when an individual desires sensation to be delivered to him in neatly marked and tied boxes, he of course is electing something else exterior to his environment his cause. And when you would go so far as to say his paymaster is sensation, his paymaster for everything he does in life is sensation, then the motivation for everything he does in life would of course be found to be exterior to the being. Even his reason for being is exterior to him. He works for sensation. And sensation is originated not by himself but by somebody else. It's a very debased degraded situation, and actually the individual is not even vaguely happy in that, situation. He... he's... he's... he's a sort of a slave. If you want to see this in actual operation, go look over uh... go look over... uh... people down in... in the Salvation Army back room. Now you get down along that level, and find out what happened. And you say – well, this fellow may spin you a fancy yarn, and he may tell you the truth. But normally there was some sensation in existence and he desired that sensation; the sensation mastered him, and he went by the boards. Really that kind of a grim cycle.

He knew this girl, he loved her very much, and she was untrue to him and that broke his heart. Another way of saying the same thing, you see. He elected this girl sensation and his cause and reason for being, and therefore she became the cause of everything, so that when she disappeared out of the environment he couldn't control her, so therefore he couldn't control anything and he was dead. There is in essence degradation. Degradation is a scale, a gradient scale of having elected something else cause, and then having failed to control it, naturally, because it's been elected cause, and asking it for a license to survive to such a marked degree, that when it fails to grant a license to survive one is demoted.

You get that tricky little mechanism as it goes along there. All right, let's look at this GE then, he's really quite a boy; I mean, look how... look how hard he's been working along this line. But perhaps any sanity or activity the GE might have would be attributable to the fact that he's to a large degree making the sensation himself. He'd be saner than the thetan, wouldn't he? This'd make a thetan who has come down this line parasitic. And so he is. The thetan is parasitic to homo sapiens. Fortunately, fortunately, he's a very high powered... he's

a very high powered potential, and he can very easily move out of this category because he's not happy in it.

Now, homo something else uh... back on the track someplace, started to get in and be taken over by thetans, relatively degraded in some... they'd failed elsewhere, or in some cases they were just so harassed elsewhere that they just would have gone anyplace, or done anything, and they'd hear about this place and they come down here. All right.

They get ahold of a body, and they'd start running this body. Now, here's the first stage. Here's a body here. Your thetan comes along the line. We'll make a very graceful aesthetic body. And uh... your... your thetan comes along the line, and he says, „Ah!“ he says, „A body!“ Now he gets off at some distance from this, and he thinks this and that, and his horsepower's great enough at this time, you see, so he can stand way off from a body, and he'd say, „Do this, and do that“ and the body's affected by it. Hmm!

Trouble with the bodies here on earth, they're quite pretty. Bodies were prettier once, than they are now, by the way. And uh... the... this was fine. But that body was capable of sensation. Very often the thetan had... the furthest thing from his mind was... was anything like picking up a secondary second-rate second-hand sensation someplace or other. So uh... he... he... he wouldn't be thinking about this, maybe he was uh... very happy... uh... I heard one last night that is quite... quite usual on the better run of thetans... they were guardians of a wood, or something. Yeah – they're... they're guardian of wood, and they took care of this area and they were just fine, and they safeguarded animals in this area.

Shows you that the GE is pretty special, pretty high-powered when... uh... thetans uh... thetans don't pay too much attention to animal sensations, not until they've had something to do with a GE uh... monitored by it. All right.

The thetan perhaps got in trouble with this character, maybe this thetan... maybe this thetan was a sort of a guardian of the wood, and he was minding his own business, and... and watching the animals around and so on, and everything's fine. And one day maybe... maybe one of these homo something or others, pre-homo sapiens uh... dug a pit and caught one of the deer. Mmm-Yerr! The sense of justice of a thetan would be such as to punish. How would he punish this fellow? Well, he'd probably punish this fellow by throwing a good heavy electronic beam at him, ka-bap! And by the way, your preclears very often will experience a very minor electronic shock, enough to practically knock their heads off, but a minor shock, uh... when running something, a ridge or something like that'll explode or give way. It's very fascinating. It's an electrical impact, just as thoroughly electrical impact as though you... you had blown up an... a big static machine or something in front of you.

Well anyway, a thetan can put out a pretty good electrical impact, and his commonest activity when he's going to punish something like that is to nip it. He slaps it on either side of its motor control panels and the thing goes into contortions and epileptic form seizures and a few other things, and it's very uncomfortable. But of course when a thetan does that, he gets the back... backlash of the energy. If he's careless in this, he gets the backlash of the energy. All right.

It isn't too long, if he punishes one or two or three or four of these pre-homo sapiens – the next thing you know he's... he's sort of uh... saying to himself uh... „Let's see, what are

we going to – I mean, we’ve gotta do something about these fellows.“ And uh... he thinks that he hasn’t got a good... good connection or something with them. He... he thinks he isn’t that powerful any more, he’s degenerated a ‘little bit, so he actually will put a tractor wave out and he’ll put this tractor wave over on any homo sapiens that comes near him and will give it the thought, „Go away from here.“

That’s fine – but now he’s in energy contact and on that line the next thing you know he puts his tractor on a homo sapiens, usually in like this somehow... somehow or other, couple of beams. Uh... sitting back, way back ‘3 here somewhere. And uh... he... he throws a... a beam in there and the homo sapiens stumbles or gets hurt or maybe gets excited by something or other, sexually, or something.

But the thetan finds out at that moment that there’s a terrific and surprising amount of power contained in that body. So he’ll fool around with bodies, he will go around for a while then more or less on this connection. There are many patterns of energy which pass for presor-tractor beams and so forth. It doesn’t matter much what pattern he used, but he... he... he’s running a body the next thing you know. If you were this thetan’s friend, uh... you would see him, the next time you’d see him you’d say, „Hello Bill.“ He wouldn’t look at you. And you’d say, „What on earth’s the matter with Bill?“ There’d be Bill going down the road monitoring this body and pulling levers and so forth and making it walk and so forth, and just all engrossed, and you say, „Bill, what’s the matter with you? You gone nuts?“ And uh... Bill goes right on down the road running this body. You say, „Gee whiz, what the heck is he doing that for? Let’s see, where is one of these bodies?“

Well, for a while he can run it back here, so forth, and then... what could be position one... and after a while, he has a tendency to come in a little bit closer – why? He’s putting a high-level wave out, he’s putting a high-level wave into the body to monitor it in that direction, and he’s getting back consistently a low wave, very MESTy. High wave goes in, input – good grade energy. Backlash, MEST: very MESTy. His interchange then is only uh... is really two one-way flows on different qualities, because this body is much coarser than the thetan, actually coarser in its line of thinking. The thetan has a very high ethic level, he has a very high... many things that the body doesn’t have, but the body has a very low, earthy idea of... of life, and uh... uh... sensation and uh... effort and so on. A thetan doesn’t operate in that band at all.

So he’s really got two-way flows.

Now, it’s a funny thing that any time a flow flows too long in one direction, it sticks. This is the elasticity of flows, the limit of elasticity of flows. Any time a flow flows too long in one direction, it will stick. You don’t believe that, just take a look around you and every place you find a one-way flow unless something is done about it by auditing, you’ll find stuck flows. I’ll give you an example of that: there’s a one-way flow – I stand here talking to you. You heard those tapes. You’ll hear those tapes again. You’ll hear these words again, you’re... you’ve got a one-way flow going in your ears, it’s a one-way flow of sound. And the first thing you know, you’ll start building up little ridges, that... that wave coming in will get stuck. Now... that... that... it’s... it’s bad – people actually develop their ears hurting, and so forth – that’s... that’s just a stuck flow. If you could talk with your ears, you’d have a two-

way flow and it'd shake itself up and shake itself loose automatically. But it doesn't do that. In this flow comes, in... you talk with your mouth – that's another one-way flow. Voice out, voice out, voice out; ears in, ears in, if you can draw the most... the... the... the very interesting... you could draw some very interesting uh... uh... patterns of this sort of thing.

Here... here for instance, a fellow's ear, and here... over here is his mouth; we get the incoming flow here, starts to do circles, and there's actually ridges built up in the skulls, which are the ridges of energy of sound entrance. And you start to run these flows you will find out that there's the most complex pattern of ridges there you ever wanted to see. Because the fellow talks and out goes the flows out here like that, and part of that flow comes back in and comes into his own ears, and there's a circular flow here which doesn't have anything that backs it up. Nothing shakes this flow, it just goes one-way all the time.

And what do you finally get? What do you finally get? Ha-ha! Boy this shouldn't happen to a horse. Horrible. Here is uh... just very roughly... very roughly... your one-way flow pattern. Here's a mouth, ear. Okay? Uh... this fellow's talking like this in this direction. His flow... sound is coming in in this direction, sound comes in from the environment here continually into the ear, goes out here. His tactile sensations and so forth are inflows and uh... various other things. Now when he... when he actually is putting out energy toward other people then, he's... just keeps putting out energy – which direction? Forward, forward. And he gets energy back in from a forward direction; that makes up a complexity we'll cover later because it's a very, very interesting complexity.

And we get, however, a current. We... we get a static uh... pardon me, a no uh... an un... unchanging flow... we get an unchanging flow around this head. By the way, other one-way flows, the photons come into the eye and photons keep coming into the eye, and sight for homo sapiens is a one-way flow into the eye. That's a heck of a note, isn't it? In it comes, in it comes, in it comes, in it comes, and people wonder why their eyes go bad; they never look back out those eyes. They really are registering a photon flow in the eyes, in the eyes, in the eyes, one-way flow, and it'll stick.

Actually uh... the... one of the handy ways to repair glasses is simply to sort of shake up the flow of photons which has been going on down that optic nerve since time immemorial. Just shake it up a bit, just vibrate it one way or the other, and get a back-up going on that flow, and you'll actually feel it go ka-ping, ka-ping, ka-ping, and ridges will start blasting away and everything starts happening. You can start a terrible commotion on any one of these one-way flows because the flow is going out in this direction consistently uh... and it's stuck, and it's really... just gets as solid as that black arrow there. It... it gets as solid as can be – you've got to break it up so it'll back flow.

We call this the... a limit of elasticity of flows. Furthermore, after a flow flows too long in one direction, if it really overflows, it goes on and on and on and on and on; it has no choice but to... if it can't go on any more, it'll start to back up any time it's energized. It starts to automatically back up after a while. So we've got this flow. It's gone on here for a long time, and after it's gone this way for a long, long time, it starts to backlash on itself. And it reverses the secondary line. It... it... it starts to back up and nothing can be done about it at all, the fellow feels.

Now you just shake any one of these one-way flows areas, there are many of them in the body. I don't have to point them out to you, just check 'em over for yourself. How many one-way flows does this body have? Well, it's got nothing but one-way flows.

Now, what's this got to do with a thetan? Why, it's got a lot to do with a thetan, tremendous amount. Let's take a... let's... let's take a... a... a clouds-eye view of homo sapiens here – give him some hair and give him a nose out here, and so forth, and give him some eye-lashes, just so you can see where he's looking from – what's this got to do... here's a one-way flow in operation. Voice out, into the ears, environment into the ears, so forth. And the energy level is outflowing this way all the time, so we get the energy starting out that way and then what do we get? Although the energy keeps on going that way, we have what I hate to call but rather have to, an electronic vacuum.

Now if we kept a fire hose – well, as this energy goes out here you see, and even though it keeps on going we're getting... a very interesting pattern is building up here. When you move any particles in this direction, when you move a particle in that direction and consistently move it in that direction, space, and energy behavior dictates that something has to take place back of the flow. Now if you were to take a... if you were to take a big fire hose and you were to lay it out in a bucket of water you would see that a hole developed back of the flow, as here goes this flow with this... heh! Illustrated as though this head here is a fire hose. Uh... here's the flow going out, here's a little photon flow coming in but a fellow is meeting that all the time with flows. All right, out goes this... this line here, one way or the other, and it's moving forward particle flow, all the time particle flow. Now if that were a fire hose you would actually develop a vacuum or a hole in the water back of a hose flow. You take a hose out here and lay it down in the pond or something of the sort and let it flow horizontally, you would find that it was flowing very nicely and the faster it was flowing the deeper a hole appeared back of the nozzle. And it gets deeper and deeper hole.

In other words, it's pushing stuff out so fast that it's making a nothingness in the water, and something's got to flow into that nothingness, so let's look at this fire hose and let's find out that it tracks around the back of the fire hose in such a way, it tracks around, and the fire hose flow itself will in some small part come back and try to fill in that hole in the water. You've got a circular flow, circular flow. That's vacuums and flows. Very important for you to envision that.

Uh... now here... here this goes this way and the spot we marked uh... „V“ back here, we're tending to get a vacuum on the body – action forward, attention forward, push forward, so forth. Where's all that energy coming from? The particles, as they go forward, are leaving a hole in back of the guy, back here, see, where there's a „V“ for vacuum. Yes, uh... we're getting that hole.

But these waves, therefore, do not just continue to go on and no other disturbance happen on this side and this side of the body – no sir! The flow as it goes out the front part of the body, as we see here on this lower graph here, comes back here and keeps filling up „V“, and comes back here and keeps filling up „V.“ So we get „V“ being filled up consistently and continually, by what? The fellow's own particle flow. And we get a stuck flow pattern and it makes homo sapiens look like this. And you start looking at him, you want to know what

these banana-things are you will be seeing, and so forth, he kicks himself in the back of the head every time he kicks anything in front of him. There, in essence really, is the overt act motivator phenomena. Anything you ever said or did has some confused pattern and shadow of it behind your head, to say it again to you.

Let's say you scream „cat“ out this way very loudly. „Cat“ is going to go in the direction which you said, sure, and there'll be a little energy flow will come back here, just as neat as you please, and come back here, and it will say „cat.“

Now after you've been at this for a long time, let's take it... let's take it energy-wise. The fellow puts out to the front of him uh... resentment, resentment, resentment, resentment, resentment, resentment. Why, that's a heck of a state of affairs. What happens to him after a while? He feels like there's somebody standing in back of him resenting him, 'cause resentment is... in a confused form has plastered all over his back. These are the back ridges, and this is the anatomy and source of the back ridge.

Now he's got „cat“ all over his back. Everything he did then is done to him, he knows it; it's true because any time he wants to experience it, he can. He... he... he knows then that what he does to others will happen to him. He... he knows this. Sure he knows it. Now when... when you step out of your body, some time when you're processing him, take... take a look at that back ridge. You'll find it back there, feet thick.

So, this is quite important from a standpoint of uh... quite important from a standpoint of auditing, isn't it? Well, what's this got to do with homo sapiens coming into the body? Here we'll have... here he is back here, position one, some type of tractor beam on the head, here he is here, position two, he's a little closer now. Here he is, position three. And what happens in position three? Rrrrrr. Class response: He hits the vacuum. LRH: That's right.

He hits the vacuum... there's a vacuum in here that says, „You're gonna come in, boy.“ Not only that, but just an instant before the vacuum there's an actual flow which just machine-guns him right on into the head; he moves into an active flow area.

Now, he gets... he gets in here and this fellow is facing this way, you're going to get a flow going out like this, like this, like this. You can locate these flows. Here... here are these flows going out here, all because of flows of that character, and they're not mild. They're all around the body. They're out here in all directions.

This body is really booby-trapped. Human body is the best theta trap there is. And any time he moves up or down that back within a few inches of the back of the thing, if there's any disturbance at all in the body, so there's any current flowing in this body, it's going to catch the thetan, push him into the vacuum and stick him, just like that, and there he will be.

And he starts to move out of this and what happens? Well, I tell you – there's an anatomy called uh... energy flows we will have to go into a little bit more, but as long as we're on this subject, we will give you just what this is; we'll give you this flow pattern, and that is that uh... fear is a flow – we'll cover this much better later – but fear is a flow. Now what do you think happens to an identity across which a flow is flowing? That's fear, there's the emotion of fear, a fast uncontrolled flow. Now you... you got that? It's a fast uncontrolled flow. Just take it as... as such, we will go into it later. We've got here... this thetan finally winds up

here at 4 in a very dim state. Because fear – just take that – is a flow, and he actually... the GE's center of beingness, more or less, is in the stomach. So this back ridge is discharging from the small of the back across this flow and very often this whole current will set up into motion at a moment of upset, very often flow into motion, and when it does, you get the emotion of fear setting in. You can start this up willy-nilly on a preclear; you can just start this up. You can come around and slap him hard on the back and say, „How are you, Joe“ and he'll feel afraid. All you've done is dislodge part of this flow and let it flow across his centers of beingness and he feels afraid. You'll find very often a preclear just hearing about this flow and so forth, will say, „You know, I kind of feel scared.“ Well sure, he... he... he's just started this flow into action a little bit.

Now you could take any preclear and start to audit him and just make him run this flow, get this flow running. It's... this... you don't have to do this to audit, but uh... you start this flow running, and he'll all of a sudden say, „Hmrraa. That scares me. I don't wanna do that anymore.“ Or sometimes your preclear's been perfectly all right; at the end of the session he comes back to you, and he says, „I'm scared stiff, I don't know what's happening, I'm terrified.“

And therefore I'm giving you a very stiff punch-up on this point about these flows. This thing has happened; this is all that's happened, is this back ridge, which is sometimes plastered here on the back of him feet thick, has suddenly started to discharge forward toward a front ridge. And the back ridge has started to discharge toward a front ridge and it's going across the center of beingness of the individual. And he feels that flow and that flow says to him, „Be afraid,“ and that's all that's happening. It's just as electronic as turning on and off a light switch.

You come around and you say, „All right, now let's just feel a little more flow, now let's get some sensation into the middle of your back, now let's get some in your stomach, or let's mock up rivers running through you. Let's mock up a river. Now that starts in way behind you and it comes forward and it hits you.“ He does that for a short time and this thing turns right off, and that is fear.

This fear is the worst there is – this is craven terror, it can get up to that stage. This is the fear that the criminal feels when he's grabbed by the cops. You'll see him some time in a... in a police station – something like that. They are just in such terror, they're just cringing and begging not to be given ten days in jail. That's terror, and that terror is so bad that a man would love... he... he'd just kill himself rather than go on experiencing it, anything not to have that terror. In a very mild state, this is called anxiety stomach. He has a quivery stomach, his stomach gets upset on him, and he gets scared in the stomach. That... that's... but he'll come around, he'll tell you, „I get anxious – I get worried.“ He says, „I'll get worried, now I get worried about something, I just don't feel good. I get off my feet.“ And you say, „Do you have... do you have sensations in your stomach?“ „Yeah, uh... bad sensation in my stomach, now that you mention it – very bad.“ Well, uh... remember that in order to get a flow here, you've got have a difference of potential between the back ridge and the front ridge. And if you have a fellow who comes around to you every little while, and he says, „I've got that flow again, it's just horrible, and it's started in again,“ and so on, and you carefully take off, or take apart, or reduce part of the back ridge, and then he comes around to you again, he says, „I've

got that again and I'm all upset, and every time I take off one of these back ridges a new back ridge seems to appear, and I'm just in terrible condition and..." look for the front ridge – that's the other terminal. You've got to get the front ridge off of him. The front ridge is a low potential which is actually snapping new back ridges onto his back; he's picking them out of old past lives and everything else. He... he's just snapping them onto his back and letting them flow, and snapping them onto his back and letting them flow. And he continues to get this anxiety stomach and so forth.

You want to cure this anxiety stomach, you want to cure this terror, you want to cure... cure fear in a... an individual, this is one of the basic mechanisms which takes care of it.

Now your thetan finally winds up in the middle of the head there. And the poor guy has got all of this back ridge back of the head and the back of the neck ready to discharge across him, and he is an energy unit. So every time he starts to move, look at the sad state he's in. Here he is in a big dark area and he's... let's say here or some place in there like that – he feels he is – and he's got a great big ridge back here: he's got a back ridge and it's a heavy ridge, see, it's good and heavy and uh... it's... uh... in there like that. And then over here on the motor controls why you've got a lot more, the motor control ridge, uh... those... lot of energy deposits and then around here – around the ears, and inside the ears, there's a lot more from sonic uh... deposits. And he's up here on top of his head – part of this electronic ridge that has come out here is... kicks in back into the top of the head, so you quite often have the top of the head heavily cased with a big heavy ridge. And as he gets older and as he gets older and older and older, he's fighting more and more not his own ridges at all, the ridges of the GE. The GE as it... he goes on in life and keeps wanting and requiring and requiring and requiring... builds these ridges up. Therefore, you can get a thetan easily out of a young body; you get him less easily out of an older body.

All right, he's got this back ridge here, and he will also have around his eyes here, and around his jaws and cheeks here on the outside, he'll have a front ridge. So here's your... your thetan. You say, „Move one step back of your head,“ and you'll see the E-Meter go c-r-e-a-k – nothing happens. What's he done? He's ploughed back here against this back ridge. But the horrible part of it is, he conceives himself to be an energy unit. If your thetan is an energy unit, good heavens, look what's happening. Every time the thetan begins to approach, every time he begins to approach one of these ridges, he dislodges part of its energy. And as he dislodges part of that energy, he starts getting a flow right across himself just like that. And this flow says, „You are being dislodged and driven out the front of your face,“ and „I just can't do that,“ he says, and so what does he do? He mocks up a whole lot of ridges for himself in here to hold on to. He's got his own ridge set up in here, see, there are thetan's ridges, „thetan's ridges.“ Boy he... he's got to hold on – because every time that flow starts in forward toward the front of the face he has only one answer to it and that's „Hold on.“ So he feels himself start to dislodge and he holds on.

And you say, „All right. Step one foot back of your head, now.“ Mmm, he's very happy, for the first second he really starts to move back and out, and he hits one of these ridges, he activates one of them with the energy, which he himself is putting out, that ridge goes into action and makes him frightened and so he has no choice but to hold on.

The... the... actually, the sanity of an individual is very closely gauged by this mechanism. Now, one of the mechanisms that has to do with this, is the period it takes him, how long he will permit himself to flow before he grabs. Now you'll see some... some pre-clear, they go, they open a drawer. See, that dislodges a little tiny bit of energy, something like that. And then they say, „That damn drawer,“ bang bang bang crash crash crash, and then go into apathy. And it only takes them about... about maybe 15 seconds to go through the whole... the whole gamut.

And the next fellow takes it much more methodically. Well, he's just got a little more time, space, to hold on. Actually, it's the same mechanism, the thetan is going down tone scale. Something repulses him in the universe, the next thing you know, he's got a flow going past him; he can act as long as he doesn't think he has to hold on hard, but when he holds on hard it makes him angry. When he gets angry, he'll hold on hard to this ridge, he'll disperse more energy, he'll start to flow faster, he starts to go forward further. This makes him quite afraid, the flow itself is all that makes him afraid, and he loses and goes into apathy on it then. Now, the psychos that you run into have flowed right straight on through their skulls, they... way out here. They're here, way out in front of the face, way out. They can no longer – they... they... they've even had to desert the head. They're not only as bad off as being in the head, but they... they're way out in front here, w... I mean. way out. And quite often a person uh... it's very common that an auditor will start to audit somebody and find them going „ker-flip“ out in front of their face. The thing to do is just make them reach around and grab hold of the back of the hair and pull themselves around to the back of the head, that's all there is to that.

They have... people who have right and left direction reversals quite often will slide through in front of their faces.

Now there's your anatomy of this – doesn't look very complex; your thetan then, came in on this course here, and he came in on this course and he's getting dislodged on this course. And these ridges set up these big flows around him and these back ridges have a tendency to disperse forward and past him, and that back ridge is all down the back of the body.

Now you see what happens to him: he gets in there – this is what we had as step three – he gets in there and he gets caught up in this flow of a back ridge which he activates and then he slides on through into the middle of the head and he thinks he's stuck there. He's in apathy, he's unconscious, really, at the moment he snaps in; he doesn't know quite where he is or what he's doing. And he orients himself after that and does something about it.

But then he conceives himself to be the body and goes right on down tone scale, thinks he is the body and he is so degraded and lost that that's all there is to it.

Well, it... should it be of interest to you that uh... should it be of interest to you that that is a very key mechanism and that there are several other mechanisms and just to have this in one place, I'll just comment on one very briefly here, and this is your mechanism whereby your thetan is out here in position one and he has a tractor beam on the head. All right, here he is with a tractor beam on the head, your tractor beam is in'... initially this length, first length. And what does a tractor beam do? A tractor beam contracts, it is a method of contracting, strictly Buck Rogers, but I'm afraid it actually exists in the thetan. The tractor beam con-

tracts when energized – a pressor beam which is exerting pressure expands when it's energized. But a tractor beam contracts when it's energized – now get that very well. Here's your be... your tractor beam – your thetan's in control of the tractor beam, he's feeling perfectly grand about everything, and life is going along just dandy; he's got this body that's walking around, and all of a sudden – he's got a tractor beam on it. All of a sudden the body energizes his tractor beam. This body gets a surge of pain... pain and we get then, out of that pain, a surge of energy and the energy surge goes back up here in this direction, energizes the tractor beam and what does it do – it brings your thetan down this course and has him hit hard against the back of the head and then goes forward on this course into the head in a state of unconsciousness, having been pulled in by the head. Obviously the head did it to him.

And you'll find more thetans, you'll find more preclears – they... they... this is one of the commonest vistas you'll find a preclear has; it's a head sitting in front of him someplace. He's still trying to stop that head on the same principle as we gave you the other day. All right, he... he's still trying to stop that head from coming in, and he has a feeling like all heads will move in toward him and that everything will fall in on him, and he puts a tractor beam on it, therefore he doesn't dare use any energy because he is punished for using energy.

So there you have your first position, your second position. Now your first length of your tractor beam was that long, and the second length of your tractor beam was maybe only that long. So your second length of your tractor beam is only from here to here. Your tractor beam goes collapse, and having gone collapse, in it yanks the thetan. So there's two mechanisms which get the thetan into the head and why the thetan when he fools around with homo sapiens or pre-homo sapiens became homo sapiens. And they're electronic reasons, no more no less than electronic reasons and they're solvable as such. And any time you think there's something more along this line, and so forth, look at the electronic aspects of it first. Look at the back ridge and the front ridge, and don't look for the fact that the Great God Suva-suva Yavva-yavva is sitting up in the middle of Yappadoobit uh... ready to punish him in case he dare move forth from inside his head, because there's all kinds of garbage of that character sitting on those ridges. And every time those... every time he tries to move out of his head, the ridges disperse, this data goes into restimulation and he's absolutely sure now, although it happened 8 billion years ago, that the Great God Loppa-loppa Yup-yup is about to „yop-yap“ on him. So there you are as a... your mechanism of that thetan. Okay, let's take a break.

(TAPE ENDS)

Anatomy of Processing – Energy

Phenomena/Sensation

A Lecture given by L. Ron Hubbard
on the 3. December 1952

This is the second hour of the afternoon lecture, December the third. You've just seen a short demonstration on uh... the presence of these tractors and pressors. Now, of course, the tractor beam and the pressor beam go hand in hand. Actually you get a good current exchange by having a tractor and a pressor right together, so you can push and pull at the same time and you can maintain balance with it. Now that's all very easy to do, but uh... the uh... thetan who has... thinks he has to use these is actually agreeing with the MEST universe like mad.

And you have to get him over that. And one of the goals that you have in processing is get him so he's doing things simply by command not by energy. Cause you see, anything can happen by command - anything. You don't need to apply energy.

That's a sort of a slave status. Now you have to be able to be responsible for the whole shooting match practically, if you're going to handle energy all the way through it. You have to have a pretty high level of responsibility in order to make your commands stick on the lower level of energy. But you are dealing, when you are dealing with energy, on a lower level than postulates.

You're dealing with a higher lever when you're dealing with postulates, and when you're dealing with commands. Now you saw these various head mock-ups here, uh... the collapsing tractors and so forth. There is another condition which you must know about and that is the condition of putting a pressor beam against the head.

A thetan puts a pressor beam against the head and at the moment the head suffers pain, the pressor beam doesn't hold against the head. It is lengthened suddenly and uncontrollably by the surge of energy which is put into it by the pain the body is feeling at that instant.

So, you get a pressor beam going straight on through the head.

Swish - and the thetan is not able to support himself at a distance from the head by means of the application of this pressor beam, and he feels all is lost. And that's a very serious situation for him. He just knows it's all gone and he's done for.

He goes right on in. Now people when they're doing any of these processes, by the way, sometimes feel little explosions inside their head or against the back of their neck or

something like that. These are these old ridges, if you notice - on drawing five we had a splash here.

Now your pressor beam, of course, would be a... a lengthening beam and your pressor beam would go on through here from position of the thetan one to position of the thetan two. And then your pressor beam would continue on out and go on through the head.

All right, it makes a splash when it hits the back of the head. There's an energy splash. The thetan's energy, actually, he is generating energy and what energy he's generating and what ridge is there he'll explode and he makes a splash himself. And so he sets up a new type of ridge.

When you start processing your preclear quite often says, „Ow, ow, ow, ow, ow“ – that's ridges blowing all through his head. He's got these old ridges around and they keep exploding on him. And don't worry too much about that because I haven't torn anybody's brains loose yet.

Somebody said the other day I was quite sadistic about this sort of thing; no, as a matter of fact, uh... not... not really sadistic uh... uh... but it is rather amusing to find out that what seems to be at first glance to homo sapiens the most horrible and senseless cruelty uh... actually is approached almost immediately by a preclear and he overrides it. And he can always think of something much worse, immediately afterwards, quite amusing.

Now, the head could be called a theta trap and this is the way the trap is triggered. And because one has so many vested interests in the life of homo sapiens, why, he has... he's... he gets into the feeling that this theta trap, uh... pardon me, this head is something very special. I mean it's different, i... it's... it's valuable, it's... it's... and so on. It isn't just a theta trap.

And it's... it's about the same order of magnitude, if you can view it in the same order of magnitude as a rat cage where it triggers a rat into it. Or it's the same order of magnitude as any other type of theta trap such as a pole trap, or an aesthetic trap. These are various traps you can read about in other books.

But uh... it's just another kind of trap. Of course, now the worst kind of a trap of all, of course, i... is... is a... a beautiful woman. Uh... – that's a theta trap we all know. That this... that this is the worst type, the most deadly, but uh... again that's just a trap.

Now we're talking... we're talking about sensation. Start this out on this. Now this is just a little brief rundown on this. We talk about sensation. What's sensation got to do with this? Well, the desire for sensation is actually what keeps him hanging around.

And he'll hang around this theta trap and this theta trap's cheese; the cheese that's on this theta trap is called sensation. And that is not all that a thetan can get and that isn't all a thetan can do, and it's not even very valuable. And a thetan can actually mock up far better sensations than that, but he gets the idea he would like to feel like he wasn't responsible for the sensation.

So, he... he says, „Well, I'll... sensations, wonderful stuff.“ There's too many things you can do besides sensation. Now you go up along the line of sensation, above the line of

sensation. You'll think, for instance, that a thetan has only one emotion and that is entire and complete serenity. Oh no, he can change that emotion all over the place.

Uh... but he has this terrific dependence upon homo sapiens for sensation. There isn't any reason why he can't pick the sensation off of apples, uh... he can't pick the sensation off of uh... uh... automobile tires or anything. I mean he has to plant the sensation before he can feel it. And he's got a circuit set up so that he says, „This sensation that comes in, I didn't plant it. And this energy doesn't belong to me although I mocked it up and brought it in and so on and so on. And electronic interchanges must take place and I've agreed to this and agreed to that and agreed to something else.“ You get the idea.

So here we have then... here we have then a high level... high level causation for aberration when we talk about sensation. It's odd that every theta trap is baited with aesthetics. Real good theta traps are baited with aesthetics. And real good theta traps match the wave length of the thetan if the thetan cares to put out a wave length. He takes his form of interest in this universe in terms of an aesthetic wave or in terms of sensational waves.

He gets interested, then, in these lines and he feels that's all there is. That isn't all there is. So he comes into a body and he fools around with bodies and then eventually gets trapped by bodies and so on, simply from a desire for this sensation.

That... the sensation of freedom, the sensation of action - these are all sensations, too. And the sensation of freedom and the joy of pervasion of many things and so forth is actually much superior to the joy of sex.

But uh... sex is pretty high, but you just have to shift your order of magnitude of how... how good can things get. Uh... that's a pretty low level. And this body is baited to a large degree with uh... the emotion and sensation of sex, and it is NOT good on a much better one.

The sensation of action, the body is just... just terrible, I mean it's frail, it has a narrow tolerance band. There are a lot of things wrong with it from a standpoint of action.

You just take a body sometime and throw it at a hundred miles an hour up against a wall and it... it's awfully secondhand. Now, it... it's... it's not rigged for action. It builds up ridges tremendously fast; you know, the body couldn't lift a ton. A human body cannot go out and lift a ton. It takes two hands at least.

A thetan, on the other hand, when he's really up to speed, probably by command power alone could lift a car off the road. That's a great possibility, because weights and masses and that sort of thing are tremendously uh... non-existent, weights, masses, except as he makes them exist. He gets the idea of work, he gets the idea of weight, he gets the idea of a lot of things, and as a net result he traps himself with his own desires for things to be so that he can obtain sensation.

The big trick here on earth - wonderful trick - is to make it look like there's lots of sensation around and then there isn't any. That's typical of the MEST universe. Terrific amount offered and none paid.

Now you get... you get a... a... a boy, uh... he... he goes out, he hears all these love songs, he hears this, he hears that. You get a beautiful girl and she goes out and she hears all these love songs, and this and that... and boy, they're talking about sensation, sensation, sensation. And next thing you know, what happens? They get married. Neow!

Now he has to work. Now you want to know how far... how far this sensation thing can be carried. Do you know that there are people who day after day after day go to an office and sit down at a desk and sign papers that don't mean anything to them at all, week after week after week just so they can sometimes have a sensation. Think of that. They give up all of the sensation of freedom and action and speed to have another sensation which has been rated highly because it's scarce. But the sensation of action is superior to the sensation of sex. And you'd have to get up into that bracket and take a look at it before you'd agree with that. But it is really a high- level sensation.

Sex is VERY MESTy. A thetan knows it is and he feels degraded after he's gone around and fooled with it for a while. It's terrible.

All right, now, after then... after this tractor beams collapse and the ridge inflow pours him into the head and the pressor beams, uh... the sticks you might say, they fail him and so forth and there he is inside. He doesn't know that all he's got to do is just say he's someplace else and then be someplace else as an awareness unit and he will be free of a head.

He... he just doesn't realize this. He's too groggy and there's too many energy levels hitting him. So what does he do? He takes the next best course and he builds up... he builds up lines for sensation inside the body.

You get this picture and this is uh... the sixth one of these sketches here. Here we have a body, call it such. And here we have the genital area and so forth down here at B, and here we have the thetan and so on at position A. The GE is in here someplace, more or less the center.

The GE has a lot of these posted. He has all sorts of them, a network he kind of works through and we've called those networks, previously, epicenters. He's sort of divided himself up and been aware in various places in various lines and so forth.

Okay. Now, here's your thetan up here at X. Now what does he do? He builds up communication lines into this area. There's the mouth. And into this area. These dotted lines are communication lines from the thetan to the genital area at B and from the thetan to the mouth.

Now, a communication line is a tractor wave. He uses that for a communication line. You can set up a tractor wave on something and you'll get communications over that wave and so he sets these communication lines up permanently. And they're valuable because sensation comes over those. Yes Sir, they're real valuable, so he gets himself surrounded here by a ridge which we mark „S“ here and that's actually a sensation deposit.

It's the energy of sensation. And, boy, he'll no more let go of that in a lot of cases than he'd stand up and bump his body off. He won't do either one.

So here we go. We've got this communication line here from the thetan in the head to the mouth, where he gets the taste of food and where he gets tactile and so on. There are many other of these little lines too, in addition to these. These are the principle ones and we get this communication lines down here and those are tensional lines and the thetan plasters himself up against this ridge marked „S“.

He's holding on, he's keeping this back flow from taking place. He's got himself braced here. He knows he doesn't dare let go because if he backs off, he's going to start this back flow and that will make him afraid. And he's got these lines set and built in to such a degree that he actually has himself nailed into the body.

He might as well have tied himself in with hawsers. Now, one of the methods of undoing this, by the way, is mocking up - this is obvious in creative processing - you just mock up cables, communication lines, telephones, all sorts of switchboards. And you mock these switchboards up, one line after the other, as passing from the genital area and passing from the mouth into the thetan.

Take one at a time. Take, for instance, the mouth, uh... where he gets the taste of food and that sort of thing. You keep mocking up lines, he's got conducts, and he's got lines and let him put in switchboards and conducts and lines and then turn them all polka-dot colored just to make sure they're his.

Now we'll take that set out and we'll put that over on this bench. And then we'll mock up another set up in there and we'll take that out and we'll put that over on this bench. And then we'll take another set out here.

So we can pick up all these places again. We track that up. We pu... plug those in real good and get the lines all plugged in tight and get them real solid and tighten the equipment up and then we'll tear those out and put those over on this bench.

And we start that same process between the thetan and the genital area and uh... keep laying them over on the bench. And just blow the equipment up over there when he's got enough. He'll find possibly once in a while this stuff's heavy.

He... he'll mock up this equipment and then he'll find out it has tremendous weight to it and uh... that the lines are very heavy and uh... so on. Actually, they're in apathy because the favorite trick of such a civilization of Earth is to say, „Sex, sex, sex, sex, sex,“ and then there isn't any.

There... there are people around... there are people around who go three-quarters of their lives or all their lives without ever really experiencing the sensation. All... all they do is hope. So it must be pretty powerful and these lines must be pretty powerful if a person will work and slave and go through all sorts of things and stay in a body and hang around and fool around and... and listen to stuff and buy opera tickets and dress himself and go in and go out, around and about, an... an... and get social contact, and make sure his social standings get safe - for what?

Freud to some degree, you see, wasn't too far behind on this sort of thing; however, it is a mechanism. It's a mechanism which builds up relatively slowly and is not the primary mechanism. The primary mechanism of the trap of the thetan is the current flow which pins

him and the snap-in. And, as I covered in the last hour, the snap-in, those... those are primary. Now we're getting down to a tertiary pin down. This is kind of what keeps him around. This is pay.

Well, you start this and I want you to make note of what I'm saying now when I start to talk about have and have not, because, boy, when those lines start coming in on this, they land on this ridge. That sensation have, have, want, want, want, and what is it? It's a collapsing line.

It's a collapsing ridge and it's a pin down. It says want want want want want. And every time it says want it says agree agree agree. And so you've got the fellow in a terrific current area, and if you run into a preclear that you can't spring immediately, your drills then consist of solving a snap-in by just mocking up heads with sticks and strings and having him put on heads, and move away heads and throwing heads away and mocking up heads out there and letting them snap in at him. And then moving those heads back out again and moving... on any gradient scale until he could handle heads all over the place.

When he can handle heads real well, he can turn them colors and so forth, and he can handle heads, and he can create heads and throw heads away and bring heads in - all that sort of thing - go right on then to flows. You may have to go to flows before you get to the head because he'll start getting scared handling heads.

But you get flows, you're getting Niagara Falls, uh... something on that sort. Get him mocking up somebody turning a fire hose on him from the back, or Niagara Falls thundering away. And he gets pictures of these flows and flows and flows and then have him turn Niagara Falls off. If he can't do that, of course, you can hit a slower gradient scale.

You have a hose and have the hose dripping one drop of water at a time and... you have the hose stop dripping. And from there you build it on up to Niagara Falls.

Now after you've stopped Niagara Falls running, remember that we're in a... an area here, we're in an effort, you've gotta have a disagreement with the MEST universe. So you have Niagara Falls run backwards. And he probably can't do that, but he can get one drop of water falling from the bottom of the dry falls back up over the lip.

And just have him move that drop of water back up over the lip often enough until he can get a trickle of water going up and moving over the lip and flowing on up the dry river bed.

And the first thing you know you move on up from there on a gradient scale and he's got Niagara Falls roaring madly upside down. Not just turn the falls upside down, but make the water run up the fall and over the lip and upstream. And when you've got him doing that, you have him in a state where he's not very worried about flows. You can have all sorts of flows, and that cures up flows.

Now, your next line of course is to mock up communication lines and deposits where you keep things very sacred in the head and very precious and things you want and... and that sort of thing. And you mock these up a little bit at a time. And you mock in these big communication lines to the genitalia and you mock it to the mouth area.

And you just mock up good big strong lines there. You get them tougher and tougher, and stronger and stronger. And keep throwing them away and throwing them away and throwing them away and you got your case pretty well wrapped up right about that time because you remove these various things.

If he's still having trouble, it's because of incipient ridges, he's got a block of ridges of one sort or another. Now, there is a special case along this line so I'll mention it again. That is the case of the individual who is a Fifth Invader or some such force as that.

He cannot handle black and white, but you would have learned that very early and you would have taken care of that. He is so disgusted with himself. He is so disgusted with energy when you first start to work him perhaps, that you will find that a shuddering uh... feeling of degradation, the like of which homo sapiens is incapable of experiencing, will swamp him.

Some preclears will start to move out and they will look at their hands. That is always good to ask a preclear who's having any trouble whatsoever about hands and have him mock up hands and do things about hands. Because when you get him out of his body and he starts to uh... put out a beam, he'll conceive himself to have... he's stuck in an old body, you see, and he'll conceive himself to have hands. And these hands and himself will be so disgusting to him that he'll move right straight back into the body again and you won't be able to coax him. So work with that if you're having trouble with somebody; remember then that he could be worried for fear he has some sort of a form, quite in addition to all this.

Now that comes under the problem which we've already mentioned - which is, stuck in an earlier body. And that is under the subject of a theta bop. You'll get a theta bop on somebody who's stuck in an earlier body.

And he may conceive this body to be so disgusting or himself to be so disgusting in some way or another that he dare not move out into the broad daylight. He's got to stay in the head and hide. Well, this is pretty routine.

But these are mechanisms. Treat them as mechanisms and remember that the level of aberration which your individual is experiencing who has all these flows and these cables and so on is pretty high. He can really be dictated to by his own aberrations. Because these ridges will sit around the body here.

Out here you've got ridges, you've got ridges here and you've got ridges here and you've got ridges here and you got them out here and they're out yards and they're out many, many yards, and they're even out to miles for an individual. Ridges, ridges, ridges, and every one of these ridges has got pictures on it, facsimiles.

All kinds of motion pictures and that sort of thing. And they've all got some command value. The only reason they're around is because he hasn't taken responsibility for them. That's all. He hasn't taken responsibility for that energy.

What energy can or can't this man use? What energy can or can't this woman use?... and you'll find out that it will be that breed of energy which is parked on those ridges.

All right, then, we've got our problems laid out there pretty well. We find that the thetan... the thetan was at first somewhat willing prisoner, then an unwilling prisoner, and then an unknowing prisoner, in what we now call homo sapiens.

And that these items are separate, the thetan and the body. There are actually four categories. The thetan also has his own ridges. He doesn't abandon those, just because he... he doesn't abandon ridges just because he moves into a head; he still has his own ridges around the head. As a matter of fact, he uses them to think with.

That's not necessary, that is not necessary. Uh... he actually is able to ex... approximate and pervade. He can go into the substance of things. He can go through and around the substances of problems and achieve his level of knowingness in this direction so fast and so instantaneously that it takes less time for a high-level thetan to do this, to pervade things, than it does for him to get into the facsimile bank and sort it over and say, „Now, let me see, I think I will think about this. Oh, yes, there's a record of having thought about this before.“

Lot of people think vocally, by the way. They say, „Oh, my God,“ grind it out - that's really slow.

Anyway, he has these banks and these lines which I've drawn here on this sixth little picture, uh... really could represent something resembling the thetan's memory banks. And that would be the analytical banks.

But the analytical banks actually have so much unknown material to them there's an... a reactive quality to any of these banks. But the reactive mind as such which we were first addressing in Dianetics consists of the ridges of the GE in the main, and they're the body ridges. And they're around here and there, here and there, here and there, here and there, there's one-way flows here, halfway there, and rawr!

You never saw such a mess in your life as the amount... number of ridges that accumulate and park themselves around the body and the body itself actually is this reactive mind. It is a mind itself, it consists of energy, and there's facsimiles, and behavior patterns engraved on the very cells of the body.

So there's the GE as an identity; he is an older identity than the body he now has and here is a degraded strata of his life which you can actually discover on an E-Meter and you could actually process if you wanted to.

It is very possible the GE could be processed without destructing the body. I have paid no attention to the GE. But you as an auditor will find yourself faced time after time with the problem of having to placate some thetan who is trying to treat the GE.

The level of propitiation of the thetan toward the body is such it's terrific. I mean, it's got to make amends to the body, it's done all these things to the body, it's ruined it this way and that. And it's got to get in there and cure this body up and straighten it up and propitiation for the GE. The GE is a raving psychotic.

If you s... ask him to reason in any other way than stimulus-response, he's lost. He's really down scale. And your thetan quite often will have as the basic reason why he isn't going to leave or... or... or I mean he isn't going to get outside or... or go any distance away, is

because he's got to take care of that GE. He's got to take care... do something for the GE. He suddenly will recognize that there's a personality present, quite in addition to his own, and that this personality badly craves his, uh... doesn't crave it all but uh... you go down to the sanitarium, you can always find some psycho down there, this is pretty nutty. But I don't think you'll find any that are as nutty as the GE because the GE's just fine operating on stimulus-response mechanisms.

He does a beautiful job. He's done a wonderful job coming up the line of patterning it all just right as the only solution which he had for the situation, lacked any other solution. But you ask the GE to suddenly go on the line of independent decision and thought and he is gone. He just goes Rrrawhhr.

And so, your job is to free the thetan. Now one of these days we'll get back on the GE line again, not during this course or anything else. I'm talking about the line of investigation. I'll get back on the GE line again and maybe figure how to bring a GE up so he's real smart. And uh... do it easily, but it's a secondary job.

I left the GE uh... track as pretty well investigated about March of 1952, and uh... the rundown which you find, is uh... that's a fragmentary rundown of it in the book WHAT TO AUDIT, which is now coming out under THE HISTORY OF MAN, A HISTORY OF MAN.

And that is a fragmentary account of the GE line. And it's a fascinating study, but that study wasn't getting us anywhere. It's a... it was... might be getting the GE somewhere and if we were in the terrific level of propitiation where we could only study the body and take care of the body and study the body and take care of the body and take care of the body and study the body and then just for variation, take care of the body...

That's the cult of the society. The great priesthood of take care of the body. „Put on your rubbers, Junior. That's right, now don't wear your rubbers in the house, Junior. Now you mustn't do that - you'll catch cold, that'll give you flat feet, or something. Put your rubbers on before you go outside, Junior. Now you know we must take care of the body. Now, ma... make sure you're very warm and wrapped up and covered up,“ and the whole cant is the body is destructable. The body is destructable, the body is destructable, and, sure enough, it sure knows it is. It gets sick and everything else.

All right, let's go into this just a little deeper, then, on the four parts with which we're dealing. Now we find that we have an identity here which is an X uh... GE with many outposts in the body and we have an X thetan up here who is located more or less there and we have these various flows which are body currents which could be part of the body, and which are aided and abetted by the thetan. The body currents and the body itself consist of the reactive banks, stimulus-response reactive banks following a path of patterned cycle of action.

It's created, it increases, it decreases and it dies. And then it takes that same... same reactive bank and with some of it lost and scraped off and goes on and makes another body. Creates, increases, decreases, dies. And th... that's the cycle.

The thetan is on a much wider cycle; he's on a cycle of spirals. And as long as he's been in... in this universe he goes down a LONG spiral at first just like a life here and maybe

the first spiral is a hundred million years old and your next spiral is a shorter spiral and a shorter spiral. And he treats each one as though he's a separate identity in that spiral.

Then he gets on down to the present spiral, is about thirty-five thousand years, most people are into this present spiral. So he actually has a cycle too. And his standard banks or the standard banks or analytical banks you might say of the body has this really as one of its components, but it's got a record of the current spiral as being this thing. But the thetan has sort of forgotten about it.

But it's there and you can dig it up very easily. He's this old, he's trying to do this, uh... and so on. He's on what you might call a thetan life cycle.

Once upon a time a GE was doing this too, but the GE's kind of fallen to the wayside a little bit.

Now, uh... let's pick out what part of this anatomy we're going to treat. Well, we'd certainly better pick out the preclear. That's a new and original thought. Nobody's ever thought that before, I'm sure. Why, somebody would have done something about it.

Brand new thought, le... let's treat the preclear, le... let's treat the patient. Uh... let's not put poultices upon his body and uh... let's not give him electric shock to knock the body ridges out or the ridges in or knock him flatter, or something like that; let's... let's... let's... let's do something for the person we are confronting.

Well now, I know it's very elementary, but perhaps it's too elementary not to have been done before. Uh... let's find out who the person we're treating is. That's a very elementary question and of course, of course, everybody has looked that up and they... that was the first thing they researched.

Why the first thing they found out was uh... is this thing we're trying to treat which doesn't respond to treatment, is it failing to respond to treatment because we haven't found out if it was a composite. Or is it a unit or a composite? No, they said Man had a soul and Man was this and Man was that and so on. But nobody said, well, a man has a soul, that means that Man is a composite. Well... now which is the man? Is the man the soul or is a... no, nobody asked that question. A good question though, so let's sort out of these four the preclear and let's treat the preclear.

And there's the preclear - no place else. He could be outside or a lot... a lot of pre-clears, a lot... a lot of patients are undergoing treatment uh... to show you how far this propitiation care of the body can go, there are actually people undergoing treatment throughout the civilized world because they can't get into their bodies.

Psychiatrists knew about this for a long time, and they didn't do anything about it.

But they're undergoing treatment, and there's a girl out in Santa Ana, California, who had something like 250 shocks, insulin, electric and so forth because they found she was out of her body.

An auditor has been working her for some time out there. Now that... that's very interesting, isn't it? And we find out that other people in the society knew very well they could

get in and out of their bodies, but nobody ever bothered to write it down or tell anybody about it, did they? That was great help.

It was an unimportant datum, had nothing to do with the problem and uh... so on... uh. So, here's the pc. Well, let's treat this pc.

In order to treat the pc we have to know something about his anatomy as well as his misadventures. And his anatomy i... is the fact that he is a... uh... he is a thetan and a thetan can exist and can believe himself to exist in this universe. And he can believe himself to exist as a point of energy which emanates and handles energy on a lower scale, and he can believe himself to exist even on lower planes; he can believe that he's a homo sapiens.

We ran a preclear one time at the Wichita Foundation uh... who ran a past life as a lion, and she'd eaten her keeper. The preclear was madder than a hatter, uh... quite psycho and uh... she ate her keeper uh... in this incident. And they ran this incident, and she got all right. Everybody stood around and went, „Huh?“ This is incomprehensible because a lion is not on Man's genetic line.

Well, when I found that incident, by the way, I heard about that incident, I became quite interested and it triggered a little bit of thoughtful activity on my part as to what this homo sapiens consisted of. Evidently, up and down the track, the thetan can get careless with lions and things too.

There is such a thing as a transmigration, as well as a reincarnation principle. Although neither of these things, you understand, are transmigration as such or reincarnation as such. All it is is the continuous living in a being who continues to take different forms. And he's never a different being but he has to tell himself he's a different being and tell himself he's no longer the being he was and that that's gone and dead in order to be the being which he is at the time.

So, this can... this thetan can be a point of energy and using energy and so forth in this universe. This thetan can also be in this universe a point in space which is not using energy but which is existing by command only - that's a higher level.

And this being can be something which can create space, and then create energy and matter in that space. So you see immediately that the thetan really is not a creature of space; he is a creature which can create space and his beingness is as great as he can create space.

Go into that considerably later.

Now, therefore, we're treating, then, an individuality, an individuality which does not have a location in point in time but which can locate point in time, and that's the pc.

This character has the very strange characteristic on a very low and easily demonstrable level, has this terrifically strange characteristic of being able to hold apart two electrodes, with no hands, and hold them apart so thoroughly that they explode on a condenser action which then will react violently upon an E-Meter or cathode ray machine.

So he has as far as we can see in the manufacture of energy, about the same capabilities as those which have been assigned to the Supreme Being in this universe. The proprietor

of the MEST universe, I suppose, has got his characteristics and so forth, uh... uh... as good as some of the thetans I've processed. I hope so.

Uh... but just because we would have a proprietor of this universe uh... that could do this and that or a manufacturer of this universe could do this and that, that would be no reason whatsoever to assume that that proprietor were necessarily the highest level of proprietor there could be.

There are gods and makers of gods. And this is a minor universe. All right, it's a big, sloppy one.

Uh... let's uh... take a look then at these capabilities and find out that astonishingly he not only is able to take two mock-ups and smack them together to get a terrific splash of electrical jolt. He could actually come around and heat up your hand or make your eye contract rather painfully with a beam. He could probably fry your hair if he wanted to put out A.C. or D.C. Fascinating, isn't it?

All you have to do to prove this up is to start using beams just a little bit. Preclear's unwilling to use them because this is the motto of the MEST universe: Thou shalt have no energy unless thou takest my energy and sloutest people in the head with it, for I am a force universe and uh... I don't have any tolerance for anything like aesthetics or them low-down stuff because we're practical around here and you gotta work.

Now, here then... here then is your object of processing. And I want to make a couple of statements about that. You're gonna have a preclear saying, „Oh, yes, I'm on the other side of the room. I'm on the other side of the room,“ he says. „Yes, I'm over there against that wall.“ You just go into act three, act four and preferably act five. Not act five, level five. „Yes, he's over there on that wall,“ „I'm over there on that wall.“

That... that's really weird, „Yeah, here I am on the wall,“ is what he more or less would... spontaneously would say, if he were out of his body. „Yeah, I'm on the wall. Oh, yeah sure. Uh... I'm here. I'm there. Yeah, my body is...“ he immediately differentiates, „My body's, uh... I'm about ten feet behind it.“

That is about the way he talks, so you can catch somebody on this very quick. Make sure you don't miss catching him. He isn't... he isn't over there on that wall, yes. „Yeah, I can see me over there now. Yeah, very plain, very plain, I'm the one with the horns.“ That's - he's looking at many things. He could be looking at some kind of a mock-up. He could be looking at an actual identity that's uh... hanging around. Or he could be looking at lot's of things; just to make certain you know what he's looking at, why, have him hang a few identities up there.

You know, have him hang up something with a... have him hang a Coca-Cola girl up there and uh... then change her around to make sure that he knows he made her up. And uh... that sort of thing blows because a person who does that is in a tremendous uncertainty.

When a thetan moves out of the body he does not move out of himself. He is himself when he is out of the body. And he is. And he... he is a place, and he knows where he is and he can tell you where he is. So this should give you a pretty good idea of... of the identity he assigns to himself.

He says, „I am me.“ And when you ask a fellow, “Are you out of your body now?”

„Well, I don’t know, I... I... I don’t know... uh, a... eah,” he isn’t out of his body. Don’t force him to believe it either. I’ll... I’ll... I’ll... I’ll... I’ll zap any auditor that does it to somebody.

„You know very well that you’re out of your body. Well, I saw all the signs present, so I know you’re out of your body now. You’ll just have to make up your mind that you are. Now, I’m through fooling with you. Now just step back there and uh... that’s right, now we’re going to process you.“ Don’t do that, because if anything can ruin a preclear... He says, „I don’t know.“

He’ll... he’ll sometimes ask you, „Do you think I’m out of my body?”

There are two shuns – invalidation and evaluation. Shun both of them.

You say, „Well, I don’t know. Are you?”

„Well, I can’t be sure.“

„Well, I tell you, let’s run this and let’s run that and so on,” and let’s go right straight through this process of undoing why he’s in, a body in the first place, because some portion of it is holding him and he’s just got a sort of a shadow idea. He could put a communication line out there and look from it, by the way.

He can put a communication line from himself over into the next block and look at the next block. But he knows he’s not in the next block. If he were in the next block... How... how’d he... how does it seem to you sitting in your chair looking at this room? You know you’re there, don’t you?

Well, that’s how it seems to a thetan when he’s out of the body. If you get anything less than that, he needs a lot of work before he gets there. Lot of work, might take you many hours. Mock-ups, so forth, you’ve got to raise his reality level because that’s all that’s really... it... it’s...

He isn’t sure of his space point, so on. He’s very upset. There are many reasons why this has taken place, because this comes under the heading, of spaction.

Now the easiest thetan to spring is the thetan who conceives himself to be a point in space. And a thetan conceives himself to be a point in space, he has not gone, he is only down at secondary dispersal.

The first level of a dispersal is, boy, he’s running. Now a secondary level of that, he is about to run, and the... the third and best level would be uh... run from what? And, uh... you say run to a thetan, run from what? That that’s... that kind of a thetan moves out of the body and he says, „All right, I’ll mumble, mumble, yes, I’m there.“

„How big are you?”

„I don’t know. I don’t know.“

„Ten feet?”

„I don't know, I feel a little bit bigger than that. I seem to be about fifteen feet. No, looking over here I seem to be quite a little bit bigger than that - about a hundred feet. Yeah, I see the houses down there. Well, yeah, I can also look into the room from another portion of my beingness. What... what did you wanna know?“

You think he's just going waaawh. Run from what is his motto. Well, the secondary level is, uh... he's about to. If it just goes on any further, he will. Now these points. And then there's the... the first level, way down in the basement, first floor of all of this, he's running like hell.

And the zero level is he not only isn't there and is running, but he's already arrived at the... all the places to which he could go and he's still on his way.

Now, this... we got a no location. This fellow is pretty easy to spring. Now when he's in that state he finds it very easy to handle energy. He's very sharp. He can handle energy and so forth. He's apt to be a little bit rrr and a little bit „Ridge no, uh... yeah, yeah, I can handle that ridge.“ He's apt to be a little bit on the side of... uh, „Well, we're going to face up to this now, and uh... no explosions around here is there? Oh, well, all right, we're going to face up to this now.“ There's your characteristics.

So... That person, by the way, is pretty easy to process. Most kids are in about that state. When they get a little bit older they've started to run so uh... they have a feeling like, well, maybe they're here but they're here, they're over here but so on.

You ask them how many times... What do you... what is the sensation you have when somebody says to you, „Get out?“

If I said, „Meouw.“ Oh, it's horrible, the idea, yeah. He said, „I just remember there are times in my life when people have told me to get out that I had to leave, and I just... just - made me sick. Yeah,“ he says. That... that's... Well, of course, he's got no place to run to, but he at least knew he was there and somebody told him he had to leave there. Well, that's what's known as getting into negative space.

You're not even... you're not in your own space and you can't even occupy a point of MEST universe space. Tha... that's... that's bad enough, but there isn't even any MEST universe space you can get into anywhere although you're trying in a number of places. Now when you get this added up you get your various levels of point. That is cured by the use of the principles and process of spacation, very simple process.

Now this fellow, actually oughta to expand up to about 210 feet, anyhow, on his concept of himself. It's perfectly comfortable for him to be at such a level. Uh... he doesn't have any actual mass - he just kinda feels like he's covering that much territory. He's got a definite idea that he's sort of covering this much territory.

He could get out much bigger than that if he wanted to actually almost... it's very amusing to ask a preclear that you've just gotten out of the body, „All right, now get propitiation for the body.“ And the first, one of the first most common things he will tell you, „Yeah, yeah.“ And you'll say, „What's the matter?“

„Well, I don't know, the body's just gone out, it's about two thousand feet tall - it's just enormous. Just enormous.“

„Well, all right. Uh... uh... get some feeling of contempt for the body, and so forth.“ And you can work this thing down again. He looks pretty good and he can... his emotional attitude toward the body varies the size of the body. And his own size varies also in this concept. Now you quite often notice that as a preclear begins to conceive a contempt for some kind of a mock-up, he'll keep complaining to you, „It's getting smaller. It's just tiny.“

„Yeah, yeah, I can get that.“

And once in a while ask him, „And wha... what size is this head you're getting?“

He says, „Well, it was about twelve feet, no, it's gotten smaller.“

Uh... you... you ask him, „Now, uh... what size is this head that you're getting?“

„Oh,“ he says, „about normal, about right.“ He's probably just agreeing with the MEST universe somewhat.

But you ask him again, „What size is this?“ and this is as the process'll continue.

He'll say, „Well, I'm getting little heads now.“ He says, „I roll them around like kids' marbles.“ They've gotten very unimportant to him and he judges their importance by relative size.

So, this is one way of checking up on whether or not anything's happening. If these heads are staying the same size, and the same size in every mock-up he gets, the same size, the same size, and he never varies the size, the heads never get any smaller, they never get any bigger, or anything of the sort, you're stuck on something else. It isn't the head drill you're worried about.

So take a look at this as an anatomy, you see the beast that we're working with. The beast we're working with isn't a beast. And that statement would be germane to everything in the MEST universe. You see, the way you win is to lose, the way to live is to die, the way to die is to live. That's the MEST universe. It goes 180 degree vectors.

It was laid out by an idiot. There's no real randomness to it. It isn't even a tough problem to resolve, but here's... here's your problem with this. Is your pc who is doing a bad dispersal, believes himself dispersed all the way through the body because he's got communication lines of his own to all parts of the body. And if he's got communication lines to all parts of the body everywhere, he of course believes e... he is the body because he feels the body everywhere.

And he keeps saying, „I can't move out,“ and so forth. He's just anchored in with similar lines to those which I've just shown you. Now get this point as one... one conclusion on here.

Process sensation when you're trying to break those internal lines, desire for sensation, and remember to process desire for sensation when you're... when you have your thetan snapping into heads. That's desire and thirst for sensation - must have is what's got him there - so he's riding on that postulate, which is the only reason he'd snap into a head.

He never knew that before. He wants to get something out of this body so the second something goes wrong with energy, he'll snap in. Before he can undo anything he's doing and remember that the thetan who shifts around inside his head is trying to keep from having a sensation.

He gets flows go... start going past him, and the flows go past him. He's trying to keep from being afraid. He's trying to hold on. He's gone to the point now, and oddly enough this person seldom gets any pleasant sensations in the body anymore.

He's trying to hold on, he slips, he's skidding around. And he hasn't got any time to work those communication lines to areas of sensation. He's just trying to stay there, that's all. That's idiotic as the devil because the one thing you want him to do is get someplace else. And really the one thing he basically wants to do is go someplace else, and yet every action he takes is an action to hold on to where he is.

Sometimes you start to bust this up, and it happens very fast, that thetan will do a bunk, to use a British colloquialism, he will do a bunk. You say, „All right,“ to this pleasant girl and she's sitting there and everything's fine. And, „Yeah, all right, now you be a foot back of your head, just be two feet back of your head.“

„Nuooong!“ and the body goes collapse.

You say, „Hey.“ No answer, the heart's still beating, the lungs are still breathing 'cause the GE runs those, but the thetan he's done a bunk.

She is just passing Arcturus. You say, „Hey.“ One of them... one very good gag that went on and on and the auditor coaxing her - „Think of your family. Why don't you come back?“ - Trying to get to reassume responsibility for the body, you see. „Think of your family, uh... think of this, think of that, think of something else,“ and so on.

And nothing happened and that body was just sitting there like a lump of clay, you see, completely flopped. No controls on it, nothing on it at all but sure there's a communication line. There always is a communication line to the body because it's tuned up on wave lengths.

Don't look for an actual cable between the body and the thetan - he's all tuned up to the wave length of the ridges of this body. Of course, he could talk through it if he were six universes away. That's... that's he's just tuned up to that wave length. There's no such thing as space. All right.

Now... uh... you've got... you've got a thetan there who is on her way. Finally this guy says, „Well, think of your poor auditor.“ And she came back. And so there... there is the preclear doing the bunk.

What happened there is it just had never occurred to this preclear before that you could do it all the way. This preclear had fooled around with astral walking and a lot of other things which are not similar to this. And you could do it all the way and there was all of you there and you were gone and on your way and it was so nice to get off of the surface of Earth and get on your way and she didn't have any idea where she was going. It was just she was on her way. She was doing a bunk.

So if somebody does a bunk on you, coax them back. They seldom leave dead bodies on your hands.

Well, what happened is... is this preclear is suddenly shedding all his responsibilities. Once in a while you get that case. Don't let it stop your own heart - they're... they're quite startling. Uh... sometimes they get out and they don't know how to make the body handle anymore.

Well, get them to pick up a finger and drop the finger. Pick up a hand and drop the hand and move the hands around. And move the head around. They say, „Aw, I can run that thing, to hell with it.“

Okay, let's take a break.

(TAPE ENDS)

Specific Parts of Self-Determinism, Spacation

A Lecture given by L. Ron Hubbard
on the 3. December 1952

The third hour this afternoon of December the third, third hour this afternoon, December the third, we talk now uh... about the anatomy of what we're doing, of what we're operating with and uh... we had better start right in without any more to – do about this.

In uh... discussing some of the specific parts we have been mentioning, now that again is self-determinism. Well, that ability to determine space, time, energy, matter. That would be self-determinism, and it's odd that self-determinism would crop up in there, because self-determinism is very very important – extremely important.

The self can go out so far as to include many friends, but when it starts out beyond a group size of certain dimensions, too much randomness ensues. You can go out there, and any... any battle if you've noticed in... in history that is fought between two champions is a battle which goes resounding down the corridors of that Mississippi of lies called history.

Now, the... that metaphor then misses corridors and so forth, well, rivers can run into corridors and so forth. Let's see now, now words are objects and uh...

All right, here is the uh... single ship actions, for instance. Here you have the identity of one vessel versus the identity of another vessel. You get the Serapis and the Bonhomme Richard, as a famous single ship action. Now that's fine. You get uh... Sir Lancelot and sh... some uh... knight or other, and they joust back and forth, and smash each other to bits, and we've got single actions there.

And that's very good in this universe, and it's very, very meaningful really on the broad scale of thetans, because a thetan's capabilities are so great that in order to engage by its – you... you start engaging by tens of thousands, you're still in a fairly safe margin, but you start engaging in tens of millions, and boy, the individual is lost. Ask any soldier who is engaged in any modern battle how big he felt and how big his identity was in that battle – and it's not very big.

So you get up in an universe above a certain level with a thetan and uh... he loses by it. And he is most satisfied then at a level where he wins most by it. Now that's really not a universe, although we say so, it... it's really not a universe of just one. It's not really real fun playing chess with yourself.

You rush around the white side of the board and you say, "Now I'm white". And you move the pieces and so forth and you go around to the black side of the board and you move the pieces. And then you go around blah blah blah; oh heck, you know what you're doing. And you know who you're favoring, you've got to favor somebody or other. The second you start to favor somebody or other, you... you select the other out as randomness and the next thing you know, a thetan would put an actual chess player there and endow that chess player with enough skill to make it interesting.

And he'd introduce randomness of this character. Several thetans could get together then and make a universe and a very very interesting universe.

Thousands of thetans could get together, and make a very interesting universe. Now let's get it up into millions. Now let's take it into billions. Now let's take it into trillions. And now, let's take it into a number that was written in microscopically small numbers – line after line would cover the front wall of this room and still keep going.

And you get that many thetans together and you get that much universe together and two of the fundamental rights are violated in particular. There are actually three rights which a thetan in this universe is not permitted to have.

Three rights: you got liberty, eternity, and equality going pretty good here on Earth, but it has a tendency to get into a MEST sort of a liberty, eternity, equality sort of a thing. "Let's all... let's all be beautifully sad because we're all dying anyway" sort of a... of a liberty, eternity, equality. Not "Let's get the show on the road" – that'd be an entirely different level.

And so we have uh... we have then some freedoms that are missing. And one of them is a man's right to his own... a thetan's right to his own sanity. And the other main right is, you see, because he hasn't any life to lose (that's a grim thing, by the way) uh... his right to his own sanity and his right to leave the game.

He doesn't have those two rights in this universe. For homo sapiens there are two rights, really, and one of them is the right to his own sanity, and the other one is a right to his own life. That is an extension of the rights of man, and the rights of man are a complete mockery without these two additional rights.

All you have to do is pronounce somebody insane, you see, or something of that sort, or drive him insane or something and he immediately has no rights; he becomes property.

So watch any hole in a bill of rights which leads to a slavery. A right to his own life, because men cannot be compelled into the acceptance of the moral codes of others; men will commit actions out and beyond the framework and good of the society and exceed the optimum solution – the greatest good along the greatest number of dynamics. They'll exceed that and, therefore, they uh... are then turned around because they'd been driven out to exceed that. Then... then they are turned around and punished because they've exceeded it and the punishment which can consist there is the deprivation of the property of a body.

And it's fairly safe to have a body in this society unless one has sufficient capabilities not to have a body, and there are... those capabilities are quite large.

But, uh... for a thetan there are two very essential rights: One is the right to his own sanity, and the other is the right to leave a game. And if he has those two rights, you don't get some kind of a big universe slopping all over the edges of everything under the sun. You don't get a theta trap of this magnitude setting up.

So, what do we have here then? We have your thetan going forward to an assumption, willy-nilly, of those two rights, come hell or high water. You got an assumption of the right to one's own sanity.

You know Scientology... in a universe which knows Scientology, the chances of anyone's taking away anyone's sanity become so remote as to be ridiculous, because there's always the raw red rebel who will say, "Those implants might be interesting, but are they useful really?"

Yes, yes, you have everybody convinced they don't know who they are, and that they're somebody else, but uh... and that's interesting. But is it right? And uh... you... you could have... you could have – because a dichotomy of combat can exist – you could have a great and powerful and doubtlessly awesome and fearful forces facing us with all of these threats if we dared make anybody sane.

Yes, you could always have those forces, and they'd never be able to make it stick. That's very interesting; they would not be able to make it stick, because they are on a track which in this universe is a self-ending track, not a self-perpetuating track. People recognize that, and although you will see a tremendous tendency on the part of the slave to assume his chains and wear them, and wear more chains if possible, you always have a greater number who in the end will turn on the master.

The masters of the slaves die. They have always died in this universe and they always will, and so may too a universe die.

But the point we are making is simply that force was never any weapon with which to combat reason. And every time force has been applied to reason in this universe force has come the cropper, not reason.

Sooner or later the reason would go around and through because there's on... force, you see, can't go through sixteen-foot bastions and barricades. You have this enormous citadel sitting on the high crown of an untouchable mount. And it is garrisoned and provisioned and watered to withstand the siege of centuries. And its garrison is well-trained and well-armed. Not a single shaft or a bolt or a lightning flash could go through that citadel. But by the water carrier or some other means an idea can go through the wall of any citadel. When you ask, "What is the strength of this garrison?" you always have to ask, "What is the loyalty of this garrison?" That is the other factor, and force was never able to win against it. It could win temporarily, oh, yes, but never completely. Now in a reaction against force, people quite often will assume a no responsibility for the whole universe. That's going down scale from force. Want to point out to you that there's an up scale from force. A high one, and that goes up toward the reasonable thing to do, and people, very often, who are trying to go up scale toward the reasonable thing to do will find themselves caught with specious reasoning and will find themselves dropping down toward the weak thing to do.

Reason which is afraid of force, and reason which exists to keep force from hurting one is not reason. That, too, is a form of slavery. But reason which exists to go up from the level of force must first be able to confront force. Only then can such reason take responsibility for those things which reason alone can produce.

And so you find a society, just before it goes out, taking its last effort to escape force by being reasonable, but that reasonability consists normally of an assumption of slavery of one form or another – not an assumption of freedom. They will lay upon themselves various restrictions and – out of fear.

Now that man who is able to take responsibility for force, yet who does not employ force, is much more terrible than that man who can apply force alone. And the man who applies force alone is, of course, much more terrible to a lower scale on the chart than those who can only cluster together in terror and hope that the mass of their numbers will restrain the hand of force.

You want to remember then you're looking at harmonics, when you're looking at this on a tone scale. You'll find groups which cohere solely because they are terrified of force which may be applied to them. And in that cohesion they simply seek protection of the individual by the group.

That group almost never advances. Now that group which can be free in each and every individual matter is yet the only group that can act and reason and with cause. For a group to be cause it must consist of individuals who themselves are cause.

Therefore, that group where the individual has banded himself together to keep from being cause, is a group which is easily handled really by force. So you find the governments of a society and almost any line finds it handiest to use force, not reason.

And they get a people together and band them together and hold them and control them by the threat of force. And keep the group together by the threat of force. And the individuals of the group, by fear of starvation, by fear of pain, or other things stands in with other individuals in such a way a man can be made into a slave.

He is made into a slave by the threat of scarcity. And this threat of scarcity is held over him as a whip and it is enforced, again, by force. So those societies where scarcity exists cannot be a free society and scarcity itself is the greatest threat to Man's freedom.

This universe is a very interesting universe in that it has a potential of tremendous plenty, and at the same time makes that plenty quite scarce. Now all of these things perhaps are reasons and thoughts, uh... a little bit beyond the single matter of processing.

But what are you trying to do when you are processing? You're... what are you trying to do? What's the ultimate goal on this? The goal of Scientology 8-8008 can be stated as follows: the freedom and rehabilitation of the preclear – who is a thetan. The freedom and rehabilitation of a thetan is your goal, and the goal for the body is only as much goal as the freedom and rehabilitation of the thetan might suddenly be able to impose by good graces or force itself upon the body.

So the goal for the body as a body and just for the sake of a body is none. That's not a direct goal; it's a very very short-circuited goal to treat the body and not to do anything for the man – that would be a very short-circuited thing. Bodies have most successfully been treated by raising the self-respect and ability of the individual.

The overall treatment of bodies... let's take one organization which is a very interesting organization in terms of homo sapiens, and that's the U.S. Public Health Service. It doesn't do very much in terms of force, but its overall reason as far as the enemies of homo sapiens are concerned has raised the educational level of homo sapiens to a point where punitive action against disease gets less and less each year.

Now just look at that as treating the thetan who then, of course, can better and better handle the body. Many, many of the ills of the body are caused simply because the thetan is maltreating the body. He has a tractor wave on the front of the body of such magnitude that if he tightened it up any more it would actually crash bones, and then he pretends he doesn't even have it on the body.

You will see these people around. You will see any thetan of any horsepower at all... any thetan of any horsepower at all has made some dent on the body one way or the other. He... he will handle it impatiently or he will handle it swiftly or he will handle it too strongly, and you will see the imprint on the body itself.

It's very interesting. You can take a preclear and make him tighten the tractor wave that he has around his head, and if he is a very strong thetan, he can actually flatten his nose out. You ever see anybody able to flatten his nose like that? Well, you can do it simply by teaching a man to tighten his tractor wave around the head and release it.

And what do you think that does to the body? That's handling the body with force. What is the level of security? What's the level of the security of a thetan who has to handle his body with a whip? He doesn't have any level of security. He's scared. No matter how strong he is, he's scared.

As a consequence the body suffers, so there is an indirect action in this formula. Don't think the body is just being forgotten, but for the purposes of processing there is no real sense in processing the body. That is something that will work out by processing a much higher level of action.

So, goal for the thetan: education and rehabilitation, restoration of his capabilities and an increase thereof. The addition this time of the know-how to stay that way. And for the body, on a direct level of processing, none, no goal.

It's a funny thing that you can tell how well-off a thetan is, though, you can tell how well-off he is by the number of things wrong with the body actively. It's very possible that a thetan simply by thinking it, a body could restore its beauty – very possible. I've not seen it happen particularly, thetans get a little uninterested in it. But, uh... it's a possibility.

Restore the equilibrium of the body, rehabilitate its balances, something like that, simply by having himself sufficient balance. You'll find out that the characteristics of your pre-clear are quite markedly those of the thetan. The thetan was in command all the time and he had deserted the responsibility to the degree that he pretends he isn't even there.

That's really a desertion of post, isn't it? Yet he has the potential of being able, probably at will in this universe, to build a body. He certainly has the potential of doing it over a period of time. How fast can he do it?

When we look then at these capabilities and potentials, we find out that our whole goals, overall goals, are best answered then by remedying along all dynamics the thetan. And when you've done this, why he has had restored to him two rights: the right to his own sanity, and his right to leave the game.

All universes are to some degree games, and no universe would exist if there was not the spirit of play in the thetan. On Earth and amongst other political confederations, the spirit of play is almost forgotten. It's found in little children and even there it is found in a hectic state.

There is little ecstasy in play for anyone who has grown to any age at all. And yet there's hardly one of us that can't for a fleeting instant remember the heady and high ecstasy of action and engagement in activities. There's... they're dim most of them, because homo sapiens is supposed to work, and work is carefully defined as not play. Probably the hardest thing a man has to take is when he has to enslave himself to something which is not of his own choice and permits himself to be placed in time and space not of his own choice.

So let's boil all this down from a... an oration down to something which is a little more sensible on this level. This is all applicable. I fooled you now, because you thought I was digressing.

What's wrong with the MEST universe? Self-determinism is the placement or location in space and time. Here the thetan has been located forcefully, convincingly by an exterior, forceful thing in space and time not of that being's creation. That's all that's wrong with him.

Now the only thing that you would find wrong in the character of anybody you knew was the insistence of that person or the unreasonable or reasonableness – speciously reasonableness – with which that person might persuade you to become placed in space and time continually against what you realized was not your own best interest.

Placement in space and time, continuous, continual placement. If you wanted to make a slave out of any man, all you would have to do is by a very very gradual gradient scale start him in placing things in space and time for you. And as you magnified that, that person would go into a complete slavery, if you magnified it all the way. It's... it would... starts out with something like many of the social gestures and courtesies. You make it a custom to always hand him your hat to hang up. You make it a custom always to let her pour the teacup full, and then pass it to you. And always be just a little bit further away to be passed to.

And the next thing you know, that's it. One of the reasons why men have trouble in orienting themselves with women is because by necessity a homo sapiens has to be located continually in space and time by his mother. He's put on feeding schedules, he... this and that's done for him, to him, and most horribly, his desire for sensation, which is to say his appetites of hunger, are themselves gratified by his mother.

And so we have mother as quite... as quite an object in the life of the preclear. And women multiply from that as an object to their own detriment, because when this fellow starts

growing up he starts breaking his mother's heart. How does he start doing it? By breaking into that gradient scale and bursting free from these fetters of being placed in space and time. And that's all he really is doing; he's going to get married and live some-place else.

Or even much younger than that, he wants to go to a different school, or something like that, and he feels that he has to fight such a wall and such a barrier in order to accomplish this that he goes into a... a frenzy. He goes into a frenzy and he has to conjure up all sorts of terrible and awesome emotions against his mother, and against his family and against everything else in order to tell himself that he has his own right to place himself in space and time. He has his own right to do that.

If you were to take a little child and let them go on an automatic feeding schedule, that is to say, the little kid gets hungry, feed him, he'll put himself on a schedule fairly rapidly – odd but true. And as he grows up that little boy gets himself possessions. Let him have his own possessions. And if they're his possessions, they're his possessions, because as we will cover later, time is that insidious thing called the object possession.

And it's what happens to a possession that determines time.

All right, so, you... all... all he has to do is be permitted to own what he has. Tha... tha... that's so simple. And to have the space that he has, and to have a space. You take away from a child his absolute dictatorship over his intimate possessions, and take away from him the thought that he has any space, and uh... he's finished. He'll have a bad time all that life. That's all you have to do to him. Just fool around with his possessions, upset his possessions, which is upsetting to his time, and shove him around in space, move lots.

Oh, move and live in lots of houses. Uh... move and live in lots of houses and then change his room around, and then let him sleep with his sister and then give him different bureaus. And then uh... after you've given him a bureau drawer or something like that, decide one day to clean it out because it's only full of old rats' nests, so I'm going to throw those all away.

Rrrrr beuy, as far as the happy life is concerned you might as well take this individual out and machine gun him down, because he's not going to have one. By the time he's experienced this for years and years and years and years and years, he has the current life cycle patterned to be, "I have no space and I have no possessions, and scarcity reigns everywhere."

He'll, also, tell you immediately, of course, that he has no time, he can't do anything, he can't concentrate (concentration requires space) and this wise is what happens to him.

What's wrong with this universe? Very simple thing wrong with it. It just locates one willy-nilly in space and time and it doesn't let him have a single possession that's his own. One cannot have in this universe what is one's own, because the only thing which is one's own is that which he himself created or helped to create. That's all that one can own.

Created or helped to create. And when I say created and helped to create you only get a shadow of that in this universe by taking MEST universe materials and building them into a form no matter how clumsily these materials handle, building them into some sort of a form which is the individual's own. In order to have something completely one's own one would also have to create the materials with which it's made, wouldn't he?

So, if you're not permitted to create the material, that is to say to furnish the energy with which to construct something as well as the aesthetic form, how can one have anything of one's own?

This universe is too afraid of competition; it must be an awfully weak universe. It gives you the space and it tells you where to be in the space, and then it tells you that you can't have anything of your own.

Well, you know what's wrong with a thetan? That's all. It's just continuous continuous placement in space not of his own creation or agreement.

He didn't agree on this space to the degree that you'd think he should agree. It wasn't a self-determined selection on his part, because to be a self-determined selection on his part he would've had to have helped create it, and it was already here.

Yes, he agreed on a totally different level. The level I was talking to you about of the... the hypnotist level.

All right then, we have to treat these items for what they are. You have space. He agreed there was space there. He also has consistently agreed it was not his. And then he's agreed not to have energy of his own, but to use the energy provided in order to create anything there.

And you wonder why he goes down scale, and why he gets worse and worse, and why he gets worse and worse, and why... why he has a large upset on this point.

All right. Therapy, then, consists of the restoration of two rights and two abilities: Creation of space and energy, because space and energy makes space, energy, objects, and time, and the right to continue in possession of space and energy.

Now you've got to restore those rights to the individual, and that's why Scientology 8-8008 produces the result it produces. You see it isn't a circuitous approach, it isn't a covert process, it is a straight line. It says immediately: This fellow has been located in space which he was – if he was agreed, he... – tricked into agreeing with.

Of course, it's that standard of agreement, that gradient scale of agreement which got him into finally agreeing that there was space. He didn't really help create this space. It wasn't there according to any plan he had and he's not free to move out of that space or handle that space, or be in parts of that space at his own decision.

The whole universe is all rigged up to shove somebody someplace else. Always gotta be someplace else – move someplace else, here, there.

You get a time track, most people think time tracks are linear, that's because they've been moved so often.

And as far as objects are concerned, you've got to restore his right to create the energy with which to make objects. You do those two things... you do those two things... why the universe will blow up. I mean – I didn't mean to mention that.

Naw. You do those two things, why you have restored the capabilities of the thetan so this is a – this is a very direct... this is a very direct approach. Now, I've explained this at

some length to demonstrate to you that liberty, eternity, and fo... equality might in one age and time have been a sort of a stopgap against force, but that we're talking about another higher level of freedom, and it is a level of freedom which is obtainable.

Other freedoms haven't been quite so obtainable. We had some freedoms listed in the United States, not too long ago; that was freedom from want, freedom from... what are all those freedoms – freedom from want, freedom from eating, uh... freedom from... yeah, yeah, yeah, wonderful. There were many freedoms, and isn't it strange, "We will protect you," they all said.

"We're going to give you something more. We're going to give you some more possession which you didn't make and which will place you again in space which you didn't create, and which will, thereby, establish time outside your own decision to do so."

The dole is remarkable for the reduction of the self-respect of people. If you've ever studied in that field, if you have ever investigated people who have been on social handout, you will be stunned because these people couldn't possibly... couldn't possibly feel that way.

They border between rage and seizure and down into the lowest depths of degradation. They... they have all sorts of specious reasons why if they're going to accept the material, why they have to accept it. That's all. It's... fantastic, and that's why you – going out to give charity and to help people – there's only one way to help anybody, and that's take some MEST away from him. That's right... that's right. That happens to be terribly true if you're really going to help somebody along this low liberty, eternity, equality level of a MEST society, I mean of a homo sapiens society.

It's just all... it's impossible to operate in... in charity, because the individual's self-determinism is already at such an ebb that he can't support a little bit less self-respect, and he gets a little bit less self-respect when somebody has to help him. That's the last ditch.

And that's why you get... don't believe then or suppose that there is no love in the universe, simply because it doesn't work in this society. It's very true. It's only too true that along here in this low level of beautiful sadness of... of giving our all, and that sort of thing – that's MEST talking. That's its perversion of a finer emotion.

And when you start to engage upon charity, you'd better take some guns and bayonets along with you, because before you get through you'll need them. You start in this society to help people, you get the very definite answer right straight back, "You're trying to tell me that I have to be helped."

Because in trying to help people, you place them in time and have something to do with possession. And so they flashback on it.

There's only one safe way I know of to help anybody. I finally... finally know a safe way to help people, uh... in this society. I did not know this before, and it's been a very interesting contest, but that's this: Theta clear 'em in a hell of a hurry.

And they go up above the level where they think they're weakened by accepting help. You can only help a strong man, really. It's very dangerous to help a weak one.

So, when you get these preclears and so on, get them right up there into a strong man department, right away, quick. Otherwise they'll kick back at you and you'll wonder why... why this preclear that you started to process, and you tried to process this preclear, went around and told everybody that really what happened in the... when she went to your home, and so forth, she wouldn't want to talk about this but, well, ahem...

And one of the favorite tricks that a preclear who is at that level will do so horribly; they... they go around and they tell one auditor that another auditor did terrible things to them in processing, and this second auditor agrees with him, and remedies some of these things that are supposedly present, and then this auditor will go back to the first auditor, invariably, and tell the first auditor that the second auditor had said he was such a dirty bum and so on, and that this case was now really all messed up because of the second auditor. So the first auditor has to tie in and do something about this.

And a preclear at a certain level will do that – just shuttle around until a whole group of auditors is just lacerated and shot to pieces. This is an effort to destroy a group. But it's also a completely mechanistic thing on the part of this preclear.

They're trying to say, "Really, I don't want help, because everybody who tries to help me, and so forth, is really... really I don't need help from them." And then when she realizes, this preclear, or he realizes that somebody has helped him, he has to say this other person is a dog to deny the fact that he's been helped.

The answer to this is... the answer to this is rocket up, high scale bust 'em through, Theta Clear, and do it as rapidly as possible because you've got a fellow who is so capable of producing himself some space.

He's so capable of placing himself in space, he's so capable of handling objects that the idea of... of uh... it being a criticism, because somebody else gave him an object or showed him some space or something – it would never enter his mind.

They'd say, "Well, uh... what do you know? Yeah? Yeah, that's a pretty good illusion." Fellow way down tone scale would say at a certain level not too far down, "Oh, I can do a better illusion than that." And the fellow down the tone scale way below this thing would say, "Don't you think that there's something just a little bit nasty about illusions? Now I've noticed your illusions in particular. I think they, I... I think, well, I hate to say anything, but they've been talking you know, about your illusions, and they... they..."

And way down below that they don't even look, they're MEST. All right, now, when we have... when we have a... a preclear, and we want to free this preclear's ability to control himself or handle himself in the midst of the group, what do we do?

We orient him in space and with possessions to a point where he can handle his environment, and where he doesn't mind if the environment occasionally handles him. And to orient our preclear with regard to a broader sphere of society, where you get him so he is able to handle and locate things in space – handle possessions.

In another broader sphere, let's say the solar system, we're getting him to a point where he can handle space and possessions.

Now a little bit broader point, which is this end of this galaxy, we get him to a broader point where he can handle space and possessions.

Now, what do we do to get a preclear free? We get him so he can handle space and possessions.

Now, that applies to this galaxy, and that applies to this island of galaxies, and that applies to the next island of galaxies, and that applies to all these islands of galaxies, and that applies out to the outermost boundary, since there is no boundary, 'cause space isn't that way, of the MEST universe.

And I've been saying this in many ways, but I've been saying it this way, so I hope you don't forget it. And that is: A process which orients itself around handling space and possessions will work. And a process which does not orient itself around space and possessions will eventually make slaves. Now it's awfully arbitrary, isn't it?

Now, outside this galaxy there could be processes which didn't have to do with this but those are other games. As far as we're concerned it sure does.

It might be there are many ways out there of handling space and possessions and other things and so on, so that we don't get slavery just because some process wasn't oriented in that direction. But it's a safe direction to orient it, isn't it? So whether it has to do with an old facsimile, a secondary, a ridge, a flow, a concept, a feeling, affinity, reality, communication, emotion, thought, effort, counter-emotion, counter-thought, counter-effort, how do we handle these things.

Space and possessions, possession could be energy and, it could be creation of. Now, but those are the keys. Those are the keys to the kingdom called freedom. Now, when you are able to handle these things, there isn't such a thing as a locked door, and it does not matter what you're handling by them, but the best thing to handle with them is, of course, that thing which reestablishes two very essential rights to the preclear.

Two very essential rights, and that is: the right to his own sanity, and the right to leave a game, which boils down to the right to have an exertion of self-determinism, and the right to locate himself in some other universe if he suddenly chooses to.

It's all right for people to have a right, but if they don't have the capability, the right is meaningless. So the right depends to some extent, in any case, upon an education about the right. Well, therefore, you restore these things – you get freedom, and that's what we're trying to do. And you should ask yourself, once in a while, when you're processing preclears, are you sending them in that direction?

If you're sending them in that direction, you're being very successful. If you're sending 50% of them in that direction you're being extremely successful, and if you only send a few out of many, you're still being successful. But if there's nobody going in that direction, you go in, you find yourself a mirror, and you see whether or not you got a white robe on or horns.

It so happens that a case level V reacts actually against his own choice and will – so thick are his ridges and stimulus-response mechanisms – reacts quite often to pin a thetan

down in the head. Actually do that – to pin the thetan down, work hard to, all the while carrying on a tremendous amount of action that should be directed toward getting the thetan out.

Little things happen, it's... it's... it's not... not quite understandable that they... it's coincidental, of course, but just as the blind man's sight was about to turn on, the preclear kicked the bed. And uh... the reason he did this, uh... the reason he did this was because the auditor, uh... taking that, dropped an ashtray.

He had a preclear standing up and he was processing him just beautifully, and the auditor dropped an ashtray quite incidentally just at the crucial moment there. And the preclear bumped into an object which he had been seeing as being someplace else, and it invalidated his sight again, and so then the next auditor through really had to work. Yeah, just quite coincidentally, just terribly coincidental that at the... well, just, just at the moment when... when this... this preclear uh... well, he really had to stop the session because, after all, they obviously weren't getting anyplace. "Well, I... I know you thought you were getting someplace, and possibly it might have been and so forth, but there's not much use of continuing this." Ah, ohhh...

Another thing is, "Oh, um, you saw the room around you there. You looked at the room. What room were you looking at? Oh?" Oh, this... this V level will be very polite. "Oh, I'm so sorry, I mean, I... I... I didn't mean to infer but you see, you had looked at everything all wrong. I mean – I didn't mean to tell you that, but it was obvious. You would have found it out anyway." Uh... and so on. And... it's just... "Well, I guess you just don't see well. Well, there isn't much you can do about that, but we'll work hard on it tomorrow. Now – cheer up because it isn't all lost." Uh-huh, uh-huh, well, just a little bit of that sort of thing thrown along the line nails the preclear down in his head just as nice as you please. Now that should tell you, should tell you something about what the case of the auditor should be. The auditor's case oughta be in pretty good shape. One of the reasons it oughta be in pretty good shape is, an auditor takes a dreadful beating in terms of energy.

Oh, a preclear sits down, he's dispersing all over the place. There's energy flying all over the walls and the ceiling and the floor an...and ridges blow up and boom, and... and the glee of insanity is flying...

You want to... sometime when you're real good and clear go on down to an insane asylum someplace and just fly through the place, and just... just go through the place. Down a corridor and out the other side. Go kinda fast – I would say about four or five times the speed of light. And when you get on the other side of it... when you get on the other side of it, pick up a small amount of the energy deposit that you've accumulated there just before you get rid of it, and look at it and feel its emotion.

It's the most fantastic thing. It's... it's glee of insanity. Well, looking back over this... looking back over this, then, the restoration of freedom lies unfortunately across a band which should have been very obvious to you – extremely obvious to you.

The second you look at these ridges, if you know anything about Technique 88 and flows, it should tell you that your preclear is ordinarily on the average a little bit below the level of solid ridges.

He's got some ridges right there in his vicinity. And what do these ridges say in terms of emotion? They say hate and anger.

You want to know why homo sapiens indulges in wars, and why he is so prone to experiencing hate, and why a homo sapiens fairly low on the line has such a good time hating his auditors and hating his friends? It's a matter of ridges, totally mechanical.

And this ridge of sensation here is a solid ridge of sensation, which very often expresses itself as a hatred of sensation. Hmmm. This gets interesting, doesn't it? In other words, when you're curing him... bad word that... but when you're freeing him, you're curing him of hate – because there's hate.

The horriblest hate there is, of course, is really a harmonic below what we consider apathy, and that's the hatred of MEST. MEST is have not and have. There's have not MEST, and there's have MEST. That makes positive and negative flows. Positive and negative elements and all sorts of things.

"Have me," some of it says. And, "Don't have me," the others say. And between the two you get a line. So what you've got here is your thetan any time he's gone down the level on these, you're going to find out that he has a lot of hatred he can express. And if you go ahead and let him express it in terms of this life, and if you keep on running it consistently and continually addressed only to people and to specific things, you're not going to get him out of his head.

You're just getting a light emotional feeder off of the ridge which is there. What is this hate? This hate's a very interesting thing. It's the hate along the line of sensation. That's the only thing that really pins him down.

Hate in sensation; it's a funny emotion. It really isn't an emotion which has been adequately described, but you will very often find it by running up with some preclear mock-ups that have to do with the butchery of the opposite sex.

And with what glee they will go ahead and butcher the opposite sex. Oh, but grim, really grim, really gruesome, and they feel wonderful afterwards. And when they have this hatred, it... it is actually a desire for sensation, which is held so tight and so close that it's closed all the space gaps.

It's closed the space gaps. This gap will be way close, clear up to here, and if you were to ask this fellow where to plot the lower part of his body, he would plot it immediately below the thetan. And if you asked him where to plot his mouth, he'd plot it back here in the back of his head.

Those gaps are closed gaps of space. The space has been contracted. And as long as space is contracted, as long as it's pulled together, particularly if it isn't even the fellow's space himself, you've got yourself a fine fancy ridge there to handle.

It's a wonderful ridge to handle, because it has to do even to the point of body displacement. All right, when we look this over, then, we find out... we find out that a relocation of space or a creation of space in which to locate something, a creation of energy to make materials in that space, and so on – all this is tremendously essential on doing this problem.

And when we start to run anything like this, we're going to start picking up the emotional band.

One, the emotional section won't come apart easily. I mean, he... he isn't very free in his emotions because of this sensation which is pulled so tight together here. And he isn't free to move in space easily. And all space is, to some degree, contracted to him. He wants objects, and so it boils down to a very very astonishing point.

It means, then, freedom depends upon your ability to uncontract the spaces which he has contracted, and it means just what it says, "Man wants freedom." There couldn't be a more direct definition possible...And what freedom is, and whether it's freedom for a person, a group, a society, a galaxy, or anything else, it has to do with, he has to be able to uncontract his space. And if he can uncontract his space, the best way to do it is to find out he can create space. If he does that, he'll let go.

And he's got everything smashed down tight here against himself, and, of course, he cannot be free. Let's call it a day.

(TAPE ENDS)

Spacation: Energy, Particles and Time

A Lecture given by L. Ron Hubbard
on the 4. December 1952

Today we're going to continue to talk about spacation. We're going to go into energy, particles, and then go into time. We're going to cover this all very rapidly and if anybody gets left behind, that's too bad.

We have a couple of questions here which have been asked; they'll probably be answered in this lecture just in general.

Now the subject of spacation is the subject of the creation, handling of, or concept of space. What's space? Very difficult problem at this time. It is sufficient to answer the problem in this wise. Actually the physicist has no definition for space – now isn't that a heck of a thing? He operates in space all the time and he doesn't have a definition for it. He says, „space,“ and everybody knows what he means, only he doesn't know what he means.

Now, uh... a mathematician has a viewpoint for space. He says „point, a point is something with location but without dimension. It has no length, breadth, or thickness.“ That is a point, mathematician's definition of a point. Now that's all very well, but uh... what about this space?

Well, I'll tell you what a space is, and a space is something, uh... well, you see it's like this. Time... time, you see, you have time and you have, uh... well uh... the two interlocked and uh... and you, have time. That's... that's motion, and uh... what motion is... is uh... well, that's time, uh... uh... well, operating in space. You see how that is?

Now that's all very clear and I'm very glad that you have that, because that is the limits of uh... our understanding the subject. Now, I want you to get into something very practical like building a steam locomotive, uh... weights, balances, and all into other complicated things here in this subject of physics because we haven't got the time to spend on these basic fundamentals like what is space.

All right, let's... let's take a look at space. Now when you... when... when your physicist starts talking, remember the other day I was telling you, you can do an awful lot if you have three frames of reference. And you compare each frame of reference to the other frame of reference, then you're all right.

If you have three frames of reference just as you have if you have three summer lines of position, you've got a position. You can orient yourself, but don't just take three, think you have something very thorough, if you merely have three things, each one defined in terms of the other two and without any further definition.

Don't think you have something defined. That is definition, as you find in the *HANDBOOK FOR PRECLEARS*, that's definition by association. Uh... what is a cow? Well uh... a cow is like uh... yeah, well, you know what a bull is. Well, uh... well, a cow is not a bull but it is like a bull, and uh... they're in a barn so that's like a barn. Now you understand of course what a cow is. That's silly, isn't it?

And yet, the physicist has been doing this. He says, „What's space? Well, space is something in which uh... operates, uh... well, it's motion, motion, and that's time and... and motion... motion is change of position in space, and you see that changes position by time and time is a change of a... of a... a action or something in space.“

„You know, what is a cow? A cow is a... it's like a bull, but it's not a bull, but cows and bulls have something about this thing, otherwise you wouldn't have barns. And uh... the barn, that's a... we don't know anything else about a barn. Actually it's a far clearer explanation than...

„Well, I'll tell you. Space is something that is determined by time and energy, and energy is something determined by space and time, and time is something determined by energy and space.“ Now I tell you, get up... get an airplane up in this rat race and you get going around this field. And you go round and round and round. And you've got to get out of this rat race before you ever land or go anywhere with the airplane. Now that's the solid truth of the matter.

Physics, nuclear physics, atomic and molecular phenomena, is going round and round in that rat race right now. What's space? Space is a dimension in which a motion can operate and that's time.

What is time? Time uh... well, time is a measurement of change of a motion in space. Well, now, what is a motion? Well, that's something operating in time and space, of course. Now I want you to get clearly there that if you have uh... some sort of a rat race like this, it adds up to space, energy and time, and that stands for S E T and that is SET.

And SET was the most incredible, to read, of all Egyptian cats. And that was night itself. Now, actually, when... when you said... when you said this, you... you actually have a slightly wider range of comparison. We've said, what is space, energy and time. Well, space, energy and time adds up to SET and SET is a cat and that is an Egyptian cat, and it was a black cat. Now that's all there is to it. But actually you've said more than energy, space and time. Space is time and energy, and time is space and energy. You're not out of any rat race, I mean, we're just there.

And we've got to get out of this association of ideas and get over into another association of ideas before we can determine this and before we can use these concepts actually and handily in human experience – not just build uh... atom bombs and child's toys and so forth with them.

Before we can do anything with these things we have to have them in a framework where man can experience. Now you are motion in space and time. You're quite aware of that. But unless you compare that immediately and exactly to understandable experience, these three things aren't worth much to you.

You build an atom bomb, so what? That's nothing. So what are they? Space is a viewpoint of dimension. That's a good definition. Thought it up myself and recommend it to you very thoroughly. Space is a viewpoint of dimension.

Now we have such a thing as height, length and breadth. And you would get here uh... from an origin, you would get X Y Z. Now actually that's a sort of a floor there and this back area here is a... a wall. You see how that would be there, you got a quadrant. You've got a chunk of space; it's a viewpoint of dimension, that's all, just a viewpoint of dimension.

Now that doesn't mean that you necessarily have to be at the point of view of your space. You can make some space that has a viewpoint of dimension way over there. Or you can be at the viewpoint of dimension yourself. You can mock up one, put one out here. You can be at it yourself, or you can be operating in a hidden viewpoint of dimension. That is to say, here's a viewpoint of dimension over here someplace and you can actually operate without knowing exactly where it is. You just know you've got some space.

And if you do that you have to put in a false viewpoint of dimension. You have to add then a viewpoint of dimension of your own. Now supposing you didn't know where 0 was and you were out here. And you were operating in 0's space, X Y Z 0 space, and you're at... you're at this little point here which is point one. And you want to use X, Y, Z coordinate space and you don't know where 0 is.

You've got to postulate something to use that adequately. You've got to say you know where 0 is. You've got to sort of assume you know where 0 is. That is the physical universe. You're assuming you know where 0 is. 0 exists in the physical universe.

What is the point of origin of the coordinates of the physical universe three-dimensional space? Actually this type of space is the idiot's delight. This type of space goes into minus coordinates and down here you have a quadrant. Here you have a quadrant, back there a quadrant, here a quadrant. You've got eight quadrants.

If you take three intersecting planes there it gives you all these beautiful quadrants. Three intersecting planes – it's very lovely, beautiful, and uh... the planes don't exist, all they are is a viewpoint of dimension. Now to each one of you postulating a viewpoint of dimension: as long as you postulate that you do not know where origin is, you cannot then yourself say you are origin. As long as... as you think, „Well, there's an origin someplace, and that's really what the origin is, why, I'll just kind of tap in and say, „Well, I... I'll be origin too, I mean I'll just view this thing from this.““

But it's a sort of diffident thing; it's something – you don't say I'm origin for the MEST universe. Just... just think of this. Just think of this as the thought to yourself right now: I am the origin point of the whole MEST universe.

Sometimes people get pale when they think of that. „That's just, oh no, I am the point of creation of the MEST universe. No, no, uh-uh.“ Now, what he does instead, he says, „Origin, I don't know anything about that – wherever the origin is, but I sort of look at what is there in terms of origin. I sort of look at this from a viewpoint here that, well, uh... it's a secondary viewpoint and somebody must have given it to me.“

And here we get the whole theory of God made the physical universe and God made me but uh... I am – by His good offices, good graces and by a charter which I don't quite have a copy of – am able to view all this space by His leave. And that's where you get that.

Now, what kind of self-determinism is this? This is pretty horrible self-determinism. Now what... what's the viewpoint of space of the MEST universe? Well, the truth of the matter is, you are at the viewpoint of the space of the MEST universe with an extensional line from the viewpoint of space of... of dimension of the MEST universe. You're actually at that point. You want to know where you are? Well, you're actually at that point. And you want to know what you're doing? You're kidding yourself you're someplace else. Now, that's the trick of the MEST universe.

If you can tell a fellow, „All right, now look, we're going to coincide our viewpoints of dimension. Now you agree that uh... it's that-a-way and that-a-way and that-a-way. Now you agree that, don't you? All right, now that you've agreed that, you have that, now you know you couldn't possibly have made that, now we'll move you someplace else and you pretend you're at this new place.

It's very simple to take a thetan and knock him into a state of somnolence and make him believe he is someplace else and then actually operate with him at that new place. You could, for instance, take a... go down the street here and find a lady of easy virtue and uh... put her into a super trance and then tell her very convincingly while she's in this super trance that you're going to take care of her body, but you simply want her to go down and uh... uh... be Mrs. Eisenhower. The darndest things would happen to Mrs. Eisenhower. This is one of the oldest political gimmicks in this universe. This is so old and so worn out as a political gimmick that nearly everybody has done it and he is now guilty of an overt act every time he thinks of it.

You take somebody's body here and you just change this false viewpoint of dimension. Because it is a false viewpoint of dimension from which he is operating, an extended viewpoint of dimension of the same point in space, he can then be shifted anywhere because he's already lost. He'll already believe he's anywhere if he doesn't know where he is. All you've got to do is get somebody thoroughly lost and then tell him that he's at Broadway and 42nd Street while he's standing out in the middle of Albuquerque, and if he's so thoroughly lost he couldn't even recognize Broadway and 42nd Street he would shake you by the hand and pant with gratitude. You've at least given him a name for the place he is and the point he is.

Now you recognize that, he's... he's so anxious to be found that he's willing to believe he's lost. All right, we take this fellow and bring him into the MEST universe, and you say, „All right, now, uh... you're coming in here at the point of origin viewpoint. And uh... here you are and you see all these beautiful dimensions. Now you're here. Now just out of a favor we're going to let you into this place and you can go someplace else and take a look at it.“ Of course, the viewpoint of dimension is right there.

He's never been anyplace else from the moment he first heard about the MEST universe until right this instant. You want to play around with this with a preclear, you can feel the walls start creaking. Now we'll say something about it takes two to disagree. If two dis-

agree with the MEST universe, it'll go by the boards or something like that. It's almost... it's almost that delicately in balance. It's something you have to be very, very careful about, not something which you have to fight and hit over the head with a sledgehammer.

The only reason people are hard to process is they're scared that they'll find just that and go zip and here won't be anything. And so they... they won't move over here and touch this viewpoint of dimension but they're at the viewpoint of dimension; they've never been anyplace else because they can't be anyplace else in the MEST universe but at the viewpoint of dimension. But that's a point of no space.

And origin is a point of no dimension. A point has neither length, breadth nor depth, but it is something from which you could view length, breadth, and depth. Now if you very adventurously suddenly start out and postulate that you are a viewpoint of dimension, you have broken agreement with, as far as you are concerned, with being where you are.

You are saying I am at my own point of origin; naturally, how could you ever be anywhere else. If you've agreed that you were at the MEST universe's point of origin and then the MEST universe has given you a point of origin which you can now use, you have abandoned your own ability to be a viewpoint of dimension. And if you've abandoned being a viewpoint of dimension yourself then you don't think you can create space.

What's space? Space is a viewpoint of dimension. That's why in mock-up processing you get this odd phenomena: An individual goes ahead and he looks at these mock-ups and they fade out and they get thin and they do this and they wobble around. He thinks he's viewing them in somebody else's space.

He doesn't know he's really viewing them in his own space, that he's never had anything but his own space, there isn't anything but his own space, he... he doesn't know this so he thinks they wobble around. Get him to postulate first a viewpoint of dimension. Get him to postulate and look and make the area in which he's going to place the mock-up. Now the way you make this area, is simply to give it dimension from the viewpoint of the individual. You just give it dimension, you say, it's uh... uh... long that-a-way and that-a-way and it's... it's... it's tall that-a-way and that-a-way to a certain distance. And it's... it's wide this-a-way and that-a-way, and it just goes out there.

And uh... it's uh... it's a very finite dimension. I got... I've extended a shell out there and got this shell all around this particular area and, all right, now we've got a space here. Now we're going to put a particle in this and we're going to make the particle go into motion and we are going to have a mock-up.

And actually, if he goes at it a long... this isn't a ritual line, this is really the only way you can do it. He's been doing that other automatic and let's get out of the automaticity bracket. He's been doing the other automatically so you just say to dickens with this automatic. It's getting postulated space, and you'll find something very peculiar – that the things are more durable.

His... his mock-up won't... are... he looks at them and he's much more interested in them and they're much more durable and he's more careful of his space. So, whenever you have a preclear doing a mock-up, he will think he's using MEST universe space and as such

he... he really won't have too much brrrr doing this because he knows he's just working on borrowed space, and... but that's the biggest gag that could happen to anybody, isn't it?

Fellow comes along and he says, „Now look,“ he says, „here you are at this point of dimension? Now you're going to look at our dimension. Ha-ha. Now you're going to look at our dimension. Now look out that-a-way and this-a-way and tall-a-way and wide-a-way and... and just... just look at this all. And that's our viewpoint of dimension. How do you like it?“ Rrrrr.

You see, all he's done is make this fellow make some space. I mean, „Now you've seen our viewpoint of dimension, isn't that nice? That's a nice viewpoint of dimension. Now we're going to let you go into one of the coordinate points from this viewpoint of dimension and uh... you after that will be able to view our space. And that's very nice and we're not going to charge you anything for it. That's very nice of us.“

So, he is told he is at the viewpoint of a dimension and after he's told he's at the viewpoint of dimension, so help me, he is permitted then to go to a coordinate point in these dimensions and thereafter operate.

Position one, the only space there is as far as he's concerned is, the space which he is manufacturing every instant from viewpoint one. But he's manufacturing from viewpoint one a backtrack back to origin point and he's keeping this space manufactured all the time very arduously in order to have viewpoint one.

Now, there isn't any reason why he just can't start manufacturing space from viewpoint one. He just manufactures space out here and here and here. No reason why he can't. It's idiotic that he doesn't, except for one thing: If he did that too thoroughly the MEST universe would vanish.

Now he does this very diffidently because he's afraid that if he does this the MEST universe will vanish and then he won't know how to get back to that point of origin. That's cute, because the only way he can get back to the point of origin is to say, „Well, let's see, I'm... I'm viewing this thing now from the point of origin of the MEST universe. Okay, now that I'm there I shall now extend myself to the coordinate point one. Okay, I'm at the coordinate point one, I shall now view the MEST universe.“

And he will again. He doesn't get lost. That's elementary, an elementary dissertation on the thing.

What do we mean by space then? We mean a viewpoint of dimension. That's just an elementary definition, but it's a very workable definition. That definition will work in physics, by the way.

What is the space of... what is the space of an electric motor? The space of an electric motor would be two things: the viewer's – the viewer could consider himself at point of origin and space would be his dimensional set-up, see – I mean he'd be at point of origin looking at electric motor, that would put the electric motor at coordinate point one in the viewer's space. Now he could look at it just exactly in reverse. We could say the electric motor is a point of origin and the viewer is at coordinate point one. And the viewer is using the electric motor's space in which to view the electric motor. Yeah, we could do that.

Now, we could go further than that. We could say: The viewer is at origin point and the electric motor as a coordinate point one. But the electric motor and the viewer are both viewable because of the existence of an unknown, get that, unknown coordinate point.

Of course, neither the viewer nor the electric motor would be viewing with own space and therefore would not be viewing with any great clarity. Get that unknown. All you have to tell somebody and convince them of, is that it's unknown. There's a fellow by the name of Herbert Spencer, old favorite of mine. He talks about the knowable and the unknowable. Well, that's just great. Any time you say that this thing is unknowable, you postulate that somebody has postulated it already, and then you don't know what he postulated.

That would be all there would be to the unknowable. I'll go over that again. The unknowable, the unknowable would mean that somebody knows that somebody has postulated something, but this person doesn't know what that somebody else postulated. And then that the individual himself is willing to make a postulate, that he will now never know what the other individual has postulated.

All knowledge is, is a series of postulates. Now, anything can work out from these postulates, so when you say something is unknowable you have to go through that... that complete complexity of conditions. You've got... you've got to postulate that something exists to be known and that then nothing can be known about it. Big trick.

All right, let's look how that applies here to point of origin. We have to postulate that this universe, uh... work as it does, we have to postulate that there is a point of origin and that is unknown. And, furthermore, when you start a preclear working, one of the first things your preclear does is run into the postulate that he can't know because somebody else has made a postulate, now he can't know what that postulate was. That he's running across an unknowable. You're running across the fact that the preclear is certain that if he knows something it will blow up.

Or if a mystery is exposed the power will be gone in it. Ah, ah, true, true, if a mystery is exposed, the power will be gone in it. The uh... whole principle of the unknowable though and the unknown and the „We've got to know but it doesn't exist,“ and that sort of thing depends mostly upon the confidence that somebody else can make a more powerful postulate than yourself.

All right, if you believe that other people can make much more powerful postulates and they're in full control of their minds and situation at all times, why, you of course have set yourself up a continuing and continual unknown.

You see, that doesn't happen to be true at all. You get up into the telepathy bands some time and find the postulates other people are making around you. „Let's see, will I have chocolate or vanilla? Well, let's see, the waitress looked at me rather hard when I said „chocolate,“ so I guess I think I'd better take vanilla, but I don't like vanilla. But then you can't ever have what you like anyway, so the best thing to do is – probably they haven't got vanilla anyway – well, I won't order it.“

Yes, indeed, there are much more powerful postulates around than both you and me.

All right, don't get confused about this viewpoint of dimension. We could go much further into this, but that's about all we got there. We got a viewpoint of dimension. That's a very simple way to view this.

You say it's down there that-a-way, there's a point and there's a distance between myself and that point. There's a dimension between myself and that point. It's a very interesting thing that the meter is a metal rod of certain length which resides in Paris. That's a meter. It isn't even the number of something or others, uh... it isn't even the number of something or others as a hemisphere, uh... yards, or something of that sort. It's some equidistant point on the equator. The French tried to make it this and they sent a big expedition down to Equador to measure all this and then they flubbed it up, and so the meter doesn't mean that.

It could have been circumference, something to do with the circumference of Earth, but they missed it by enough to make it unworkable, unusable. So, uh... it... it is really a length of a piece of metal at a certain temperature which is in Paris.

What is a yard? Well, a yard is the length of a... of a... of a... something in England, uh... that's a yard. There's this down... there's a couple of these things have been duplicated down here at the Bureau of Standards, US Bureau of Standards, and they are kept down there in cages, so that they won't get out and measure people. And... and they're... that's... that's... that's feet and yards and meters and so forth. All right, that's what they are.

Now it's a funny thing, you just take it for granted that those things exist and if you went down there what would you have to do? You'd say, „Let's... let's look... look, let's see now, this... this goes from this distance over here, from this viewpoint of dimension over here to this viewpoint of dimension with relationship to me. That's what your view of it says.

You say it looks from this viewpoint of dimension to this viewpoint of dimension and it exists in space which has been postulated from a point of origin by a fellow by the name God or Johnson or somebody. I mean, they're just that foggy on it. They... they wou... you would say, „Space, well, they...“

First thing they tell you, „God is everywhere.“ Rrrrr. You mean we can't have any of our own space in this universe because that's all God's space. That's the neatest trick of the universe. That's been perpetuated for 76 trillion years. You think that's new?

It's all somebody else's space so you be careful what you put into it. And you be careful what you take out of it, but the only thing you ever see which is the most mysterious thing to you, the most mysterious thing is all you ever see; if you were going to look at the standard meter, you would see that it existed from this far maybe to your left to that far to your right. Or you could go around to the end of it and look down along the length of it and say, „It exists from this point here out there. There it is.“ Or if you, your... your visio was pretty good, instead of seeing with MEST eyes, why, you just turn around to the thing and you'd say, „Well, it goes from a certain distance from here out that-a-way to there.“

Well, if you were to lie down on a bench and take a look at this meter, you'd say, „Well, it goes from a certain distance below my feet.“ And now if you turn around on the bench you'd say that you went from a certain distance from my head, that's all the same meter. You'll notice it keeps occupying different points in space.

Well, it's an awfully neat trick of you to be able to do this because you see you're viewing it all the time from a point of origin which you don't know about and you don't own. You want to keep that firmly in mind all the time you're looking at that meter. That it exists, it exists from a viewpoint that is being viewed all the time.

That's why, somebody's got his eye on you. Viewpoint of origin, that's what we've got here. And all these things I've been saying, you got an X Y Z coordinate there. Now there's no reason at all why we can't have space that looks this way. That's the Z coordinate and that is the uh... Y coordinate and that is the X coordinate and this is the G coordinate. And back this-a-way – we get more complicated space now. Back this-a-way from the point of origin we always have a spiral. And that's twisted space when viewed backwards from the point of origin. This would merely be a fixed point of origin, a more fixed viewpoint – you would say the forward look in this space gives you this picture and objects which are in that conform to that pattern and are distorted to that degree and back of this there is a negative viewpoint and everything just all sort of twists away.

Once upon a time you probably made a lot of experiments with this sort of thing. The space is terribly interesting in that it is, uh... well, this, by the way, this is, by the way, uh... torsional G space. And that is... it would be the general viewpoint, I'm sure, taken by the torsional people.

You've seen contortionists, well, they're... they're operating in that kind of space. Now... now, here, this is... this is very solid mathematics. Somebody cores along to you, and he says, „Oh, that fourth dimension, that's very mysterious stuff.“ It sure is.

You know, you could have fourth dimension that was a twist, a spiral, just like this, existing in an X Y Z coordinate. You could say, „Well, that's time.“ Oh boy, how far fouled up can we get? I mean, time is really the fourth dimension, after all. Now let's make it a little more unknown and say that although all the space of the MEST universe is from the viewpoint of origin, let's... let's be very careful now to say at the same time that this space is from the viewpoint of origin.

Time happens to come from another viewpoint of origin. And if time comes from this other viewpoint of origin, you get motion created elsewhere and uh... time actually comes from S... from uh... Saturn, everybody knows that, and time is space. When they say time is the fourth dimension they're saying time is space. Oh, oh no, time can't be space because time is one of the dependencies for motion, and space, and matter, and energy.

So time can't be space, not fourth-dimensional space nor eighty-eight dimensional space, nor contortional space, nor G space nor anything else. You see, it couldn't be space, because space can be postulated in any way, shape or form.

Now there... here's an interesting space over here. Uh... this, by the way, is figure two, this torsional G space. Uh... here we have over here, we have three-dimensional time. Now, I want you to watch this on three-dimensional time.

Uh... three-dimensional time works this-a-way. Now this is linear time out this way, and it's going where this arrow is pointing. Now, linear time from viewpoint AB moves forward and goes to second A prime S prime. Follow this very carefully. Uh... this goes forward

to viewpoint A prime prime and BB prime prime. That's really what time is. I... I hope you're paying attention to this; that's really what time is, because there's always from each one of these coordinates a sideways time.

Now it's obvious that there is such a thing as sidewise time for this good reason: There's sidewise time because something happens simultaneously to somebody else someplace else right this minute that you didn't know about. Isn't that true?

There was somebody had something else that you didn't know about, something happened to him simultaneously that you were here. Isn't that right? All right, now, if that's the case, that's the case, there's such a thing as sidewise time, obviously. It might be called simultaneous time, you see how simple that is? So there's such a thing as simultaneous time, that's sidewise time.

And now... now when you get sidewise time, that would be known as G-Q and G-Q, uh... G prime, Q prime. I hope you're following this very closely because this is very important here. Uh... you see, that goes forward and that shows you immediately that this linear time which is to point K, that's linear time that's going out here from origin point, this is for figure three uh... out here from origin point out to K is linear time, so you've got that.

Well now, you've got to be able to stand up in time, haven't you? Time isn't just hitting you in the stomach or something like that. It's hitting you in the head, in the feet at the same time. They're aging simultaneously, aren't they? Well, sure they are, they... they're absolutely aging simultaneously and you look at almost anybody and you can tell that's so, so obviously there is vertical time which is measured by this coordinate.

Now, in other words, there's a sheet of time moving forward through space, and that makes it obvious that there's a sheet which is merely following this sheet so that all three of these sheets are coming forward at the same time, A' to B, A, prime, B prime, air. Those coordinate shields and so forth in time are sweeping forward simultaneously.

And after we get through living this moment, it being rather secondhand, somebody comes along right afterwards and lives through this moment. Well, that demonstrates conclusively, actually, I'm making more sense up here than a physics professor does.

Now this is grand 0. And this is grand Z, and this is grand... grand Y and this is grand X. Now those things can exist then from any point of origin inside the coordinates of origin, can't they? Now there are eight coordinates of origin so that demonstrates conclusively that there must be linear lines of K at any time there and at all points of origin so that demonstrates that there's an infinity of time which is running linearly in all directions.

Therefore you have... you have three-dimensional time and three-dimensional space, which obviously give you in its various coordinates the fact that there are... there are coordinates of this space which have partially negative time and partially positive time and which are going in opposite directions at the same time. That demonstrates there's an infinity of universes and coordinates and that somewhere in this universe there is a viewpoint of origin and if you went beyond that you would find one of the factors of time negatively; you'd wind the clocks backwards or something of the sort.

Now that we've made it very clear to you we will go on. You see how silly you can get when it comes to saying time is space. When you... every time you say time is space, you're saying space is static and time moves, so you could say space is a static sort of viewpoint that just stays there all the time and then time moves through this in some fashion or another. Boy, that'd be wonderful, wouldn't it?

Well, let's look at something a little more actual with regards to space. Now, I'm... I'm glad you got all those points. And I hope you get a good note on there because the actuality is that the mind runs in torsional G space. Oh, in all psychology departments it runs in torsional G space and that's why they get so twisted.

Now, here's where we have... here's where we have a very nice pleasant thought for you. I mean, this is a quiet thought, and... and I'm... you agreed to be in this universe that there was an origin. There's an origin for space, but you didn't agree to be that origin, because if you agreed to be that origin, the only space... it would be you alone who would be there uh... manufacturing that space, and therefore responsible for everything in it. And you would not find that very desirable because it would be impossible for you to engage in any football games, or randomness.

Well, let's... let's say... let's say, then, that you say here is an origin point of space. That means there's a viewpoint of dimension. You get this kind of a thing all the time. You say, that corner of that room goes up that way and it goes across this way and goes out that way and there's a floor downstairs and it's an extended line out there and that other line can extend theoretically from that corner.

You say, „That's a... an origin point“. So, let's look at you. We'll put down here „I“ the observer and let's put „I“ the observer here, and he... he's at this point and let's put him uh... there at that point. Now he's got this kind of an idea on things. He says, „All right, now here we go. We... we've got a room here“, and he says, „This is origin point one or prime origin prime prime, origin point prime prime prime and origin point four.“ Now there's... there he's got those.

Now he pins down and postulates four origin points. He can pin down and postulate eight origin points. He knows that if he was in that point and viewed that area what he would see from that point. So he can – he also knows how these things are modified one way or the other.

So he says, „Look at this room, there are four origin points, there are eight origin points, it doesn't matter. There can be an origin point for every dot on that acoustic shielding up there“, but he... he knows what these origin points are; he's accustomed to that as viewpoint because he's been around himself and looked, so he can postulate these as origin points and then he leaves himself free to be an observer.

And he can then swing himself back and forth on origin points which are all around him and he can postulate that he isn't the origin point and in that wise he goes into action. You see, if he were the origin point only of dimension, he would never be in motion himself. He would be pinned in one place and that would be the end of that; but by letting other things take the responsibility for being origin points he can shift himself around in any confined area which he himself has uniformly postulated.

Now he has been in agreement in one lifetime, he's in agreement since childhood, with origin points. Origin points? He knows what origin points the family made; he knows what origin points he himself has made. Well, there was a time in his life when he was so careless about this and he knew so little about it – he'd never taken the anatomy of it apart – origin points would shift all over the place on him.

All you got to do is feed somebody some hashish, by the way, and, boy, do his origin points go by the boards. He becomes sufficiently non compos mentis to be unable to control the origin points of any area or postulate origin points of view.

I just talked as though they existed, they exist for him. He's... he becomes unable to control and postulate the origin points of any area. And if he does that, he gets distortional shapes of things. He... he lies down on the bed and the bed is 18 miles high. It is 87 miles to the door, the corridor is one inch long. He gets this kind of upset because it throws him out of „orientation“ – so what is orig... orientation?

Orientation is the principle here of being able to have an „0“ moving – that's origin point in motion. „I“ is the origin point in motion. „I can be here, then... or second point uh... origin point motion two or it can be over here – origin point motion three, this is origin point motion one. Now that... he could be at this... this here two, three, you see, he apparently is in motion.

All he's got to do is keep shifting these origin points and other people have agreed these origin points and coincided with their agreement with him so he can keep shifting these things in accordance and in viewpoint of everybody else.

Here on Earth he knows how to shift his origin points according to this society. This is one of the things he had to learn in order to know how to walk, fall, talk, anything else. That's the first thing he had to know and that's the first principle of education, is you have to learn origin points.

If you learn the principle of points of origin and that's an origin of dimension, that's a... an origin point is just a viewpoint of dimension, you understand, so when we say „origin“, we merely mean viewpoint of dimension.

He's got to be able to postulate their existence instantaneously in order to perceive, and if he's learned how to do that properly then he as X has four, six, ten thousand points of reference which he handily has nailed down, pinned down, and he knows they're not going to move around and it gives him a feeling of security.

If you want to give your preclear a fantastic feeling of security, start picking up his origin points and moving them around. Now I'll give you an example of that.

Shut your eyes, shut your eyes and take the upper corner... oh, pardon me, open your eyes again, look at that upper corner of that room over there. Okay, now shut your eyes again. Now move that corner, postulate that corner out into the middle of the room, now put it back where it was in the first place, now let's move it out into the middle of the room again. Now let's put it back there and let's look over to the other side here of the stage and let's look at that origin point over there. That's a postulated origin point.

Now close your eyes. Now take both of these origin points and bring ‘em slowly together just up above my head. Interesting feeling, isn’t it? Put them back where they belong. The second you do that it leaves some people sitting outside. It leaves some people no place.

All right, now shut your eyes again and take that origin point and move it over uh... to your right about four feet and then back again. Move it over about four feet and back again. Now take these two forward origin points on the roof and move them both over four feet simultaneously to the right and then back over about to four feet to the left and then just move them back and forth, back and forth, till you get a sensation of motion.

Isn’t that interesting? Well, that’s what motion is. It is, isn’t it? You... you can experience that. And uh... one of the first things you want to... want to show your preclear... want to show your preclear is something like that. He... he’ll have an idea then what motion is, better than anything else you can tell him.

Motion, all he’s... all you’ve got to do for motion is just keep shifting OM-1 up here back and forth, up and down, back and forth. Well, how do you do that? It’s just by repostulating origin 1, origin 2, origin 3, origin 4. You just keep postulating those and you know how the society thinks and you’re in agreement with the society and you know how this universe is and you’re in agreement with that. And you’ve learned all these things very arduously, there’s some universe race out there, the darn fools, which have postulated that it’s only four inches across one galaxy. And, of course, if they postulated they only have to shift that particle across one galaxy and they’d never get a chance to look at it because the galaxy is too small. And yet if you want to go from one corner – assuming it has a corner – of this universe to another corner of this universe, all you have to do is take a very, very clear view of some origin point, postulate it, take a clear view of another origin point, postulate it and shift. Just move those origin points and you’re there. That’s space.

That’s the most fundamental thing about teleportation. You’ve agreed on the origin points for everything else because you’ve agreed so hard. Well, you’re never going to get a solid object to move as long as you continue in complete agreement that you will never change the origin points of an environment.

It’s just as though you went down and swore your boy scout oath. And, and, and uh... gave your pledged word as a knight, that you would never at any time disagree with the rest of the society on what the origin points were. We have a... corners of a room. Look how standard they are for every... corners of a room, floors, ceilings, roofs of buildings, ground levels of buildings, and that would be anything from a Nipa hut straight on through to skyscrapers. Uh... that there is a center to every cube – you’ve agreed that. And that these things can be movable in or not movable in. You can move in ‘em or not move in ‘em. It’s very upsetting to a preclear to find himself sailing through walls for the first time. Well, he’s just... he’s just postulated that you can’t move in that area.

Now in order to perceive motion, all you have to do... well, we’re in the subject of motion right away. All you have to do is perceive motion – and we will have uh... point uh... N here as uh... as uh... uh... an origin to point N as an origin, point NO-1 as an origin... All right, observe from... from ON-1 here, now let’s... uh... let’s... let’s look at this chair. Take

a good look at this chair. Now this is point uh... NO, it's point NO right this minute. Now we'll move it over here to point NO-1. Now it's at point NO, NO-1.

Look at that chair now. Okay, shut your eyes and move that chair. Shift it from point NO, now to point NO-1. Just from NO-1 back to NO. Now shift it from NO to NO-1. Now get to shifting it so fast that it's a blur. Did you make that chair move back and forth for yourself? That's motion.

„It becomes a solid block“.

„Ummm?“

„It becomes a solid block“.

„Yes, it's true, it becomes a solid block. Thank you.“

You've said that this point of you is shifting and in view of the fact the point of view is shifting, it's unoccupiable. You get anything that's shifting that fast, becomes unoccupiable and you finally say, „That is solid“.

Now each one of these points has a viewpoint of dimension. Each point in this chair has a viewpoint of dimension.

„Well, then if you shift as fast as that chair you can get inside that chair“.

„Sure.“

All right, viewpoint of dimension then can be existing from any origin point, and if you have a multiple series of origin points you can at any time get what is laughingly called matter.

You can get uh... energy. Anything you want to say you get you can get, but the mechanics that you use are this.

Now, if you want to operate in five-dimensional space, it becomes very simple to simply postulate different points of origin and different complexities to these points of origin and it's wonderful mental exercise for a preclear to start operating in five-dimensional space and do this.

He's taken this uh... here; now he's got 0-1, 0-2, 0-3, 0-4, 0-5, and he is at X-1. And he has postulated that in any five-dimensional pentagon of that character – of course in any pentagon, you understand, there are many, many areas where nothing is there at all. You understand that. And no matter how... how much looks like it's there, there's just a lot of nothing there. You look at any pentagon and it's true. So... that was a labored joke.

All right, there's... this bears no similarity to any buildings. Uh... we'll just say there's nothing in the center here. So therefore the center at all times is avoided as a point of origin. It's all times avoided.

Now what are you going to get if you have X-1 and... and uh... X-1 moving to X-2? That's all right. X-1 to X-2 in that pentagon. That will be okay, but uh... what about moving X-1 to uh... T-I? What about moving that? T is not for time; we're just being very snide about time by using time's sacred symbol for something else.

Uh... X to T, well, it's gotta follow a route like this. That right? It's gotta go from here back through there. It's gotta avoid that because nothing then goes through that point. All right, now what happens here when we move X-2 down here to T-2? If we moved it directly and those two things were moving you would get a flow action, whereby the X-1, T-1 flow would push out of line the X-2, T-2 flow. It would get sort of crowded in there.

It couldn't help but get crowded because you... when you had... can't have the shortest line, uh... a line is the shortest distance between two points, why, you're naturally going to get a lot of lines coinciding in there someplace or another. So you get it going and get a different type of wave in that type of space; it's going to look different, it's going to feel different and so forth.

Sound can't go, then, straight from X-1 to T-1; sound has to detour over here by the dotted line. So therefore sound with sound here's bunched up so there would be a higher intensity of sound at point S. So everybody knows, who lived in that universe, everybody would know that uh... this was just an S point, and everybody would know sound got more intense at an S point. So therefore it would be a very, very good thing uh... to get a seat closer to the S point.

What do you know, over here in this figure, your previous draft uh... over here everybody knows that sound in three-dimensional space goes back here to the back wall and hits and comes forward this way and the greatest intensity of sound is here, right in the center. So this is intensity. And uh... the sound is blurred though.

There's more sound action there at point „IN“ but it's blurred, and your greatest sound clarity would probably be then at back „B“. Well, that's just a freak of three-dimensional space. It is distorted because of three-dimensional space and the insistence on putting walls up in three – dimensional space and so on. And so you'd get a different type of behavior of waves only if you had pentagonal space of some sort and supposing you made a real postulated space that every pentagonal space would go over to the right as a warp here. And this warp is where you put in the furniture you don't want. Therefore you could... you could actually train somebody who would see no motion at those points.

At that point of warp he would not make any points of origin; he would collapse a point of origin, and the furniture which was „in there“ would never be there for anybody. You could train anybody you wanted to, in other words. Just start out from scratch and train people to view things differently than they are viewing them and they would get a different universe.

They would not only get a different universe, they would not necessarily get this one at all. If you would just want to make an experiment sometime, get somebody trained to take every point, every uh... this ought to have a name on this... on this figure 1 here, 0-1 uh... 0-1 ought to be uh... called an anchor point. And just train him to have an anchor... here's... here's his anchor points. Anything which he ordinarily orients his scenery by would be his anchor points; without those anchor points he wouldn't have any dimension.

He'd have to have that, uh... pardon me, he wouldn't have any motion; he would have dimension, but if he had to use OM-1 here all the time for his origin point only and his dimensional point only, you see, he couldn't get any... any... any motion himself. He couldn't get into motion. He would eventually get to a point where everything... everything else moved

but he didn't. And he would see motion and freeze and, what do you know, that's one of the commonest things you find out wrong with a preclear. He's gotten to a point where everything else is in uncontrolled motion and so then he conceives that he can't move. In order to control it he says, „I am these dimensions and they are running in me. And therefore I'll stop them by not moving.“ You get that as one of the first reactions in a preclear. He sees something going fast, he stops.

The best way to anchor anything, one of the first and fundamental ways to anchor anything down is to be the viewpoint of dimension of that thing, because it is then owned. God owns the universe because he is a viewpoint of dimension.

We've all said that he exists, but we've never said where the viewpoint of dimension is and then all of us handily operate in groups and postulate viewpoints of dimension for that particular area of the universe and we're off.

We're all set, then we can see everything everybody else sees. We can get the same motions everybody else gets; we've trained ourselves to do that. It was training, agreement that does that.

Now, what about somebody who is unable to control a motion? Let's say he is unable to control a motion. Let's say that at OM-1 up there is out of control. There's too much motion in there. How do you solve OM-1's concept. of being in too frantic a motion? That's a dispersal case, mind you.

He's in too frantic a motion. You'll find out... the first thing you will find out is that these corner points, these anchor points here, O-1, O-2, O-3, O-4, are in vibration. He won't pin himself down as... as something to move in relationship to these viewpoints of dimension, these anchor points, because he doesn't dare, things always get him out of there.

They chase him out of there. So he... he's just gotten... gotten unconfident about the whole thing and he no longer desires to have, in figure 1, O-1, O-2, O-3 and O-4 to be very static. He... he doesn't want those things to be motionless.

He wants to... he's trying to shift the room out from underneath him on the theory that he might not be able to shift himself out of the room fast enough. Now you take a little test to that. You'll find most of your occluded cases when you have them shut their eyes and try to hold an anchor point still. Go ahead and shut your eyes and do that. Take that anchor point over there and hold that thing still.

Don't let it move, hold it still. Now take that in relationship to the other anchor point in this room, O-2, and hold those things the same distance apart. And hold each one of them dead still. Don't let 'em shift. Any difficulty with that? All right.

What you're doing, you see, is you've... you've already agreed that, those were static and stable and there and then you thereafter didn't uh... uh... like that agreement and your agreement left to disaster for yourself so you had decided then that the best thing that you can do is to be kind of cautious about that agreement, and you are actually kicking sideways from that agreement and you don't want those points to stay still and that's why you can't step easily out of the body and anchor up the atmosphere. You know what space is then? Viewpoint of dimension.

So you can have three kinds of space; you can have point of origin, you can have the viewpoint of dimension such as OM-1. You have... this is the big, the big point of origin down here, 0. This is mythical. Then you've got OM-1, and then you've got anchor points 0-1, 0-2, 0-3, and 0-4, so that you can get motion into OM-1. Nothing will move unless you do that. Okay, let's take a break.

(TAPE ENDS)

Spacation: Locating, Space, Time

A Lecture given by L. Ron Hubbard
on the 4. December 1952

Let's go on now as to how you use these... these points on some of these... some of this material. This is the second hour of December 4th. Now let's go on to how we use some of these materials in auditing and why it is an apparent uh... upset to a preclear to be disoriented.

We're operating, of course, from Q-1 and that says creation of uh... space, time, energy, matter, location in this. You see, if a man can't locate himself in space and time, why, he can't locate himself – well, he just can't locate himself. And therefore it says he's not theta. He's MEST because MEST is what can't locate itself.

Somebody always has to locate MEST. That's why you have surveyors. MEST never has been known... a roadside rock has never been known to get up and say to you, „Hello, what's your name? Uh... where are you going?“ Nope, never been known to. Sometimes a roadside rock says „Milestone 26,“ but somebody put that on that.

So the difference between being MEST and being theta is location in space. That's the difference between the two things. MEST has... now when I say MEST is, I'm using our old word as to mean object, a solid object, and the space and energy and so forth which comprise such solid objects, the energy flows itself, and the space therein; I'm using just that term physical universe MEST.

All right, uh... when a person goes down the tone scale, that is going down from a concept of being able to locate or originate in space, originate space, down to being a chunk of something that's been located. Now, in other words, it goes from theta, tone scale goes from theta to MEST. And, of course, MEST has always got theta in it but that... that's beside the point.

It has gone to the point where it doesn't do the locating but somebody locates it. And even though a piece of MEST is used for propulsion or for shoveling or for pushing or for pulling or anything like that, there's theta directing it.

So an individual conceives himself to be as free, as knowing, as much cause as he can locate himself in space or create space. He's so... as long as he can do that.

Now you get somebody out in the country and he gets lost, well, he's not terribly lost, he can look at the vegetation and he can look at the road and he can look at things and he said, „Look, somebody with three-dimensional space on the brain built all this, I'm still here, uh... somewhere. As I just have lost the difference between my immediate new anchor points and

the anchor points to which I'm accustomed and I do not know the dimension from here to the point of origin from which I normally operate. I don't know that distance." And so he says he's lost, but actually just to that degree produces the most fantastic results on an individual.

You take a... a... fellow out here in the woods and there's nothing but trees, trees, trees and all the trees look like more trees. And everything is unfamiliar, anchor points gone, and, believe me, it's a very solid guy who doesn't lose his head. I have seen fellows just go so pale green with... with a fear – they go right on down the tone scale. They don't know what they're afraid of. They haven't any idea what they're doing or what's happening. And they will run aimlessly. They'll do the strangest things: They will be very hungry and throw their pack away. They will desperately need their rifle and cartridges and throw them in the nearest creek. They will walk in circles, oddly enough. They... they seem possessed with an inability to take straight lines.

You meet up with one of these fellows, quite ordinarily he's in a panic. It takes a long time; a woodsman has learned to be calm in the presence of all anchor points looking like all anchor points and no dimension known to the anchor point he wants, because he knows by experience that he can still find a dimension.

What the other fellow doesn't know is he can't find a dimension. He doesn't know he can find a dimension anymore. And that inability to find a dimension upsets him terribly. And is that fear of not being able to find a dimension which keeps your preclear from changing anything. He is sure that if he loses his dimensions, he's gone. He's just sure of that. If he loses anchor points and dimensions he's a gone fellow.

That's why young fellows go down tone scale so badly on this thing that's laughingly called universal military training. Somebody grabs him by the nape of the neck, throws him into a brand-new set of anchor points and says, „These are your anchor points, Bud. Your MEST.“ Now this fellow's idea of this – new spaces he will occupy and so forth – has a terrible abyss lying between his teens and his ability to occupy any space in the society and have anchor points in the society. And that abyss is somebody standing there saying, „Now, you're going to have anchor points according to our direction, you're going to be transported, trans-shipped, removed and uh... no anchor point with which you've been accustomed, and for a couple of years you can count, as far as you're concerned, on being MEST and being utterly lost.“

And they go just boom. You can watch them, they go down tone scale. Their plans for the future and all that sort of thing have a tendency to go by the boards. This is the lousiest trick that could ever be pulled on a country. Instead of paying a little bit more for soldiers and making a little bit of their life a little bit more interesting than kicking up a few wars to keep the troops happy – something like that – they make it a compulsory supercontrol operation.

As a matter of fact, a... a few boys from Batten, Barton, Durstine and Osburn got together and figured out how do we make military life interesting so as to get lots of recruits? Why, uh... they put their heads together; they'd say, „Well now, let's see, let's have canteen – no, let's have company hostesses. Aha ha-ha, yeah, that's good. Company hostesses – no, squad hostesses. Terrific overproduction of women in this country; there's 15 million of them are going to be unmarried to the end of their days. Let's see, we'll take the statistics so we can

prove it to the government.“ „Therefore company, no, squad. No, I think there oughta be a senior and a junior hostess to every squad. And, uh... let's see, there should be uh... should be, uh... let's pep these uniforms up a little bit – these boys walking around in olive drab, we've chosen in the past, the ugliest, messiest uniform we could possibly imagine. Well, let's get somebody down in the Arts Department to draw one up.“

„Okay, now, let's fix it over on the citizen front there so that people who neglect to service this uniform properly, and so forth, they get their taxes increased. Yeah, that's a good idea. That makes the boys happy. Naw, that wouldn't work because that's too compulsory.“

„Let's see, I know, we'll... we'll just get the democratic administration or the republican administration or somebody to write some more figures on a book up in Wall Street that somebody keeps up there so they can write some more books on the figures down in the Treasury Department down here and what we laughingly call money will be then issued in superfluity to these troops and we will have troop money which buys twice as much as any other kind of money. Yeah, that's very interesting.“

„Now, let's... let's stop all this walking. That... that walking is bad, the boys don't like to walk, and let's get each one of them a, well, I don't know, a motorcycle, how about a hotrod? They are cheap to produce. And we'll have squads of hotrods and senior and junior... Let's put another hostess in that squad. And uh... let's... let's have three times a week – see, they haven't looked at the ages that they're getting into the army – three times a week, at least, we will have all the malted milks and hamburgers you can uh... possibly eat for suppers. Yeah, that's a pretty good idea. And we'll have an issue of chewing gum, good, solid issue of chewing gum, so on. Good.“

And what do you know, they wouldn't have to have universal military service, but universal militaries have to work for that so nobody'd bother on this other line. Being a little bit snide on that, but uh... it's a good thing.

Now, of course because every time... every time you get a control army, then you have to have somebody to hate. That makes it necessary to go on having the army and it gets very complex after a while.

Now, uh... I think – uh... what is it? One hundred and eighteen percent of the national budget goes for the maintenance of our military defenses. Well, you might as well take over three or four states and turn them over to the teenagers and uh... and... and just have a good time for a couple of years. I mean if somebody solved war you could do that. Now, let's get off of that subject for a minute.

The reason why those guys get lost is anchor points and then nobody lets them put in items. They got to have the uniform that's issued. Ta-ta-ta- ta-ta-ta-ta. Just exactly what it says, and you got to do this with this equipment. And we give you this but you don't own it.

Now we give you this rifle, but you don't own that. Now we give you this uniform, but you don't own that. Now, we'll come around and see if you're keeping this rifle right, and this tank right and this uniform right, and everything is right and you don't own that but it's yours. And you're going to get practically machine-gunned if you don't keep this equipment good, you understand? But you don't own it and we'll make sure you don't own it, and so

forth; now you control it but don't own it. Now you locate it in space, exactly where we tell you to locate it, and you only put it in space where we tell you to locate it or else. Isn't that great? I mean you couldn't figure out a lower tone scale operation than this whole thing.

What's the... what's the answer then on the whole track? The MEST universe is doing this to the preclear. Now I've been talking about the army, but the actual fact of the matter is I've been talking about inhabitants of the MEST universe.

In they come, MEST universe says, „Now look, there's a bunch of natural laws and bunch of agreements. And these are the anchor points and these are the only anchor points you can have and you locate yourself in the middle of these anchor points. And uh... you do just exactly with what... what... what with this planetary arrangement and these photons and so forth as we tell you, because this place is rigged to enforce itself upon you. And uh... you can't have any of your own particles. And if you start using any, you're going to get in trouble.“

And you get the same kind of a state of mind that you'd get as a teenager in the army on the part of MEST people. No responsibility, there's nobody taking responsibility for this universe at all. It's just sort of floating around like a Russian army.

Okay, here we have... here we have, then, the most fundamental process that you could run on a preclear, which is orientation in space, the most fundamental thing you can do. And that would consist of a very strange thing for one lifetime, the location of 0-1. What's 0-1 for this preclear? What is the origin point he's been using all of his life? He's using one origin point or another all the way along the line, from his earliest childhood. What's his origin point?

Student: himself.

LRH: No, it's not. He has to have an anchor point. His origin point has been dependent upon, probably A, A-1, A-2. You see, he hasn't got any location himself by agreement in this universe unless he has some anchor points that have to do with the MEST universe. He's already given up the right to be his own anchor point and to choose for himself anchor points.

So he's using an anchor point from somewhere in this lifetime somewhere on his track. What is it? You find out – what are those anchor points? This is surprising, but you will find out it's such a thing as the fireplug which stood outside his house when he was a little boy. That is one of his anchor points. The other anchor point may be a small hill which was about eight miles south of his home where he used to... he used to be able to look out the window and see this hill. Those were the anchor points of the world. And as a little child, if you would have gone up to him as a little child and you could say, „How big is this world?“, he would say, „Well it... it goes, well, it's... it's uh... way over from that fireplug there and it's way over from that hill and it goes down... well, I know a canyon down the line, it's pretty deep, it's a hundred feet deep, and it goes down there, and every once in a while the stars come out and they're over a mile high. And there they are, and that's... that's... that's the universe and that's it.“

And you would have said, „How about the Germans? How about the Japanese? How about the uh... Russians? How about uh... uh... the Kentuckians? Uh... anything.“

And he would have said, „Well, obviously they must be just beyond there. I’ll have to ask somebody. I’ll... I’ll... I’ll get... get somebody to pack me a lunch and I’ll walk over and see them.“

He just hasn’t any concept of any dimension between himself and Russia, no concept. If... if he were told that a raging war were going on as the children were in World War II – he knew a raging war was going on and uh... he... he just... he... he knew where it was going on. It was quite real to him. That war was real close to home; it was just on the other side of that hill. And he would take it pretty seriously. It was right close to home. And other people would have been up and looked around and so forth. They, people who lived in that neighborhood and been out driving and so forth, they knew it wasn’t there at all. They knew there was no dimension between them and that war, except maybe Johnny and Johnny was in that war, and he used to write letters and it took the letters four days to get home. So there was a four-day dimension between themselves and the war and that was pretty close.

And there were other fellows who didn’t get any letters from Johnny so they didn’t have any dimension to the war at all. So they just sat around and figured out how much they could make.

You ask your preclear on an E-Meter what his... what his anchor points are and this was his gyration. And, what do you know, he’ll have visios on them. They’ll be static, cherished visios, and he’s... he... he’ll turn these visios around once in a while and throw them behind him. And he’ll look at them and you get them on the track; it’ll be some fixed position.

It might be... one of them might be a fireplace, maybe not in his own home at all, but in a neighbor’s house. That was a piece of space he could own. It was perfectly all right with this neighbor if he owned that fireplace. They was always nice to him, gave him cookies, place calm, peaceful – own home might not have been.

So he had an origin point and uh... it was... it was one of his anchor points. And the other one – he had a teacher who was nice to him, and this teacher had a house on the other side of town. So between the fireplace and the house on the other side of town he could shift around, himself, and to really have a good set he’d have to have a third, so maybe it was Bill’s house.

And he’d have these three anchor points, and so his origin point is only apparently here in 1952, 53. Only apparently, and it’s not here at all, and the guy’s been lost for years and years and years, and he doesn’t even know it, because he has no line of dimension between where he finds himself at this moment and – he just never thought about this – and the A-1, A-2, A-3.

He is operating now from A-10,065, N-10,066, and A-10,067. And these are his three anchor points. But he is still at 0-1.

So we get 0-1 prime and A-10,066, A-10,067, and A-10,068. And, what do you know, his level of reality is practically zero.

Oh boy, is he not here! He just is not present, that’s all. Why? There’s no relationship between these things and A-1, A-2, and 3. There’s no dimension; the fellow’s lost. And he’ll

give that lost appearance. You take one of these persons; you try to spring him out of his head and he says, „No... no, I'm not moving out of my head.“

Now you can say it's ridges, it's smidges, uh... it's anything you want, but he isn't in his head. He's standing back at the corner of 16th and Van Buren in the year 1928. There he is. He knows better than to get any further than 16th and Van Buren, because that's in roller-skating distance to A-1, A-2 and A-3.

You will find the most... you will find grief charges – grief charges – on the first time a kid had to abandon his anchor points. He's gotten accustomed to them, and the first time he had to abandon them... and you get him returning to his home town and if somebody's moved one of his anchor points he's just shot. He's just in a mess; and so he'll hold on to the facsimile of the anchor point and take his whole track and jam it from that anchor point on up to now, because he knows that there's distances involved and being distances involved he's got to jam his track down to match his original anchor points so that he's still there, so he's not lost.

And then you come along and ask this fellow to get rid of his facsimiles – oh no you won't! And you say, „All right fellow, now let's get rid of these anchor points, and really get lost.“ Uh-uh. He isn't even vaguely going to do it.

He's going to find more excuses; he'll jump up off the couch and smoke cigarettes, and he'll claim that it's his... it's how mean people were to him and how this wasn't none of his behavior and it was action, it was ideas and it was this and that and the other thing, and you'll look down at his anchor points. Because we're going on all out here on theta clearing, we want to get to collect the fellow to a point.

We've got to collect the fellow to a point. And what is the point? He's got to have a viewpoint from which he could postulate other points – and if he doesn't have a point, from which to do this, why, he's in terrible shape; and we look down the track and we find our pre-clears who are very hard to move out of their heads and be certain where they are, are people who have been scattered all over hell's creation and have, in one lifetime year after year after year – were moved about, moved about, pushed about, pushed about, their possessions taken away from them, their possessions lost, their possessions broken up and particularly their anchor points.

You'll find that after a while every time they have been driven off from a space – in any way – they've gone in near hysterics. Or any time anybody's tried to pin them down into a space. For instance, somebody who comes by and arrests them, something, and puts them in jail. They just go into... all to pieces. Because that's really getting lost, that's too much stress of imposition of anchor point. And they can't stand it. They just go to pieces on it.

Now, anchor point is necessary to have motion, so what do you find quite in addition to this? You'll find that this preclear who has lost his anchor points and lost his anchor points, has lost his motion and lost his motion...

For a while his motion was dispersing – oh, badly dispersing – and uh... he was trying frantically to keep it up and pretend all was well. And he knew where he was, he knew where he was, yes sir – but did he?

There'd be a little voice behind him, „You don't know where you are, do you?“ And uh... pretty soon, why, somebody comes along and tells him he's mean and he's ornery, and he's no good, and he got no force, and he mustn't use force, and he becomes convinced that force is no good, too.

Well, of course, he can't produce force if he's lost his anchor points. That's the essence of production of force is to have terminals. Now, we're really sneaking up on electricity. You understand we're not talking here about electricity.

We don't want in any way to influence the field of engineering. They've got some agreements pinned down and they're stuck with them. And uh... they... we don't want to interfere with that. So don't apply any of this material to mathematics or engineering. We don't want... this stuff wouldn't change it anyway, I mean.

Uh... so let's look, then – the first thing on orientation – let's look for his original anchor points and see if we can find them. And, of course, his first anchor points in what you call home universe are lost to him. They're gone. Home universe... boy, you can always get a grief charge on it. So, the home of his very early childhood is usually lost to him as well. So, he's... on the whole track; he's been lost and lost and lost and lost and lost. He keeps getting... you want to know long a spiral is? A spiral is as long as one can keep himself convinced he isn't lost utterly.

Now long is a lifetime? A lifetime is as long as one can keep himself convinced he isn't lost utterly.

Why do people out in the corn belt sometimes live to the age of 8,000 or whatever some of them claim? Why... why is that? They've never gotten lost. And, by the way, some of those uh... octogenarians and so forth quite commonly make a practice of propelling themselves not by any other conveyance than shank's mares, walking the distances they want to go. It's with perfect confidence one of those old fellows would suddenly say, „Well, I'm going down to see Sister Bess now.“

And somebody would look at him aghast and say, „But that's over a hundred and eighty miles.“

And he'd say, „Well, sure, it's going to take me a couple, three, four days to make it.“ He had measured every inch of the way and observed every inch of the way.

Now if he went down there at 80 miles an hour, it is sort of swoosh, and by the time he gets there it's been a blur and he's not well connected with it. You would have to get somebody well speeded up to remove him in distance that much.

Out in space people are really speeded up. They think very hectically and so forth. Brrrr. All of that space, but, gee, you can see anchor points a long distance. You can see 'em many light years, and so you can move around to that degree.

Who is this fellow? Well, this fellow is the fellow who used to have as anchor points Star X, Star Y and Star Z. He didn't even live on a planet. You know that he would consider himself... that would be as big as his anchor points were.

It's a very good thing to take out a little kid when he's very, very young and show him some stars and say, „That is Betelgeuse. That is only – – light years away; it's a long way away. Now that's Betelgeuse. Now we'll take that and we'll look at it in a telescope and examine that thoroughly and it's in relation to star so-and-so. And this is Mizar and that's Marcab, and that's the North Pole, and that's some other star. Now you see those stars? Now, they don't exactly look different, I mean they... they look a little different when you look at them from another point, they... they get closer together when you look at them from another point, because they're distances apart. But you can look right here now and you can see these stars and you can locate them and you'll always know they're there. Take a look.“

I ran into a fellow whose father was an astronomer. He was one of the most unlost fellows you ever saw until we got into the Southern Hemisphere. This boy was a navigator, and he was an aerial navigator. Aerial navigators are very smart boys. They... they're very sharp, they know what they're doing and so forth. And the grim joke is they think a surface navigator, a marine navigator is something on a stick. They... they... they... they're very... they're very fascinated with surface navigation because they think that's a sharp business.

Sure enough, it is, uh... in standpoint of error, but the surface navigator isn't going 350 miles an hour. These boys know their navigation inside-out and they've always approached a surface navigator with reverence for some reason or other. Maybe that's because a surface navigator demands it.

We got down in the... down in the Southern Hemisphere, and this kid started looking at the Southern Cross. And he became... first he became very excited and then he got sadder and sadder and sadder, and I've never known to this day exactly what it was until the other day I was figuring out what this was, and the fellow had lost his points of origin.

He was gone, he was obviously in another world somewhere. That Southern Cross in the southern sky is very spectacular and uh... you get far enough south down around New Zealand, if you've customarily lived in Canada, where he did, you get an almost completely different sky. Very interesting.

All right, and uh... we've got uh... we've got then your question of this. In this life, a fellow cannot change his physical identity. If he could change his physical identity, his beingness and so forth to match his new anchor points, he would be all right, but he isn't permitted to do that.

He has a connecting link, he has the same name, with A-1, A-2, A-3, with A,1066, A,1067 and A,1068. He has the same name, he has the same body, he knows, he has the same relatives, and he's got a lot of other things, and every time these pop up, they keep reminding him that he is not on his anchor points and he doesn't quite know where those anchor points are. And as a net result he's quite confused.

Now, this has a great deal to do with the production of force. If it didn't have anything to do with the production of force, it would not lead us through this maze, uh... because the production of force itself, and tolerance of force, is in itself affinity, reality, communication in this universe and the road out is the road through.

So every time we have a preclear who is sort of scattered and dispersed and he doesn't quite know where he is, and he's not oriented and so forth, let's go through a little bit on space and find his origin points for him. Let's relocate him and reorient him in space. That would be an awfully good idea, wouldn't it? So here he is with space that he can't control. And, sure enough, he's worried about space being too crowded. He's worried about space crowding in on him, claustrophobia. He's worried about moving things around in space and keeping space neat. Or he is so careless that he doesn't care WHAT space keeps neat. He'll just throw things around in any space because that space isn't his space anyhow.

And he has a lot of points like this and he is just scattered. So you ask him to move out and be in a new space, why, shucks, his body isn't in any space, much less the thetan. He isn't in any space that he can recognize, as a body, and he's just abandoned the whole thing anyhow... So, we have the three conditions here which will be general categories and you could call these cases then, case one, as an origin, case two, still as an origin, case three as an origin with dispersal, some dispersal, your case four as an origin, considerable dispersal, case five is uncollected, with sole point of origin as the body itself.

Now let's just run a gradient scale between those two things. Case five is uncollected with a sole point of origin as the body itself and you can't ask him to remove from the body because he knows nothing exists as anchor points outside of the body. He knows this.

Now we're using here... this is the scale of... this is your... your case numbers on SOP Issue Three, your case numbers. Now what's six? Six is not sure-body and seven is no body.

I'm drawing it over here. Just above that we have this condition: uh... the person is well oriented at X. That would be uh... figure four here. That would be a one, he's... he's... he's well collected at that point. And here we've gotten a sort of a general sight on things, not too good; we're getting down there. And he's somewhere in here, and we get down from that into this kind of a thing. Now that's all very well; he's somewhere in here.

But these points aren't in sight. He's occluded. He guesses there's some points over there someplace. He just assumes it.

Now if you want this in terms of attention units we'll put bursts of attention units up here along the one, three, six, we'll put... he looks like that here, around one.

Here we have... he would be uh... slightly like that, about three, and he would be collected in sight with everything smashing in at him about six. And then here he'd be leaving. You get the idea? The guy's dispersing around in space, that's all I'm trying to show you. And you've got to get this fellow collected from six up to one.

It isn't... it isn't a matter of running flows or dichotomies. You can get him out on responsibility any time you want to. Joy of responsibility, beautiful sadness of responsibility, joy of irresponsibility and that sort of thing. On brackets you can get him out any tune you want to if you want to work that long enough. He'll eventually get there working with flows and... or mock-ups or anything you want to work with, you eventually get there with a case. You know what responsibility is.

But here we have a case which is a... a big point. He can cover an area. He isn't just a single point, he can sort of cover and pervade an area. That has contracted down as we go down to the two and has become a negative position by the time we get to three, four and five, and, boy, he... he's just... he just knows he's got no point when he's at five – he just knows. He'll be chased out of any place he goes into. He has, by the way, this... this funny feeling.

He walks into a strange restaurant or something of the sort; he may be very self-possessed, educated and he... he's educated himself into that, very self-possessed. He'll go into the restaurant and uh... so forth, but if the head waiter and so forth looks at him sort of strangely, he just exactly knows what the head waiter's going to say. The head waiter's going to turn around to him and say, „Get out.“ He knows that; he knows any time he goes into a strange place he's going to be kicked out. He has 8 million dollars in cash in his pocket. He has a... a... a local army called the Police Force of Podunk Falls solely in his pay and he goes over into Squeedunk Falls and he knows that when he walks into the main station at Squeedunk Falls that the station master's going to say to him, „Get out.“ He knows at this moment he will have to flee.

His havingness, his terrific havingness, is a substitute for having any space. Cause havingness is the bottom of the scale and space is the top of the scale, and when a man's got to have, he's telling you he has no space. His space is condensing, and condensed space and that sort of thing is objects. He's got to carry space around in packages on the theory that maybe some day he can uncondense it. So he gets objects, he gets Rolls Royces and blondes.

Or if he isn't in that category, he keeps things in his desk drawers. Wife goes out every once in a while and cleans out the tool shed. There's... the newspapers from eight years back are in there and everything is in there and there's everything in there, and there's all this... this... there's this little gimmick that he took off that something or other there that he was making and he knows he'll have a use for it someday, and that's in there and it's got kind of dusty, and then there's the dead rat that uh... ha was going to frame, and... All this stuff there, he's just got to have this condensed space around someplace, because someday he'll uncondense it, he thinks. Gives him points of origin – that's what he's looking for. He's getting... looking for anchor points, somehow or other, he's got to have some anchor points. And he can... he can uncondense this any time he wants to, as everybody knows.

So, the preclear you will find amongst homo sapiens starts in as being perhaps larger than a point to himself. This isn't any past body. He's very relaxed about it. But if you found anybody very much larger than a point, he would not be in Mr. Homo Sapiens. He would be standing around outside leaning up against the lamp post once in a while, saying to homo sapiens that he is allegedly running, „Okay, Joe, why don't you go over and have a beer?“

„Yeah, that's right, that's a good thing to do. Ah, to hell with him.“

He would really be uninterested because he hasn't gotten too concerned yet. Now by the time he's collected down to a point he's getting kind of concerned, and by the time he's getting down any lower than that, of course, it's a negative point.

What's a negative point? It's a point that a dimension goes through. A point is a dimension going through it. A point should have no space and no dimension. This fellow... this fellow has to drive five miles forward to back up one step. You get the idea. In order to go to

plus Y on a three plane dimensional scale uh... in order to go to a plus Y uh... at all, he's probably got to back up along minus Y for eight yards and then he thinks he'll get the plus Y.

And, what do you know, that person acts like that in his behavior; he acts like that. He has a split instant where he has the impulse to go the wrong way and then he tells himself to go the right way. When he starts to turn a corner, if you'll just watch his hands for an instant you'll find out that his hands are starting to turn the car the other way. And then he'll turn them back again to make them turn the right way. Yeah, he'll... he'll... he'll do that, it's flick. Well, that fellow has got to... got to back up a long distance to go forward an inch, and he's got to... he, see, he collects space, anchor points, uncertainty. What's reaction time? What's motion? What are all these things, comes under the heading of space. Origin points in space.

Your process on this is to mock up spaces. And fill them full and empty them. And fill them full and empty them. And then put lots of things in them and then throw things away and then have things coming out of the anchor points and going away. And then reaching through all of this area of space and being in this area of space and coloring this area of space in various ways. And reaching through the area of space. And then mocking up anchor points that he would like to have. How would you like to orient yourself, Bill? What would you like to have out there to get you to really know you were there? Now don't try to chase this back by symbolism.

I wrote a foul and evil book once upon a time. Was called THE KEY TO THE UNCONSCIOUS. It ties back mock-up processing into reality. It turns out that that's the meanest thing an auditor can do. You can do a lot of things with this, but if you use it too long it will give the guy the idea that his dreams are all based on reality.

And that is the primary sin of psychoanalysis. They say, „You can't have your universe, you poor fool, we're just uh... helping you now. Let's see, now think of something else. Oh, that's because you drowned your grandmother's kittens. Yes. Oh, you think that's yours, eh? Well, that isn't yours, this happy little dream you're having about, uh... yeah, that depends upon something in the real universe. You're really agreeing after all. You thought you were trying to get away and disagree and we look it all over and we find out that you were only agreeing.“

„Now you say that when you go to sleep at night you have a dream. Now you think you're free when you dream, don't you? But you're really agreeing with the physical universe. Yes, now that will be 185 for this week's work and that will be 8,000 for next month's work. And a complete psychoanalysis takes about a year to find out if we can do anything for you and it takes another year to do anything for you and then of course we can't guarantee that anything will be done for you and that will only cost at average rates in the United States for four appointments a week, of one hour each, 9,450. And that is the cost of doing nothing for you but making you into MEST, brother.“

And how is this done? Simply by pointing out to somebody that everything he thinks of has an origin in the MEST universe. He has no independent capacity to dream. And for heaven's sakes you don't... you're using mock-up processing, please learn this as one of the important points: never wonder what caused the fellow to think that up, because at first

there'll be a little impulse for the things he thinks up to be modified by the MEST universe. But, if you don't challenge him, he'll go free. Last night we had some demonstrations here. We had a preclear who couldn't tell me a lie. That was interesting, isn't it? He couldn't say there was an airplane just flew in the window. Fascinating. Why? The MEST universe has kept saying to him over and over and over and over, „Look, you've got to agree with me.“ And agreement with the MEST universe is the equivalent of, similar to, and is the same as punishment. And there isn't much difference between the two.

So, unless he agrees, he'll be punished. Unless he says what the MEST universe tells him to say, he'll be punished. So any operation in mock-up processing which tries to convince the preclear that what he has just mocked up has symbolical purpose in the MEST universe is an overt act and is black magic, operating to reduce the self-determinism of the preclear.

He keeps mocking up a broom handle. „All right,“ he says, „I'll take this broom handle and I go this-a-way with it and I... I... I got a broom handle here“ and so on.

And you say, you know, to yourself, you know, „What he's really mocking up... what he really is mocking up is a... is a pressor beam. And he's afraid of pressor beams; he's afraid they'll collapse, so he's got something solid like a broom handle that he's monkeying around with there.“

Well, you know that. But that's all right, what the heck? Don't point out to him that he's mocking up pressor beams. Let him get a bigger and better broom handle. He'll find out sooner or later that he's mocking up pressor beams, but let him find that out. Then if he wants to mock up something else he can have zing-zag broom handles or something and get away from it. But the essence of it is to let him know he is doing it and that it is his. Not that it is related to the MEST universe.

He only has one area to get out and that is CERTAINTY and his only real certainty he's going to be able to get is the certainty that he himself has his own illusions. And he gets that certainty, goes up the line of knowingness; if you keep showing him that THAT certainty really was the MEST universe and was not a certainty at all, you're going to knock him on down tone scale and out through the bottom.

You'll make MEST out of him because he's saying you can't locate anything in space. Look, it's still the MEST universe located in space with you, fellow. I'm... I'm sorry to have to digress and give you this... this technical discussion on psychoanalysis.

I have used psychoanalysis, by the way. I have the edge on people in psychoanalysis who have things to say anything about Scientology. I know their subject – they don't.

Now, we have, then, the whole principle of spacation outlined under the heading of anchor points, and origin points. There'd be the preclear's origin point. There would be an understood anchor point which he somehow or other somewhere has consented to. That would be anchor point understood but not located, or origin point understood... better change that around, call it origin point unknown, but understood. And then there'd be the origin point which he conceives to be himself. That would be, according to him, a secondary origin point. He thinks of himself as a secondary origin point. He's an origin point being located by the first unknown origin point. Therein lies his aberration.

Now he is an origin point, then, and as an origin point he can clearly be an origin point as long as he has a good solid assignment to anchor points. Your preclear needs anchor points to find himself oriented.

Now, the only way he could really, really be sure of anchor points is to mock them up. He can't guarantee that this is the MEST universe, this MEST universe is real, but he could guarantee that he himself had mocked up real anchor points. That would really be real anchor points, but in this universe you will find out that his earliest decided upon anchor points are really postulates. They're heavy ones. He's made them day after day after day.

„Well, I'm getting home now. There's Mrs. uh... Marsha's house. Oh, here I am at the corner.“ How often you've said that; have to say good night now. „I'm at THE corner.“ If he could only know what he really felt down underneath about the corner, and if he were to say to himself or think to himself, „Someday there isn't going to be any corner anywhere in reach of me at all,“ he'd get the funniest sensation. „Someday I won't be able to walk to this corner.“ And in that whole subject lies nostalgia.

You're gonna get... you can actually blow grief on this – nostalgia. Nostalgia goes back anchor points; you can get nostalgia on anchor points one, two and three up to maybe anchor points uh... nineteen, twenty and twenty-one, and after that don't bother to get any nostalgia, because the guy has given up about that time having any anchor points.

And if he's gone up to a set of what did we have here, same here as the Battle of Hastings, more or less. Boy, that was a fight. Uh... A-1066, uh... if you get up to a thousand anchor points this guy's had... he's now at anchor point 1,000, 1,001, and 1002 or something like that. Oh, no. This is just... his life is just a blur. It's just a vague blur to him. You can go back and he will locate in terms of objects.

So if you want to put a guy's time track back together for any reason or other, put it together in terms of objects instead of energies, because he's low enough on the tone scale so all he can actually locate is objects not motions, ordinarily, if he's in that shape.

Now things won't be in motion for this guy, for this preclear; he won't see things in motion, things won't be in motion for him, he'll have a hard time making anything move. That's merely because he hasn't any solid anchor points. How can you make anything move if you haven't got anchor points? It's impossible, naturally.

What is a terminal? A terminal is an anchor point. What are the terminals of an electric motor? The terminals of an electric motor are the anchor points from which motion can emanate. The principle of the manufacture of electricity has to do with the shift of the point of origin between the anchor points of an electric motor. With this principle, could we work out a new, good and usable electric motor? Yes, we could.

For the first time we could have an electric motor. That's all due respect to General Electric. That's a good outfit, General Electric, actually. I never appreciated American electrical equipment till the last few months and uh... two-twenty A.C. is gaps all the time and they have to have the most fantastically wide plug-ins. At a hundred and ten, A.C. is pretty good, that doesn't close the gap; that doesn't have to be very heavily insulated on a hundred and ten.

But if you were to put two-twenty on a hundred and ten plugs and fitting and lines and that sort of thing, you'd get quite a fuss, so the British believe that our electrical equipment isn't any good. And we believe that the British electrical equipment is far too heavy. And we forget that the difference of voltage is so wide.

Well, anyway, actually the British manufacture electricity far cheaper than anybody else. I don't know whether this is... has something to do with having a higher power to go over the lines or less line loss or something of the sort. But uh... the point is that when you deal with any kind of terminals you can get a nice sparky current, nice juice, good hot juice. If you got a terminal one, the terminal here, whether it's made by... in Great Britain or in the United States or on the planet Gandalupia...

You got two terminals... and a base to keep them apart or a will to keep them apart, will, postulates, base, no real difference. Uh... you've got location, and where you have location you can have motion, and where you can have motion you can have life, life forms. You can have action, you can have objects, you can have all of these things. And they all come out sort of on the course of the horseshoe nail, straight through.

They all come out from that one line, origin point, unknown and understood, origin point, preclear, anchor points. When you've got that together you have the complex terminal set-up necessary to produce a high-level energy flows and the phenomena which you see here in the MEST universe and which you call electricity and which on a much higher level, causing the electricity, human thought. This is not a very mechanistic approach, by the way. This is highly esoteric as an approach, because, what do you know, you keep postulating this and you've agreed with everybody, you're trained in viewing anchor points, you're all set. You're... you've done all this. You've gone through all this and you... you've... after you got trained to produce anchor points and you produced... you had envisioned good ones.

You could put motion into them and you assisted motion all over the place, and you have produced lots of action for yourself there. And... gee, life was running fast and so forth, and eventually people started to disagree with you and you lost those anchor points and... and other things happened and you weren't supposed to use force anymore which is to say it isn't your space, same thing.

Uh... you ever notice dogs when they run into a... a neighbor dog's yard? They really cool down. It isn't their space anymore. Well, they can't go into motion like that, but they go back in their own yards again and some Pekingese goes into his own front yard – there's nothing more savage than a Pekingese in his own front yard. Mastiff comes in there and he says, „Excuse me,“ and he walks out. That's own space.

All right, all this subject comes down to – you... you're actually producing that motion, you're producing an agreement with an awful lot of people, you go on producing it and what do you know, you reach over all the time and keep planting emotion into things, so that you can perceive emotion.

You not only put the motion there but you put the e... emotion there and perceive the emotion out of it continually. And you want it all to be automatic, and you want sensation like mad, so you just skip that step every time. You skip the step of a postulation of space, and then you skip the step of a postulation of motion, and then you skip the step of postulation of

placing energy there to emanate back at you again, all because you want the sensation to effect you.

You want all this to make an effect out of you, because you want sensation from it, so you just skip these steps and you're all set. Except you wind up aberrated and homo sapiens.

Let's take another break.

(TAPE ENDS)

Spacation: Anchor Points, Origin

A Lecture given by L. Ron Hubbard
on the 4. December 1952

Third hour this afternoon, December the 4th, continuing this third talk on spacation. Going to go over this again very rapidly, very, very briefly and very rapidly. We are talking about, in this universe, a series of agreements as follows:

One, there is an origin point, unknown but understood. You've not located that origin point, you just say all this space somehow or other comes from an origin point. Now that is the first point of confusion about the MEST universe, is that there's space all around and it must be coming from someplace and so on, which is not the case. Then there's origin point one and that could also be origin point „I“. And that is the viewpoint of dimension, and that is the definition of space: Viewpoint of dimension, of the individual. And he looks around and he can assign viewpoints. The handiest way to do this is, of course, to simply mock up anchor points, mock up dimensions.

And then the third thing we're dealing with is anchor points. Now an anchor point is that point which origin „I“ assigns so that he can have dimension and motion. Now he has either assigned it or just agreed upon it, or agreed that he will assign to these understood things. It says: That is a room. A room has eight corners, therefore there are eight anchor points to a room. Every time you go in a room now you know this, there will be eight anchor points and you will accept immediately the anchor points which everybody around accepts as this room's anchor points. Is that understood? That's good. Now we've made you dependent.

So, there's origin I and that is a viewpoint from which one can perceive anchor points, and these anchor points actually assign dimension or boundary to space. And these anchor points are called anchor points because they're actually used as electrodes or terminals as on an electric motor. Whenever there is motion, one holds the anchor point and perceives the motion. It's very simple. He also perceives the anchor point, holds and perceives the anchor point and then sees something changing without those anchor points moving. You get a... at sea and you give some ensign a maneuvering board problem; you've got a picnic on your hands, because you're telling him to use as origin points the center of a board which... it's an abstract center which has no real reality, which is probably moving.

And then you say, „Now look, here are three or four anchor points. Those will be the ships in the problem and these anchor points are all in motion. Now this is a maneuvering board problem. When will the anchor points coincide and crash? Or when will they rendezvous? How far do they have to go in order to get any...?“ That's a maneuvering board problem. That's very rough stuff.

Now, if he doesn't have an instructor who merely wishes... if he... most instructors, you see, merely wish to obfuscate, and if he doesn't have an instructor who wishes to obfuscate, the instructor will point out to him, „Look, it doesn't matter how fast that origin point is moving. It is static. It's right there in relationship to the outermost limits of the graph.“

One of those graphs, simple looking affair, but uh... you've got anchor points which don't move and they're not moving at such and such a postulated rate, well, who cares? Who cares how much they're not moving? They're anchor points. And if you'll just take the center of the board and the limits of the board, and then figure out everything else on the board as points in motion in relationship to these anchor points, he's all set.

But if he goes at it in reverse and tries to... to figure it out that the anchor points are in motion, and the origin points are in motion too, of course he has nothing to tie any motion to, so no motion can occur and he can't see how any motion could possibly occur and he'll just sit there with his mouth open.

That would be the same thing if I told you the two forward... forward corners of this room – if you believed it – the two forward corners of this room uh... were moving four miles an hour to the right except the right-hand forward corner which occasionally went in a circle. And those were the only two points that you could perceive anywhere around.

Now you were supposed to tell the velocity of something that was between those two points. I just... just wouldn't... just be horrible. But you could do it because you've got one point and you could possibly plot the other point. You could stretch your minds to do this sort of thing, but it'd be an awful job.

Now, anchor points, then, are assigned or agreed upon points of boundary which are conceived to be motionless by the individual. He's on a train. He looks up and down. Somebody walks down the aisle of the train; he knows somebody's walking down the aisle of the train because he holds the forward end of the car as one anchor point and the after end of the car as another anchor point and the individual, who is in motion, has a shifting dimension, from one to the other of these two things so somebody can walk.

But let's look out the window. And there we see the countryside flying by like mad. Sure, it's the countryside flying by like mad. You have to explain to a little kid how the countryside is not flying by. The countryside is motionless; the train is what's in motion. He knows this from past lives and so forth, but a little kid can get awful kinda fooled on this. And every once in a while he'll sort of grit his teeth and say, „All right, it's actually doing that – but it doesn't look that way.“ So actually the countryside is flying by with relationship to the two anchor points, the forward end of the car and the back end of the car. Those are what's motionless and the countryside is flying by, of course.

Now if you say every telegraph pole there is an anchor point and those anchor points are shifting, then you can conceive that the train is in motion. You can even sit in the train then and feel the train rushing forward and the countryside sitting still. But it's quite a trick. But you can do that with great ease.

A race driver does this with facility. He goes so fast that even he knows he's in motion, because the track is shifting so fast with relationship to the bonnet and the shoes of the

car that he... he could feel that. Why? He's got an up-and-down vibration and sideways and so forth.

If you want to really drive a fast car, get one with small wheels built close to a track; that's a very fast car. If you want to drive a slow car, get one with great big wheels and a big powerful motor, and with... it rides awfully easy. And that's really a slow car.

What's this got to do with miles per hour? It has nothing to do with miles per hour except in relationship to anchor points which the driver isn't perceiving. You see? Uh... that's very interesting.

In some countries they tell you they have very fast railways. That's because their trains go over rough tracks, terrible tracks; they're built rather close down and the countryside isn't ever observed. But what is observed is the way you bounce around in that car – boy, is it taking off. Furthermore, everytime the engineer starts one of them up he goes it from zero throttle, full throttle – BOOM. And you go crash across one car and crash the other way and you know that thing is driving. You know that thing is really going.

But let's take something with 120 lb. rails, built well up off the ground and let's take it at 120 miles an hour down the track. Thing isn't moving, obvious. You sit there, have a whisky soda, something of the sort, in the parlor car. Finally railroads became so despairing about people believing trains didn't move fast that in most of those very fast trains, back in the parlor car they have a speedometer.

All right, then what... what is... what is this whole business motion? Well, let's get right into the second stage here.

What's matter? Matter is not simply condensed space, it's relatively unoccupiable space, and the solidier matter is, the more you have postulated that it is unoccupiable. And when you get out as a thetan you're travelling on a high wave length, the first thing your pre-clear may do is slam into the ceiling. And then he realizes suddenly that he does not have mass, and the second he realizes he doesn't have mass he goes on through the ceiling.

Sometimes he has to fish around for a little while to find the wall of the ceiling in order to... to come back through it and use it as an anchor point. He has to practically repostulate it in order to get back into the body, and when he gets out and first realizes this, of course all time and space scrambles to him, scrambles all over the place. The reason why is he has lost what most people are holding on to madly as the last anchor point.

I call this, the point of origin is in the body – well, let me extend that a little bit for your clarification. The only anchor point he has is the body, that he can be sure of. His level of certainty has diminished and diminished and diminished throughout life. He's become so dispersed, any other anchor point has been found to be so reliable, that they disappear if you sneeze at them. And this unreliability of anchor points has finally brought him down to the fact that when he pinches himself, he knows it's real. He knows he's not dreaming because he can pinch himself and get a sensation. This is the same thing as saying, he knows he can perceive his body because he has not been chased off that as an agreement.

See, he agreed to all these anchor points, and then other people broke the agreement. They kept taking anchor points away from him. So the one thing they haven't taken away

from him is his body and he has this body then as an anchor point from which he cannot be robbed.

So his reality consists of anchor points to the body and other anchor points around are kind of vague. He doesn't perceive them very well because he knows other people haven't agreed to them. Why? They've taken them away from him, haven't they? So when we start perceiving, or as this person starts perceiving, he'll perceive the body more and more and more and the environment less and less and less until we get the dwindling spiral which finally leads not only past the normal homo sapiens, but on down to a six and a seven case level of Standard Operating Procedure.

And this person doesn't even know it's real by an anchor point of the body. A seven has lost the body as an anchor point. No longer has the body as this anchor point, so he cannot be sure where he is because he knows the body isn't real either.

But as a person goes down the tone scale, down the tone scale, down the tone scale, his environment contracts on him. The lower emotions are contracted environments, less motion capable, more solidity, harder to move through. A person can actually feel this. You get... run him through a moment of shock, he will feel the environment close right in on him and become practically no-dimensional.

He's abandoning every anchor point in the environment because he's saying, „It can't be actual. It can't be actual.“ That's the same thing as saying, „It can't be happening. I don't want this motion. I've tried to stop the motion itself, in order to stop the motion, all I can do is abandon the anchor points and that will make the motion stop.“

Only that doesn't make it stop either because he's still got the body. And he's got the body and the motion continues in relationship to his body as an anchor point and so he feels the whole environment contracting down and he'll finally abandon the body as well in order to stop some motion which he conceives to exist beyond his control and beyond his ability to withstand the perception.

All right, this gets right into motion, anchor points, dwindling anchor points. You'll find that individuals who move the least have the fewest clear anchor points. You will find that the ability of an individual to tolerate speed depends completely upon his ability to hold anchor points. And his ability to hold anchor points depends only upon his belief in his ability to hold anchor points. And anchor points come down to being postulates.

How do you remedy this situation then? How do you rebuild this ability? You just have a person start postulating anchor points, dimensions to space, that's all, and contract them and expand them and contract them and change them around and then put in new dimensions and change the old dimensions and then age the dimensions you have and then decrease the dimensions. And then decrease the space and expand the space again and scramble then the anchor points.

Have the anchor point that is over to the right move and be the left side anchor point and so forth. Turn the space upside down backwise to. Interchange these points and then throw in a whole bunch of random points. Then throw all these random points together in a

pile, thereby collapsing the space. Make some matter out of it and then bring those anchor points back out again and move them around as anchor points.

Now take these anchor points and set them way out somewhere and then fill that space full and then defy the laws of space in the MEST universe (which laws of space have to do with our agreement on how much space can hold in relationship to oneself) and start dumping into that space things it obviously cannot hold and have it remain the same size and just keep on doing this, then empty that space again and then dump things into this space. Now empty this space and throw them to places where there is no space, and bring them back into places where the space is much too small for them and have them fit very adequately.

Shift the anchor points around again, throw the anchor points away. This starts in on a gradient scale. Take one point and move it around, and then take two points and move the two points around and then move them close together and then further apart. The first thing your preclear will find – if he's down around five and so forth – don't pick this up if you don't do it – is, the first time he tries to hold two anchor points in relationship to each other, they'll snap together and go zero on him. He'll try to put two points out there and they'll keep going snap.

The distance between them will collapse. Not only will they snap together, but they'll snap back onto his body. Of course they will, because his point uh... anchor point is his body. So in order to be sure of any anchor point he naturally has to bring it back and feel it on his body, If he doesn't feel it on his body, it isn't an anchor point.

Eventually get him to perceive an anchor point at some distance from his body. And then perceive two of them and be able to hold them apart and shift them around at will. Be able to move them farther away and closer up. Shift them around all locations possible, these anchor points. Change the character of the anchor points. Make them different.

The next thing you know you've clicked out the belief he must have that the anchor point must be furnished him, and he will find out suddenly, „Gee, what do you know, heh, I'm... I'm the viewpoint of dimension.“

Now the second step of this merges straight on into force and it goes into the first level of force, which is sensation. Sensation has a lot to do with ARC – ARC, it gets pretty crude when you can define it as ARC. At first it is merely sensation. It is rather undifferentiative. It is still a flow; the ridges on it are quite minor, and then the ridges start to get heavier as the person comes down the tone scale.

So the first thing you do on a mock-up drill is to put something out there and put an emotion into it and then feel the emotion. Because that's what a person does all the time, 24 hours a day. There's no sensation coming off of anything except what sensation he puts into it and pulls back off of it again. Just as he neglects continually to postulate his anchor points in space for the sake of automaticity and interest to himself, so does he neglect continually to perceive this little step. In order to see something and feel about it, one has to project onto it the generally agreed upon feeling about such things. And one projects onto it this generally agreed upon feeling about such things and then perceives back off of it this perception, and the first step he wishes to enter his awareness is „I perceive a sensation emanating from.“

Now he's got to have space in which to do that because it's emanating FROM and you can't have anything emanating from anything unless you've got some space there first. You can't have anything emanating to anything unless you have some space there first, too,

Now what's the drill? What's the drill? You just put things out there and you just take the emotional scale and the emotional scale from 40 to 0.0 as will be covered, is the zeros of MEST and the 40.0 is space. Now matter is really a 0.0 and 40.0 is space. So what does this coincide with? It coincides with the action cycle. At 40.0 you have start, intermediate you have change, at 0.0 you have stop. At the top of the emotional scale you have space, at the middle of it you have action, at the bottom of it you have matter. And this coincides with an experience: emotional experience, with the top of it being serenity and then, about 20.0, on a very high exhilaration, then exhilaration dwindles off and we get... we just skipped enormous array of emotions, by the way, and we skip right on down into what the homo sapiens and low level beings in general experience as emotion, which is enthusiasm, caution, boredom, antagonism, anger, fear, grief and apathy.

And as we go down that, we're going down the action cycle. We're also going down the creation, change and destruction cycle. And all those cycles are coincident cycles. So your preclear will be able to perceive only at the lowest levels at first, usually, and he will only really be able to perceive at a certain height. This is the only way I know of swiftly changing the emotional tone and therefore the position of the preclear on the tone scale is to shift his position on the sensation scale.

That sensation scale and the emotion scale can be considered to be coincident scales: that is, to have him put anger onto an object and feel its anger, to put fear onto an object and feel its fear, to put grief onto an object and feel its grief, to put apathy onto an object and feel its apathy. Now what would that be doing? That would be moving your preclear in order right on down the tone scale, wouldn't it? And if you went through that order and you said, „Now put some antagonism on this object. Put some anger on it. Now put some fear on it and perceive the fear, now put some grief on it and perceive the grief. Now put some apathy on it and perceive the apathy. And you just went through that cycle in that order from 2.0 down each time as the drill, you're agreeing completely with the MEST universe. You're agreeing and therefore he will on go down the tone scale.

But now if you just vary that and then make it slightly random and then vary it upwards and then make it random and then vary it upwards again, why, you'll eventually be able to boost him up because really what you're doing is changing postulates. You'll be able to boot him up to exhilaration.

The fellow who goes initially and immediately into serenity, very fast into serenity, without realizing what he does for emotion has simply backed off from experiencing sensation. He has mistaken serenity for sensation. I mean this... he's mistaken this sensation of backing off from sensation for serenity.

Down a little lower on the tone scale, of course, a person is fixed in what they feel. Just like a piece of MEST is fixed with what you felt. You put this MEST out on the table and it's on the table. You know a table is there because everybody feels that table. And you agreed that you are everybody, so there you are out there and you feel it.

Now, you can put something on it and take an emotion off of it. But that is a little hidden step and most people very successfully hide that from themselves and they'll be quite startled when they suddenly find out that their emotional a... volatility is considerably increasing and also that their complete and utter slavish dependence upon the MEST universe as such is itself decreasing.

Why, they never saw the like of this, it's very strange. They... they... they... they feel better. That's the only way they'll say it. Probably won't even explain it to you at all exactly why this is. But up to this time they've said „MEST universe will deliver sensation to me.“

The reason a guy gets down to apathy is he's no more willing. He thinks he has to receive the sensation without putting the sensation out. And the more he believes this, the less force he employs; and the less force he is willing to employ, the more he will do this; and the more he does this, the less real sensation there is for him; and he gets into the null of no sensation lower band, which apparently is just flicking around sort of grief and apathy and maybe a little fear. Once in a while he becomes annoyed and he said, „I was in a rage the other day.“

You know a real good rage is an interesting thing to behold. If a fellow started postulating rages on something he could probably bust agreements which other people had hanging on it. Let's say he levered a rage at the window and everybody has still got hold of that window, and it's a window, and they've all postulated and so forth, there'd be such a kickback from the window that they'll say rumph, and the window will go kablam – there'd be no window. This is how you produce sudden shocks in MEST.

All right, what then is the first... first requisite on this motion? Space. And what is the first requisite of motion? Is that you can shift postulates about anchor points. That's the first requisite, that you can shift postulates about anchor points. That gives you real anchor points and that then you can observe something shifting in relationship to anchor points.

Now the essential step there is of course to perceive that something is changing in relationship to the anchor points. You postulate it's here, and then you postulate it's there and then you postulate it's over here. What are you doing when you're doing that? You're saying, „It's here, it's there, it's here, it's there, it's here, it's there, it's here, it's there.“ Look at that thing vibrate.

Now, this apparently and obviously requires time, doesn't it? Because what did you say? Time? What's time? Well – time – well, you've got a watch, haven't you? Says in the old axioms, a single arbitrary is time. Uh-huh, this MEST universe for homo sapiens has as its arbitrary time. Because he'd made time an unknown thing which can be given... experienced only secondarily, and he's sort of agreed that this is what it is.

Now in order to have motion you've got to put into existence two anchor points, and you've got to have a shift of dimension. Well, when you have two anchor points, you can say those things exist without dimension, but that isn't very handy.

So let's put something with its own dimension there and certain solidity so if somebody runs into it they'll know it's there. Let's make sure that's there. Now when we get something shifting there let's say it has a certain unenterability and let's get it shifting real good,

right to the left, left to the right, right to the left, left to the right. Now let's get that going real good. Now we got that.

All the time, by the way, we're sitting there watching it and being very surprised, very, very surprised that uh... and affected and amused by all that action that's taking place that we don't have anything to do with it. We're not doing that, no, no. We're doing that with complete agreement, so we put an object there.

Now what's this object? This object is a particle. It has an unenterability of a certain dimension of the space which we're dimensionalizing and that is a particle. That's very simple. This particle could be a sheet, a cube, a lightning bolt, anything you want to put it there. But let's say a particle. And let's get this particle being first, second, third, fourth, so that there's an order of position.

Now we could go first, second, third, fourth, just agreeing that there's an interval of sh... shift. Unless we've got a solid agreement on an interval of shift, unless we've got that one, nobody will ever see anything travelling at the same speed, and we couldn't have that.

So let's get that thing and then you can shift it to one, two, three, four, as positions. And then you could shift it to positions as I'm going to write as follows up here on the board, and your shift of positions would be first one... positions one, two, three, four – notice this is in relationship that you're seeing it, by the way, to those two anchor points up there.

And uh... so then we could... we could do this change, we could do this change, this uh... in two ways. We could say one, two, three, four, or we could say one, two, three, four, or we could say one, two, three, four, or one, two, three, four, or one, two, three, four. And that last one, two, three, four all piled up on each other there would make it look like it was standing still, or that it wasn't there, which it isn't in the first place.

All right. So you ever see anything do this? You ever see anything vibrate broadly and then narrow and speed its vibration and then narrow and speed its vibration until it's practically standing upright and vibrating like the dickens?

Well, now it's... it's going to shock you sometime to find out how fast you really think because you don't think measured against time. And when you think your time against MEST time as such, running a clock or something in the MEST universe, you're going to be flabbergasted to find out that you're thinking brrrp. And you've just thought out this whole book. Or you say brumm and there it all is. Oh heck, you... you can do that and you've got a condition... you've got a condition... you can go brrrp and you've got a condition. Well, you've got a condition – that's very interesting, isn't it? You've got a condition. There it is. Very interesting.

You want to sit there with nothing else to pick up your interest? Time is for the purposes of interest. Time is made to interest one. So we get time to be a particle, a motion, an object. Now look it, don't... don't... don't get too sloppy on this. Time is not, definitely not, at any moment, anything as silly as a change of motion in space. That is not time.

To say that there's time and then to describe an action of space and particle and your postulates and then say, „Well, there's time“ is to put out a weird sort of a thing that some kind of an unknown thing that goes on that we don't want to know anything about. So that

compares immediately to something on the automaticity scale. Not wanting to know in order to produce randomness. Time is... is the object, call this particle an object. Sounds awfully strange, doesn't it? Time is an object. Call this particle an object, call anything which becomes solid as a result of that as an object, call any energy flow which is a whole particle or made up of particles, whichever way you want to look at it – call that whole energy flow an object, or call any section of it an object. But let's kind of use the word OBJECT. There's a good reason for this. It's an object; because you can change a person's time sense and time beingness and alter his time just with objects.

So let's divide this thing up for clarity of thinking in order to compare it to experience as an object... objects. Let... let's... let's class... let's forget about the clocks and their hands going around in circles for a moment and see this as an object, and the chair as an object and the place as an object and so forth. And there is a lot of change of space matched up in each one of these things on which you're agreeing like mad. It's really... you've got no idea how bright you are. Why, you're so bright that you can keep all these postulates running simultaneously. That's brilliant!

Well, let's... let's... let's take a look at this now and let's take a whole lot of objects. Let's take a great big pile of objects. Let's not do anything with the coordinate points, the anchor points for those objects. Let's just take that great big pile of objects. Now unless you come along and do something about them or unless they're motivated to have something done to them, or unless internally something will happen to these objects, there's no change.

And if you were to walk in there according to the MEST universe time of 1200 and take a look at that pile of objects and you were to walk in there in the year 2000 and take a look at those pile of objects and there was no change. You were there in 1200, and when you went in there at 2000, you were there at 1200. Well, when you went in there at 1200, you were there at the year 2000. See, it doesn't matter a doggone. It doesn't matter when you came in that area, that space, and examined the objects; if there's no corrosion, no loss of the object, you've always got the same time. You never have anything else, but the same time for those objects.

You have a change of object out in the environment beyond this space by which you can judge whether or not... you've got an alteration of anchor points, postulates shifting for your own interest, out here in the anchor points of the environment, and you've got this big pile of stuff there. Now you say it went from the year 1200 to the year 2000 not because they changed – no change. You... they had just duration. There's no change; that's duration, that's also matter. All right.

But you could go out here in the environment and you could go around and... and you get... you... you... you postulate you've got a Ford and you postulate you've got a building, you postulate you've got a moustache, and you postulate you now have a family. And you got this and you got that and you got this and you got that and you got this and you will have this and you won't have this and something else this and that, and so forth, and this whole cycle goes along for an awful long time, and then you come back and take a look at this room. There's no change, but you know it's been a long time. Not because anything happened in the room, but because something happened on a broader set of anchor points. Only when you

make a broader set of anchor points for observation and include that room in them, is there any change in that room.

Timelessness is an apathy and time itself is an apathy. Timelessness merely means something that endures across long spans of time. That's silly – something that endures across long... one is a long span of time.

The Egyptian pyramids obviously have changed. They are not timeless. You could measure the amount of change of the Egyptian pyramids. People came along and took that nice marble facing off of them and built doorsteps and privies and things out of them, and did different beautiful things with them. That's a fact, they did, and the desert sands came up and hit them and corroded them and blew them away. There are big nicks in them and the space of the... space of the Sphinx has all corroded; there's been a change there. We know they are changed. But if those things existed as the day they were built with the same condition as the day they were built, we'd walk back there and it might as well be the 3500 years ago as now.

The more solid apathy is... you see, apathy can be this no motion apparency. It's an all motion which has no space to operate in, all postulated, all collapsed on itself. We have, then, an object.

We've got duration. We have duration. Mostly because another guy, some poor little weak guy can't come along and take a look at them and say, move this way, move that way, move this way, move that way, and they get all changed. No, sir, these exist on changeless postulates. They've been agreed upon so hard and so thoroughly and so carefully that nobody can come up and in a few little weak postulates alter them. There's no time there. Things would stop.

Now if that existed, only on its own anchor points, there'd be no time. The place might as well be empty on its own anchor points. It's empty on its own anchor points; it's full of matter on its own anchor points, you still have no sensation of time, until you put a particle in there.

So let's just forget about this slippy, stupid word TIME, let's forget about that and let's get change of position. Now that's theoretically the definition of it. And the only reason we're interested in this is not interested in it from a physics standpoint even remotely. They've been too long running around in that squirrel cage. Going round and round and round, space is time is MEST is a particle is space is time is MEST is a... I mean we're... space, time, energy, these three things are related. Related, hell! There's no difference except in terms of experience. And the second we put these things in terms of experience we can handle the problem in processing. And that's all we're interested in. You just say, anytime time factor comes up, you just say have and have not, and you've got it. Sounds awful simple, but, boy, the case is just ripped to pieces on this one.

Essentially, by test, if you will treat an engram which is held in present time as something which a person still will have or is trying desperately to have not, you have the essential ingredient of time and it's present time for him. And that's what brings your engram into present time.

Your engram is in present time because the person still wants it and hasn't got the actual object, so he takes the picture of the object. Guys are always packing around little pictures. They can't have the object itself, so they've got a picture of the object. That's a facsimile and all that a facsimile is, actually... they know they can't have the object, they haven't got sense enough to make it again right there; besides this would overrule the law of scarcity and so... so they... they... they... they carry this little picture of the object around and that's permitted in the MEST universe.

But all of a sudden you'll... you'll open up the preclear's track a little bit and you'll take a look and for heaven's sakes here is... here is 8000 B.C. and 5 trillion years ago and so forth all there together. Well, he's had enough change that he more or less estimates – because of what?

Planets alter. The havingness of a sun, determined by some prior set of postulates, the havingness of a sun is scheduled. And the havingness of a sun is scheduled. The sun is as long as it has, as far as a... as a... has what? Has change. And if it doesn't have any change it might as well not be there, because it isn't going to emanate any light or isn't going to do any other thing as far as you're concerned. You can readily tell the kind of matter that isn't supposed to emanate so you... you say it won't emanate and it doesn't.

Now, let's... let's be very specific about this, then, in terms of energy. Now I don't care which one of these energies is which. There's two energies.

I mean, just might as well go round the other way and call the minus the other one and so on. There's the have and have not energy. And there's stuff which you approach and that says, „Have me.“ It really does sort of say, „Have me.“ You can... you've got an idea that that's the kind of motion that should be in this environment and those space coordinates and so you, „Have me.“ It has... sets right there. That's very good.

Now there's the kind that says, „Don't have me“ and these two things get together and they go flick flick flick flick flick flick flick across and you get randomness.

Let's take the animal kingdom. The animal kingdom rushes around with two thoughts in mind: „I've gotta have“ and „I don't want to be had.“ That's all; that's what appetite is.

Your engrams break down immediately into those two classifications: the engrams „I've gotta have“ and the engrams „I don't want to have“. So there's two haves. There's a „have“ engram and a „have not“ engram. The trouble is, with a have not engram the fellow has lost his ability to have not. He no longer is able to say „I won't have it.“ And so of course anything he says, „I won't have it“ to, why, that's gotta say „I have... have not.“ And it will back off and then stay in suspension.

It's right there; he can't run it either because it's... it's ready to punch him all the time. He says, „I don't want this,“ therefore he says, „I'm not responsible for this, so therefore it keeps hitting me and I keep creating it, but it keeps hitting me and here it is right here and it's knocking hell out of me and therefore I don't want it.“ And the harder it hits him the more he says „I don't want it,“ and the more he says „I don't want it,“ of course, the more it's a have not. And the more it's a have not the more it kicks him because he... he owns it less, so we have a standpoint that's horrible.

So you have big fish flying around in the ocean and they say, „Gotta have, gotta have, gotta have, gotta have.“ And all the little fish fly around in the ocean and they say, „Have me not, have me not, have me not, have me not.“ And the more they say „Have me not,“ the more the big fish say, „Gotta have, gotta have, gotta have,“ till the fisherman comes along and he says, „I gotta have“ and there goes the big fish. At that moment the big fish has changed his postulate and suddenly says, „Have me not, have me not, have me not, have me not.“

So we... we get a system of interdependencies along the dynamics. You ought to trace that out just for your own edification. It's the cycle or series of „have me's“ and „have me not's“, plotted against the cycle of creation, destruction, plotted against the cycle of action, plotted against the cycle of sensation which finally wi... and plotted against the cycle of experience. All these things plot together and you find out time is an object. Now there's two kinds of objects, there is have objects and have not objects.

Now what do you find in the preclear? The preclear is always saying, „I had, if I had only had, if only I had not had,“ he's putting it in past tense. Oh, it's not in past tense though, isn't that horrible? He's still got a facsimile sitting right there in present time all the time he's saying that it's in the past, and the more he says it's in the past and he doesn't want it and... and so forth, and the more he regrets it, the more he's upset about it, why, the more he's got it because he hasn't got it.

So he can move his whole engram bank right up into present time by simply saying all the time, „Well, if I'd only had, the trouble was I had.“ He's saying „had, had“ and pretending that such a thing as „had“ exists, and then all the time going on in complete agreement that he's in present time, and then saying, well, „had“ really exists.

You'll find this person's incapable of handling time. There's a way to handle time. The way you handle time is to handle objects. If you handle objects, you've handled time. That's all, too simple. That's because time is a word which talks about the interrelationship – you see, we aren't quite on time when we say object; but time is an interrelationship of beingness, action, and object, and the interrelationship of beingness, action, and object become themselves time.

Uh... you're going to flounder with this for a while; there's hardly a homo sapiens alive that can grab on to time. You can make time happen brrrr, or you can make time happen pocketa, pocketa, pocketa, practically at will.

Do you know in the last instant before you hit bottom, that a lot of time can occur? It's the degree you're trying to have that makes a lot of time. Just get that – the degree you're trying to have is what creates time. So you've got this urge to have.

Now you go around you find these fellows who in... oh boy, are they in bad shape, are they way down tone scale and in horrible condition. It sums up under one... one heading which has two parts, and that's... they have this idea: „I will have and I won't ever get.“ He's going to be punished and he's not going to get any good out of it. It's in terms of havingness.

His future is in terms of havingness. If you cut off a man's havingness he has no future. I mean, if you cut off all of his havingness his future's done and that is the one condition about death – as far as the current lifetime and combination of homo sapiens, thetan and so

forth, it's the end of havingness. About the only thing he ever has that he's really sure of – he's got a body. And he knows he will have the body and so he sort of sticks on a time track. And he sticks on it like mad. He does everything he could do to stick on this time track, and it's a very slippery job. Actually trying to stay on a MEST time track for a person who's fairly aberrated is like walking a very, very high tightwire with greased shoes.

You get your psychos and so forth. A psycho will come around and he will hand you a moment, and you try to take a phrase away from him and he will finally give it to you. And I've had them reach in their pockets for it and hand it over. Phrase is an object.

People who are pretty well down tone scale, words and symbols are objects, they're not thoughts anymore, they're objects. And these people are so literal with words. You... you tell them rrrrr and so on and so on and so on, and you give them this idea and he says, „Now wait a minute. Now what word did you use?“.

And it's just as though they were sorting over a pile of rubble, you have suddenly changed a word. It offends them somehow. The... you... you use maybe a colloquialism or something like that, and, boy, they're upset about this. It's really hit them.

You wouldn't be so upset with them if you realized that you had probably driven a bullet into them or something of the sort. The thought is the object because the person is in such bad shape that they can only think as an object. They are an object and their thoughts are objects, and they are objects, and they're getting more objects every minute, and they'll get pretty upset about it after a while because they realize that they're on their way out.

Now what's havingness. Havingness. Have and have not. Positive- negative terminals, so you get this positive- negative randomness as explained by the interaction between haves and have nots. So you get this in the political scene. Let's just apply it in one time; that would be the most familiar thing to you.

There are the haves and there are the have nots, aren't there? And they fight all the time. And the big joke is that the have nots are really the haves and the haves are really the have nots. The haves have no liberty, they condensed all their space and the have nots have got freedom because they haven't got any space. They're not troubled by objects.

The haves are trying to keep having, that is, hold on to, and the have nots are trying to procure. So your progressives are usually found down along the level of the revolutionaries, or is that up along the level of the revolutionaries?

That rich man tries to buy duration, tries to buy duration, and he gets duration all right; he turns into MEST. That's why the rich man can't go through the eye of the needle: his ridges. These ridges are haves, and a person has ridges to the direct degree that they are upset about have and have not, in direct ratio; and they are stuck on the time track to the degree and the exact degree, and their time is unable to be handled to the degree, that they are upset about have and have not.

They can have or if they could get the idea that they will have in the future, all of a sudden their track will free up and they'll run like gazelles on it. But they're sitting there with the idea they can't have but they have had but they're trying to hold on to, and you can get ahold of them and put your foot against their chest and pull on the ridges and have them snap

back and go booong. And you try to pull out the tractor beams, and get alongside of that and so on and they go bing-bong and go right back into place again.

You can't take anything away from this person. You're trying to run an engram. You're trying to get him to... get rid of a little energy. He isn't going to be able to do it. He can't get... do it because he can't have, can he? Well, therefore, he's got to hold on to it, hasn't he? And those... those things are all have nots, aren't they? So he can't touch anything that doesn't want to be had because he can't use any force, can he? Because he hasn't any space to orient against, and you say, „Run out that engram.“ And he'll say, „What engram?“ Well he... and you think, „Christakes!“

The fellow keeps walking around all the time saying, „I've got to get rid of it, I've got to get rid of it. Well, I've just got to get rid of it. I wonder why I worry all the time about knitting needles, knitting needles, knitting needles? I've got to get rid of it.“ And he's just walking around. He looks like he's in a prenatal and there he is.

You start to ask him to give up this prenatal, he'd probably start reaching and looking through his pockets when you start talking to him about an engram. He uh... he... he'd be unable to conceive that he was dramatizing, that's why; it's cause and he's effect.

So way up at the top of the tone scale, the individual is cause and as he dwindles down from beingness through action to having, he becomes more and more an effect of what he has.

That person's span of life is freest where they have the least and expected the most, and became most stultified and ruined the time when they finally procured. And their instant of procurance is their instant of no time from there on. Your one-five who was holding on, holding on, holding on like mad, he's holding on to the arthritis, holding on to Little Bessie, holding on to this, holding on to that, isn't going to get loose of anything and so forth, and he's going to destroy it, but isn't going to... no motion, no motion, no mo... what do... what do you find in this person? Boy, anything that comes near him, just hits up against the body like a magnet. It goes spoing – thug. You run down, you get rid of this engram, you run this one-five through this engram, you run him through this engram from one side to the other all the way through the thing. You say, uh... „Well, let's go through it again.“ They go all the way through the thing again, and you say, „How's it feel?“

„No change.“

„Let's go all the way through it again...“ You're not going to get anyplace with this, that's all.

You've got to get into this to a point where they can change. You've got to find someplace they can change, because they haven't got any time and they haven't got any time because they own all possession. And it's all have not possession. And if they got all this have not possession and some have possession, they have to hold on to the have possession and that makes them hold on to the have not possession. And the first doggone thing you know, what's the first thing a one-five tells you? He says, „I've got no time. I have no time for that.“ And you'll see him sitting there at his office desk, hour after hour after hour. I mean, „I haven't got any time for it. I'm awfully rushed, I'm so busy.“ He'll look at you rather sadly and sigh wheezily, „I have no time for anything.“ There he is – he's got no time for anything.

That's perfectly true. He's got no time; he's just so upset on the idea of time, his haves and have nots are so intermingled and balanced he can't do anything about it.

From there on down he tries to get rid of possessions. A one-one tries to kick possessions away and get the hell out of there because he knows he's in death. Now a one-one will destroy possessions covertly and try to get rid of them, push them aside, they won't leave him. He hasn't enough command value to do that. Your one-one, he starts to kick this engram through and he will sort of reach down to the side and move it over to the side and say, „Yeah, I'm all rid of that. Yep, yep, I ran that. I ran that“ – the end of the session he takes his foot off of it and it goes spoing and he's got it again.

You say, „What's the matter with you today, I thought we ran that out yesterday.“

„Oh, we did.“

Huh? There it is.

Their time. What happens to a one-one's time? Boy, time is the master. Everything is an effect. He's an effect to everything.

Well, now maybe you'll understand this a little better on this scale. On this scale, 40.0 is beingness. This is in terms of experience. 40.0 is beingness. Now there can be beingness and individuality above 40.0 but space is one trick of beingness. And beingness in this universe is space anchor points coordinates. And that is beingness. And the most beingness a person could be would be determined upon the most space the person could embrace. Free space postulated. Now you find your big rancheroos out in the West. They owned one hundred eighty-five thousand square miles and so forth, they were big men them days. Yeah, they sure had an idea of beingness. Space! Nothing on it at all.

You go out there, you also find that the biggest liars that ever lived probably come from spaces, big spaces like that. Out in space in your space crews and things like that, the guys who are really free and have lots of space. They wouldn't know what the heck you were talking about, if you said, „What is the truth of this?“ „Truth, there is no such thing.“

Now, we get 20.0 is action. And action is energy. Energy. But the funny part of it is that 0.0 gives an interdependency of objects and beingness which amounts to action. It is very hard to get into... very hard to get into action without an object. Just get... try to get into action.

By the way... way, one of the ways a fellow dramatizes this when he's a little kid, he says all the time, he's saying, „If I only had the gun and mask and so forth of Red Rider, then I could be...“ And he gets much older and he has the wherewithal to buy all the guns and hats of Red Rider you could possibly imagine, but what does he do? He's... all of his childhood was spent trying to get dressed so he could play a part in the play. And all of his adulthood is spent trying to get dressed. He's forgot that there's any part left in the play. He isn't prepared for anything anymore.

So time is an object really. It's an interaction between beingness and object that gives you action. And so it takes a full forty-to-twenty interrelationship in order to give us activity

and energy. And out of this we get force and the production of force, and all of the other things in which we're interested.

Now this lower scale here is S.E.T. related to experience. E.X.P., and that experience is the human experience and in human experience space is beingness. Action is energy, and object is time. And if you want to process a person who has no time, process if... in that s... way. If you want a person to increase his energy, you have to address his beingness and his object, in other words, his space and his object.

So instead of processing too much space, energy and time as such, you could process beingness, action and object. Or instead of processing, as you have in the past, thoughts, beingness, object, object, so on, so on, trying to get at it like that; you can process directly space, energy and object. Space, energy and time, because this time is just have-have not, that's all.

You can process that directly and in that wise you can straighten a preclear out and make him run like a gazelle, but you have to rehabilitate force in order to do any of it. And force of course is the middle ground, and the way you get force is space and particles, which are objects. And that is the way it is done.

I'll give you the mock-up drills in tomorrow afternoon's lecture. Tonight we'll be covering the axioms.

Let's get a bite of supper.

(TAPE ENDS)

THE LOGICS: METHODS OF THINKING

A Lecture given by L. Ron Hubbard
on the 4. December 1952

First hour of try night, December the 4th, we're going to cover here the logics. The last evening lectures I covered these Qs.

All right, the logics are something which evidently apply quite broadly and uh... are not necessarily fixed for all universes but are quite general to universes and are certainly very specific for this universe. Logics would consist of methods of thinking. There could be many, many methods of thinking.

You take the decimal system. Uh... the decimal system is a method of thinking about object;, and particles, and so on. And it says if you take ten of them and then multiply them by ten all you have to do is add another zero. Uh... that's a very fascinating system and this has a great deal of argument, however, from something I think is called the sept-signal system, which I think is by twelves or something like that. Sixes, twelves, and so forth; they claim this is a much, much better numerical system.

It goes along so and so and does such and such. And the odd part of it is, is it forms a different structure of logic. So you could change logic by changing the basic postulates on which the logic is based.

You could simply say, you could simply say, now it is logical to state the plus and the minus of a thing, and that is all you should state, the plus and minus of the thing. Plus you should never state the plus without stating the minus. And that is going to be logic.

Now we would say something like that, you get something interesting about – the logical statement will be: I think I would like to eat dinner, perhaps I will not. And that would be a reasonable statement, and that would be a universe called maybe. A universe... a universe in which homo sapiens is quite at home.

All social intercourse is apparently a long series of maybes. You know, you say, "How do you do? I don't care how you do." "Would you have something to eat? I hope you won't eat too much." Except the second maybe in social intercourse is never stated.

So it's a long series of maybes and if you want to find somebody who's been very very social for a long time you will find out his ARC relationships lie all in a ball. All wound up in one small tight ball, because everyone of them has got a plus on it and a minus on it, and the minus is never stated.

Now in view of the fact that Scientology is the science of knowing how to know, we have to have some definition of knowledge. Now these logics as they are written here have to be rewritten slightly for the echelon of Scientology in which we are operating, which is to say the make-break of universes.

This is very very true of homo sapiens, these logics, but they have to be refined just a little bit in order to fit them into a wider category.

Logic one is knowledge as a whole group. There are lists of these around, in these various books. Knowledge as a whole group or subdivision of a group of data or speculations or conclusions on data or methods of gaining data. That pins knowledge down as data. And that's true for homo sapiens. And that is true for the type of logic homo sapiens uses.

That does not happen to be the highest level of knowledge. The highest level of knowledge is the potential of – it's an action definition – the potential of knowing how to know. And that consists of simply the potential of knowing how to know. I'm sorry, but that's all there is to it. And how do you know? Well, in order to know how to know you have to be free to postulate knowledge. And the freedom to postulate knowledge creates the data which then arranges itself as bodies of knowledge. So, you want to know what your highest echelon of knowledge possibly could be, it would probably be complete freedom to make the postulate to form any... any datum or group of data without even making the postulate to do so.

And that, that would be knowing how to know, so logic... logic one should be rewritten: Knowing how to know is the definition of the highest level of knowingness. And that the level of knowingness is the freedom to state a postulate which then can become knowledge. Now that's very simple.

Logic two, a body of knowledge is a body of data aligned or unaligned or methods of gaining data. Well, that's... that's interesting too. That just simply says it's a... a body of knowledge could consist of one postulate or two postulates. And that's all. And that would be a body of knowledge and if they were stated from... for this universe, they have to be two. And they were stated... they have to be two to be a unit. I'll explain that a little later. Uh... but, then... then a body of data could be any two data to make a com... a very complete workable body of knowledge.

Now, let... let's have a whole body of knowledge. Now let's think one up, let's think real hard for earth here. Let's postulate good and evil. Now let's postulate from good and evil enough other data to make a full body of knowledge which would be very satisfying. Let's think in a nice wide curve here. We say good and evil. That can lead in two directions.

That can lead to God and the devil, complete bodies of knowledge. But those are sub-bodies of knowledge to the body good and evil. Now on the other side of it – justice and injustice – and what do we get? We get the church and the state – that's immediately descending from the postulate that two things can exist called good and evil. Now we say what is good? We could be Aristotelian and say: Good is something which isn't evil, and what is evil? Evil is something which is not good.

Now we can have a universe in which all things good were purple and all things bad were magenta. So that people would get snarled up between the two when they were a little color-blind and that would cause randomness.

In this universe we have more or less conceived that good is white and black is evil. So we get the black and white and good and evil and we really get the opening of aesthetics. Now we've got church, state and the arts, proceeding from one set of postulates.

See, that becomes a body of knowledge. Now we'll just... we'll just put bric-a-brac on these things. And hang all sorts of bric-a-brac in various directions. We'll put all the speculations of Martin Luther and uh... confront these with the speculations of Sigmund Freud. And uh... we'll mess that up with Bismarck's attitudes and throw in the writings of Machiavelli, sort them very nicely into one big bin of scrambled facts and you have the humanities.

Uh... first we have then this... that's a body of knowledge. But don't, in Scientology now at this time, confuse the potentiality to make a postulate with data. Because the two are not related. The two can be connected, but just because one has the potentiality of making a postulate which then can become a body of knowledge does not mean that one has to make a postulate.

He might never make the postulate but this doesn't take away from him the right to make a postulate. So a body of knowledge, we might have... this fellow might have a... a whole great big pile of whuf – a huge pile of whuf and there it is. And never do a single thing about it. He's got it. Other people could come along and say, "Well, why don't you whuficate that stuff." But it wouldn't matter a darn whether he did or not. He's... he's got the whuf.

Now that is a much lower echelon than not having anything. Not having anything is about as high as you can get. You know the old Chinese legend that the uh... the uh... head of a Chinese state or the emperor or his chamberlain or somebody had a daughter and the daughter is very, very ill and the doctors all got around – they were members of the American medical Association. They all got around and they said, "Well, you'll have to cover them with the shirt of a happy man, and wh... that is our equivalent of penicillin. We've made a postulate that that exists and uh... have to find the shirt of a perfectly happy man and put that upon her and your daughter will then be well."

And so the chamberlain and the king called in all these couriers and messengers, sent them north, east, south and west, and they all rode and rode and rode and batches of them started coming back all footsore and weary and... and with their horses caved in and they hadn't been able to find a happy man and she was just about to expire and... and the last... the last doctor was being hanged and in came the last messenger and he looked at the king or the chamberlain or whoever it was and he says, "I did find a happy man," and very eagerly because the last breaths were just coming out of the girl by that time.

The King says, "Well, give me..." and the fellow said, "He didn't have a shirt." So you see, there is... there's a large difference though between... you see the reason man's, by the way, never been able to resolve that little lesson, the reason he's never been able to resolve it, is because he considered himself potentially what he was, was something that didn't have to have, didn't have to want, and so he knew very well that the way to be perfectly happy was to have nothing – no objects, which didn't give you any time. And you could sit

down on a pink cloud and there you were. And you could just be serene. You could be serene for just ages and ages and ages. So what do we have? We have a fellow down tone scale who is in the situation of having to want. He is running a body. He has responsibilities added up in his society which consist of families, and employers, and pieces of MEST in general, other pieces of MEST and he's got to work, in other words, in order to keep a supply line going because he's in a time track because he's got objects already running.

And now we tell that fellow, now we try to tell him this philosophy: well, the happy man is the fellow who has nothing. Boy, he sure knows you're wrong. He knows he'd only really be happy if he had this twenty-eight room house and nineteen hot and cold running servants and he... he'd only be really happy if he had these things.

And yet, yet, uh... if he gets those things he just reduces himself that much further to MEST. So he's on a cycle which is very difficult to interrupt for him without knowing how to know. If he doesn't know how to know, he cannot interrupt the cycle of having to want. Because having to want procures and procurement has to be selective between procuring what is desirable and not procuring what is not desirable.

And one begins to make this selection back and forth this way and that, and he gets to have more that he doesn't want and want more that he doesn't have and his confusion on this line gets to be such finally that he is MEST and that's the bottom of the actual cycle, to be an object.

So the object of that sort of thing is to be an object. Well, you try to tell him about... about this thing – the way to have is to be happy is to not to Have and that sort of thing; he knows you're nutty. Now a Hindu has a terrifically workable lot of data lurking in the midst of a terrific lot of very treacherous data.

And so you get a rustic, a fakir, or a yogi low level sitting on a bed of spikes to discipline the body and telling himself, "I am training myself not to have and by this I shall ascend to and rise to the highest of controls and nirvanas." And there he sits with a body.

Now you can talk about playing tricks on a fellow – he's playing tricks on himself; he... he's got something that has to want continually and here he sits with something that does and he says at the same time, "I will be only... I will only be happy if I do not have and therefore I must deny everything." And so he gets where? He gets on a maybe. And it's from that datum it can be said that the very confusing quality of Indian practices arise.

He knows by instinct that he'd be happiest if he didn't have, and he's still holding on to something because he doesn't know how to get rid of it completely. He's holding on to something that has to want. And so he's on a maybe. And he gets: "Is God there? Isn't God there? Am I in communication with Him? Am I not in communication? What things are around me? Is it true or is it false or what is or what isn't?" and on this big maybe he rides himself right on in. It's no joke; I've known a lot of those boys.

Logic three: any knowledge that can be sensed, measured, experienced by any entity is capable of influencing that entity. Too true. Just too true. This is, by the way, an interesting logic in that... in that it is aimed right straight at a fellow by the name of uh... I think it's

Kant. Uh... I guess it's an impossible name like that... and with a name like that you'd sure expect that he wouldn't be able to. And he sure couldn't.

Now that's our friend Kant and that's... all knowledge that is worth having will be found to be beyond the bounds of human experience. So you better quit right here at this barricade, fellow, because us scholastics have got it all nailed down. We got a machine gun and barbed wire across here and anything that's worth having is over here and this is the last outpost toward it, and if you try and pass it we're going to fix your crock.

For a hundred and sixty-two years that philosophy pervaded Western philosophy and monitored it to such a degree that today you go out in Podunk and down on Ray Street and ask people offhand; you say, "Now what, what would you think of somebody who would dare to investigate the actual beingness and soul of man?"

"Oh, you mustn't do that. No, that'd be very, very bad, because if you found out there'd be no more universes or something." Now, that's the... that is the... I think that's called transcendental logic or realism or something; it's wonderful stuff.

Any datum worth having, then, is beyond man's power to know. And that is sure enough sheer by the bucketful class A quality hogwash. It's not true, it never has been true because it states that in this universe a one-way flow can exist. It says you can never backlash up a communication line and that's sure wrong. There isn't a piece of wire in any electronics laboratory nor a piece of MEST anywhere in any planet, not a piece of space manufactured anywhere in this universe which will not conduct both ways.

Now that engineers can figure them and figure them, and rig them and rig them and rig them but they still won't get one that will put up one hundred percent butterfly valves along the whole length of it. If you pour juice in that way, there can juice go back that way again. That's the wrong way to think about it, that there can be a one-way flow.

They'd have you think that this... and we are the puppets of some sort of a monitoring agency which could command us and affect us and influence us and yet we would never be able to contact nor experience the puppet master. Well, to hell with the puppet master.

That is the philosophy. I hope no man ever falls into that trap because it blocked human thought and human progress. Philosophy became completely abandoned as a subject. Would you believe it that even at this moment, this subject has been in existence for... more or less for two and a half years, and even at this moment they still give a Doctor of Philosophy degree in universities which demands only this of the student: that he know what philosophers have said. Now that's incredible; if you had a Doctor of Philosophy you would expect a Doctor of Philosophy to be able to philosophize.

And a person... the professors of those courses would just be shocked beyond shock if you dared come in and infer that the end and goal of their students should be the production of philosophy. No sir, that's how you keep a society static.

This society... this society actually was penalized to an enormous degree by that block on the philosophic line. It's much more intimate to thee and me than you would suppose, because in the field of science they long since learned that in the natural study of use of natural

law and the exactness of the agreements which had been made, that an enormous number of effects could be produced.

And since Immanuel Kant, assembly line rifles, automobiles, assembly line machine guns, rapid-firing naval cannon, steel ships, aeroplanes, atom bombs and H-bombs have been invented without what happening in philosophy? Just... just a dead blank. Now if somebody had been actually with some... some sensitivity that we shouldn't really override the humanities just because we have a clear road here...

There ought to be some other road in the field of humanities there. There ought to be some parallel track. We haven't got a society that knows anything about these things.

Well, what are we doing? We got atom bombs around here and there's no danger with the control of an atom bomb. All you've got to do is push a button and there's no danger about it. If you don't push the button it won't explode, and if you do push the button it will explode; the control of the atom bomb is an assured fact. It's utterly certain that if you push a button of an atom bomb it's going to blow. So you... there's no danger or trouble with control of nuclear fission.

The boys have done a very good job, but how do you control the human being who pushes the button? And so we get Uncle Joe, uh... Uncle Joe and other characters around that may rush around, and they think the hottest way to do this to to make a... a secret society out of atomic science, as their first answer.

Now we've got to have a sort of an atomic police and none of this data can get out in any way, shape or form; and we've got to throw the barricades down, not just on trade but on the free knowledge of science which should circulate amongst all lands and which itself is the best guarantee of peace.

So not only do we produce the ultimate weapon but we produce at the same time a new barricade. Science is out of circulation with science today. And it's going further and further out. Now that's very interesting. An imbalance like that has been happening almost by the square. It is happening with a rush. We're seeing the fruition of all of that misconcept at this time.

Actually, the only real danger an atom bomb is as far as thee and me are concerned is simply that somebody might bust loose with one of the doggone things and cost us some time, that's all. We've got a spielplatz here called Earth and... and uh... uh... it's... it's... we need it for a short time and they keep trying to mess up the playing field.

I'm trying to do something about it, but not... not a bad sad hope either.

All right, that knowledge which cannot be sensed, measured or experienced by any entity or type of entity cannot influence that entity or type of entity.

If nobody to date has been able to actually spot with a meter the existence of commands from a Supreme Being... you see, he's got no reason or right to keep insisting that people receive commands from a Supreme Being. He has no reality on it. He... he couldn't... he couldn't get a good agreement on this except on a stampede basis. It cannot be scientific.

cally established the geographical location of a fellow by the no... name of the Supreme Being, MEST universe. That can't be established.

A lot of fellows been trying that. This does not say that there aren't such things as gods and makers of gods. But it does say that this cardboard thing-a-ma-bob that they sell by painting signs on the rocks probably isn't sending out anything for us to experience at all.

Why? We can't measure it. That's a heck of an arbitrary scale, isn't it? Well, the dickens it is. We've been able to measure everything else. In absence of that we've been driven to this incredible length. In absence of trying to find a Supreme being for this universe, why we've been driven to the incredible length of having to discover that uh... uh... probably the mostest god you'll ever know is you in this universe and uh... for lack of a... lack of a nice big fellow who anthropomorphically sits on a throne and uh... has a greed for adulation which would be found disgusting in any mortal (I'm quoting the Greeks now. The sources of Christianity, Plato, the great pagan, he's their sole reason for authority). Anyway, didn't you know that, that Christianity is based upon the writings of Plato, and the Catholic Church at all times when challenged about its doctrines has uniformly referred to the authority called Plato? You understand I'm not... not in any way, sense or form against the Church. I think the Church is a good organization. But we got a better one now.

Now there's something else that goes with that which I ought to say to an auditor. He's going to discover more half-known thing-a-ma-bobs and what-nots in preclears with this stuff than he cares to count up.

If he had one of these Chinese things that does addition in incredible numbers – I think it's above an ENIAC in the number of figures it will carry or something – he would not be able to count off in a career of one year of auditing and Dianetics all the screwball things that he will run into and it's a very, very good thing, a very good thing, to go along the line of what you actually know as a certainty and to lay off in receiving communication from your preclear and in trying to establish this, that and the other thing about the preclear, what you cannot discover as a certainty.

The E-Meter is a fair certainty of establishment. When your preclear starts to tell you that he is immediately in connection with the upper, higher key of the left-hand side of Betelgeuse, when he tells you this and says that he has positive information that you are about to be wiped out at thirteen-thirty o'clock, you say, "Okay, now let's get a mock-up of..."

I told you when the class began about that thing about the Prince of Darkness. That's routine. Sure, sure, there's all types of odds and ends of communications that are coming through and being taped onto your preclear. But, you're underestimating the power of thee, you're just completely underestimating it. Nothing can tamper with you unless you agree to permit it to. And there is no stronger law in this universe really than that, as far as protection is concerned.

If you start saying this is destructive it can only then become so. Now, people can be hit with force because they have agreed that force is destructive and only then can force hit them. That person who has not agreed upon the destructivity of force would theoretically be untouchable by it.

We tell this story. I ran this out of a preclear one time. Didn't run it out of a preclear, preclear told me about running it.

Way back on the first area of track... there are three areas to these tracks, you know, for each person. There is thetan plus thetan, there is thetan versus bodies. And then there's bodies versus bodies. And you can divide the track roughly into those sections. The earliest portion of it is thetan versus thetan, the middle portion of it is thetan versus bodies and the latter portion of it is, of course, bodies versus bodies.

Now that means that if you're looking for basic-basic on DEDs and DEDEXs and so on, you're going to find them rather uniformly on thetan versus thetan, not thetan versus bodies.

Although, blanketing is a very easy place to go to. You have to know that on mock-ups by the way. It's a lot more beneficial to take a couple of lighted electric light bulbs and turn them on and off and have the preclear smashing them together and breaking them and doing that sort of thing than it is to have the preclear doing the things with spots of lights on the body.

Well anyway, way back on the track... he is sitting there doing nothing and life was interesting to him and very pleasant and a bunch of thetans came around, about a hundred thetans, and said, "Do you know that you can't fight a hundred thetans?"

"Aw go on, I'm not interested in fighting a hundred thetans, go on your way." And they tried to flip energy at him and of course he wouldn't tune up to the energy; he didn't think it was dangerous – it was just going right on by him and he wasn't paying any attention to it. And they said, "Well, how do you know you can't fight a hundred thetans? Why don't you try to... you haven't convinced us that you can't fight a hundred thetans." Well, this got him kind of sore, which is the trick.

And uh... they got him to turn on so he would start blocking energy and then about a hundred thetans started dive bombing him with force beams and so forth, and started running around and around and he's very successful at the first part of the battle; he's knocking them left and right and then all of a sudden why of course he's not. So he goes running around after that telling all the thetans he'd run into and so forth, "Do you know that you can't fight a hundred thetans?"

Well, it's an incredible thing now there that... that gives you an example. Let's say you're sitting there and your preclear says, "You know ah anama and I da da and I was da da and these Venusian psychiatrists and so on and it's just going to happen to you any minute and uh... so on," or "We should get into contact with this," so on. Why, give me then the modern equivalent of "Go over it again": "Let's get another mock-up on this now," because uh... if you say, "They are? What? By golly, you know, maybe you can't fight a hundred thetans; I'll have to find out" – because these characters don't have a MEST entrance point immediately handy.

Just remember that, they don't have a MEST entrance point. So deal in certainties. Deal in certainties. Know only that you know and go on from there. And when you know that

you know why operate. Work on that data. That also tells you that you should separate data out into various bins.

You take these bins and... and you... you can have, say you have several bins, and it'd be a gradient scale. You say, "All right, and we partially know about this and we know a little more about that and we don't know anything about this over here on an evaluation of data; we haven't got anything to measure this up to, but this we can correlate and coordinate and work with pretty well, now what part of it as we're working is the most valuable to us?"

It is always that portion of it of which you were the most certain. Now that is a conservative way of looking at things in one way, at one... in one direction it's a conservative method of looking at something but actually it isn't. I consistently have done this trick in investigation. I've taken all the maybes and thrown them out the window and hung onto a few certainties.

And then with those few certainties looked for some more certainties and then evaluated again and thrown out any less certain thing that was there and I've gone straight on through in that wise. That meant that you couldn't work with MEST universe what is laughingly called data – and so this work is not a product of MEST universe data, but it's an investigation of the track of the MEST universe. All right, an investigation of its track alone would be the same in the investigations as it would be with the auditor.

The investigation is a parallel to an investigation that's being carried on with an auditor, and every preclear is an adventure. They all have their differences, some of them are wilder than others, some of them more interesting than others. But in every one of them you are examining, first, a member of a universe in which you are also an inhabitant and, primarily, you are looking at a universe.

And that universe itself might be very strangely constructed. You're not even vaguely interested in how that universe is really constructed, only insofar as how that structure has been knocked to pieces and its functions disrupted by an agreement level of which you have a very adequate track.

So deal with certainties, not with uncertainties. Be sure that you're sure and operate. That doesn't mean that you have to have 100% absolute certainty in order to operate, just take the one that comes closest to it in your estimation and work with it. If you knew eight techniques, let's say, and you were darn certain of technique two, you would do much better to take this technique two and operate with it than you would be to try to operate with all eight.

You know, I ran into a fellow one time who was learning how to play the piccolo. And he was playing piccolo for the band. And he was just learning how to play this piccolo and I kept hearing this excruciating noise. It would go on all evening. So I found this fellow who was making this noise, and he was making this noise with his piccolo and what was he doing? All evening long he would hold one note until he was absolutely sure of that note. And he was sooner or later then going to be absolutely sure of every note on that piccolo. And he got to be a pretty good piccolo player. That's kind of cautious!

A lot of the difference between speeds in people is that some people have more certainties than others. Two people can get to the same goal really at different times – one simply holds onto his certainties and examines them longer than another.

Now a person who's trying to succumb will take the most uncertain data he has and use that. He'll use that for all of his thinking processes and everything else. When he gets so far down the tone scale anything that has got an uncertainty principle to it, he'll use. He won't use any certainties.

You as an auditor just reverse the process and you'll bring him up tone scale. That's why these people float around with maybes all the time. They'd actually rather have a maybe than a certainty. And you start him going up the tone scale and you're just finding more and more certainties.

This... this raving psychotic may be confronting you if you're unfortunate enough to process psychotics and uh... uh... these techniques work on them. But uh... here... here he... he is... he's raving around about this and raving around about that, and he appears to be quite certain.

Lord knows he may be apathetic about it or wild enough about it, but if you question him even vaguely about this thing, you... you shake up what little certainty he's been able to accomplish on this terrific uncertainty in which he's sitting. He's not even certain of anything, truth is.

Well, the wrong way to treat him is to challenge what he's got because he's really got what's to him a pretty good level of certainty. But he will go away from any big certainty because he's headed down scale toward MEST and the mostest you can say about MEST is maybe.

MEST is plus-negative and in confusion and chaos. And so it's the big... biggest maybe there is, is MEST. So let's go up scale with this psycho and let's find out the least thing of which he can be certain, with confidence and complete certainty, and it will break a maybe.

And you can just... if you follow that principle, not running engrams or anything else, but just follow that principle as a general operating principle with psychotics, you'll watch cases breaking with psychotics – bong, bong, bong.

I haven't any uh... qualms much about treating them. I hate to advise auditors to treat them for the good reason that psychotics are very hard to re... they're quite restimulative when you approach them in a body. You can approach them without a body, just take your perceptic band off and just let it go through, don't put up screens. That just builds up a stop and you get glee of insanity all over it. Horrible stuff.

Well, anyway, you take him up scale in certainties. If you have a raving psychotic you can at last say, you can at last say to him, he can recognize a MEST object, or he can recognize you, or he can recognize a window catch. You can just say to him sometime, "Is there anything in this room that is real to you?"

"No." Yeah, no.

What you've done is make him hold on to two new anchor points, and then post something in the room. And he'll all of a sudden look around and he'll say, "The light switch... the light switch, yeah, that's really a light switch." Now he can go from there to "That's a window. That's a washstand. This is a bed. That's a floor." Don't think he's just chattering. This guy is in momentary ecstasy of certainties.

You've managed to direct his attention just enough up level to let him find and locate – what? An object by anchor point coordinates. And you just let him locate himself. And he'll locate himself; he'll find his hands, and his legs, and stuff like that. He'll locate himself. He'll get himself right back into present time, if you don't suddenly think you have to get fancy and if you don't think you have to get more learned than that. Really there's nothing more learned to know about psychotics.

Because you have to give them reality. What's reality? You have to get them back into some sort of an agreement with something because they're out of agreement with everything. You can even get a psychotic over, by the way, into his own universe, or you can get him into an agreement with you.

One of the oddest ways to get a psychotic over something is to get him into an agreement that something is what it isn't. Don't just keep agreeing with his... his... he says... he says, "That's a hobbyhorse," and it's obviously the windmill and so forth. Direct his attention someplace else; he's got an identification on that windmill and he's giving you the wrong name for it.

Get him over, mock him up an illusion, say "Do you see this little man, no, no, do you see this little man here?" The guy will mock up a little man there for you, see? Maybe he'll look at the one you're mocking up and uh... he's liable to say, "Yeah, yeah, I see that little man." Now you'd think you were leading him right straight off into hallucination and delusion; that wouldn't be the case at all.

You say, "All right, do you see the little man jump?"

"Sure." Yeah, he'll agree with you, yeah. You've got a point of agreement. Takes two to make some universe like this one.

Now, what is a datum? Logic four, a datum is a facsimile of states of being, states of not being, actions or inactions, conclusions or suppositions in the physical or any other universe. Too wide, a little bit too wide a definition. Let's modify that definition by this: It's a datum resulting from a postulate.

We've got a postulate, you know, up in the Q's. Now let's just say a datum is something that results from a postulate; can be an idea, a thought, or anything else. We don't have to put that in terms of energy, because postulates are things that govern a large order of activity and any part of that order of thought or activity could be a datum, couldn't it? And it does not have to be stated that it is engraved upon energy and that is the definition of a facsimile.

It's not engraved upon energy. This is true for this universe but it is not true for all universes. What's a datum? A datum is anything which proceeds from a postulate. You say this room is yellow throughout. You made a postulate. You've said a postulate – you've already said there is a room, space, coordinates, location and so forth – is yellow throughout

and uh... now we get a datum, that wall is yellow. That's a datum. Uh... those walls are so far apart, and so on. You see you're... you're making comments and classifications and gradient scale data proceeding out of basic data. Very... it's a good way of looking at it. None of these terms are absolute.

All right, five, a definition of terms is necessary to the alignment, statement, resolution, of suppositions, observations, problems, and solutions and their communications. Here's a whole matter of definition. Definition is taken up so beautifully and expertly by Count Alfred Korzybski that it is very difficult to improve in any way upon his classifications of definitions or his understanding of definitions.

Somebody said it a little shorter than Korzybski, uh... Voltaire – if you would argue with me, define your terms, and uh... Korzybski is speaking in the main about this universe, he's using that reference point, and he is in the main working in an effort to gain a therapy which he never gains. The therapy intended in General Semantics, it would be the therapy resulting from any education, but an enforced discipline of forcing people to stop and think for a moment about this and that just to communicate better, puts a stop on the line. So it isn't a therapy; it's educational in its therapy level. It is not a process or a therapy which they tried to make of it and which it failed on.

But it was too bad that they did that because it is what it is... it's uh... a dissertation and a very wonderful piece of work on the subject of definition. But we put down here... this is not particularly an agreement or disagreement with that. I don't think Korzybski himself would disagree with these. He might even have a little fun with them.

Definition, a descriptive definition is one which classifies by characteristics by describing existing states of being. That would mean this is a table. Uh... this is a table. Uh... it has a flat top. And uh... it has uh... legs. And uh... it sits on things. Of course, that also... that also describes numerous things. That's a descriptive definition, but that's true of any descriptive definition that after you've described and described and described why, you still don't have any great clarity on the thing. Even if you take a drawing of a rhinoceros you're liable to get a unicorn.

Uh... the descriptive definition is very limited. A differentiative definition is one which compares unlikeness to existing states of being or not being. We say this is a table. Why is it a table? It is not a chair. Why is it a table? It is not a box. Why is it not a box? A box has no legs.

And we could say this has legs and a box doesn't have legs, therefore it's not a box. And we keep saying what this is not. The most wonderful fellow in the world on this is the German. The German can go on with this and on and on and on with this, of describing something by saying what it is not.

And actually there's a system of Germanic logic which runs like this: it is not, it is not, it is not, and it can't, it can't, it can't. They've proven those points and then they simply assume this about it. That's a gorgeous piece of... piece of logic. They say it... it... it isn't and it isn't and it isn't and it can't and it can't and it can't and they've described what it isn't like and what its disabilities are, and then they they say that's all that's left. And you say woooo.

They... they've just got through assuming with typical Teutonic conceit that they have just exhausted all possibilities here. They... they've insisted that they've exhausted all possibilities of unlikeness and inability and therefore conclude an ability. And Germanic philosophy is full of this sort of thing. My God, if you do that you can prove one equals zero and two equals ten and that one over the square root is the acceleration of gravity. You can prove anything if you do that.

So an associative definition is one which declares a likeness to existing states of being or not being. So you say that's a table, it's pretty well like a... it's like a... well, it's like a big table and uh... it's like a chair except it's not so high as a chair and a chair has a back, and so on, just go on like that. Now an action definition would be one which delineates cause and potential change of state of being by cause of existence, inexistence, action, inaction, purpose or lack of purpose. And that's very interesting. Although it sounds sort of garbled as you read it there.

Boil it down to this, boil it down to this. What that thing's trying to say is simply this: here, here we have the classifications of insanity of Kraepelin. It's actually Crap-lin but I... audiences snicker when I say that, for some reason or other. He worked an awful lot, long ago, and he made this terrific classification of psychotic states.

The Germans are morbidly interested in this sort of thing. And he goes on and on and on and on and on; he says there's this state and that state and there's this state and that state and this state and that state and woah rah, page after page after page. And then finally, having exhausted all states and having said so, he gets to the last classification and he says all other classifications are unclassified and so fall here.

This is the most gorgeous, by the way, piece of classification that has ever been done. And it hasn't any use. Its level of use is demonstrated by the fact that there's a place by the name of Walnut Lodge. I... I... They don't see anything humorous in that, by the way; it's Walnut Lodge. And that's a spinbin down the line here. And uh... Walnut Lodge has... has... treats only... only uh... psychiat... oh uh... pardon me I... I said that accidentally, not as a gag, uh... uh... not as a gag.

They... they... they sent three people to see, to... to see me and every one of them was under treatment. And this was their staff. But anyway, very good people there, I'm sure, didn't happen to meet any. Have some fine patients though. Anyway, they... they treat only schizophrenia. And so they take only schizophrenics. Now how do they get only schizophrenics? Well, anybody sent to Walnut Lodge is a classified schizophrenic. And they take somebody who is a dementia praecox unclassified or a more modern definition, a mania-depressive and they take him from Saint Elizabeth's and they take him over to Walnut Lodge and he goes onto the books as a schizophrenic.

Why? Because Walnut Lodge takes only schizophrenics. Now you can look at them and you say, "Now wait a minute, let's go over this awfully slow," you say, "What's a schizophrenic?"

"A schizophrenic? We take schizophrenics here."

You say, "No, no, no, what is a schizophrenic?"

“You know what a schizophrenic is,” they say, “a schizophrenic is a general type of insanity and so when we take schizophrenics here that ends the whole thing.”

Actually, the modern definition of schizophrenia... actually the American psychiatrist does not define schizophrenia from its root word of shizoid or schizoid, meaning scissors-like, and it means a split personality. And you think that a schizophrenic today is a split personality person? That's not true. It hasn't anything to do with... it's... I don't know, I don't know what it is. I go around and I get these guys and I hold them against the wall and I say, “Now look, what... what is this?”

And they say, “Well, uh... we had to go to school for twelve...”

“Well, wai... wai... wait a minute now. All I want is a common English definition or a Latin definition or even put it in Sanskrit. I can find a translator, but I want you to tell me what so and so is or why.” And you get the most... it's... it's just A=A=A=A explanations.

Well, he rowed a horse because he rode a horse and that's on down the line – no sense. You get that way by treating psychotics. Don't ever treat psychotics.

Anyway, this action definition merely tries to state, then, that the definition of something should lead to putting it into action or remedying it. You say schizophrenia. Here's an action definition of schizophrenia which you might apply. This isn't the definition of schizophrenia, nobody can find that. It's buried in the archives of the Library of Congress or something.

It's... schizophrenia is an idea that one is two persons, which is remediable by the discovery of the life continuums being dramatized by the individual. And that would be an action definition and when you're defining things, particularly in Scientology, I wish you'd remember that. Define it by what it does or its cure. Don't define it by what it is like or what it's unlike or anything. Somebody says to you, “What's an engram?” Well, we have a technical definition which is a moment of pain and unconsciousness. That's all right but that is not an action definition. That is a descriptive definition and so far is limited in use.

So it's the best... a clumsy way to define it but nevertheless a better way to define it, even if you say it this way, “An action definition of an engram is a moment of pain and unconsciousness which has content, perceptive content, which has command value on the individual and which when reduced brings a greater state of self-determinism to that individual.”

Or you could define it this way, “An engram is a moment of pain or unconsciousness which can be erased by continuous repetition of its phrases and perceptions as though at the moment it occurred.”

You see the reason I'm telling you this is a very interesting reason, that is the way you keep knowledge from being lost. The way to lose knowledge is to use descriptive definitions, associative definitions. It's all very wonderful to say, that chair is like a hooblagobla. And it comes into a society which doesn't have a hooblagobla. And then the information is then lost.

A chair is a four-legged object on which one sits and which is constructed by four legs, a seat, and a back, normally of wood. That tells them how to build it. Gives them some idea of how you build a chair.

And when you're defining Scientology or you're writing it down, please remember what I say on that. Give them as much of what you do to cause or cause an effect on this thing you're defining in the definition as you can and still be brief... get an action definition. I do not know but what the concept of action definition is new – I don't know this. It might not be, uh... but it... it certainly... it's certainly something I've never before seen stressed in the field of philosophy.

Uh... what is an action definition? Action definition is something which gives the remedy or which gives the method of use or construction. All right, you have to learn how to think in those terms by the way. You ought to have this stuff so that you can deliver it, so that you can remember it without any textbook or anything else, so you can put it all back together again.

This is essentially learning how to think with it. And it's much more important to know how to think with it than it is to quote it. Very much more important, that's why I seem to labor some points, and so forth. It's... it's just I want them punched up good and hard so that the evaluation line on the thing, if you... if you, all of a sudden one day, if you don't know this... this subject well, all of a sudden one day you'll be walking down the street and you, orienting, and all of a sudden whirr click, and the knowledge is yours and you've got it in mind and you can suddenly think with it and there's no strain on it at all. And that's... that's just, after that, it's very easy, very easy.

One of the best auditors over in England said, "Well, I finally uh... finally got it fixed in my mind one day that anything which didn't consist of an optimum motion was an aberration and after that I understood the whole thing and it's very easy." I don't know if – that doesn't get home to me, does it get home to you?

But he... he just told me this in his level of communication. Since that he's been a wonderful auditor, everything going along fine. I don't know what he got... what he got into the light, but something went click and after that the preclears are just coming off of an assembly line, click, click, click, click, click, click, click, click.

Now, all of the early logics then really boil down to the fact that you have a non-wavelength thing called theta which is capable of creating space, time, and locating matter and energy in it, and that uh... there are various things you can do, and at this time the mostest we know you can do with great ease is to make postulates and postulates are a statement of states of being which then go into effect, or don't go into effect, as the case may be. And proceeding from postulates are bodies of knowledge and data.

And knowing how to know is being free enough to be able to make postulates which will stick or not stick as the case may be, as you desire it.

Let's take a break.

(TAPE ENDS)

The Logics: Infinity – Valued Logic

A Lecture given by L. Ron Hubbard
on the 4. December 1952

This is the second half of the evening lecture December the 4th and we're going to cover now something which some of you have seen before but which becomes far far more valuable than anything it uh... ever had as an evaluation before. Much more valuable now, and that is the logics six and seven as they were written.

Logic six says absolutes are unobtainable. That is just a forthright uh... effort in this universe to try to step on and stop somewhere along its track the terrific idea of absolutes.

Absolute good, absolute evil, absolute right and absolute wrong, why are they absolute? Because they're by arbitrary definition only. A girl is good who pays her dues to the church or whatever they pay to churches. A fellow is evil if he does not properly work at his job and so on. There's this whole series of control definition... agreements have... have really nothing to do with any high level of... of operational information.

Now let's take a look at this universe and find out how this applies. I think it's uh... what is absolute zero, minus 173, or 273, what is that? 273?

„273.“

273, minus 273 centigrade, isn't it? And uh... uh... nobody's ever gotten down there. They... they get down down down down, to Kelvin zero, that's right and they get down there and uh... they claim theoretically that all motion stops there. Well, of course, they're trying to stop motion to get down there. That's very interesting because you could mock up a minus 273 degrees below zero with great ease.

All you do is go out here about three, four thousand miles out and where you don't get any... any radio RF or anything like that... no RF or anything like that and... and just mock up some space and say if there's no heat or cold in it. And there's nothing in it. And if you mock up some space and say there's nothing in it, then you have no motion in it. And if minus 273 degrees below zero is defined as no motion... Now when we say absolutes are unobtainable we find out theta-wise they're obtainable by postulate. But that is by the introduction of an arbitrary, isn't it?

Postulate – you just simply say bow bow, and that's that. But as a practical matter in this universe when you take MEST and start to reduce it down, and reduce its heat down and reduce its mass down and reduce it down and reduce it down you get to, I don't know how low they've gotten, maybe 270, I mean I don't think they've gotten that low.

Oh, they haven't. They've now got within a tenth of a degree; they'll never get there. Same way, we go up the other way and we talk about a pure metal. Talk about a pure metal, and it's always... it's always at least uh... 2,000ths of a percent or something like that impure.

They don't even obtain a pure metal; it's always 99.99 or something like that. pure. Uh... that's... that's... it'd be an absolute so as soon as we start in on this we... we just don't get an absolute for this universe. This universe could be destroyed the moment it ran into an absolute wrong, or it could run, into an absolute right; the universe would be destroyed.

I'll tell you why that is. That's... again, it's a theoretical statement but it works out, works out very nicely. And mostly it works out in processing. You never get an absolute anything in processing. You don't get absolute reductions, complete states, and so on. Why? This universe and most universes favor a gradient scale and it's a gradient scale of data or space or action or objects. It's always a gradient scale.

That's logic seven: gradient scales are necessary to the evaluation of problems and their data. It's worse than that. It's... it's even worse than that. The universe is conducted on a gradient scale and the reason the gradient scale is so very very interesting here and why it works so very well in creative processing, is because it was a gradient scale of agreement that brought the person here. And it was a gradient scale that made the universe. A gradient scale of agreement – if you agree to a little bit you can agree to a lot. If you don't agree to a tiny little bit you can't agree to anything. That tells you something in argumentation.

When you are arguing with somebody and they're yak yaking around, get something; a lot of people do this, you'll hear this being done all the time but it's not done adroitly. You want to be very smooth and completely deadly in an argument, get them to agree so lightly that they agree without friction and then hold that tone level as the agreements progress. That's deadly. Because the guy will follow more or less right straight through and arrive at your tone band.

He'll arrive at your tone band level with an agreement on which there's no stress and no strain. You're not fighting then to get an agreement. That is the wrong way to get an agreement. The agreement just sort of slides in gradually and if any agreement slides in gradually it can wind up with something as, evidently, as big and as solid and as real as the MEST universe.

Agreement itself... when we knew more about agreements, I said in 1950, we'll be able to crack cases faster and do more in processing than we've... ever before been done. Yes, and that's so true because reality was apparently an agreement. It was so obviously an agreement that we couldn't call anything real unless we'd agreed to it. And again, there was not an absolute agreement. But it wasn't required as an absolute agreement.

The fellow walks in the room, he sees... he sees a... a... a big tiger. The tiger's standing over there on the top rim of the venetian blind. The tiger's twelve feet long and the venetian blind is only about three feet, uh... three... two uh... and he walks in and says, „There's a twelve-foot tiger standing on top of the venetian blind and I wonder that you people aren't frightened to death.“

And this tiger's completely real to him and he is so rough that uh... rough in the wits, that he doesn't know how to put this tiger over on you. He merely says it's there, and that's all there is to that. And you will all say, „Well, there is no tiger there.“

Now if he did this he might get away with that here. He... he'd get a laugh and a nice mock-up but uh... if we went down to the Kiwanis Club... if he went down to the Kiwanis Club and he walked in and he said, „You should be afraid of that tiger that's up there on that venetian blind, because he's liable to jump on you.“ And they'd say, „Well that's all right, now take it quiet, oh yeah, that's good and that's good. Have a drink of coffee, sit down for a moment. Let's talk it over.“ Talk it over? Get the cops!

And naturally select out of that environment a fellow who insisted on seeing tigers on the top of venetian blinds. The sole test of sanity administered by a psychiatrist, and wouldn't you know it, the sole test is „Is he in agreement with the MEST universe? Well, if he's in agreement with the MEST universe, why, it's all right.“

Might be in apathy; we can put him there if he isn't, but uh... is he in thorough agreement? All right, he is. Then he is sane. The guy's strictly a fruitcake. All right, where do we get this... this thing about agreement?

It's a gradient scale of agreement. You might start it out this way. You'd say at the beginning of the track, there you were. And maybe you decided that you'd like a universe. Well, now something had to happen – you had to agree to something before you could have a universe or you and a couple of guys or something of the sort... And you've decided to fix this stuff up and so on. A... and something had to happen before you did that.

You had to have something occur, either initiate natively or have it initiated upon you, that it was desirable to obtain something called a universe. And have some action and so forth and uh... so on. And uh... uh... you should notice I have never defined the word „universe.“ Because if I defined the word universe as such you would say, „Uh-huh, that means parallels to the MEST universe,“ and universes are very much not necessarily parallels to the MEST universe at all. Some of them don't even have action in them. Uh... they have something else. It's very interesting.

Now, when these fellows set this up, whatever they set up, they had to agree that – amongst themselves at least – that it was desirable to have this thing. And then they got to agreeing about a bunch of other things so that they could get some sort of a uh... group effort on the thing or even to agree on something.

One side would say this is desirable and the other side say this is undesirable, and they'd have a game. You see, it took this sort of thing.

You have to agree, by the way, to disagree. That sounds like uh... one of those circular statements but uh... unless you and your arguing opponent are thoroughly agreed upon something, you can never fight.

And one of the best ways to pull the bottom out of an argument in which you find yourself engaged is suddenly find that you are sweepingly in agreement. Only make him discover that he is sweepingly in agreement with you. Now, when these... these fellows, this universe... now a lot of things could have happened. The MEST universe simply could have

overlapped, bing. The universe built in this direction and then the one day, it had a lot of agreements native to it which were native to the MEST universe.

Or the MEST universe says somebody who has... came in there and here was a bridge sort of built over of agreement. And the next thing you know, the fellow'd agreed that something was terribly desirable or in some cases there was just a sudden big boom.

And their universe caved in, which is a very startling thing to have happen. Somebody could pick up its wave length, its chain of agreements, find out what its laws were and blow it up. There's nothing to that.

Now that was normal and usual. Practically everyone here can get a lot of nice big bops on an E-Meter. And it's a peculiar kind of bops. Somebody was just mentioning it to me. Uh... it's... it's a big theta bop; little theta bops about so little wobble uh... back and forth, back and forth, back and forth, but a theta bop which insists on running ten or twenty points on the scale wide, it just jumps way back about maybe a third of the dial back and forth or half of the dial back and forth, something like that, that's a bop on the loss of and still trying to hold on to the home universe.

See all that kind of a bop is trying to hold on to? Still trying to hold on to that. And you'll run this as an explosion sometime or sometimes you'll run it as a persuasion, but always you will run it as something that shouldn't have happened.

That's regretted and the poor fellow's still staying with it. All right, that bridge, then, led over into the MEST universe and the fellow suddenly found himself agreeing that this was a flock of space which had its origin at point unknown and he is part of that organization now, and he has volunteered. And the next thing you know, you'll find out he has agreed. How is all this done? It's done by hypnosis; it's done in various other ways.

Hypnosis is just a sudden agreement. And uh... it's done in various ways and then he comes down this whole long scale of agreement and things get more and more in agreement and they are probably more and more actually to his personal discredit and uh... antipathetic to his best beingness, habit he's still going down the line, and goes down the line further, and further, end further, and further.

He's gotten into the game called the MEST universe which is set up to need a lot of recruits. And he gets all these recruits. Now the essence of untangling the MEST universe was nothing very special, except this: it was the... it was the uh... difficulties of discovering what had been agreed to from a point in the universe where that agreement was a reality and where the rules had been hidden.

There's no anatomy of this agreement really, was there, at all? See, now you had to look around and find out everything had been agreed to in the universe and then you could trace back and then you could actually pull somebody out of the universe. That's about all you could do about it or you could turn around and... and set it up so somebody else who wanted it could actually turn around and master the universe.

In order to do anything about this, you had to know what this anatomy was. Well, it's the anatomy of agreement and that anatomy of agreement is always a gradient scale.

You can test this agreement with a hypnotized subject very easily. Now the reason why it's... it's a... it's an interesting thing for you to study in Scientology is this: you've got uh... you... you're on a level of agreement on a certain series of data but what is the data? The data is on a level of agreement of how we disagree with the MEST universe. How can you turn it backwards?

We're in agreement on an anatomy of agreement so that the anatomy of agreement can be reversed or handled in any other fashion. Or even by the way that you can continue on and de pen the agreement in same quarters. I can show you ways and means of getting somebody to agree even much better with that MEST universe.

I haven't left the data out because I haven't talked to any psychiatrist for a long time. But uh... the data is... is... is quite... quite ordinary, uh... hypnotists, uh... you get uh... you go around and prove the reality to them. You... you coax them into facing reality, uh... narcosynthesis, electric shock, all of these things are methods of getting somebody to agree with the MEST universe.

And uh... I've been meaning to tell psychiatry about this because I'm sure they haven't thought of using any of these things, but these are practically the only methods of really reducing somebody by getting him to agree. And the hypnosis, narcosynthesis, I want you to take a list of this hypnosis, electric shock, uh... dope, uh... the uh... phenobarbital, uh... there are other methods: telling a person how tired they are and they have to have a rest, uh... uh... telling people that they'd better... better look to their souls and so forth, these are all methods – these are all methods which psychiatry ought to have because I know they'd be completely original to psychiatry.

They deepen one's agreement with the MEST universe. You just tell these people to face reality now. Now I'll tell you what's wrong with you, you just have not faced reality. Now you must face the reality of your problem.

The day you face the reality of this problem you will then be able – then you will be able at last to be better off. And this fellow goes into apathy and he goes further and further and further. And of course, he goes more and more under control and I am sure that the fee has nothing to do with it whatsoever.

You can get a much better fee – I tell you as auditors quite frankly – it... it's much easier to get a great deal of money out of somebody who's on a down spiral into becoming MEST that it is to get money out of somebody who is going on an up spiral toward becoming theta.

Just give you that word of warning. They... they've been working themselves out... they've been working themselves out of... of uh... preclears uh... in various parts of the world uh... too rapidly. They... they clean up a practice. Fellow takes a couple of weeks and all of a sudden he looks around and he doesn't have any patients any more and of course the truth of the matter is, he... he then starts getting a flood of patients sooner or later.

But he's cleaning up the rate of one normal psychoanalytic practice every fortnight, and... and this is a rate of speed which has exceeded, of course, exceeded the desirable feed-

in of cannon fodder. So go very cautious about this, I mean, slow down, hold motion, and you will be able to get a lot of MEST.

Now, now the gradient scale of agreement is mirrored, OF COURSE, in the gradient scales which you find in existence all through matter. Just look at matter. Look at liquids, solids, gases and right there uh... you have gases, liquids, solids. It's a gradient scale. That's interesting, isn't it?

You have flows first of one kind or another. And then there's a little bridge in there; you've got a ridge sort of a situation, a couple of other things and... it's very interesting, that formative state. Uh... examine that and you'll find out that they go into gases and then 'the gases go on a gradient scale and they're heavier and heavier gases. And then all of a sudden you've got liquids. And uh... that goes into a gradient scale of liquids and they're soupier and soupier liquids, and then you've got solids. And you go on down the line of solids and then you get to a solid that's what? You get the whole tone scale repeated again between – uh... you get a tone scale repeat, by the way, from uh... enthusiasm, which is a gas. This is of a much... much lower harmonic than... than 4.0, but you get enthusiasm as a gas down to a conservative gas, sort of inert and so on. And uh... it's conservative, then a real inert gas would be just bored. And you go down below that and you start to get into the antagonistic gases and then you get into those that are... that are good and angry and you're right into between 2.0 and 1.5, you're in a liquid band really. Now you go on down from there, you're in solids, and you go on down the band of solids little by little by little and you would get down to what? One point zero; one point zero is a dispersal.

Now we go from 1.0 on south from that. A dispersal, plutonium. Plutonium is so solid and it is so determined to be scarce – at that level you see, MEST has got to be scarce. You'll find the haves. There's a harmonic scale of have on the metals, on the elements. It's ever so often you'll find the elements as they Go down, very-even numbered, I mean as they go down, they're very nice and regular, not even-numbered, very nice and regular.

They go right on down, have me, have me, have me. See the metals go uh... liquids and so on, they say have not and then have me and then don't have me and have me and don't have me and have me. It... it's sort of divided up into that idiotic scale. You can take the periodic chart and look it up and add that up – a little mental exercise for you. Uh... anyway – not even vaguely important at this time – it might help the field of metallurgy but that's... to the dickens with that.

Uh... gold for instance is a have me. And uh... plutonium is so scarce at such a terrific don't – it's a... all mixed up. It's a don't have me and a have me. And it's a wonderful maybe and it gets right down there and it's so scarce and it's so determined but it doesn't know what it's doing, that it is a dispersal, and you start putting any plutonium together and it goes Ka-poom! – won't hold together – and that's the way a preclear is.

You put him together at a certain level and boy does he disperse like mad. So you see there's an echo in the material universe itself. And in each one of these substances there's no such thing as an absolute purity or an absolute state of it. Or anything else absolute – I mean, that's just typical of this universe that it follows down.

Now let's look at the chart of the gradient scale of survive and don't survive and let's take a look first at uh... the corollary: any datum has only relative truth and corollary: truth is relative to environments, experience, and truth. And we look at that. Let's go down from there and say: in logic eight, a datum can be evaluated only by a datum of comparable magnitude. And a datum is as valuable as it has been evaluated, oh, it's quite important. Because the form, the network, with which you are operating in creative processing and which is your main high road to a good thorough theta clear...

A cleared theta clear, this is the high road to it. It's a gradient scale and it would run datum of comparable magnitude. Everything is... is... is to be compared in this universe by a datum of comparable magnitude.

All right. Uh... let's take the first datum of comparable magnitude which was attained in this. And let's take uh... survival and uh... succumb. Two data of comparable magnitude. Now there... there we have a dichotomy which is right up there. One can be evaluated to some slight degree by the other and you can extrapolate from these experience. And you can take a terrific amount of experience out of these data.

Well now, is survive an absolute scale? No, it sure isn't and in the first book we have a graph here, it looks something like this. We had a track of this, a track this way and so on. And this was plotted against time, plotted against objects, and this was plotted against uh... immortality and there was a dynamic survive here and that showed that... that arrow over there, survive, showed the potential of survival.

How long would this individual survive and so we... we have that there as a... an extremely valuable breakdown as far as our thinking and processing was concerned; now you could break that one down, you could break that thing down into eight dynamics. That was how many things were surviving when any individual was surviving in this universe.

You had him paying attention to all eight dynamics. Now, you have this plotted against time and we got our tone scale and you'll find the first tone scale in the first book. It just isn't numbered. It even tells you it's got a gradient scale, it's got geometric progression, all sorts of things.

But anyhow, then let's look this over. Down here at the bottom here was succumb. And this thing was all plotted out against time and it showed that the impulse of the organism, the life organism in particular, was an effort to persist as long as possible in a living state.

In as good a state as possible and as long as possible for all eight dynamics and that was survival. We had the opposite to it was the impulse to succumb. Well, now what was right and what was wrong? A little bit later got to figuring out right and wrong, and I got this: That... that which led to the maximal survival for the maximal number of dynamics could be considered to be right. And that which was minimal survival for the minimal number for the maximal number of dynamics, whichever way you want to look at it, uh... was wrong.

And you could adjudicate then right and wrong. You could actually sit down and figure out and get a good working frame of reference then as to what was right and wrong and how did it compare?

Well, it compared well enough so that a bar association of one state in this union reconvened their rules of evidence... committee on the rules of evidence, and started to work. The reports are not in on that yet, but they are working over the rules of evidence because they've obviously got to be changed.

We had a working... working material on right and wrong. Well, what's right and wrong? Right and wrong would be yes and no. Now, some of your engineers will tell you that they're working on three-valued logic. They aren't but Boolean algebra depends on yes greater than no and no greater than yes. It's just a two-value that way; in other words, it's plotting yes, no and maybe. And uh... uh... one of your big switchboards, whenever you pick up a phone down here, is running a switchboard which operates on Boolean algebra.

Last time I looked they were... yes, greater than no, no greater than yes, hunt hunt hunt hunt hunt, well, the yes on this is greater than no, plug. Hunt hunt hunt hunt hunt, well, the no is greater than yes, plug. Hunt hunt hunt hunt hunt, no greater than yes, plug. And uh... some engineers that work on that, by the way, practically work it in their sleep after a while.

Boolean algebra, it works things out yes greater than no, no greater than yes. Well, they're... they're not really working on two or even three-valued logic, although many of them will tell you, „I'm working on three-valued logic.“ Yes, maybe and no. They're not.

I had a very interesting argument with one of the chaps who builds some of the more interesting electronic brains, a friend of mine. One... one afternoon we had a good time. We went down, and I finally managed to drive home and pound down this datum that there was actually not three-valued logic which he claimed he was using, but there was actually twelve-valued logic.

And twelve-valued logic consisted of the yes greater than no is greater than yeses and so on and the modifications thereof. There was maybe and there was more yes than no maybes, and rare no than yes maybes and those... there was nothing was less maybe and more maybe. And we had a good argument about it and he finally bought this and so forth and then I of course did the horrible thing of demonstrating to him that it was an infinity-valued logic and he'd bought a pig in a poke.

We'll call this an infinity of lines here. And we'll call this thing here in the middle maybe. Now all that means is neither no nor yes. So that's the definition of maybe... neither no nor yes. And the only time a problem is in abeyance is when you can't get a greater factor on weight on the yes or the no.

I should have done it, I shouldn't have done it. What do you find in a fellow who's worried about it? Worried means he is unable to unbalance the balance between yes and no which puts him on a maybe. The anatomy of maybes as you heard in technique 88 was never more valid than it is right now. The anatomy of the maybe – how do you resolve indecisions.

What is an indecision? How do engrams come into suspension. MEST itself is a flock of indecision. It's a big chaotic confusion and you have to pour some positive and negative MEST together to get a stable MEST. You have to get it stable – if you want it stable you've actually got to hang it in the maybe, otherwise it will flow off and go in some other direction.

On a ship for instance they have a terrible time with this. There... there's so many, so many elements that say more yes than no and so many elements that say more no than yes that the whole bottom of the boiler or the boiler tubes or the propellers or even the steel itself in the hulls is liable to flow right away into the water. And you call this electrolysis.

The potentials are slightly different in the MEST they're using and they can't get a decent balance on it and they have an awful time with it.

I saw a ship one time that had just eaten up her third set of boiler tubes in a month. They couldn't get the... they couldn't get the positive – negative terminals. This is one of the big problems of marine engineering, by the way.

If you were able to go in and solve this just bop, you would be worth your weight in, I don't know, you couldn't be worth your weight in theta, you already got that. Well, it would be a valuable contribution.

All right, now again here, survive then would be yes. Toward good for the dynamics. Survive and that would be good. And that would go out here toward infinity. A theoretical infinity of good.

Maximum number of dynamics – now you could draw one of these darn things for every single dynamic, you could draw one for the first dynamic, and the second dynamic, for the third dynamic, fourth, fifth, sixth, seventh and eighth dynamic. You could draw one for each one or you can draw this as just a composite of this arrow which was in the first book – the impulses toward survival.

And it would be: value of assistance toward survival, would walk over here toward good. And we will call that, just for the heck of it, yes.

All right, it'd walk over here toward good and an infinity of good would be the theoretical goal, but absolutes are unobtainable, so there couldn't be an infinity of good. Something would happen if you had an infinity of good, probably the whole universe'd – it wouldn't necessarily blow up but it would probably be just... just stopped.

Because there'd be no differences of potentials anywhere along the line. Now let's look over to the other side, here, and say this is no. And we get here, succumb. And we get with it uh... evil. So we've got that, good and evil, just arbitrary values. We have another word that goes over here, right. Another word that goes over here, wrong.

An infinity of evil would cause a complete succumbing of the entire universe, theoretically. Because you have only one... one terminal. Now maybe you'd call this plus, call that minus. You've got the same thing, you've got... you've got orders of experience here. The plus, the minus, yes, no, survive, succumb, good, evil, infinity here, and infinity there, and right and wrong. So plus, yes, survive, good, infinity, and right are datums which interrelate and which evaluate each other. And there's a gradient scale of each and anytime you find the point for one of those on that gradient scale – you'll find the rest of them at the same more or less point on that gradient scale.

How right is something, how much is it going to assist the survival of something? How wrong is something? How much is it going to make something succumb? How evil is

something? Well, it's as evil as it is wrong and wrong is succumb. And how much of it's evil? It causes succumb, therefore is uh... uh... complete sexual freedom evil? Now, instead of just going in and reading Plato and other Christian uh... authorities on the thing, let's look this thing over and uh... we'll find that uh... that we have an actual way to evaluate this. We have a way to evaluate it here and then we've got a way to evaluate that column against this column. Why, what do you know? We're working out here a system of ethics.

System of ethics, that system of ethics will hold for a lot of universes. But more importantly, for this universe particularly, it holds for logic and that probably holds for most universes too, just the way it is there. Something which is right or it's wrong, that's no action, no action at all.

You don't take any action either. You've got to throw something onto this. Now you could actually throw onto a preclear enough new data in order to unbalance his bullpen of maybes. You could theoretically just give him enough data and he would go from that data into a state of decision just by learning more about a situation. But that isn't too much so.

Now how much of a gradient scale is this gradient scale? Well, that's quite a gradient scale. There's an infinity of lines from here to here and another infinity of lines from there to there. And right in here there's an infinity of lines, and right there there's an infinity of lines.

That's a wonderful number, infinity. Somebody thought it up and it simply means the mostest. It means a never-ending mostestness. And so let's look this thing over and of course 'we can say it's an... I can say very soberly: Now I wanted you to note in particular that there is one half an infinity between here and here.

Now absolutes are unobtainable, now you could theoretically... you have an infinity of evil. You don't have an infinity of evil. Uh... let's have... let's put something in here which is uh... a little more interesting, and let's have a zero, huh? Well, it's not a zero, couldn't be, couldn't be – and let's draw a curve from here across to here, like that. Just for the... the heck of it and then let's put the number 40.0 here, just for the heck of it. And uh... by the way, this number 40.0 had better be just about over here or somebody will get that into a... a spin or something of the sort. And uh... let's put as an unbalanced uh... maybe of some sort, here uh... but let's put around here someplace, 20.0, and over here we've got a 0.0. Now those are just tone scale arbitraries.

They're just tone scale arbitraries. Why I thought we didn't have any action here on... on maybes. No action at all unless you take a... unless you take a no responsibility. A no responsibility for it – we've already investigated and 20.0 should be right about there. And that's about... a lot of action involved in that.

Or, let's see, let's work this out a little bit better. Let's put 20.0 there. You got a conservatism there, maximum action. All right, now all I've done here is make an approximation of the cycle of action. And the cycle of action runs on this line, to some degree. It can be plotted on this gradient scale to some degree, but it is not, again, an absolute plot. So you have this thing which is running here, not as part of the graph, but it's standing out three-dimensionally from the graph as a cycle of action.

This cycle of action here is a cycle of logic. That's what we're plotting. See that? And down here we've got something that we call approximate cycle of action. Now why should we put anything like that? Our tone scale actually doesn't work like that. Or does it?

Your tone scale theoretically would work with bars up to here, something like that. No, we turn this tone scale on edge and we've taken a viewpoint. We've taken a viewpoint of what is good and what is right and what is survival for us. And we've plotted it over against logic and so actually that cycle of action isn't really logic, but that cycle of action put on there is how we apply the gradient scale called logic to our problem in our cycle of action. So I put a problem on this to see how the problem works out by gradient scales. Now you just set this problem 20.0, 40.0, 0.0 over here. Now how does it work out?

You find that – by golly we sure are right before we make any postulates. A lot of people won't act for fear they'll be wrong. That's a low level action. Now you find out that there's a sort of an increase down as we go along here; there's an increase from this uh... forty point zero right through to a conservation.

When you get down here to a maybe we want to conserve things and then we get a stop down here. So we have up here start at right; at maybe we have change – it would be in this area here someplace. But actually, there is an inner cycle here before you get to the maybe from 40.0 down the scale, there would be change and then you would get the conservatism of no-change and then you would get the change again. First you would get the change as you came over here from forty. You would get the change which you would call uh... uh... you would call this change before it got in there: increase or growth, increase or growth, and it got over here into the center. Growth has stopped and decrease has not yet begun. So we have conservatism there, maybe.

We... we'd better not go any further there, you see. I mean uh... we better not make too many changes, we're here at an optimum state. This is a guy maybe in middle life. All right, now decay sets in and we get another change.

It's the change of decay and it goes over here to wrong and that would be death. Survive, succumb. This could be creation, growth, conservation, doing things in life and so forth, then decay and death on that cycle of action.

Or this could be considered over here at 40.0. We'll cover all this material very much more thoroughly later. But at 40.0 we could have... up above 40.0 we start something at somewhere before we reach 20... before we reach that maybe we have 20.0 and that's where we get optimum action about the thing. A heavy action, actually, a maybe is plus and minus opposed in some fashion or another so that you... you've got those things. You're trying to maintain a balance and believe me you get plenty of action when you're trying to maintain a balance on anything.

And so you get over here and then you would get uh... your stop when we got down here. All right, now those two things compare. Now, if we're going... if we're going to work this problem out, we're going to find we work it out by gradient scales.

Well, gradient scales, the best way I know and the best way I know to apply this in processing – your preclear is obviously wrong. He is obviously wrong. How wrong can you

get? Human. You go into ARC with homo sapiens, practically 90% of the things you have to do to stay in ARC with homo sapiens are wrong. It's just automatically.

Look at the code of honor processing and try to make it stick. That's a good survival code, but boy, homo sapiens kind of objects when you run it in there.

That's a good survival code, if a lot of people were using it it'd be all right. So, you've got to back him up from way down here before just wrong. You've got to back him clear on up to the top.

Well, how do you... how do you do it? You have to pick him up someplace on a gradient scale toward that wrongness and back him up the scale and get him up tone scale to a place where he can better act and where he can get more right than he is wrong.

You're not ever trying to get to a point where he'll be absolutely right. Theoretically, that's unobtainable. All right, that's an application of a gradient scale. But there's the basic gradient scale then. And a problem on it.

Now, let's look at gradient scales just a little bit more here. Let's look at a gradient scale which simply comes like this. Let's look at the gradient scale of any part of a gradient scale; now this is a gradient scale of destruction.

This gradient scale of destruction would start in. Here, here is your... your destruction. We'll draw as down and here's your gradients of destruction and here is uh... a gradient scale of volume. And this is small, large, small, large, volume of destruction.

Now we just walk the preclear into this. We've found a lot of things on the E-Meter. Now we found he couldn't destroy a lot of things. So we take the smallest part of them – small volume of them. At a small volume destruction of a small number of what he can't destroy and we get a mock-up.

And we get a slightly larger volume of what he can't destroy and we get a mock-up of that. Get him to execute that. If we can't get him to execute that, get a smaller margin that he can execute and go up in the leaps and bounds that he can do it.

So he does that successfully, that means he can do this successfully. Now he can do that successfully, he can do this successfully. That successfully, he can do this successfully and finally he can do a large volume of destruction on it and he can get very close to an ultimate destruction in his mock-ups. And when he can do that on that subject, that means he's rid of an awful lot of aberration.

He can mock up then in excess of any facsimile he has on the subject. It just puts the MEST universe to shame. The MEST universe quits. It just quits right there. Is... its hold is so slight on an individual. You think it's heavy.

But it's actually just very airy, when you go at it like this; you have to be careful because you're liable to find your preclear sort of nnnneeeaa. Don't work too fast with this – be careful of it.

All right, now, small to large, now that's what we mean by a gradient scale of mock-up. Now you could actually have a gradient scale that would take in first... the first dynamic,

then it would take in the first and second dynamic. Then it would – see your volume of magnitude, first, second and third dynamic would be the next mock-up, a next series.

Next series of mock-ups would be the first, second, third and fourth dynamics. Next series of mock-ups would be the first, second, third, fourth, and fifth dynamics. All right, now listen, mock up the scenery. All right, now let's put some animals into it and now let's blow that up. Or make it decay, or make it get old – do something with it.

Now, put the MEST universe in there and away we go. Now, anybody is trying to infer in any way that I am just trying to blow up the MEST universe, I... I wish he'd... he'd stop on that because, uh... truth of the matter is, I am. Anyway...

We've got here then a gradient scale which would go like this. Let's take a gradient scale of color. And this gradient scale would go something like this. And it would merely mean brightness of color. And it would run from none to brilliant. No color. All right.

Now let's work it on a no-color basis. The fellow has possibly black and white or possibly grey and not-so-grey, something on that order. All you would do would get him to contrast one and then contrast the other one. Anything that you could run.

Get a little bit of each and so on...' small spots, and then move in time, space and location and handle him yesterday, handle him tomorrow. Now, let's get a little bit bigger bit of color, and it doesn't mean, uh... that means color. Uh... well get something a little, a little brighter grey this time.

And mock that up here, there, everywhere – on top of the roof, under the house, in the basement, uh... below your feet, above your head, behind your back – all right.

Now put it in yesterday, put it in tomorrow, now put it in next week, okay, now let's get... let's get something that's s... quite a lot brighter than that. Let's see if you can get any white. Well, very possibly he can get some white, but maybe it's still grey, or maybe this time he can get some good dark black.

So you get this good dark black and you put it here and you put it there and you put it back and forth and you put it in front of the guy and you put it under his head, put it under his arm, put in tomorrow, and put it in next week, and put it in the year 1202, and – all right.

Now what we're heading for is to turn on his color, so let's ask him what his favorite color is and then let's go on the theory that he couldn't possibly get anything that was pleasing to him. Ask him what his favorite color is. Now, if he couldn't get anything pleasing, if he could only get that much color, he couldn't get anything pleasing to him, so let's get something that's rather displeasing to him.

And you say, „Well, all right, what's your favorite color“, and he says, „Oh, green I think. Green is my favorite color.“ You say, „Get some very bilious green.“ Well, he's perfectly willing to get that much bilious green because he wouldn't be able to please himself to the degree of getting any nice bright good-looking green. So he'll try to get some bilious green and he'll say, „Well, it's still kind of grey.“ And you say, „That's all right, now let's get it grey. Now let's get it green again, bilious green, sickly green, got that? All right, get it grey, and so on.“

And you just go on that way, back and forth, back and forth, and you put it in front of him, put it behind him, put it up to the right, and to the left, and under your head and in the next room. And over in the next lot and on a ship at sea and uh... then in tomorrow and then in the year 2897 and then in the year 610 B.C. and uh... all right. Next, you see.

And in such fashion we would come right on down the line and if we just kept that up and kept that up as drill drill drill drill, something would happen along the line that would make his colors brighter, and brighter, and brighter, and something would suddenly trigger. Something would trigger and he would suddenly say, „Well, the devil with it. I can get colors of anything I want to. Of course that’s nonsense, I’ve been getting them here for minutes. I mean everything is all right.“ Okay.

The uh... great oddity this... this thing on a gradient scale. You wouldn’t believe it when you first start in on a preclear. This... this preclear’s saying neeooww and ooohhh and all last night and then so on and he... the... and „it’s bad thetan and... the... and they can’t and... and every time I... holy God! I never want to have another night like that.“

What do you do? You say, „Well, all right, now let’s see, what do you say that was happening to you?“ And he tells you, he says, „Well, it was so and so and so and so and so and so and so and so.“ And you say, „Well, all right now, where... where did it happen?“ „At home.“

Well, you know you’re not going to get him into a nightmare that fast and you say, „By the way, uh... take the house across the street.“ „Yeah, yeah, yeah, what’s that got to do with it?“ „Well, take the house across the street and turn it Around on its foundations. Get a mock-up, turn it around on its foundations. All right. Now turn it back again. Now turn it a little pink.“

„Now turn it blue, now put it about ten feet up in the air, and make it turn around again. Now make it come down on the foundation, now send it up into the air, now turn it around and bring it down to the foundation. Now put it behind your back. Okay, now let’s put it back on the foundations again. Now, let’s put it over in the next state and uh... let’s put it in last week.“

„Okay, now let’s reach into the house just next to it and pick up a bedroom.“

„Ohhoo oroor.“

„Now just a minute, pick up the living room.“

„Okay, I got the living room.“

„Now rearrange all the furniture in it, now shake it up like a dice box, now put it behind your head. Now put it under your feet. Now put it up on the roof. Now put it down in the firehouse. Now put it over on the Eiffel Tower. Okay, now put it on Mars, now put it on Venus, now throw it into the sun so it will burn up. Okay, you got that? Now burn the sun up. Okay, you got that? All right. Now, let’s take a bedroom.“ „Da da da da.“ „Now let’s... I said, let’s take a kitchen.“

And after you’ve handled all that sort of thing, get a lawn chair out in the yard and handle that and tear it up and put dogs on it, and behind the back and over the head and under

and locate it in space, and put it in last year, and... and put his grandmother on it and then bury it in the old churchyard. And do all sorts of things with this thing and then say, „All right, now take a bed.“

„Well, mmmm, all right.“

„Okay, now put it behind your head, above your head, over your head, around your head, around... top of the railroad, top of the firehouse, now put your Uncle George in it. Now invent an uncle to put in it. Okay, now put a blonde in it, now put a brunette in it. Yeah, what did you say? No, that's all right, I said put a blonde in it. That's good. I said put two of them in. Okay, now put them down... down in the city hall.“

„Now put them out in the middle of Grand Central Station. Now take Grand Central Station and turn it around. Now put your body in that bed in Grand Central Station. Now have eighty snakes jump on it.“

Well he says, „To hell with it – sure.“ you say, „All right, get the snakes. Well, get them eating the body up. „Well, you don't know quite when you've passed over anything resembling snakes because his nightmare was all about snakes. This... it was something quite mysterious to you. Of course, you've got him in the middle of Grand Central Station, he knows that couldn't happen in Grand Central Station. That's a complete disagreement with reality and he thinks he can do it because it's because he knows it couldn't happen in Grand Central Station. As a matter of fact, you've got him back toward his own universe. You're restoring power into the thing. But if he said yow-yow-yow-yaw-yaw, you said, „Well I just said have this long tall snaky-looking porter come up and tuck your body in better. Okay now have him shuffle off and have him hiss at somebody.“

„Yeah, all right.“ You just work it up that way. Finally you've got him in home in his bed at home and you've got the whole last 24 hours – you take the whole last 24 hours and you turn it right side up and you turn it left side down, and he says, „What are you doing?“ And you say, „Well, just take this space which contained the last twenty-four hours and turn it right side up and upside down“ and he of course does that, and so forth.

And he says, „What are you doing this for?“ And you say, „How about that nightmare you had last night?“ „What nightmare? Oh, the nightmare! Yeah, yeah, that nightmare, well, let's get down to some processing, something important.“

Funny part of it is, the darn things stay keyed out. It... it's just like a bunch of liars out in the old West, the MEST universe is lying like mad to this preclear and he's lying to himself about perceiving it anyhow and what's happening in it and what he's scared about, and everything else. And you just keep talking it.

And by golly, after a while, his concentration on these points of agreement in the MEST universe will shift. This is really a problem in the centering of attention, the fixing and unfixing of attention units... is really this is a problem in to some slight degree. That's uh... not wholly true but to some slight degree it's fixed and unfixed. So you get that as a gradient scale.

Now your gradient scale could be these wide beams, one, two, three, four, five, that could be those wide beams or we could have a gradient scale that would go like this and there'd be one, two, three, four, five.

Get the idea? There could be a gradient scale within the gradient scale within the gradient scale. You can have the tiniest graduations imaginable. You're having trouble with this fellow, you... you... you're already starting in too heavy if you have any objections. You shouldn't hang him up on... on when he... watch him when he's processing and when he says, „Well, I... yeah, yeah, I can do that.“

Watch him, he's holding his breath a little bit. „Yeah, yeah, I... I... I... I... I, yeah, I did that.“ Watch that; you're feeding it too heavy. Just look at your preclear – it's like reading a meter. If he says, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, you're feeding it too... too slow. Get it somewhere in there where he's saying, „Yes, yes, yes, uh-huh, yes, umm yes, yes, yes, yes, yes, yes, yes, yes, what are we doing this for?“

That's the way it operates with regard to him. So it's up to you to monitor the gradient scale according to how fast your preclear's taking it. And don't ever let any preclear kid you into this, that there is any aberration or an upset that is so powerful that he couldn't possibly mock up anything about it. NEVER let yourself be kidded that such a thing exists because it evidently doesn't exist.

There is always a gradient scale that he can attempt. There's always one. There's always a level where he can strike in with a mock-up and win. Never otherwise. It appears to you perhaps at this stage of training that a mock-up is really a very light and filmy thing to be working with. Do you know how powerful and deadly facsimiles can be and how preclears can agonize and how long it should take? And you wonder what happens to these facsimiles; you just walk off and leave these facsimiles, just play around with mock-ups all the time. And you say, „Well, we do that all the time“, and so on. Well, we ought to do something too about the facsimiles.

You're doing something about the facsimiles when you do the mock-ups. The mock-ups kick those facsimiles out, they unload them. You're not converting energy, really, when you're doing mock-ups. You're not converting energy. You're putting new energy into a new field, handling it in a new way, and the facsimiles actually come loose, detach, and blow, and that is that.

And you won't have any trouble with any of that. That's something for you to... to look at as you work with this. You are working the most direct process to an amputectomy of a facsimilectomy... That's the most direct course through to that.

Now you see what this is all about. Gradient scales and how it formed out of the logics. It's actually a very interesting application of a piece of knowledge which has been with us for a long time.

Okay, let's call it an evening. Thank you.

(TAPE ENDS)

Cycles of Action

A Lecture given by L. Ron Hubbard
on the 5. December 1952

December 5th – December 5th, first hour afternoon.

We're going to – now that you know all about gradient scales – take up that very interesting subject known as a Cycle of Action.

You had to know something about space and anchor points and points of origin and so forth before we could take up cycles of action. Now that is a uh... precaution on my part which has not been observed in the past in the field of physics. They just assumed there was an in before they decided what was it.

And uh... the cycle of action, therefore, did not come up into the prominence that it should and is, as a matter of fact, one of the first uses of it and it has not been used enough to bother with, except by statisticians that wish to prove something that they were trying to hide, uh... since the Vedic peoples' statement concerning this very interesting datum – that things started with creation, continued through growth, went through a period of decay and then died away. And they assigned this to the universe.

Now that was a very wise sort of a statement and very possibly a piece of information about which they might have known a great deal more once. As it is now, it is a piece of information which is submerged into the Vedic Hymns.

Now, let's take a look then at the microcosm called „Man“, and uh... let's take a look at him as uh... a cycle of action.

He starts in with conception – starts in here with conception, goes through into birth, goes through into childhood, goes through into man and then here's an old man, and then dead. That is what he believes his cycle of action is.

And uh... sure enough, for one body, that is for one term of havingness, if you measure havingness in terms of the body – let's not worry about time, let's just say a term of havingness – he continues through this cycle and was for a long, long time content to believe that he ceased to exist when the end of the cycle was reached. That's peculiar to this cycle of action – is the relative content with which it has been accepted. Anything which is quietly accepted, such as a bullet in the brain, being disemboweled, dying of pneumonia, being buried in mud, being trapped – you know, there must be some... quite some pressure in there to insist that this has... has uh... agreement. There must be very heavy agreement on this. Otherwise, otherwise nobody would ever stand for it.

All right, now let's take... let's take what is known as a spiral. And this is one why... now this is a spiral. And we'll start in this spiral here at Creation. This is a spiral for Man. We start in here at Creation, Conserve, End.

Now there are several other points on that gradient scale, but a spiral is simply this: A spiral is a term of lives, or a term of existences or a single existence which bear an intimate relation, one to the other. You, for instance, will go back in a preclear's past and you will find out that you have an overall spiral of him being in a body. He picked up a body some time or another, he was in and out of bodies for a while. And then all of a sudden we get a long spiral that uh... it's just life after life after life after life after life after life. And he goes downhill in the end and he is no longer... he is no longer on the spiral of bodies. Now that's... that's a bigger spiral.

The universe could be said to be, although this term YEAR is very deceptive, it could be said to be about 74 to 76 trillion years. That is to say, homo sapiens is found here on the planet Earth in the solar system at this end of this galaxy, uh... found to be about 74, 76 trillion years. Now exactly what they're computing as a year, I do not know. But you simply say „year“ and you get an immediate response on the E-Meter.

Now it could mean that they are talking about a galactic year uh... as plotted arbitrarily, they're talking about some planetary swing, uh... something of the sort. But it's so many swings and this all boils down to so many units of havingness. A year, you see, is a unit of havingness. That's why it gets to be a unit of time.

Now that spiral at first was 100 million years old, at least. A fellow entered the MEST universe and he went 100 million years until he finally conceived he was dead. And then he conceived that he was resurrected again by some necromancy and he thought himself a new being, an entirely new being, and he went on this time for maybe 50 or 60 million years – his next spiral. That's a spiral. And then he felt himself „dead“ and he was resurrected again and he went on for maybe 25 million years – getting shorter each time. And the current spiral for most people here is 34 thousand years. You'll find some preclears who are about three thousand years on their current spiral, and you will very rarely find one who is any longer than that. When you do, you find somebody who isn't tracking with the... with the culture.

There we have, then, spirals. And those spirals come down on the order of 100... well, 100 million, and then maybe 50 million, and then maybe... and so on, until they're down here right now to this microscopic spiral point which is uh... this current spiral. And Man is part of that microscopic point in one lifetime.

Now let's just measure in terms of havingness. A year is a term of havingness. A year here on Earth: we have Spring – creation, growth, Summer – continuance of growth, Fall – decay and conservation, Winter is death. And then from Winter, again emerges the year once more.

This is the spiral of havingness and a cycle. And unless you have the factor of havingness, designed as a spiral, you cannot get, really, anybody to agree to the unit of time. Take a month: a month is having a full moon. The moon is not there, then the moon is suddenly created, and then the moon swings around and gets larger and larger and then it declines and gets smaller and smaller, and then it isn't there any more and uh... that has passed by.

A day starts with dawn as its creation, and swings on through to the pre-dawn death. If you don't think that just before dawn it's death, the whole world feels like death at that time. Very few of you, probably, have ever had too much to do with wide spaces just before dawn, but the confoundedly most darkest hours are in that period.

As an odd coincidence, in a day, most people die at 2 o'clock in the morning. There's an enormous majority of deaths at 2 o'clock in the morning. It goes right around that. They feel that if they can just live through the next... if they can get through the next two or three hours they'll go right through another day.

So here we have these spirals of havingness. They seem to want to go into divisions of four, for some reason or other – although I've written three here each time.

Now we have four periods for the moon, we have four periods for the year, and uh... there are possibly four periods for an outer spiral. But it would be quantity of havingness would measure the span. And that quantity of havingness is determined on this spiral, and we find this spiral excessively native to the MEST universe. You can use this spiral in any universe, and it is used to a large degree, but I want you to view it as a specialized thing, not as an inevitable thing. This spiral of action, then uh... pardon me, this spiral of growth and decay is also many other kinds of spiral.

All right, when we reach out for the whole universe, we find out that the MEST universe itself is doing a spiral which began with its creation and is going through to its death. And that's the big spiral for this universe. But it is certainly going on through to its death.

Now there's the spiral of action of a game – any game has this spiral of action uh... if it's plotted out on rules even vaguely similar to the MEST universe. That doesn't mean that every game has to have this as a spiral – I scan, this as a cycle.

Uh... here we have, then, the whole universe going from creation to death, and we have the macrocosm. And up here we have Man under the microscope. So that's the big and the large in terms of this spiral.

Now if this thing can be found as such an interesting common denominator, then it must have some intimacy with the whole field of experience. In this universe, then, there must be an intimacy between this and the whole field of experience. And let's make it our business now – we're in the business right now of building, and uh... conserving and destroying universes and it's... it's a fairly big contracting business, and we should know a little bit about what we're contracting to do.

Uh... people who take contracts to the US Government in wartime don't have that laborious requisite laid upon them that they have to know what they're doing before they can do it. But we... we should.

So, let's take a look here and find that uh... what space is. Now, oddly enough, a piece of space... a nice piece of space is a postulated particle. Now you have to have a particle before you can have space. And before you can have an actual particle, you have to... before you can have space you have to have a particle, and before you have a particle you have to have space. So it's a coincident manufacture. They are very intimate. They're not two different things.

Two particles, that far apart, become two anchor points. You say, „Well, there’s a point over there and a point over there.“ Now you could be mathematical about it and you could simply say, „Well, that point has neither length, breadth nor depth.“ That’s your right to say so. And you’ll find it’s difficult to hold it in one place. But uh... that’s your right to say that, and so... so it is.

And then your next step could be a particle. Or you could simply just be more confronting about it and you could say, „Now here’s a particle, now it has mass,“ and you’ve got your creation of space. Your particle has mass. Now your particle could be something without mass. The... the particle... it’s not necessary for a particle to have mass. It’s... it could be just a piece of space, a microscopic piece of space which you then... then give mass to.

It... it’s merely postulates you’re dealing with here. I... I can see on some of your faces you have this creepy notion that this thing is going to slide in sideways on you somehow or other and turn into a very difficult feat in physics. But honest, HONEST, it... it... it’s just... it’s just too simple, actually, to be... to be readily grasped. You have a particle and you put that particle there, and you have a particle and you put that particle there.

Well, where do you get these „theres“ from? Well, that’s very simple. You just say, „They’re there.“ You have to take a viewpoint of dimension and you have a viewpoint. Now you have to say you have a viewpoint before you have a viewpoint, and in order to have a viewpoint you have to have something to view. So that’s coincident, too, isn’t it?

So you get the... the viewpoint, the coincidence of view, uh... the anchor points and the particle actually simultaneously. That should tell you something very interesting. This is all going on here at once. I mean, they can’t divide these things so that you have... „Well, now we have space.“ Oh yeah? Yeah?? The heck you do. If you’re going to say „space“ you’re going to have to say „anchor point to anchor point“, not just arbitrarily. The second you sweep your hand this way or something of that sort, or motion out that way, you’ve got an indicator, and you’re indicating a point or a line in which you are now going to view an emptiness, and which emptiness you may or may not adventure to fill. But we’ve got the... all of these things.

Now what about the intention? You actually can’t state this intention without it happening. Of course, you could state it in such a way that it wouldn’t happen. But uh... if you stated the intention, uh... you say, „Well, now I’m going to put a piece of space out to here,“ you’ve already lined the thing up, and you can’t have instantaneousness.

Where... we can’t get off zero of the stopwatch with this. Uh... every time we add one of these things to another one of these things, we find they’re being done at the same moment. That gives people the creepy idea of the simultaneousness of time. And time, sure enough, is terribly simultaneous because it doesn’t exist. Time is something they invented. The great god Moloch, you know. Uh... he really didn’t exist. But uh... somebody had to invent him in order to keep the... keep the slaves in line.

And Time... they have to invent him. He has an altar and uh... a beingness and is sacrificed to in every factory in the land. That is a time clock which is a nice little altar, and they come in and they feed him pieces of... little bits of paper, and he goes „chomp-whirr!“ and

that's... that's the Oracle. And every time he says „Chomp-whirr!“ he is saying, „Bless you, my child. You will be paid.“

They'd actually get much further if they would simply put a pot-bellied god up there on the wall and give it a good-looking face instead of a silly circular face with Arabic numerals on it, because a god with Arabic numerals all over his face is kind of dull.

Uh... now they tell everybody that this is an... is an object known as Time and it is a great mystery. And it is a mystery which you mustn't crack because if you crack this mystery too solidly, you're going to crack everything else too, and there's a lot of people got a lot of vested interests around here. They can't manufacture energy themselves, they couldn't build a universe themselves, three or four people couldn't get together and slap one up that uh... looked pretty good, so they say, „We've got to keep this one – we've got to keep this one.“

Those people are on the center of this action cycle.

All right. Now what do we have here as an interrelationship of cycles? Let's just take a look at this very broadly and let's say we – just... just for fun – that we have to have space before we have action. Now that's actually not a... not a good way to look at it at all. But uh... we say we have to have space: Space is a requisite to action. Actually, as you have action, you have space; as you have space you have action. As you have space and action, you have havingness. And then... and it's just all right there in what... simultaneous time, and it's very easy to have simultaneous time because, as I said, that is a myth and a mystery.

But this other is not a myth and a mystery. You can experience this. So God bless anything you can experience and to hell with everything you have to take on somebody's word.

So here we go on a first action cycle. We have here uh... space postulated, you know what space is. This is the same space we were talking about yesterday. And that comes through here to particles. And this comes through here to action, and this comes through action to solidity, and here you have matter.

Matter is a condensation of space. How much will space condense? It'll condense, of course, back to zero, because you're not condensing space. It's just... you're just narrowing dimensional viewpoints on something and postulating more particles in it, that's all. It's a... you say, „Well, it's a...“ and so on.

Now you actually have as much time as you postulate space and particles. And if you postulate lots of space and few particles you have action; you have a field of action there can take place. And if you postulate very little space and an awful lot of particles you have solid matter.

Now there isn't any reason why you couldn't do that one instantaneously. You could say, uh... „Now it's from here.“ Don't think these things have to grow. They don't. That's... that's the whole trick of the universe. You could have this... you could say „From here to here, and there to there, and there to there, and there to there and there to there. That's... that's a piece of space. And now it is a solid mass of particles – there you are: a piece of iron.“ I mean, there isn't any reason you couldn't do that. Just simultaneous time.

It does not depend upon any gradient scale of occurrence. Let me make that very plain to you: It doesn't depend upon a gradient scale of occurrence.

Now there are many people around who know this instinctively and they can't possibly figure out why they have to go through all this work, particle collection idea, in order to have a whole flock of particles which then go together and form an object. Or why they have to go on a gradient scale of this sort of thing. And you can take a little kid and uh... when he wants something, he wants it right now. He doesn't want it „till Daddy works another month so that you collect enough paycheck to this and that.“ And „Yes, dear. Now you want to be very... you realize, dear, that uh... these things take a little time, and so forth. And you have to work for what you get. And if you go to school and you gradually go across the line uh... and so on, why, you eventually work for 80 or 90 years and they will finally let you be a psychiatrist.“

And uh... uh... they... the fellow is in instinctive protest, is saying, „Noooo! This doesn't have to be!“ And every once in a while somebody will jump sideways on this and say, „I want it right now! Zing! No gradient scale, anything of this sort. It's got to be right now.“ And he'll get into trouble with the rest of the society. They all come around and tell him how this takes time. They don't tell him what time is. They merely say it takes time.

What they're telling him is, „You put a lot of particles in gradually.“ They're telling him the difference between, „Now we'll make this box up here – this big cube – and now you want to just say, „That's all full of particles and all those spaces are occupied and they're in juxtaposition to each other in such a way that they'll cohere, and those kind of tetrahedrons in space are going to do this and that, and therefore you've got iron.“ You... you just want to say, „Zong!“ and that takes place.“

„Whereas we assure you solemnly that we know utterly that that cannot be done, because WE can't do it.“ So they say, „Here's the way you do this. First you make this big empty box. Now you've got that? Now you can't have anything. You've just got to have an empty box and it has the flimsiest possible anchor points. So we can say they're practically zero. Now we've got that box, and we take great care that it has the perfect geometric shape, and so forth. Now we take a particle – another little piece of space here – and we take this particle and we say it's all full. We say that is in the shape of a tetrahedron and that is all full.

„Now we're going to take that particle and we're going to put that in the box, understand? All right, now we're going to take another small piece of space here, because you see, we can't do these big things. We've got to do small things. And uh... just take this second little tiny piece of space here and we say that's all full of particles, that's fine. That's another tetrahedron, and we'll put that in this big box. And this way... this way, eventually we will have a box full. And it's much more satisfactory to do it that way.“

And if you said, „We will make a large tetrahedron of space and fill it full of particles. And then two more, and then four more and then put those in this big box,“ that would not be fair. And you say, „What's fair?“

„Well, fair.“

Evidently what's fair is not well done. And that, by the way, is... is terribly true all across the line when people start to talk about what's fair.

Now you'll get the idea here, gradient scale. They want a gradient scale. They can't do a lot of it at once, so they want to do a little bit at a time.

Now this universe is built on that postulate that I just gave you. It's built on the postulate that you take this space and you make little particles and fill the big space that way, and it's built on the postulate additionally that when you get it just so full it starts to get smaller. That's shrinkage and decay. In this way we've got a method of getting rid of these masses of things, or maybe a way of collecting them, or something. Nobody's ever quite sure what they're... what they're doing on this. But it's... it's a game. And it should... should be just awfully bare-faced to you, you're supposed to go down and...

People are building an airplane down here, and they go down and they... they make the sheets, and they put the sheets on the airplane and so on. And that's all very interesting.

And they build this airplane and they put a motor on the front end of the airplane and they put gasoline into the thing. And they take a young boy and they train him how to fly, and they take the airplane out to the landing field and they take the young boy who knows how to fly and they put him in the cockpit. And they go up here to the... to the tower and they have a man in the tower who knows how to dispatch airplanes. And they have radio men and weather men to make sure that the airplane won't get into trouble in weather. And they have radio stations and other fields and other places where you can get gasoline. And they've got this all figured out.

So what? So he can fly. You sit him down in a chair and you say, „Be two feet behind your head. Now go to Chicago.“

And you immediately say, „But you can't take a body to Chicago.“ Why should he take a body to Chicago? If he gets hot enough, when he gets to Chicago, he'll make one.

That, that by the way, is the essence of teleportation. Well, what do you want to lug... lug a body around for? If you... you'd have to lug something around and it would encumber you.

A person has to encumber himself to the direct degree that he cannot create and destroy. And so if you want to lug this body around all the time... you could teleport it, sure enough one way or the other, but uh... why? You just uh... you've got this nice body and everybody looks at it and it feels solid to them and it's all set and uh... you come in and there they are. And they say, „Well, I think I'll go to Chicago.“ Poof! Poof!! There they are – walking through the Loop.

And that's very simple, but they'd have to be able to re-create themselves a body when they got to Chicago which compared to this body, so there would be identification involved in the thing, if they're that MESTy that they have to have identification.

What... what you really get identification on is matter. You don't get identification over here on particles. A person who can BE a universe is not worried about whether his name is Jones or William's or Spooner. He... he is not worried about what his name is. And

possibly the beings which were in his universe, and so forth... he probably wouldn't go around with his ear very harshly and solidly to the ground to make sure that they kept on calling him Jones – anything of that level.

Now you say, „Well, Jones owns so-and-so and so-and-so, and you have private property. Therefore you have to have a label so that you can tell what he owns.“ Oh, what the... what the... hey! Wait a minute! What he owns? You mean to say that the guy's got to own? Oh, this fellow has to own, huh? Why, I thought we were talking about gods! Gods don't have to own, they create! And they don't sell, they destroy!

There is no traffic in the marts of the Valhalla we're talking about.

Now when you get, however, into this whole subject of... of cycles of action, you find out that the imposition of a gradient scale on the manufacture of an item gives the illusion called time. And you want to unsolve this with the preclear – you'll find your roughest preclear is the one who has the roughest time with possession. The roughest preclear has the roughest time with possession. He wants – he can't have. The mere fact that he wants to be out of his head is enough to confirm the fact that he's going to be IN his head. The fact that he doesn't want something is the surest guarantee that he's going to get it. He is just in a complete reversal, lower than that, he's practically MEST. He cannot handle force, which means he cannot make objects. So if he cannot make objects, he is at the bottom scale of having to want.

So let's take that as a cycle there. And uh... that would be... that would be the cycle of an object here, this space, particles, actions, solid and matter, and objects. And we put this on here very carefully: „MEST Universe.“ Now we'll put also very carefully „December 1952“ and we'll... we'll make a translation of that uh... so that we know what 1952 we're talking about. Because that is based on a very, very tremulous sort of thing.

It's... it's a... it's right on the razor's edge because that says, „A.D.“ And I don't know that we know whose „A.D.“ it's for. So we'll put it what it is, which is Cycle 56, Marcation Two – which is Hub Time.

Now there is the cycle of an object. Now get it very specifically: the cycle of an object here and now at this time, the place and what... what agreements you find yourself in.

Now, what cycle of action, then, for an object that's built like that? Well, a cycle of action for an object that's built like that goes this way: it goes Start, it goes Change, and it goes Stop. Those are the three characteristics of motion, that's all. That... those... those... motion does those three things. It doesn't do four things or six things or twelve things. It just does those three things: starts, changes and stops.

Now, you can fancy this up here, then, as motion actions. You can fancy all this up, and make it very, very interesting by putting in here just a little bit more particulars, see? You have Start, and then you have Change additive, and you have Null Change, and then you have Change negative, and then you have Stop. Now that's just highly particular. That's null there in the middle.

Now this compares to this: uh... Start, Increase, Decrease, Stop. Start, Increase, Decrease, Stop. That's the way this works out. This is the formula of agreement on how we're to

make matter and maintain it and increase it and decrease it and so forth. Here we have again – Conception, Growth, Conservation here in the middle, then Decreasing – you notice old people start shrinking – and then Stop. When they turn to dust they really shrink.

Now there is all these related cycles of action. They're just all the same thing; we just kept drawing the same thing only we're getting more and more into experience on this. So let's just be... let's say to hell with this and go right on out and find out how many of these things can we interrelate.

Well, we have to go into comparative experience. You saw yesterday space was beingness. We could compare space to beingness. Now that's very handy, because as a person increases in space, he increases in beingness. This is observable in a preclear and it's extrapolable from other things. So, all right, we'll say space is beingness, and this is doingness, and this is havingness. Beingness, Doingness, Havingness.

And up here we have this, of course, as space, energy, object – object doesn't matter. When you say „object“, we're talking about energy, too.

All right, and this is Start-Beingness-Space, and this is Start, Change, Stop. And this is Creation, and this is Conservation, more or less, and that's Destruction.

And all through all of these things we have a related experience. And that's very strange that all we have to do when we're looking at uh... all of this material is uh... just interrelate these items. When we're processing or trying to understand something, we can't understand it in one category, shift it over to another category of the same bracket and we can understand it.

We've got three things working here, then.

Now we've got the various items here of energy, and when we get down to the final analysis, how does this relate? A preclear must be able to create the condition, energy or object, he must be able to conserve it, protect it, control it, hide it, change it, age it, make it go backwards on a cycle of action, perceive it with all perception, shift it at will in time, rearrange it, duplicate it, turn it upside-down or on its side at will, make it disobey MEST laws, be it, not be it and destroy it. If he can do all of those things, he's answered every condition that is possible in the MEST universe.

Now that just comes out of this stuff. This is with ease... considerable ease with which you do this stuff. Space and beingness are coincident. A man is as much beingness as he can handle space. He easily starts things because he can always create space for himself, a little more difficult to change things, and it's sometimes quite difficult to stop things, once changed, in this universe.

So the... as far as energy is concerned, it requires energy to do. It also requires space and matter, because energy or little tiny particles of matter, which sum up to big particles of matter with no space in which to move, very rapidly and that is matter. A particle with no space to go anyplace is matter.

Now we have, then, uh... energy compares to doingness and, of course, the essence of energy is change. We get uh... things shifting this way and that way and around and around, and we get change – consistent and continual.

And energy, of course, when we... I put conservation in there just to mark the center point. Then it ought to be also „Grow, Conserve and uh... Decay.“ And the operation of energy can be found to be in Growth, Conservation and Decadence. It's uh... uh... that's Change, but those are your characteristics of Change.

Now Change is marked out in terms of increase-decrease. And doingness, up here, is initiate-inhibit. You can... you can... you can initiate and carry forward something, or you can inhibit something in doingness. And just pure doingness wouldn't do either. If you really wanted to be very technical, it would neither initiate nor inhibit, but you can't have a theoretical uh... null in the middle of action. So right in the middle of action there's always an umpire. You can always have an umpire on a game, because that has to be one of the characteristics.

So, over here we have an object, or matter. And that's havingness, and that's stop, and that's destruction. And those are related things.

Now let's... let's... apply this practically in the business of running the game called „MEST universe.“ Let's not worry about processing for a moment, and let's take a look at these things and see if they're useful. We want to kill something. All you've got to do is stop it often enough and it'll die, just as simple as that. You don't have kill a puppy dog by shooting him in the head. Every time he runs in the room, stop him – stop him – stop him. He tries to bark – stop him. He tries to jump up in a chair – stop him. He wants to do this – stop him. He wants to do that – stop him. Don't let him do anything. Any time he starts to initiate any action or carry forward any action, you insist that his position on the cycle is stop – and he will die.

Now let's say you want to stop something. You want to stop something – give it things. Give it lots of matter – lots of matter. And the more matter you give it, the slower it will operate. And you want to stop it dead in its tracks, just empty the dump trucks on it. It'll stop. Just give it things. Give it things that it considers quite desirable – gold watches and... and Cadillacs and mink coats and... The more you give on this, why, the uh... more upsetting it is to this person. And they... they KNOW they want to have these things, they know that, because that's right, it says right there on Agreement One: „I want to have the MEST universe.“ And it... they say they want things – but the more they get of them, the unhappier they get.

And if you want to just get rid of somebody, just completely, start giving them a lot of presents. You'll just... you'll just – bye-bye. You have to exaggerate it quite a bit, but if you were handy at making things so that every... every 15 or 20 minutes, why, they could receive another present, they... they would either run away utterly or die in their tracks.

That's one of the biggest mistakes that... that women make – or men make – in interpersonal relationships. There's a good and adequate reason for that, by the way.

Now, let's take... if you want to stop something, the neatest way to do it is destroy it... really the neatest way is just destroy it, it'll stop.

And uh... if you want matter... if you want matter... keep stopping things, don't start starting things. If you want to accumulate matter, start stopping things. And if you stop enough things, you'll get lots of matter. It is an operating principle of such magnitude that it would shock you. You think the capitalista has to be very, very sharp, you think he has to be a real sharp boy and get around there, at the right place at the right time, and call up Bill... He's actually just cutting his throat. Every time he makes a motion, he's cutting his throat, if his goal is to be a great capitalista. He should never, under any circumstances, do that sort of thing. All he should do is keep on stopping things.

If he finds out that there's going to be a bank loan which is going to be transferred to such a place, all he should do is make it his business to stop it from happening. If he finds out that they're going to build a certain item in a certain place, all he's got to do is stop that from being built.

If there's a new law going to be passed, he should stop it from being passed. It doesn't matter what it is – of course, they'll kill him, but then what the hell. I mean, he's just a capitalist. Uh... and, by the way, it works out the same way for the commissars. That's a big joke, you know. There's no... there is no mental difference and no ridge structure difference between a commissar and a capitalist, which I think is the most amusing thing of all. And, of course, this would have to be true or the two bums would never be clawing each other's throats out. They're both trying to have so madly that they have to stop each other.

You wonder what's going to happen to communism; well, it will stop capitalism. You want to know what's going to happen to stop capitalism; well, it'll be stopped by communism. It's very simple because they're both heading for the same goal. Now we get a nice interlinked relationship of stop going in both directions there.

Now the destruction should be... should be the main business of the capitalist – that's what he should specialize in. And sure enough, there's always a little suspicious thread of – you know that last little war we just got through fighting? You know, I could swear somebody promoted that for their own benefit. I could just swear that was the case. It just looks that way.

Now you take Pearl Harbor. Let's see: they ordered in all the ships into the harbor for a three-day's admiral inspection immediately before it was bombed. Yet, at the same time they had service from the Russian Intelligence Corps that said that Pearl Harbor was going to be bombed at eight o'clock on Sunday morning. Now they had other confirming lines, and 24 hours before Pearl Harbor was bombed a submarine had been sunk immediately outside the harbor at Pearl Harbor. Now it's a very funny thing that an admiral's inspection was what was ordered, because an admiral's inspection means that you take all your ammunition out of the ready boxes on deck and put it below in the magazines. That's very peculiar, and it's very funny that in the first lines of strategy and tactics – it says, in the US Naval Academy it says, „When two nations are engaging in diplomatic relations and adjustments“ – or words to that effect, meaning when there's a little strain in the air – the position of the fleet should be at sea with whereabouts unknown.“ That's line one of elementary tactics, US Naval Academy.

And it's very strange thing that when you have a message that says, „Pearl Harbor is going to be bombed at eight o'clock in the morning,“ and you get this, somehow or another the admiral in charge of all this in Washington is at a party and somebody else is at another party and they finally get in touch with these fellows and they... find out, they get in touch with somebody over there – whoever was there at the time, I've forgotten. And uh... they... they uh... get these people, and then these people all say, all say, „Well now, the thing to do...“ – see? There they sit. They've got batteries of telephones, secret circuits and everything else. „And th... th... the thing to do is to put that in top secret naval code. Well, that only takes about three hours to encode; they probably don't even have it in Pearl Harbor, but uh... we will send them word of warning in plenty of time, and we'll put this in top secret code, and it'll take three hours to put it in the code and about an hour to transmit it, and then when it gets there it'll take them four or five hours to break it down.“ And what do you know? That code was broken down and finally the message was read at ten o'clock Sunday morning, Pearl Harbor time – two hours after everything was in ruins.

Now I don't mean to infer by that that there was anything strange or peculiar about Pearl Harbor. I don't tell you the thing was sold out at all. The thing was not sold out, very, very definitely wasn't sold out. It was just „stupidity'd“ out. And uh... there is fortunately no monopoly on stupidity, and stupidity is no test they use in politics or naval or military circles. They never test for stupidity. They say „intelligence tests“, and so forth. They never have stupidity tests.

Yeah. When you get these three things working together, you really have a mess on your hands, because they don't work together, they work simultaneously: Havingness will stop, Stoppingness will destroy, Destroyingness, oddly enough, results in Havingness.

Now you want to know how that possibly short-circuits. Well, let's look at war; if you destroy the army you get the country. You get the idea? Havingness. If a fellow has to have something which somebody else has, it's a lead pipe cinch that he's going to have to destroy to get it. And what do you know? He'll destroy what he is getting, too. He'll lessen its workability. There's be an element of destruction entered into anything which is procured in that fashion. And this is a working, a little working rule in the MEST universe.

Somebody wants to go down here and take over... take over the combined Dupont factories. And they go into a... a destruction of a lot of reputations and a lot of fortunes and a lot of this'es and that'es, and finally they get the Dupont factories over. And the Dupont factories, at that time, would not produce what they had produced. You'd think they'd go right on producing, but they won't do it.

Let's take General Foods: General Foods accounts for one or two percent of all the food that's distributed in the United States. Well, it's just wonderful that at the time that General Foods was making a rush to get this terrific monopoly on food preparation and so on in the United States, they kept grabbing little companies, and they would go out and they'd grab products which were good products. And they would cut a few throats and lay them in the streets and run a few tanks over them and uh... wipe them out on the stock exchange, and uh... buy up their due bills and close down on them so they couldn't get machinery that they were using from the places they were. In other words, cut off, cut off, cut off – stop, stop,

stop, stop, stop. And all of a sudden the little company would say, „All right, I have no choice. We will sell out to you.“

And, by the way, it never occurs to a person in that bracket to walk in the front door and say, „Here’s three million dollars. Now how about your company? That’s fine. Let’s sign on the dotted line.“ He... he just can’t... he just wouldn’t know how to operate. That would be beyond him. He... he’s got to do it the other way and invariably will. You just look at the... the trading that goes on in the back of the bank. It’s fascinating.

All right, so we get... we get Postum – let’s take Postum. Uh... General Foods uh... cut its throat and uh... threw it over the shoulder and... and... and packed it off into slavery, and the product called Postum went down in quality – zooooom! The type of can in which it was packed was markedly changed, and that went down in quality – zooooom! And the sales of Postum went down in quality – zooooom! And then General Foods sits back there and say, „You’ve got to have, you’ve got to have, you’ve got to have. Advertise, advertise, advertise, advertise. Postum, Postum, Postum – everybody drinks Postum, Postum, Postum – everybody, everybody, everybody... horrible stuff – drink it.“

„All right, we surrender. We’ve got to have.“

The degree to which a person has to have is the degree to which he will survive. If he’s got to have everything all packaged up solid, he’s stopped and he’s dead, because although possession is an end goal, when attained, it ends the cycle of action.

There is never a great adventurer who did not end his career upon having discovered the sacred treasure of Peru. Bolitho, good old Bolitho, with his TWELVE AGAINST THE GODS – it’s a wonderful thing to read – gorgeous! And the introduction of TWELVE AGAINST THE GODS is one of the best pieces of work I know of, even related to a lot of things, and particularly to this subject.

You know, we can add this little line to it: we... if a fellow, if a fellow would act and act and act and then finally with his terrific ambition attain the treasure of Peru, and then he would turn around and look at all the people who had impeded him in getting it and he would simply take the bars of gold and the gems and make those people have them, he’s all set. And if he would walk away from his greatest triumph – and if a man ever could do this – walk away from his greatest triumph with his hands empty and his pocket empty and with maybe just the shirt on his back, he would live to triumph again and again and again and again. If he could do that.

You know, we live in the midst of a tremendous amount of propaganda – continuous MEST universe propaganda on which the vector is 180 degrees twisted, so that we are led to believe that so-and-so is the case. And then we take that on faith, and we don’t go out and look. We don’t see what is the end product, for instance, of finding the treasures of Peru.

Let’s just take the sweepstake winners of a few years ago; let’s look them over and find out what happened to them. I know a little girl in Hollywood who is a very famous star today. Very good friends, and she is a... well, they got lots of MEST... they’ve got lots of MEST today, she and her husband. And uh... gosh. The only thing she was interested in was her family. Her family in the East. And they all came out to Hollywood and she had this tre-

mendous income. And she could give them anything they wanted. She proceeded to do so. She has no more family – the one thing that she cared about, her sisters and so forth. And then the whole group has just gone to pieces completely. And yet what is she interested in? She's interested in her work. She isn't interested in what she has. She would buy a Cadillac and leave it on the driveway and never look at it again. She would be in a position where she could do that.

Do you know that this kid isn't happy? You see... you see this kid's name in lights all over the place. And you'd say, „Gee, this kid certainly must be happy.“ Oh, no! If this kid could just make up her mind that what she was trying to do was what she was trying to do – she was trying to act and she loved to act and she loved the atmosphere and the creation of acting. And if she would go into her dressing room in her gingham dress, or her 3.98 dress and put on the costume of the play and take it off again and put on that dress, and every time they gave her a pay envelope, take 50, 60 dollars, enough to eat out of the thing and pay her hotel rent and throw the rest of it in the nearest garbage can, she'd be a happy girl.

But nobody can expect her to do that, and the studio gives her all this money and they... they wonder why she isn't happier and why this old spark isn't always there and so on. They're killing her, little by little, inch by inch.

And that's completely contrary to the way the MEST universe is supposed to run. You're told very carefully, „Now look: if you're a success, you get an awful lot of stuff. And you can have all these things. And you can have these big beautiful homes and you can have all this way, and you can have all that way, and you can be very happy then.“ And actually you can persist in that... you can persist in that delusion, because it's a completely backwards modus operandi and it doesn't fit and it won't work out that way at all. You could persist in that to kid yourself in order to keep yourself in action. But the second you cease to know it's a pretense, you get caught in the trap of it.

You actually have to be in a position like this sometime to have a superfluity of MEST to find out what it does to you. It's just fabulous what a lot of MEST can do to you. It makes an awful „MEST“ out of you.

Now, these things are then related. And where you see these things cropping up as manias, where you see havingness mounting up and the MEST stacking up all over the place and getting higher and higher and higher, and that is more or less your object and modus operandi, you're going to get a stop, and where you get stops, you're going to get destruction. And where you get destruction and stop and so forth, there's going to be more matter there.

Boy, there is nothing as full of matter as a battlefield after the battle has been quote „won“. You've really got an awful lot of bodies there if your goal is bodies. They're in sort of a secondhand state, because they always are on such a thing. But that's the way it goes.

Well now, these are interrelated experience. If you want to know why this man's space is in bad shape, it's because he conceives his beingness to be in bad shape. If his beingness is in bad shape, then it's the matter of ability to start is in bad shape. And if his ability to start is in bad shape, that simply has to do with what he can create. If he can create, his beingness will be in pretty good shape. If his... if his creation is in good shape, his space will be in pretty good shape. They just all go together.

Now if you want to knock out this – we have all these various lines here – uh... inter-relation, if you want to correct any one of them, address the other three. Remember old ARC? Well, we've got it right here.

ARC, by the way, is – I'll comment on it much more broadly – just to put it in here and show you that we're not out of the frame of reference we've been studying for an awfully long time. There's an ARC here and an ARC here and an ARC here. There's a gradient scale of ARCs, only ARC is the plane but uh... it's a triangular plane, and it adjusts up and down, back and forth on this scale. And you can say ARC, ARC uh.

We have over here ARC, and so on.

Now let's... let's look at this and let's get into the most vital center of what we know to be the backbone of thinking ability. And that's Differentiation, Association and Identification. We're right back there. Differentiation, Association, Identification. Out of Association, you get logic, you get action thinking. You reach things, and so forth, with action thinking.

And out of Identification you get insanity. You go down to the spinbin and you'll find identification is identification. And so „he rowed a horse“ R-O-W-E-D is the same as „he rode a horse“ R-O-D-E. And there he sits with the oars on the back of a horse.

Identification, Time, everything else, ceases to be, it becomes a solid mass.

So let's just put this in here where it belongs: Differentiation, Association and identification. And there they are.

So we have related the gradient scale of insanity to the gradient scale of action... of the Cycle of Action and Space, Energy and Matter.

Let's take a break.

(TAPE ENDS)

The Tone Scale: Moving the PC up the Scale

A Lecture given by L. Ron Hubbard
on the 5. December 1952

We have as our coverage level one of the many times which we will use the tone scale. The reason we have to get the cycle of action covered more or less and given a... a bit of an overall coverage, fast-like, is so that we can get into the subject of the tone scale, because the tone scale is essentially a cycle of action.

And the second you know that the tone scale is a cycle of action you can start booting preclears around on the tone scale. Now you know from experience that the best way to get somebody well and in good shape is to boot him on up the tone scale.

And that is the one thing you keep striving to do, and very often you hit it and sometimes you miss it and... and... and so on, and it becomes too much randomness. So how do you move somebody up the tone scale?

Well, we have been doing a number of these things simultaneously without having them properly divided. And one of the ways you boot somebody up the tone scale is you get them to stop identifying. And uh... you get them so they'll associate one thing with another instead of identify with it.

Uh... you can get them to differentiate. Uh... you uh... start them up the tone scale by getting them to get their... their visios in motion, or something of the sort. Or you get them up the tone scale by running out all the times people were trying to wipe them out. Or get them up the tone scale by reducing their desire to be an effect and... and making them desire to be a cause.

Or you get them up the tone scale by running out enough secondaries so they can assume a higher level of emotion. Some secondary's pinning them down – they're in a terror engram or something of the sort. You run out the terror engram and after that they're in anger.

And you've got this sort of a series of combinations with which you've been working uh... straight through uniformly in Dianetics and Scientology and working with this tone scale and you know that moving a person up the tone scale makes a person well. We also found out that moving a person up the tone scale restores a self-determinism.

So we just extrapolate across of that, we find out that moving a person up the tone scale uh... increases their self-determinism and uh... it also increases this, that and so on and so on. Well, every time you say „If you move a person up the tone scale it will improve this

and this and this,“ that is automatically a statement that if you do this and this and this and this and this, you move a person up the tone scale.

We can make this statement both ways and so we have now a very large number of ways to move somebody up the tone scale. With creative processing you can address directly each one of these ways and they keep just coming right on up the tone scale.

So the tone scale becomes something that is very easy to move people around on – not something which was a terrible arduous hit over the head with a club sort of a thing, of „We’ve got to move him up the tone scale and Lord knows how we’re going to do it. But we’ll try somehow.“

„And uh... maybe running this and running that and doing something or other – maybe this is going to move him a little bit. He’s... he’s in better tone, his tone’s better. He’s just a little more self-determined. He got up off the couch the other day and he said to me, uh... he said, „You’ve got your nerve doing so and so.“ He’s always been very meek and mild and propitiative before, so he’s up the tone scale.“

We’ve got a gauge here. Now this tone scale was a very interesting thing. And the development of this whole science actually could be monitored by or measured by how well-developed the tone scale was.

In Book One we had a tone scale. That’s the first plate, the first illustration in Book One. It’s the tone scale in its embryonic form. And then in Science of Survival we started to move out onto the line and we really got behavior at these various levels.

Now it’s a funny thing about the tone scale is you get a person at a certain position on the tone scale and he operates right straight on across the tone scale, and we also found out that man was such a composite of beings that he had two positions on the tone scale. We found out first that he had a couple of positions on this tone scale. He was at... be at 1.5 and he’d be at 2.5. That was very strange.

Well, he seemed to be – very, very upsetting. And we tried to explain it by harmonics and so forth and it was quite easily explained that way and that still has some truth in it but the... but the fact of the matter is that this fellow... this fellow was on the tone scale as a social, educational unit which was part of a society and that was his stimulus-response activity.

And then he was on the tone scale at an entirely different level a“ the thetan. What was he as a thetan? Now he was conforming to or not conforming to the society to the degree that he was sane or insane as a... as the thetan. So we have this monitoring unit and we look on the tone scale and we find we can plot the thetan on the tone scale and just independently. And we find out he’s just usually clear down below zero and we can plot the body response, social-educational strata, which we can trace all the way through this boy, we say „He went to Eton.“ We’ve immediately set a position on the tone scale.

And then we had the composite being plottable on the tone scale. Social, educational, environmental background, so and so and so and so and so and so modified by the thetan. The thetan’s willingness to accept this or his... his anxiousness to reject it.

So we had the thetan on the tone scale; we had the body on the tone scale. And then we had this position on the tone scale which was gotten because of the interaction between those two facts. So there are actually three places a person could have been on the tone scale. And their... their common denominator, mean position, the... the place where they were located however would demonstrate a predictability, which in itself was horrible to behold. If you looked across the tone scale and you found out that somebody was continually withholding information from you, withholding information from you, withholding information from you, you all of a sudden – you would find yourself just being ruined by this person. You couldn't quite figure out why this was. Well, if you looked across the level, it says „Communication“ and then in other positions on the Science of Survival tone scale under „Ethics,“ under „Behaviour,“ sex and other things, you could have predicted exactly what that person would have done.

Now there's a very good reason for this. The tone scale is a very clear-cut pattern and it becomes very clear-cut to us now that we can relate experience all the way up and down it and so it becomes very easy to use and you use this in creative processing and you use it continually in creative processing because the composite, the overall... the overall picture of the case can be altered now by the use of any of the principles we've covered in the last hour and about five or six more. There are about five or six more interrelated experiences of lesser magnitude, really.

Five or six more that we can cross line and, as the anti-aircraft gunner says, we can take the preclear with him and then let him have it. Because we've got any number of conditions we... which we can alter or throw at him or vary and demonstrate to him that he can where he says he can't. You do that with mock-up processing.

Therefore the use of the tone scale might be said to be the use of processing itself. Now, if you know the tone scale, and if you know the tone scale's principles, you can do a very good job of processing. The tone scale could be conceived to be a scale of wave lengths. Now that actually would be another scale. Uh... it's actually a different scale.

Wave lengths uh... are not an adequate demonstration of the tone scale. But the states and conditions of beingness proceeding from Q-1 are positions on the tone scale. Here we have then a tone scale from forty-zero through twenty.

I keep putting down twenty and the harmonic picture figures it out to be sixteen or twenty-two to be the optimum action points by the way. I just keep splitting this thing in half just to give the zone of action. I say, „Well, it's in the general zone of twenty.“ But actually twenty itself is a conservatism. You figure out the harmonics that way.

And we have here zero-zero and then we also have minus eight-point-zero down here and then we have another interesting point and this point is four-point-zero. Another interesting point is two-point-zero. Now those are very interesting points on this tone scale. I give you the most interesting points on the scale. Now those are arbitrary numbers.

They are numbers with which you compute harmonic... Well you say, we... we just... there is an arbitrary number. They're just a value assigned arbitrarily with no uh... relationship to anything else except this scale. They say these things might as well be called A B C D as positions, but if you use them arithmetically you can compute from them harmonic values.

If you have harmonic values with our tone scale here you can compute which ones are harmonics of lower ones and that figures out numerically. Now really the tone scale should start at zero. The tone scale should be at zero just at plutonium. That should be zero on the tone scale. And because that is all this destruction from there on south which starts in again on creation...

It's a... you know, a beautiful piece of symbolism that they have used plutonium at last for a weapon. That is the most wonderful piece of symbolism possible, because plutonium is the level or they think... they... these guys go around wild-eyed talking about low-order fission. Did they get hydrogen so it would have a chain reaction, and so on and so on and – no no, they... they... they just happened to hit at the point where they got the lowest point of stop, where stop comes to a point where it's got to start again and that element is plutonium. It is so dense that it can't stay dense. And so that would be zero.

Now there is a condition of plutonium whereby it will stay together and a condition of plutonium where it won't stay together and the difference is the difference between the old cycle's end and the new cycle's beginning.

When plutonium explodes you can do all sorts of things with it. You can run all kinds of things with plutonium. You have an almost unlimited energy source which the boys are throwing around. And naturally with that order of magnitude you would knock apart the section of the MEST universe with great adequacy. You would just knock things apart wonderfully.

And uh... here we have then what would be the actual theoretical – you see there might be other elemental picture... elementary pictures which wouldn't make this an absolute in any way here in this universe. Certainly there are different pictures in other universes of material. But we have there, that would be real zero, but this tone scale up... was first. tailored to apply to human behavior.

And oddly enough this tone scale has gone into parlance; the boys know what you're talking about when you say he is a one-one, he is a one-five. I was processing a one-five the other day and... and when – that statement one-five is a great big picture of behavior.

Auditor knows the tone scale well, that is to say he knows how to speak Scientology well, he just comes right on straight across the line very easily and he said, „Oh, you one-five?“ Yeah, it says to him immediately: holds on like mad, uh... quite destructive, uh... yet at the same time uh... has impulses toward uh... helping and being upset and uh... supposed to be doing it for his own... everybody's good but is quite brutal about the whole thing. He has arthritis. He probably is holding on to flocks of ridges in these various patterns.

Uh... it just tells you, if you gave him a communication line uh... he'd just flip it the opposite way so that it'd be destructive if he... if he let it go on at all. He'd be just holding pattern after pattern after pattern by saying a number. He'd say one-five.

Now you say two-zero; two-zero, that's the antagonistic fellow who stands down in the middle of a park and lectures from a soap box and says „Down with the government. You've got to do something, workers, uh... uh... throw off your chains because we're going

to destroy the government and uh... you're all going to inherit the government providing you... you go ahead and do so because the government's done this and it's done that."

Well, actually that's more one-five, toward... more towards one-five than two-zero when he starts talking about destruction. But he's going on or, an antagonism level. That's antagonism.

They're this. They're that. They're something or other. They're so on and so on and so on, uh... antagonism. Now four-point-zero, that's enthusiasm. He's going in or going out on the line of four-point-zero. He's saying, „Now what we ought to do is so and so and so and so and if we get together in there and if we do this and we do that why we know we can do it. Now let's..." so on.

And at zero-point-zero the fellow says... there you are on the tope scale. Now this band between zero-point-zero and four-point-zero is very well plotted. It's found on the chart in SCIENCE OF SURVIVAL. There's nothing changed on that chart, hasn't varied at all. And we have... when we look that over, we have a very clear picture of what we're talking about.

Actually there'd be no reason why I should suddenly start in here and give you the various characteristics of people because the entire Book One of SCIENCE OF SURVIVAL covers this, and Book One of SCIENCE OF SURVIVAL could be called „Human Evaluation“ and human evaluation applies very broadly. And it is still as valid as it was the day it was written.

And so it has come into even better use right now than it has been in the past. We... we have more use for that book now than we had when it was written, so there's no sense in my standing here and giving you a long dissertation on these various levels of the tone scale, from zero-point-zero to four-point-zero.

You don't know very much about minus eight-point-zero, nor too much about four-point-zero and forty. And uh... this forty by the way I was showing you there on that cycle of action in an earlier lecture, uh... that forty- point-zero I was putting over there toward infinite rightness. And if you made any confusion about it being over there toward infinite rightness, it's not even vaguely toward infinite rightness.

It's way in, I was just showing you more or less what a gradient scale would be plotted on this tone scale. You can have a gradient scale for any cycle of action. But forty-point-zero is so far from infinity that uh... you couldn't hardly measure it.

It's... it's quite finite. It's within the realm of experience of any one of you, forty-point-zero is. It has a certain number of emotions, so forth, if you'll look in the Chart of Attitudes, which I'll have to cover a little bit more, but I'm not going to cover all of it.

The Chart of Attitudes in the HANDBOOK FOR PRECLEARS, which is the most valid portion of the HANDBOOK FOR PRECLEARS, it's that little chart. Uh... when you look across there you'll find a certain number of conditions which go between twenty-seven-point-zero and forty-point-zero.

Some of them are above forty, some of them are below forty. I wasn't arbitrary enough to assign them straight across the boards there for forty. So you look across there, you find out what's at that band. And that band uh... has the very interesting characteristic of having an awful lot more in it than it appears at first glance, by a long ways. But the most interesting of all this is the fact that the darned thing is a harmonic.

It observably is a harmonic. This was not immediately apparent on drawing it at all. But you know, all through the MEST Universe you find these harmonics. A harmonic is sort of this way. You've got something that... you've got a tuning fork, you have two tuning forks, and one is uh... one tuning fork, let us say, is one thousand and twenty-four vibrations per second.

When you strike it, if you counted the vibrations, it was vibrating at that. It will give you a certain musical note. Now let's take and strike that thing and what do you know? Another tuning fork sitting alongside of it which is five hundred and twelve vibrations per second would give a much fainter but a much... just half a note. I mean half of a note level below it it'd go hummmmm. You haven't struck it.

You'd strike the upper one and the lower one is half its vibration count, half its wave length in sound. Now if you were to take the five hundred and twelve one and the ten... uh twenty-four one is still – the five hundred twelve one – if you were to hit the five hundred and twelve one and go bong, why, what do you know, this... everybody knows that another five hundred and twelve one would certainly go bong right alongside of it.

The two – you strike one and the other's going to vibrate – they just... that's what's known as sympathetic vibration and is one of the mechanisms that is contained in sympathy itself. Five hundred and twelve – this person's at five hundred and twelve vibrations per second, that's more or less just a handy way of saying where he is and he's going to try and make everybody else five hundred and twelve by being sympathetic.

He turns on this and they get to be five hundred and twelve too. Maybe they'd like to be much higher. So, ten twenty-four, however, and that's the oddity, is that not as many people know that at ten twenty-four you would get the tuning fork sounding if you hit half of its wave length. And it goes this way in multiples. If you get... if you... down here if you turn on a radio station, a radio station is a thousand cycle or a thousand KCs or something like that. It's a thousand KC, you're going to get something... it's... it just is operating at that and receivers around which were set at five hundred KC and receivers around which were set at two thousand KC will also be able to get a small chunk of that reception.

And this is more... very marked when you get right up against the transmitter. Those people who are unfortunate enough to be up against heavy transmitters, in cities and so on, they can pick the harmonics all up and down the line.

Radio stations are continually in receipt of nice letters from the Federal Communications Commission saying „We understand that your harmonic at so and so, double your wave length, something like that, is far too heavy; you will have to modify this and uh... or cease broadcasts.“

There's sometimes the harmonic will get so strong that uh... you could actually tune in your radio set uniformly at half the wave length and get it just as easily as the main wave length; that's the idea of harmonics. Repeats in other words, repeats. Well, what's this a repeat of? Actually it's a harmonic of densities.

It's just densities – anything that's half as dense as something will go along and vibrate with something. So let's take density unit one. Anything which is density half of that one or density twice of that one will be company to it, they will do the same things that...

And... but things that are at different – let's say something that's a third of that or something that's two-thirds of that and so on – you won't get as marked uh... action there. You might even get a different action entirely. This is harmonics in observation in this universe. You could put in quite a study on this, but just let me point this out.

Apathy is not too much different than anger. Apathy sits down there to the lower band; it's quite wide, but apathy is holding, isn't it? And it's motionless isn't it? And anger is holding, isn't it? And it's more or less motionless. The fellow, you can just see him just tightening up his chords and so forth and rigidity is setting in and he gets arthritis and so forth.

Well, there's a relationship then between apathy and anger. Matter of fact, a fellow in anger can be thrown into apathy with great speed because it's such a related condition. So he's in anger, he has a companionship with apathy.

Now let's look at three-point-zero. Three-point-zero is conservatism. „Well, yes, Mr. Jones, if you come back tomorrow we will think it over very carefully. Of course this company has a very conservative policy and we don't want to encroach too much upon your time or anything like that but uh..." and so on stop motion stop motion stop motion, let's hold it down, let's not do anything. Let's not be very advancing and let's seem so calm about the whole thing because that's the nicest stupidest trap there is in the universe: that these calm people have anything to contribute to the society or should at any time be consulted because conservatism is a very low harmonic of serenity. Very, very low harmonic on it and it is a rather near harmonic of anger and apathy and it is destruction. And it is so low on its tone scale but is so high compared to a lot of things, that people get quite fooled by it.

They think it has some value to be conservative and uh... to be rather poised and conform and to restrain. Now apparently – that's all of science today writing in any field – runs something like this: „Well, evidently, according to some of our investigators, who of course we cannot possibly guarantee the reliability of, but it just seems to us as we look at their work that a condition might possibly exist, under, of course, certain restricted conditions and not at any time pervasive into any workable or useful brand of information, but this condition was found by certain things and at various times was observed and so we can say at this time that we tentatively advance, without endorsing it of course, this datum.

Now according to Professor Snodbump we have..." and here we go: modern scientific writing. It means what? It says „We don't take the responsibility for this. We take no responsibility, we take no responsibility and just for variation we take some slight responsibility if there's anything to have. But if there's nothing immediately to have, well, we don't take any responsibility for that and if we have to have anything we'll have to have procured it rather covertly as though it was somewhat our due, and so on, and if we took responsibility for any-

thing, why that would practically butcher us in our tracks because we're scared to death really."

"We're just sitting right there at the decks and if anybody said „Boo“ real quick, we would run and run and run." Actually, they'll go into anger and apathy. Now, here... here is your picture of conservative things.

It is another beautiful way of destroying. Uh... the young inventor who just got the new wumagajugit that makes the Sherman tank actually spufflelacate and he rushes in, and he's... he's... he's been working in their design department, he rushes into the front office and he says, „Look, the government is about... the government is about to... to... to throw out our orders on General Sherman tanks and so forth because they won't spufflelacate. And I've suddenly found out that if you turriapate them they'll spufflelacate. And just look, look, and... and come out and look at the test," and the fellows all in the front office, they... they... the clerks and so forth, they get quite excited.

But then they get into the... the boss and the boss sits there and he says, „Well, then, let's see, what's spufflelacation? Well, that's sperffelacate and oh, I... well, what terms are you using there? Well, that's very interesting, that's very interesting, why don't you uh... write a – memorandum about it and uh... put it in channels and uh... we'll consider this at the next board meeting, perhaps, if we get around to it" and uh... so on. The young fellow says, „But I heard the government was about ready to canc..." „Well now, you shouldn't concern yourself with these high policy level things and uh... that uh... is about that," and he goes out and the clerks noticed how he was treated. So they are kind of conservative to him too.

And uh... so he goes back into the plant and he sits there and he kinda gets sore about this a little bit but he doesn't think too much about it. He doesn't think much more about it. A few days later the government cancels all of the orders on General Sherman tanks and uh... the General Sherman tanks they do make... they finish up the orders on the thing – well, they are delivered but they don't work in battle and a lot of men get killed and that sort of thing.

But we couldn't take responsibility in the front office, could we? Well, that's... that's actually the truth of the matter. Young kid down in the oil well fields, he just... he just, God help him, if he finds out how to save the company 50% of their production cost. God help him, because conservatism is a gradient scale of die. It's stop. And it's one of the stopping stop cycles of action. And you could say actually that there's a cycle of action interposing between conservatism and anger.

It starts in conservatism and ends in anger. So you could say there's a whole cycle of action in there. And there's a cycle of action that goes from anger and it leads straight into apathy. This whole thing from forty to minus eight could be called a cycle of action. This would be a full cycle as far as behavior is concerned, because we're interested in it.

But there could be a cycle of action as we've seen here between four-point-zero and death. Here's a fellow's been enthusiastic all his life and uh... he winds up and one day he's dead too. So this is homo sap and uh... that's his widest cycle of action.

Now a thetan has that first full cycle of action and the universe itself has this full cycle of action. But things which start in conservatism will end in anger. Things which start in anger, you could see – you could start creating at any one of those hold points really. And you've got numbers of cycles marked in here. That's why we can say we start him up here with differentiation and we wind up with complete identification.

What's matter? The thing that is solidest is matter, it's matter and what do you get? You get an identification of particles inside that, and you get an identity and an identification, and they mean the same thing, identity and identification. Because identity is not individualism, identity is: We are all the same. I have a name, too. But individualism depends on differentiation which is: I am so different I don't need a name. The guy is so observably different he doesn't need an artificial classification.

So we get individualism as being way up scale and we get identity as being solid matter. Now what uh... that... that by the way interrelates most terrifically. We find out down at the bottom of the line a symbol becomes the thing. The term is the thing. I mean there's no differentiation at the bottom of the scale. Psychotics are just that way. They hand you a symbol, they reach into their pockets and hand you a thing. It's fascinating to observe. In scientific books it is much more important, in these very conservative low-level books, it is very very much more important to have the proper classification, but look at this difference. I think it's the field of biology or botany, I have to look this up one day, and uh... I just caught it going by about twenty-five years ago and I didn't read it straight.

But uh... Francis Bacon was writing a philosophical treatise, he was dashing one off, you know these... takes a long time to write these things. Uh... uh... the better writers took a long time to write things. You know that it is an actual fact that the longer it takes to write something the better the story. Well, it must be true because every time you look in the magazines or something of the sort it says this story took seven years to write. And a good... good writer will look at something like that and say „I wonder what's wrong with that story. What couldn't be solved in it.“

Evidently you're supposed to have written a paragraph at a time and then laid it aside for a month or something. I can't see the virtue of all this slow motion. But uh... the funny part of it is that writers, knowing this, rather hide from the general public the speed of operation. Poor old Dickens, he certainly... certainly – no popularity in his work of course, and it's not even vaguely accepted or clever, actually he's still the most popular writer in England, I think.

Uh... Dickens dished it out at a speed which would have made a modern court reporter dizzy. If you don't believe that, add the number of years that Dickens was alive and the number of books he wrote and the number of words per book and then find out how much he wrote a year and you'll find out he was topping the fastest pulp writer in America. Interesting, isn't it?

Uh... that uh... old Eddie Poe used to dish this stuff out at a speed which would look like greased lightning to a fast newspaper writer. He was writing what he wrote faster than the modern newspaper writer writes that horrible junk that you read, about the murder and so forth. Uh... it doesn't seem to have any relationship to time, quality does, except you can

pretty well count upon it having bad quality if it took too long. And modern scientific work which goes on and quibbles about the word Professor Yockgatta says that uh... this word should have been A but Professor Yackwalla says that it should have been A uh... to the variation, nyheauw – and the book goes on for half of its length discussing whether it should have been A and this book is on Ice Ages.

And you're looking there in vain; you're just looking all the way through this book to find what causes a glacial period. And you look and you look and you look and you look and it doesn't say anything. It describes a glacial period by saying that it is thought, it is heard, it was believed but we... we supposed, and evidence, all those others exist – what do you get?

You get no cause stated in the whole subject of Ice Ages and glaciers in any publication of which I have any knowledge and if you read the – Encyclopedia Britannica on the subject of Ice Ages, they don't even suppose that they ever were caused by anything.

You can look there in vain to find out the cause of Ice Ages, and you don't find this in scientific works. They don't even talk about the cause of Ice Ages. Why? Because they're writing at a tone level of identity and identity is never otherwise than a full effect. And you don't get guys and things that are at the level of full effect writing about cause. They wouldn't even know cause if they ran into it.

The fellow that made this universe could meet them in the street and shake them by the hand, and... and have every possible reason to believe... they'd have every possible reason to believe that they were talking to the guy who made this universe and they would still go out and write: I... it is thought, and I feel, and uh... evidences do not seem to indicate at this time...

But you know what the rest of the conduct is at that tone band – it's a fascinating thing – complete no-responsibility. These things which they're actually espousing... these things which they're espousing they have not tested, and that is the most shudderingly horrible thing of the whole thing.

They put out this terrific level of conservative approach and then wind up advocating that everybody take a yackgalla. And what's their series of cases for the prefrontal lobotomy, to test whether or not it worked?

What was the exploratory investigation course of the prefrontal lobotomy which is so widely advised, so widely advised that a court would consider it malpractice if the physician didn't do it if it were indicated? And the number of cases which tested the prefrontal lobotomy is exactly zero. It started into practice in the United States as a thing in practice.

It was not investigated and at no time along the line has anybody ever found out if it did anything to or for a patient. Now isn't that fascinating?

There... the only existing record and investigation of figures on this happens to sit in my vault. It was compiled at great expense, but it was all the data that could be gotten on the subject – not slanted data – all the data that could be gotten on the subject of prefrontal lobotomy and electric shock.

They shifted their words around. They said improvement means stopped shaking so violently or something like that. But they'll say improvement was indicated, and you find out what the improvement was. Improvement was observed; you find out that the fellow used to fall off of his couch and scream and roll all around on the floor but now he doesn't fall off of his couch. He... he screams and rolls around on the couch and that's superior.

There is nothing. The first case on that that it's based on was a crowbar blew out of a forge and ran through the prefrontal lobes of somebody in Bavaria. You look over the case history on this and you'll find there's somebody in Bavaria uh... just, before this happened, uh... he stuttered or he was stupid and uh... he was... he was a moron and one day he walked up to this forge and the forge exploded and this crowbar blew right straight through his temples and went out the other side and made a hole clear through the prefrontal lobes.

Go on, why don't you ask me what happened? What... what... I mean, what happened to his stammering or his disability in general or whether he ceased to be a moron? That's not part of the case history. There isn't any.

And nobody writing or studying on the subject evidently has enough brains to realize that it's an integral portion of the case history. Don't ever look around at a piece of matter and respect it. Don't ever respect matter. That's the first thing... mistake you can make, because what you're doing is lending your support to something which is full effect and if you let yourself be full effect of that piece of matter it puts you lower than the matter.

So any time you lend your support to anything as thoroughly matter as such a... a yakgullayupyup or treat it otherwise than – gee, what do you know, they uh... what do you know, those pebbles down there knock each other together. Psychiatry... they... pebbles – you can't go out on an all-out basis against psychiatry because you're in communication with something that's full effect and it's pretty hard to get in communication with it because it hasn't any communication lines to amount to anything.

It's... you can zap it but why, you can always... you can always demolish matter, and you can do other things with matter, but it isn't even there. All right, now get... get your study then of where these various bands are. And that's three-point-zero on the tone scale – conservative scientific writing. Three-point-zero on the tone scale. Gee, homo sapiens is really operating there in a narrow band, isn't he?

He sure is, too. He's in a narrow tolerance band in every other direction. Goes up there eighteen thousand feet and he'll probably die of anoxemia. If he went down a couple of miles, he'd... probably something else would happen to him, roast or something. And uh... he... he certainly can't go down two feet below the level of the sea, so he's pinned between sea level and about eighteen thousand feet.

And uh... he 's not only that but uh... he's pinned on a certain... certain uh... zones of this pole; he's here between uh... oh he's not very much above seventy. You have to have a technology, an Eskimo technology, to exist above that, which just is fascinating to behold, how technical it is. And uh... there's nobody living down in Antarctica. And directly on the Equator at sea level brrrr and uh... so he's... he's on this little tiny globe in the MEST universe.

And he can't go up more than eighteen thousand feet and he can't go down any distance and his temperature gradient without clothes or other protection and so on is very slight; it's about fifteen or twenty degrees, really, if it were constant. Very slight, if they had no protection.

But with all of his protective mechanisms and so forth, he can live from forty below zero, if he has all of his protective mechanisms, up to about 135, if he has all of his protective mechanisms. But, if he doesn't have these protective mechanisms, he slips right on down from about. – oh I don't know – 70 to 85 or something like that. He's... pretty narrow if you didn't have roofs and other things to hide yourself under when that sun started beating hotter than 85, that would be the end of you probably. And uh... certainly cold is... would get you rather quick, so he's... he's scared. He hasn't got any space to operate in. He's got a tolerance band of temperature; he's got a tolerance band of motion. Do you know that if you hit a homo sapiens at seventy-five miles an hour against a brick wall, he splatters. He hasn't any... any motion tolerance to amount to anything.

If you put him in a ship which had an acceleration of eight G's he'd probably squash pretty flat. It'd hurt him bad; he'd have to have special mechanisms. If you suddenly threw an acceleration of twelve times or twelve gravities, thirty-two point two feet per second acceleration uh... if you had that much acceleration – twelve gravities – he probably wouldn't even be alive to tell you about it; he would just burst to pieces.

Did you know that boys operating on PT boats when they'd go across rough seas, it would knock their kidneys down, their kidneys would displace. Uh... just a PT boat hitting a heavy chop, or a uh... guy riding a motorbike, if he doesn't wear a belt, and so forth, he'll eventually knock his guts and kidneys out of place. Guy on a PT boat by the way jolted his whole brain low in his skull. So this is... this is interesting.

I mean he has very little tolerance for motion and so on. So he's on a narrow band and he feels like he's walking on the thinnest of thin ice. And you wonder why homo sapiens is afraid, he has no space, and he cannot generate a high motion. He has to have a low motion. And the fact that he does anything at all is just fantastic. It is... it's a very great tribute that he would work in this narrow, narrow tiny little tolerance band and actually create something and protect himself and survive.

And about the only reason that he was doing it is homo sapiens for – his own environment was a very tough boy. For his own environment – he was tougher than dinosaurs, he was tougher than snakes and alligators and tougher than armadillos and he was tougher than birds, and he was tougher than anything else – so he owns this planet.

All right, so he takes up that much of the tone band when you're operating on a pre-clear and you're having a tough time getting this pre-clear up from one-one to two-point-zero. And you're having a tough time doing that with old techniques; your frame of reference on what should happen to him is itself quite narrow. To make... to take a fellow from one-one to two-point-zero. So, when we have a narrow band of this character we are apt to forget that there is this band of action to work on.

We're doing a rather incredible thing of viewing from this little tiny band here the ability to ascend a very large band. You can clean up homo sapiens in a very short space of

time with these techniques. You can shift him around on the tone band, but you have to take into consideration, if you do that, these various cycles.

– Now we... let's take what we have here and find out what is at forty and we have at forty, we have space, beingness, creation, start, in terms of motion, uh... cause, very important there, now we have differentiation. Now let's take the center band and let's find out what we have there on the center band.

We have energy, we have doingness; you want to get somebody into high level action, you have change. The essential of doingness is change, and you have, in addition to that, uh... conservation comes in there. And you have, of course, logic and association. Now down here on this lower band you have matter; of course, the guy's in a body, the thetan is in a body at that stage; it's the matter band that you're into.

You have havingness; of course your thetan is clinging madly on to this body; he has to have something. You have in addition to that stop, and in addition to that destruction, and of course anything that came along could use homo sapiens. Why? Because homo sapiens is pretty close to a full effect, in that you're death. And you have identification.

You just take all those cycles of action and let's compose them all together and let's take a look at what you get here. And you get this... this picture of all these cycles, and that's cycle after cycle after cycle after cycle and if you change his position on any one cycle you change his position on all cycles.

Now let's do one more thing on this. Let's take this and take a gradient scale of energy and energy is here, perhaps a particle and there, particles which are designed chiefly to move or be moved. And here we have collections of particles down here. This would be positions on the scale of uh... A B C. Down here at C we have particles which are either constructed to be or because of condensation; there we have the non-motion particles.

They're supposed to stop motion or to be stopped. There's the various design of the particles. The space in that area is contracted so that particles will stop and be stopped. That's designed to stop space. It... it's what you call stop space. That's... it's a condensed space.

So space itself condenses from forty and comes on down here. Now actually if we looked from here flat on the band, if we just looked straight on we would really have here... we... I... I wish I could draw this on here, I'll put it in... in red as a pole which is coming out toward you. Uh... it looks like a tack maybe, but if you could imagine yourself... yourself looking from this pole on down here – you see the pole came out this way – you would be looking at gradient scales of wave lengths into the chart, so if... as you were to work on gradient scales of wave lengths into the chart, you would find that almost any wave could exist at almost any position on this chart. That's quite hard to draw. In 8-80 I knew the existence of that but I couldn't figure out any way to explain it without fouling anybody up like mad. But I can tell you about it. That's different from writing about it, and so on.

So let's have a... let's have this thing here at any point and let's just take the other plane out toward us and let's look at wave lengths. And now we could have then... there's a gradient scale of particle distances which could fit against any of these spaces.

Now there's more to be said about that, but this is sufficient for our knowledge here. And here's... here's a silly thing called... called the aesthetics band.

Now the aesthetic band is very close to theta and theta could be tracted into the lower end of the chart by aesthetics. How do we demonstrate this? Me take bodies, bodies are aesthetic, he's attracted to bodies and so he gets himself down into this lower band of the scale, down in the C area, by an aesthetic wave.

So there's an aesthetic wave accompanying even the heaviest effort wave you have on the effort, what we call the effort band. That is an effort level which could exist at a certain, depth here across the full face of the chart. And we would have reason existing also as a... a wave length. These two things can't be envisioned on a flat... flat surface, a two-dimensional surface. They're a three-dimensional thing.

As a matter of matter of fact "you're trying to put in terms of dimension things which have to do with experience, and your particle flow is essentially experience operating here under these various stressed conditions. So, let's look out here and let's find that we have reason which has a very fine wave. We have aesthetics here and we have this here and that here at almost any level of this chart.

You can envision it that way, you can see how twenty-point-zero could entail... contain a terrific effort. See? How twenty-point-zero could have this fantastic effort, which a person could accomplish because he was at twenty-point-zero. But that same effort at four-point-zero would be something you couldn't touch. But it could be the same effort at twenty-point-zero. Same effort at four-point-zero. In other words, twenty-point-zero is able to handle the whole band out here and four-point-zero is not able to handle the whole band out here but the whole band is present at four-point-zero and present at twenty-point-zero. You get the idea?

So we're taking the capabilities of handling the whole band. So we... look... look at how this thing does – it scales down this way. You needn't bog your wits down too badly with this but it's quite interesting that it scales down this way.

At forty-point-zero these things are so unessential that a person pays mainly attention to the aesthetic band. Well, aesthetic, he's not going to worry about effort.

At twenty-point-zero he wants to go into motion, so he's going to pay attention to visible particle bands like light, uh... like electricity, uh... that sort of thing. He'll see these things snapping and booming around and he'll use this stuff and so on and it's also present and can be present at forty-point-zero, you see. But it's just used more at twenty-point-zero.

And now let's get down to... to... to C as a position there and we find out that although there's... there's all of these beautiful aesthetic bands and there's all these light snap uh... high wave abilities to think and everything else there at C, the same as they were at twenty-point-zero, when we get there at C we find out that the person's ability to handle the wave spectrums and so on has decreased to a point where he has mostly to do with the very heavy solid particle waves of matter.

And he's handling matter with matter and heavy juice and that's about all he's willing to handle. And he doesn't add much of the aesthetic band in there. So one could say that as here at the top there's a capability; we'd have a triangle out here, you see, a triangle which

would be facing you and it'd come out here from forty and you'd have this terrific capability out here about three feet. In triangles you'd have the whole band which would go from the tiniest wave length there was to the heaviest wave length there was. Anything could be handled at forty-point-zero with great selectivity, if you wanted to handle it. No need to handle it though.

So what's selected out here, it'd be what is closest to you, furthest up the scale. See it's only apparent that these scales are parallel. They're not – they're at right angles to each other. All right, so forty-point-zero would be most likely to handle a various state of light wave, there's no necessity to do anything else about it.

But it could handle a full wave if it wanted to and if it started to handle what we would call the effort wave, the heavy effort waves of – well, heavy electricity and so forth – if it wanted to handle those it could simply start out from scratch and handle those and it wouldn't be able... it wouldn't be able to conceive... it wouldn't be able to conceive there was a great difficulty in handling heavy effort any more than it would have great difficulty in handling aesthetic, but it would differentiate widely amongst these waves. It would be able to pick up this wave and then it'd say, „What do you know, that is a heavy... that's a heavy photon wave, ah well,“ and then So on. Uh... now if this line would cave back in toward B and at B would be about halfway back and we would find that this capabilities to use waves at B was simply this: It was unwillingness to use upper band waves because capability requires a lot of heavier stuff, but this level at B would sort of select the center out of the band.

You... you wouldn't use terrifically high aesthetics, but it'd use toward aesthetics. And it... it wouldn't use terrifically heavy matter if it didn't have to, but it would use matter, you see. And so you'd have its capability. Now its preference for waves would be middle-band waves. That would be the preference for it. You want... you want energy which goes zzzzap and which will travel across a very large amount of space and accomplish a heck of a lot with the least effort. That would be the optimum kind of energy.

We want a lightning bolt that is fast and portable and that you can put in your pocket and use at will, but what do you know: already this person at twenty-point-zero or at B on the tone scale is sort of sliding in to: It has to be made for me or I have to have it in a package. He's already to that degree in that state of being. Uh... it is valuable for me to take from the commissary uh... certain packages of. It is a good thing to have with you a transformer pack for a replacement in these jets.

See he's already come down to the point where he isn't thinking too much in... let's make a transformer pack for these jets, oh to hell with the jets, let's just go on over there – and by the way at that point on the tone scale you find people doing that. They'll fool around with a piece of machinery or a piece of power pack or a piece of equipment or something like that and they fool around with it.

And they fool around with it, that guy gets bored with it 'cause it's... there's... the parts and replacements aren't there, and they're a little bit out of technology, they don't know quite what to mock up in the thing... well, to hell with it. And they just go abandon it and then they go over someplace else and pick up some new equipment over there. Or make some new equipment over there. They... as far as transportation is concerned it is a limitation

which they will accept but uh... which they will very easily... can reject; they can very easily reject it. All right, now let's get down here to this poor son of a gun at C.

He's... what he selects out is of course what's being used on him. Now he... the whole band spectrum is available to C. An engineer operating in this society at this time can pick up, manufacture, use, do almost anything he wants to with any part of a whole spectrum of energy. It's just that he doesn't seem to want to play around with the upper part of the spectrum.

It's just as easy to make. He's... he's gone into this astonishing death datum. C, oh it's important, C, he can't fit it into anything, he doesn't do anything with it, uh... but he'll... he has to throw in quantum's. Uh... whenever he starts using quantum mechanics he uses a... he uses a C. Well, here's a C here and a C there, and a C someplace else. It has something to do, I suppose, with his desire to see it. It... that... it... I don't think it has much other... other relationship because of this: every time you see C appearing in a formula I'll be a son of a gun if you don't have C, a bugger factor, appearing in the same formula. And you say, „What's that bugger factor doing there? What's that point eight six six zero eight nine ten doing? What's... what's that in that formula?“ And he'll say, „Well,“ he says, „that's... that's... that's the balancing, that's you have to balance it up.“

„Hey, now wait a minute, why don't you just divide that bugger factor into C and find out what the speed is for the...“ „What are you talking about now? There's... there's C.“ C is sacred. There's a god by the name of C and uh... he lives at one hundred and eighty-six thousand miles a second and an engineer in this life at this time considers that is fast living for anybody so he's... so he's willing to respect this god. But it's not substantiated in any way that the fastest energy travels is a hundred and eighty-six thousand miles a second. That isn't vaguely substantiated.

You can conduct a few little experiments and give an accelerator ring booster onto a fast condenser action, and you'll find enough data to sort of upset things; you can shoot energy out. Energy seems to want to travel; this isn't any terrifically factual thing because we haven't even played around with it. Just enough evidence to demonstrate what the score is on it.

If you... if you... Energy travels at the speed ratio of its emission and if you emit... let a condenser or an ac... an accelerator ring emit energy at a terrifically brief period of time it apparently goes much faster. And then we gotta... we... there's a... there's a... a bugger factor in that and it's demonstrated that that is the case and that a hundred and eighty-six thousand is very interesting if we insist on working with light.

But of course the guy is impressed with light who's working on this. When he's born they shine it in his face. And uh... so there we have light. So at each one of these at C equally you will find some heavy MESTy old boy sitting around with a paint brush and so forth and he'll be working really with aesthetics.

Trying to work away with aesthetics, and you'll find somebody else trying to work away with reason at that band, and using it, but you find that society has agreed mostly between what we would call the emotional band and the effort band. They're agreed that those are the bands you should use. The thing to do is work.

And it says emotion, emotion – boy, that’s what we need. Actually emotion is lower than sensation and in order to get emotion you have to recover sensation. So they’re using at that bottom scale just that little section of it. I hope now you understand this tone scale a lot better than it has been understood, because I know I do.

All right, let’s take a break.

(TAPE ENDS)

Conditions of Space/Time/Energy

A Lecture given by L. Ron Hubbard
on the 5. December 1952

Now this is the third hour of December the fifth, afternoon. We have been covering aspects of interrelated cycles of action and we have found that by postulating or by acquiring or by assuming a new type of cycle called the tone scale that we can bring into relationship human experience, experience of a thetan and the conditions of space, time and energy so that by working one we can attain another.

We have set up an arbitrary crossroad by saying there is a tone scale. Now by the introduction of that we put up a crossroads. And that must be a pretty good crossroads because since 1950 it has been producing very good results; it is something that is accumulating data and simplifying data.

As the slide rule is to the engineer which is an arbitrary after all – it's a logarithmic scale – so might be said the tone scale is to an auditor. It solves problems for him. And the better he knows how to use it, the better an auditor he is. This tells him that in creative processing the mock-ups which he addresses to the preclear can go higher and higher and higher in level with great variety.

If he did not give that variety he would not maintain the interest of the preclear; furthermore, if he doesn't have an existing coincidence or association between human experience and thetan's experience and space, energy and time he would not be able to remedy aberration really in terms of the MEST universe. Here we find somebody in the MEST universe and we want to know how we can either one, improve his status in the MEST universe, two, make him into a thetan and improve the status of the thetan in the MEST universe, or three, make it possible for him to create uh... items and objects and so forth in the MEST universe, or four, make a universe of his own, or five, handle and control universes, or six, skip it.

Now he has all those various choices and uh... essentially we are studying choice and intention. Now you want to know what lies above 40; one of the things which lies above it would be intention. Now if the intention is to have objects; well, one would go through uh... whatever he had to go through to make the object. Or he'd just postulate there was an object there and have an object; or if one wanted action, his intention was action, he could have action. If his intention is just to have lots of space, he could have lots of space.

Or if his intention was to continue along a subject known as progress, he could follow the cycle of action through from space to having an object. In other words, his intention in each case continually one after the other could be a selective thing.

Now there's great lucidity in this. There's great fluidity. He has set himself up to agree to the arrival into the possession of an object by the adoption of a cycle of action. And he has even gone so far as to think he has to have an object to have a memory. He has... manufactures in homo sapiens facsimiles, engrams, secondaries, locks, data, facsimiles, pictures, books, all that sort of thing, words, all these things. Now in order to... to – he's gone into this scale.

Now it's gotten into a gradient scale and a new scale here, quite important – the scale of automaticity. I'll have to cover that scale. And he's gotten everything to a point where it's all automatic. So it's all got to be made for him, so it's all got to be pre-existing objects before himself. He exists before any object exists, but he's got it so twisted by this time that the object exists before he exists.

And uh... he boy, he's... he's starting low and diving full throttle.

And this then is a number of choices. So intention exists above 40.0. Other things can exist above 40.0 too, but intention exists.

Now he could simply say I have action. A magician, uh... the magic cults of the 8th, 9th, 10th, 11th, 12th centuries in the Middle East were fascinating. The only modern work that has anything to do with them is a trifle wild in spots, but it's fascinating work in itself, and that's work written by Allister Crowley, the late Allister Crowley, my very good friend. And uh... he... he did himself a splendid uh... piece of aesthetics built around those magic cults. Uh... it's very interesting reading to get ahold of a copy of a book, quite rare, but it can be obtained, THE MASTER THERION, T-h-e-r-i-o-n, THE MASTER THERION by Allister Crowley. He signs himself The Beast, the mark of the beast six sixty-six. Very, very something or other, but anyway the... Crowley exhumed a lot of the data from these old magic cults.

And uh... he... he, as a matter of fact, handles cause and effect quite a bit. Cause and effect is... is handled according to a ritual. And it's interesting that whenever you have any of these things you can always assign a ritual to it and that ritual is what you do in order to accomplish this. Or how you have to go through and how many motions you have to make to come into the ownership of that. And that's a ritual.

Or how many motions or words you have to say in order to be something else. Now that's a ritual. And that is a... each ritual is a cycle of some sort or another. Now you can have cycles that start low and end high, but because homo sapiens has agreed to a cycle that starts with space and ends with matter, when homo sapiens starts into a cycle of action he finds himself up with his hands full of gold and with shackles on every limb.

Now he continually knows completely that all he has to do is start low and go high. He... he knows that. Uh... he said, „Well, now all we have to do is go up this gradient scale – ta-da-da-da-pa-ba.“ And he hasn't had a route that led through anything to reverse this cycle because he had agreed so heavily to having the cycle of action which is this MEST universe itself, he can't bring himself to completely reverse this without backtracking the agreement cycle merely because he's ethical and his word is good.

However bad he may seem to you at this level on the tone scale, he isn't bailed out of it for one reason and that is his word is good.

Now when he backtracks this cycle of action he just has to back it up and you've got to start low and arrive high, and in Scientology we have as far as I know in this universe a... as far as I know the first time we have a cycle of action which starts low and goes high and gets there. And doesn't start with the low we have and then denies its existence and just tries to wipe that out and sails off someplace else.

There's something like a cul-de-sac, a blind alley, a box canyon; you come galloping into the MEST universe full of vim and vigor and all of a sudden crash – there you are at the bottom of the tone scale, the cycle of action.

Now we have a cycle of action which goes backwards. It starts with stop, which is homo sapiens, and ends with intention, which is your thetan bailed out all the way. Good workable cycle of action. What you're studying, if the truth be known, is a cycle of action which can apply because it is very carefully based upon the reversal of the cycle of action which made the MEST universe.

And in order to make this new cycle of action the cycle of action originally agreed to broadly and generally had to be completely understood. Now that we've got that cycle of action we can turn it backwards. But it isn't backwards; it's forwards and upwards, because our sole motive here isn't simply the reversal of a cycle of action. We're trying to establish a cycle of action in this universe which will work for individuals. And it works; Scientology 8-8008 is a design of a new cycle of action.

That's a design right there. It tells what the cycle of action goes to: an unapplied infinity, a potential, and it tells how you get there and it says you go up tone scale, and you see MEST universe is infinity at the bottom of the tone scale. It's all a motion, it's all a matter. It's all somebody else's and none of your own. You see, actually motion becomes an all-motion becomes a no-motion and that's matter, so you've got... you start there at the infinity which is the MEST universe, and the MEST universe is never more real than from four down.

And you go back up the line of that and you're going upscale all the time, and you're getting upscale there and the MEST universe ceases to be, completely, at 40.0. Just isn't. For the preclear, you say you're bringing him up tone scale. You're bringing him up to the point where the MEST universe is going to be zero.

He... you could stop him or he can stop himself at about 20.0 and he's got a choice. He can be... he can contact the MEST universe, he can have the MEST universe, or on the other hand, over here, he can have a universe of his own or be part and parcel of another universe, or all those choices which I gave you the first part of this hour.

Now, uh... we've got that cycle of action. Now it tells him quite additionally that his additional cycle of action depends upon these cycles of action, and that he has a pattern for the construction of his own universe, which he can do with pretty much as he likes, but it doesn't define what the infinity of his own universe would be and it doesn't say that it has to be an all-motion thing at all.

But it tells him that he can raise his own universe from zero and take it through to infinity. So we've got this cycle of action. Now that's a cycle of action which would graph like this.

So of course infinity would be all possible cycles of action, and when you say infinity of his own universe, he could make it any cycle of action, so the first infinity means all possible cycles of action or any other type of pattern or any other type of ridge, or any other type of intention which he cares to engage in.

Now we find the MEST universe is most real down here at uh... 0.0. Boy, there's... you're really real when you're dead. And uh... that goes on up the line up here – that would be infinity. And that goes on up the line up here to 20.0 which would be halfway between infinity and zero. Up here and it'd go on out and at 40.0 you would have for the MEST universe, that's zero phi, infinity phi, you would have 40.0 up here at the top. That's out. You understand that – I mean, that's... that's out of the universe.

Now that goes from here then for zero of his own universe; we just have to reverse this thing, and let's say his own universe has a tone scale on an entirely different principle. You have a tone scale on this principle which takes us from a 40. uh... 0 of his own universe to a zero of his own universe or a zero of his own universe. And I don't care which way you put it.

So, we've got this... this thing lying from a zero or nothing but space or something for his own universe (he makes it out of space) down to there. And this, of course, for his own universe, could be called infinity. And for his own universe up here could be called a zero.

Well, it doesn't matter how... how I draw this. If you have any curiosity about that second graph, it's because you're trying to relate it to the first tone scale graph. And he could... he could design a tone scale for his own universe which would be a beauty. Uh... it could do anything, torsional space or quadrupeds, or anything you want, but he doesn't have it now, that's a cinch, he doesn't have it now, so perhaps it's best to draw this thing this way. So it should go... and this would be „0“ because certainly at 40.0, at 30... 40.0 he can start toward the infinity of his own universe, can't he?

And uh... at uh... zero here, zero point zero on this tone scale he doesn't have one, does he, because at zero a man's hopes, dreams, illusions and all those things which he graces the MEST universe with are dead, they don't exist. Death comes about only when one is no longer able to place any of his own force, dream, hope, intention, upon the MEST universe.

If you want to kill a man, the most effective way of killing a man may be with a shotgun, but that shotgun is telling him in a terribly brief instant that he has met something in the MEST universe which he cannot overcome in terms of force. And if he's met that, he is dead. Very simple.

Or you simply start in on him and start working on him when he's very small and you say, „You shouldn't imagine such things, you shouldn't do such things, da-da-da-da da-da-da-da da-da-da-da, you gotta work, you gotta work hard, now that you're married you gotta work hard, and you've got to do this, you got to do that, and we expect certain things of you, we... and so on, and you got to go through this and you got to go through that; you can't do this and

you can't do that, you can't do this and you can't do that." So that it gets up to the point of restriction.

Had this mathematician one time, I told him about this, and he right away figured out something that was called an abstrict, and he found out that every time anybody spoke to him they were trying to lay a restriction upon him, of one sort or another. It had to do with a restriction.

And so he suddenly realized this and with this clear, brilliant recognition suddenly went up the pole, got up there to eight hundred thousand feet with no parachute and was quite somebody for quite a little while. He was a problem. He uh... grabbed ahold of a girl who was married because he loved her and he convinced her that this was the case. And she said, „By golly, that is the case,“ and picked her up by the nape of the neck and went to another state and they've lived happily ever after, and they married. You just don't do that in this universe, you know.

You don't take this girl and she's married and she's all pinned down and she's got an identity and so forth, and you don't suddenly say, „Now look, do you know that everything here that everybody's saying to you is really an attempt to restrict you in some way or another? Now look, we can have a pretty good... pretty good time of it here and why don't you just come down to the train and pick up the kid and we'll leave.“ He's known her for maybe 24 hours.

And uh... they do; they've been very happy. You see, you'd expect this, you'd expect this; the MEST universe would tell you anything that starts like that will wind in disaster. Uh-uh. Anything which starts the other way is what winds up in disaster.

You know, you... you meet somebody and then you know them for a long period of years, maybe three years, you have an engagement. And then he works very hard at a job in order to save up enough money to put the down payment down on a house and uh... then they finally get married. And with everybody's consent and everybody's approval, and then they have some children with everybody's consent and everybody's approval, and then they... they... they work harder and harder and they send the kids to college. And when the kids get through college, they say to hell with the old folks. And uh... so on, and they finally wind up footsore and weary but with this righteous feeling of, „Well, we did our best, and we have helped them all out and now we two can pass away.“

That's practically what MEST says all around sort of thing: We helped you out, we went to the end of the trail. You say, „I got that sad, sad remorseful feeling.“ Of course, there isn't a piece of MEST in the MEST universe that hasn't been abandoned so often it's got that written all over it.

So, we've got here then Scientology 8-8008 in the form of an action cycle, which gives us a process. And it said, „This is a track and if you go on this track, now these are your potentialities. And if you like the other track and if you think this MEST universe is a wonderful place that you want to agree and agree and agree and agree and agree, brother, it's yours.“

They give... if you just like this universe, that's up to you. That's thoroughly up to you. In view of the fact that there you are at... at uh... 2.5 or 3.0 on the tone scale and there you are at 3.0 on the tone scale and you are perfectly agreeable, you think everything that's happening is all for the best. And you're perfectly happy, and it's all working out the way it should work out and if you can find a fellow who is like that and who doesn't want to take this road, I'll give you a lot of MEST as a reward, because I have not been able to find him. But he exists as a myth and an illusion.

Now a magician – getting back to cause and effect and Allister's work – a magician postulates what his goal will be before he starts to accomplish what he is doing. The old magician was the great-great-great-grandfather of your modern stage magician. Your stage magician doesn't even know the old magician even existed.

And the stage magician gets up there and he waves this around and he has a hat and he has a wand and he has his bric-a-brac of various sorts, and he doesn't really know where it came from. This is a great joke on him. These are pieces of ritual out of the 8th, 9th, 10th centuries and they – each one of them means something terribly specific and the most awesome ritual in the world is associated with their use. And the magician was very ritualistic and he would very carefully postulate what effect he was trying to achieve before he would be cause for that effect. That's the first thing he'd do: What am I trying to do?

Then he would make a statement of what he was trying to do and having made a statement of what he was trying to do, he would just then initiate the steps necessary to accomplish it. If one did not do this, one would inevitably fall into this trap: he would become the effect of his own cause. Because what he had eventually accomplished would seem surprising to him. And might seem desirable as an effect upon him.

So he carefully stayed out of that rat race; he had nothing further to do with it and at any time that he achieved this effect, then he would say, „You see, I achieved that effect.“

It uh... he was, still cause to that effect, but a fellow who just flounders around and says, „Well, I think I'll do so-and-so and so-and-so and we'll leave it all up to luck. And, what do you know, what happened – I finally wound up so-and-so and so-and-so and isn't that cute of me?“ He gets over to a point of where he's being continually the effect of his own cause. And sure enough, then and there we get a time illusion, because he becomes a thing more and more. He's an object, more 'n more 'n more 'n more an object.

And of course he can now only inevitably go down this tone scale until you get an infinity of MEST universe and a zero of personal cause, so you start out being at cause, be sure you don't wind up as an effect, and the only way you can wind up as being an effect is forget that you wound up this effect over here. You did it. Nobody else did it. You did it. And as long as you know you did it, why, you're all right.

Now because a person suddenly says, „Well, all right, I take full responsibility for everything I've ever done and I'm to blame...“ well, you see, he didn't postulate what he was trying to do in the first place, so you're picking your preclear up where he sits as a sort of a pawn.

He's just been shuttled around here and there and so on. He never really had any intention clearly stated anywhere along the line. Now it's up to you, it's up to you to get him to state an intention – what is he trying to do? What does he want to become?

You make him state it. If you state it for him and if you do... if you state it for him, then be sure to remember that you stated it for him. Be sure you know when he is finally super-cleared or something of the sort, that you did it. And if he suddenly comes around and blows your house down as a result thereof, you have introduced some randomness that you did. But you shouldn't be in a situation where it would upset you any to have your house blown down.

If you're going to go up into altitudes like that, somebody comes around and blows your house down, so you put the house together again. Boom, you say the house is there. You say, „What's the matter, boy, you losing your force?“

Now here... here we have all up and down the scale, then, these various gradients, these cycles of action, and we find a cycle of action comes about because an individual does what? He starts in doing something and uh... he doesn't say what he's doing.

Like the parson in the church, he asked the congregation if they liked his argufying and spewdiflying and the whole church looked at him and kind of doubtfully. And finally the deacon said, „Well, we're very fond of your argufying and spewdiflying but you don't show wherein.“ And the whole point of it is the fact that here's your guy going into action action action and he just don't show wherein at all. He... he's just in action.

He takes somebody else and something else and... and uh... he gets kicked here and he says, „Well, it's probably...“ He... he goes down and he eats a decayed whale upon the beach and he gets a terrible bellyache and he sits down, upon the sand a la Kipling and he says, „The gods have afflicted me.“

And every time he says, „I'm an effect, I'm an effect, I'm an effect, I'm an effect,“ or realizing that he did it, „I'm to blame,“ he digs himself further into the MEST universe cycle and that cycle goes from space to object, and an object is matter and things handle the object – the object doesn't handle other things. So there's your cycle and it is a cycle of failure to postulate cause and recognize that one is the effect of cause. Now you can start any time to do that because it's not in existence in time.

It only becomes a time flow when one begins to abandon responsibility for the causes he postulated. And you start... the worst thing that could possibly happen to your preclear, one of the things that... that's really nice and hot to run on homo sapiens, wonderful thing, are the times he denied that he had said it when he had. The times when he denied himself, and when he denied himself, he was dead. And a lot of little mites dance around in this society around people and they want to say, some of them say all the time, „Admit you didn't say that.“

„You have broken my heart, what you said was so terrible and so forth. Now tell me you didn't say that. You didn't mean that, did you?“

He said, „You are easily the um-hum-hum-hum-hum!“ And then they don't... they don't go around saying, it's „I feel bad because he's postulated that I am that, or has tried to

direct me.“ No, they say, „Tell me you didn’t mean it.“ Or the whole argument will resolve around and finally when „peace“ is made, it will be on these lines: „I didn’t mean what I said.“

Oh yes he did! If he said, „I meant what I said and I meant every word of it. Just now I think you’re lovely and charming,“ he doesn’t deny himself. You see that that in essence is honesty with himself; he has not abandoned his own beingness. Because at the moment he said „You are easily the um-hum-hum-hum-hum,“ that was beingness and it was beingness before and it was beingness afterwards, but all of a sudden he’s taken a violent action point of beingness and intention. Then a little while after that he said, „No, that wasn’t I...“

So he’s saying „Any time I administer force or use force even in the shadow of a communication line, that isn’t I.“ And what do you know, he suddenly winds up as not being himself. He doesn’t know who he is.

And he’ll come around and ask you pathetically... he’ll ask you the most pathetic question. He’ll... he’ll say, „It... which... well, could you tell me... well, if I could just find out who I am, I think I would be all right.“ And he’ll pull that on you just continually: „If I could just find out who I am.“

And the big joke is, he’s him. He’s asking, for instance, he’s asking on this astonishing thing. He’s saying, „Will you please tell me what names I have been assigned in the past, would you please give me a list of the effects I have been? Will you please give me a list of the times when people have assigned me an identity, in other words, when they have made an object out of me by giving me a name and a location? And they have given this to me and I have these things now, so I now am.“ Oh no he isn’t. That’s the moment when he’s not. He’s not himself at all, he is a name.

One of the slippiest tricks again in Kipling that you can get a preclear to do uh... is just start repeating his own name. Tell him to repeat his own name. Repeats his own name, repeats his own name, „Well, who am I?“ And he gets this horrible funny state of being but not identified. And oh... it’s an interesting experiment.

If you get a little kid to do this, you’ll talk him right out of this universe. You just say, „Now what did you say your name was – Johnny Jones? Okay, now just start saying Johnny Jones.“

The kid says, „Johnny Jones, Johnny Jones, Johnny Jones... The hell. Who am I?“ You’ll just desensitize it. It wears his name out because that’s just an identity.

And therefore it’s an object so therefore it can be used up. The one that can’t be used up is his own beingness. Who is he? He’s him – that’s who he is. And as far as beingness is concerned, he’s who he decides he is, he’s not who somebody else decided he was.

And every time he decides to be somebody that somebody else decided he was, he gives up his own beingness and becomes an object.

Uh... the... the idea of naming is great magic in itself that the boys didn’t cover in this dissertation at all. I’m not giving you data out of that area. It’s just the... those boys were very cognizant of that one point. When thou dost not make a statement and clear intention of

what thou art trying to become, thou unbecomest, Bud. Do not be hoist by thine own petard. Do not uh... suddenly pretend that you didn't have anything to do with bringing about what you have now found yourself surrounded with.

That gives you time, you see, the upset of cause and effect, the upset of it buries time. But the use of cause and effect brings it into being. And cause and effect, as it is deserted, brings about various states of being. And force, as it descends on the tone scale in the MEST universe, partakes more and more of solid character. And it gets solider and solider and solider and solider and solider, and down at the bottom of the tone scale, your preclear couldn't quite know what to do with it to handle a force band.

Uh... to handle a piece of force he'd think you needed a derrick, really. You've at least got to have a wire. You've got to have a wire with great big insulators. And you've got to have all sorts of things in order to get force from one place to another.

It wouldn't occur to him that what he would do with the middle action of the band in action, he would say, „Let's see, they want some force flowing along this line or something of the sort. All right. Kerrrwhap!“ He's got force flowing along that line, oh, but, brother. Or if he were a little higher on the tone scale, he'd say, „Oh they need some force there? Well, okay, it's there.“ And it would be there. Zong, zong, zong, zong.

Silly, it sounds to you, uh... perhaps, but there's nothing easier to fool with than force; but there's nothing more incredible than force, down at the bottom of the tone scale. Oh boy, is anybody in effect of this stuff. You know, you take a lousy little hundred and ten A.C. and you hook it into the mouth of a homo sapiens and he'll complain.

Now this force as it goes down scale is descriptive of certain states of being and the first one is how much agreement as you go down from... from 40 down, is how much agreement has a person had or used; and the next one is how much communication does he enter into; and the third one is what is his state of affinity or emotion? And up here it's sensation, way up here, and then it becomes affinity as we call the emotional band.

Right in here... we're quite, of course, very accustomed to what homo sapiens uses as part of an emotional band and the fellow really doesn't think that a person has other emotions than this. He thinks that he knows something about „the emotion, spirit of play.“ He's a complete foreigner to it.

He... he knows that it's lots of fun to go out and play a game. And sometimes when he is 30 or something like that, he'll go out and play catch with his boy or something of the sort, you see. And he knows what play is – It's something you work at. And he has the spirit of work down pat, well, that is the emotion called effort. But the spirit of play he doesn't know too much about.

And you suddenly spring a preclear into the spirit of play and he says, „My God, where the... where's this been? I've got a ghosty feeling that when I was a little kid I used to feel this once in a great while, once in a great while, something like this, but this is really something.“ And he will suddenly recognize that this has more intensity to it than sex.

Ho, sensation – spirit of play – so we have those various things that come down tone scale from here to here and those things, the communication ability and the agreement level,

and the uh... communication, agreement, and emotional or sensational state, the three of them exist at any level; they are a constant. They are interdependent at a constant and we get the triangle ARC.

Now ARC, ARC in the past we used as an interrelated experience. We knew that affinity was related to communication and that these two were related to agreement, that you could not go into communication with something without at least partially agreeing with it. You agreed with anything to some degree that you went into communication with and to agree with something you have to go into communication with it. You had to agree or disagree with something, and that was very certain. Disagree with it or agree with it in order to be in communication with it. You had to have something about that.

And so you had your communication uh... band over here was dependent upon the emotional band. The amount of uh... communication you would enter into and the type and variety of that communication was established by the sensation. Uh... the emotion, the affinity, the way you felt about this and uh... so you... you have your interconnected things there.

You couldn't agree with somebody without going into communication with him and having some emotional upset, even if it was something you were fondly calling no emotion about it: „I didn't get upset about it, I held myself in; I can control myself beautifully. I had no feeling about it.“

Oh yeah? Well, that's a sensation. So, we had ARC ARC ARC, so at any point on this from zero, zero from minus eight-point-zero right on up at any level, we have an ARC and an ARC and an ARC and an ARC, and for any level of that tone scale, we've got ARC.

Well, looks like we have to get into something a little hotter. We haven't tied... I just say there's ARC at any point of that tone scale and we don't tie those things in any closer to the MEST universe than just ARC. So we better tie those in.

And we'd better tie them in, but good. And that doesn't take me forever to tie them in, fortunately, because I finally hooked them up into terms of conditions of energy. And ARC comes to mean, suddenly, conditions of energy.

Now, we had better look at energy and find out what are the three component parts of energy, if we're going to do that. And we found that energy requires space and it's a particle and it's action and it becomes an object. We found that doesn't... energy, but what do you know, there's three varieties of that happening.

There's the big variety of their being, just a... a flow and then there's a dispersal and then there's a ridge. Now, we get here a flow, there's... these are the three kinds of energy. Three actions of energy, that's a flow. Now you understand that that could be a smooth wave as it is, a sine wave or something of the sort, or it could be a noise wave.

Or it can be... it can be a complex wave here. Something that goes like this, it doesn't matter what kind of a complex wave it would be. Any one of those things are flows. And it really doesn't matter whether that is a small wave or a great big wave like this.

Anything like that is a flow and your flow goes from this point to this point, point one, point two. You see, now we could say that an effort flow was a... a big heavy wave that went

like this and that it was an effort flow, so it... there was... did you ever notice, by the way, that somebody trying to pick up something heavy trembles? That he's got a shake to it, he can't hold it very stable and you get this kind of a noise wave going along with an effort band. You get a noise wave going along with it. You get a tremble that would go along with it.

Now all of these things can be graphed on a cathode ray tube, kinephotometer, uh... numbers of other ways of doing it. Uh... they could follow magnetic patterns on pieces of tape. You can measure these things with meters.

It doesn't matter whether they're a wave of the sea, a... a rarefaction condensation wave such as that passes through air, whether or not it's the passage of a particle as in an X-ray machine, because that is a very... that's an interesting one. That's a... a particle going bzzzzzzt like this in a motion and it's flying from here to there. The bottom here is a particle.

In other words, to have a particle you would say it's... it's going vrvrvrvrvr and then we sent it going zzzzzzzzt. So it's a specialized kind of a wave, and therefore when the professors stand behind their benches in physics classes and they say, „Well, tell me, is it a particle or is it a wave?“ they're full of beans. They're just full of beans.

A straight line is inevitably a type of wave. You couldn't possibly have a straight line that wasn't a wave. Because a wave essentially is a path of flow, and you wouldn't have... you wouldn't have any better or more useful definition than to say a wave was a path of flow, or a pattern of flow and, by God, the day that you can take a straight line out of the category of patterns, I haven't seen yet.

So, is it a particle or is it a flow? They're just obfuscating themselves. You know they keep changing their minds about it, which is the most humorous of all.

One day, one year, it's fashionable to say... it's fashionable to say X-rays are flows, and the next year it's uh... fashionable to say X-rays are actually particles in motion, which are travelling in straight lines. And the next year they change their minds again. They say a photon is travelling in a straight line so therefore it's a particle flow – it is not a wave motion.

Oh, no, I mean, these are not workable definitions and that's all you want in a definition. Anything that's flowing on a wave is a particle flow. You take an electric line and it has electrons in it and those electrons are going brrrr. They're a particle of flow.

They're going like mad in there, and you get the number of inches which an electron moves on that electrical flow that's coming in there now during a day, you can measure it with a tape measure.

It isn't flying down that line like water through a pipe; it's being kicked and it's uh... like a... you rack up a flock of billiard balls here... in order to have billiard balls you gotta have things that are in motion. They're not statics.

We're studying statics and kinetics, only we're really studying statics and kinetics. And the old boys really just pretended they were. They said, „You see this object; it is sitting there, isn't it?“ All right, there it sits and therefore it's a static. And you say, „Oh, no, where do you get this?“

That thing has eight motions already if it's on the surface of earth. Well, there's the motion of the earth going around the sun; there's the motion of the variation of the position of earth with relationship to the sun called the orbit. There's the rotation uh... it... it, by the way, is a changing motion, it's not a... a stable motion; and there is in addition to that the spin of the earth around its axis; and that ball sitting there statically, motionless, you see, is travelling already, being on the surface of the earth, by one motion alone: it's travelling at almost a thousand miles an hour.

Any time you can show me something that's going a thousand miles an hour and say that thing is standing still, you'd have to be a better magician than a physics professor. Because a static would simply mean something by definition that had no motion in it.

They define the word Static as something without motion. That's great. Kinetic is motion, something that's moving, or a potentiality of motion. You look right there in Webster's and you look in the physics books and you look everywhere and it says a static is something that isn't moving and a kinetic is something that's moving, or can move, and there it is.

And then they show you a ball which is sitting on the surface of the earth moving in eight different directions simultaneously. There's the tip of the solar system, there are all sorts of motions with relationship to other spaces. Completely in addition to that, let's take this billiard ball and look inside of it – its own structure – and we find out that we could actually trace the pattern of molecules and atoms through that billiard ball and they're going like mad inside the billiard ball, and the particles which make up the molecules and atoms of each of the molecules and atoms are going like mad in the molecules and atoms, and yet somebody tells you that thing is not in motion. Well, brother, it is in motion.

Cause that's motion itself and by definition motion, so when we study a static for heaven's sakes, a static would have to be something that had no wave length. It would have to have no volume. It would actually have no location in space. This would be your static. And it would be nothing there. And that would be a static.

So we're studying a static and a kinetic – just above 40.0 we have a static, a real static. And when we get down to MEST down there, low part of the scale, we're studying a kinetic. So we're studying the science of static and kinetics in Scientology. And that science has not been outlined in the subject of physics. Hummm.

It's very, very amusing, it's very amusing, the limitations which homo sapiens puts upon himself. He... he sets out to study the science of static and kinetics and then he doesn't define a kinetic and he doesn't define a static. Except he puts it in the dictionary: it's exactly what they are, and then he never tries to study them.

Yeah, he says... he's said all this time what a static is and then he's never studied a static. All right, let's take a look at this then. We find out that this flow is a characteristic and that this flow can exist at any level of the whole wave scale, and the wave scale can go from a wave length of one over infinity down to the wave length of infinity.

But the second you say it has zero, it becomes a static and does not become a wave motion. That's simplicity, isn't it? So we're studying from static to kinetic, and we're really

studying it here. We're finding out some terribly interesting things, all of which could have been found out much earlier.

That's a flow. Now an aesthetic wave would be a flow, an emotional level could be a flow, effort could be a flow, electric lights are a flow, supersonic is a flow, uh... X-ray machines are a flow, uh... the uh... path of wave motion through the ocean is a flow, the path of wave compaction, rarification as you go through a block of ice is a flow, doesn't matter what wave length. A radio station sitting out here madly emanating electronic magnetic waves uh... is establishing a flow and those are all wave lengths because they are all measurable in terms of wave length.

In physics you try to divide these things into... into rarification and condensation formations and actual flow formations. And yet they show you what they have as actual flow formations or rarefaction condensation formations. That's what's interesting.

Rarefaction condensation takes place in an electric light line in order to get electricity to flow. Okay, you see, another thing, funny part thing part about radio, it's going through space where there is nothing and it's doing rarefaction condensation to go through space where there is nothing.

That's why the old boys said there has to be such a thing as ether. Doesn't have to be anything like ether. All you have to do is put out a big, big fan of ion beams of some sort or another, throw out ions of some sort which they probably have not described adequately yet, and then you just rarefy... fy and condense these... these uh... ions as you go through and you have a perfectly adequate wave flow.

See what we mean by flow? All right, let's put flow under one heading. How does it... what is it in experience? It's communication. Let's go on to the next one.

We have here a ridge. A ridge is formed from two flows. And these two flows hitting will pile things up. If you were to take a stroboscopic picture of throwing a bucket of water against the side of a house – you would find that at the moment it hit the side of the house that there was a great big gob of water standing there. There was a lot of water there. It's standing there in a mass. The water stops flowing when it leaves the lip of the bucket and it hits the side of the house and it goes kaplash.

And then it stands there in a mass for an instant and then... then trickles on down the wall, pulled by gravity, not by any... any necromancy, it's just pulled by... by the agreement called gravity and uh... this goes down the wall and what do you have left? A dry wall? No, you don't. You have a wet wall. And that wet wall is a remaining part of a flow which is impinged upon the wall of the house and which in itself is embryonically a ridge.

Now if you were to take two buckets of water and you were to throw them at each other, you would have two flows which would be meeting in mid-air and if you'd have a stroboscopic camera there, you would be able to study the pattern they made and the wall they made when they hit each other. The two flows hit each other and they make a wall.

Now if we take electronics, the boys just got wise to this not too long ago. Uh... the... very, very, very new, newer than our material, uh... no coincidence in this at all, I mean the fact that we've been studying ridges like this and been talking about electronic densities, be-

cause this... this other stuff, really there's no relationship, because there's some very old writers who suppose something like this might happen. Well, we can prove it happens.

You take an electronic beam of some sort and you pour it in from the right, which is flow A here, and you take an electronic beam and you pour it in from the left and we call that B. And if you hit them one against the other – crash. They stand for a moment. You turn the beams off and they'll stand there. Isn't that peculiar? You've got a persistence of crash. Good name for it – just a persistence of crash.

Now if you have a whole lot of electronic beams with lots of horsepower in it and a whole lot of electrons, that means a whole lot of force in it, and they hit each other and they ran and ran and ran and ran and ran and ran and ran, the persistence of crash would eventually become matter.

And that persistence of flow hitting each other would take on the emotional aspects of such things as apathy, anger, conservatism, in other words, those things which hold. The formation of matter could well be accounted for by electronic flows in space hitting hitting hitting and this persistence continuing and continuing until at last you have something which is in apathy and that something which is in apathy is a ridge, which becomes matter.

So we have that flow hitting that flow. Now there are numbers of ways you could make ridges. You have here what is called a dispersal. A dispersal is a specialized kind of flow. But that's your next type here. There is where you're getting an outrush from, and oddly enough, we will just have to classify under dispersals implosions. This is an ex- and this is an in-.

Here... here everything is dispersing down to a point because it's particles which are dispersing, you understand; this is not a picture of a... we're not... that's not the name of a pattern so much as the name of the behavior of particles in space. And those are going from where they are at a mad rush and they could be coming down to this point in the middle and that would be implosion and they could be going out from this point and that would be an ex-dispersal.

You could probably call it an impersal and an expersal, if you wanted to invent a lot of words – we don't happen to need the language.

Now where that... let's say two dispersals hit each other, and they hit each other. Materials rushing out here like mad and so on. And here's another one bang bang bang bang. We... we get this thing exploding out from the middle here and where they hit in the center area, the impact of energy together will again make a ridge.

But... what is that? That is just the number of flows at random hitting one to the other. Now we could combine an implosion and an explosion in such a way as to get a turbulence. Ah, now we're getting someplace, aren't we? We can get a turbulence of electronic flow and we get a consistent turbulence of electronic flow; you get a ridge.

The three actual levels of energy behavior are flows, ridges, and dispersals. But a dispersal as you can see is a specialized multiple flow. It's just because a flow is parallel that you can call those the three.

Now a flow comes along here and a flow comes along this way and it's behaving itself very nicely and it all of a sudden hits an existing ridge. And it'll go splash. See, it's going in that direction and it goes splash back this way and leaves a certain amount of its energy residual here on a ridge. Ridges are best formed when two flows hit, but we'll say there's just something there already and it hits that and you get that thing flowing. So we'll see here that the actual pattern of progress of electronic current is from a flow to a dispersal to a ridge.

Let's see, you get a dispersal at the moment of impact of the flow. So you could categorize this as the three types of flows here which... I mean three types of the characteristics of energy; I should be very precise about this, flow, dispersal and ridge.

Energy as it begins to form goes into flows, dispersals and ridges. At the top of the tone scale, you have the unimaginably very, very, very tiny flow dispersal ridge which makes, what do you know, a particle. A particle consists of a flow dispersal ridge, flow dispersal ridge, flow dispersal ridge, and is itself then a particle. And it's doing all sorts of weird things inside itself.

Now your next step down from a particle you would start coming in wider space, and this wider space would be particles which were doing flows dispersals ridges, flows dispersals ridges, flows dispersals ridges. When I was talking about harmonics a little earlier, I was talking about less and less heavily formed ridges, up the scale.

A ridge is fairly light at the beginning. Now we get the ridge itself – doing some flowing and some dispersing and a new ridge, and we come down tone scale. So we plot the tone scale from 40 down in terms of flow dispersal ridge, what do you know? uh... as being that pattern which is coming down there. Now we have a flow dispersal ridge, new tone, and we get a flow dispersal ridge and we get a flow dispersal ridge. Get that! Now you see that gradient scale?

You're looking at the construction of matter. Flow dispersal ridge, flow dispersal ridge, flow dispersal ridge. Now you're also looking at positive-negative plate voltages. Every time this thing hits you get a ridge at one potential positive, let's say – that's have us. And the next one down from that is don't have us, and the next one is have us and the next one is don't have us, and you get a continual interchange of energy flows, dispersals and ridges up and down the tone scale; that's why you have these dichotomies.

Positive-negative poles make electrical flows and they can make them at any level of the tone scale. And why then is this so important? This is terribly important because it's the... we treat those things in the human experience as sensation and we therefore have the gradient scale of sensation so when we look at this... this flow dispersal ridge proposition we are getting then sensation continually all the way down the line as different things, different things, and more and more solid things. And any sensation could be categorized as a... as a dispersal or as a ridge or as a flow.

And what is agreement? And what's reality? That is the direction of the flow. Reality is the direction of flow; if your disagree is flowing out, your agree is flowing in. If it's flowing in you get reality of agreement, if it's flowing out you've got a reality of disagreement. Then direction of flow is reality whether it's a flow, dispersal or a ridge, is it affinity, and

whether or not it is at one point or another on the band scale, which I showed you is at right angles to this, tells you what kind of communication it is.

At the level of light it's sight. At the level of... of sound it happens to be hearing. At the level of tactile it's another thing. At the level of effort it's another thing, and each one of those is being used as a... as a perception band, and the perception band is present at each level of these things. But where it's a ridge it's blind. Where it's a flow it can be seen, where it's a dispersal it's scattered and changing.

And so as you go up tone scale with a preclear you're getting these three conditions in terms of perception all the way up the tone scale and they're getting less and less and less. But they turn from excellent to poor for each band and then they'll turn good again.

And... but they'll turn better and then they turn poor, and then they turn better than that and then they turn a little less poor, and then they turn much better than that and what are you studying then when you're studying communication? You are studying what point of the tone band and whether or not the affinity of it is a flow, a dispersal or a ridge.

And those three interactions which we'll cover much, much more thoroughly are then the three characteristics of ARC as measured up against space, energy and objects and we have then human experience.

That will be all, thank you.

(TAPE ENDS)

Axioms and Logics Further Data

A Lecture given by L. Ron Hubbard
on the 6. December 1952

And this is the Saturday night lecture, December the 6th. Take up here in the first hour a few more of these axioms and logics. See what we can get out of these things.

I've already covered gradient scales and found out that gradient scales had a considerable importance in auditing. The whole background of creative processing could be said to be the proper understanding and handling of gradient scales.

And, really, a gradient scale would be a little more of what was. And then a little more of what was a little more of and then a little more of what was a little more of a little more of. And so we could reach out then from the tiniest point into the widest possible sphere.

Now, talking here in these logics about very shifty words, things like truth. You start talking about truth, uh... well, you start talking about truth. And you start talking about anything in this stratosphere of knowledge and it's susceptible to many opinions and so on. A lot of people have been going around saying this was truth, and that was truth, and so forth.

We had two truths we were working with. The possibility of their being an infinite truth, but which to us at this time is not definable and so is itself a possibility. And the other is a workable truth, another kind of truth, just a workable truth. Therefore anything is true which is workable. And what is workable? Workable is... workability is the capability of starting changing and stopping. And the degree of capability of starting changing and stopping would demonstrate for this universe workability. And when you say, „Starting changing and stopping what?“ you have immediately gone too far and uh... you should just drop that and sort of back off rather abashed, because it's... really applies to anything in this universe. This universe is built almost wholly upon the principle of start change and stop.

Well now, I don't know what the workability of a truth would be outside of a cycle of action, unless it would be the workability of a postulate. So you say, „Let there be light“ and uh... there's light. Well, that was a workable postulate, wasn't it? And uh... you say uh... „Let there be uh... camels with spin-horned hectacles on them“ and uh... there are camels with horn-spinned rectacles on them and uh... you say, „That was a workable truth then, wasn't it?“ Now we're moving into some other little sphere here, aren't we?

And so uh... you say, uh... „Let there be darkness. Let there be a god. Let there be a devil. Uh... let there be a General Motors and Westinghouse.“ Anything you care to say, and if that was immediately demonstrable as a workability, then by our definition, it is a truth. Quite simple, isn't it?

If you were operating then in a vacuum of no space, uh... that's a pretty trick thing, a no space vacuum operating in a no space area, uh... where there is no space, but only the capability and potentiality of space. If you had all these things then and you didn't have anything there, and you had a true static, no motion, no wave length, nothing, why one could theoretically postulate anything and have it become a truth. Well, now it gets out a little bit further and it says a truth for whom? Well, for him. Now he's operating from a uh... no space, no wave length, no mass, no velocity, no geographical location and he makes a postulate and it comes true. And who is it true for? It's true for the individual that makes the postulate. Well now, oddly enough a fellow has to be in pretty good condition in order to make a postulate and have it be true for him. In creative processing uh... he'll be found to have a little difficulty there then. You'll make this postulate or you've made this postulate and it is either too true, or you can't make it come true.

Now there's uh... there's several squirrels – squirrel is a technical term, uh... a squirrel is somebody who in... who invents something that he knows won't work in order to... to uh... uh... uh... get some nut to audit. Uh... and uh... that's a squirrel and uh... there are some squirrels who go around and they pick up a fragment of the subject and they go around and they sell this thing like mad. And they'll just overplay it. Well, one of these squirrels uh... not too long ago listened to the first half of a lecture tape. And this lecture was concerned with self-determinism and it tried to treat this whole subject of postulates and said there is no... really no reason why a person couldn't simply say, „I am now a self-determined individual“ and it'd come true because that's a postulate. There isn't any reason why he couldn't do that.

And the first hour of this two-hour lecture was devoted to why you couldn't simply say you were self-determined, be self-determined, speed up your governor and knock everything together the way you want it to and have tremendous effectiveness thereafter. And the second hour is devoted to why that can't happen. Well, they threw away the second hour and uh... Machiavelli wrote a book once called THE PRINCE and THE PRINCE has as its first uh... part, How to become a Great Ruler, and the second part, it says How to Stay There. And Napoleon, Napoleon and Hitler and... and all sorts of people down through the lines have... have been saying... uh... well, they've been reading Machiavelli's PRINCE and they've been putting it into action like mad, and... and they take the first half and then they never read the second half. They never have and they don't stay there.

Well, the second half of this lecture is... was devoted to and contains some of this data. Devoted to why that postulate couldn't suddenly stick. Ever since that time we've been having people spin like mad around the various locales. Uh... they... they say, „I'm a self-determined individual. Rrrrrr. You say I'm not? mmmomm rrrrrr.“ That's what's known as circuit determinism. A little bit different than self-determinism.

What they do is set themselves up. You get this fellow and he drags himself out of this river and he's just got through swimming steadily and solidly for eighteen hours and he's all worn out, and he's just about to... to... to uh... hand in his chips and so forth, and then just as he comes out of the river, you... you get ahold of him. You take him by the scruff of the neck and you say, „All right. Now tell yourself that you're well, that you feel good, that you're not cold, that you're perfectly rested, and uh... come on out here; we've got a quarter horse for

you to race.“ And in this he... he'll say, „All right. I'm all rested,“ and he's liable to agree with you and he's even liable to do it out of agreement, but there isn't very much going to happen. And that's because he's making a postulate while still holding on to the composite of postulates which bring him into the reality in which he insists on existing.

Now if you make a postulate out of no motion, no space, no geographical location, or any other influence, why sure, you can make any postulate you please. But after you've made a hundred thousand million postulates and you've got yourself nicely stacked around with cycles of action and MEST and agreements and responsibilities and subject to forces and you own this and something else has you, why uh... then you suddenly say when you're in that state, „Now I change my mind about this whole thing, and while still sitting right here and being very insistent on holding on to all that I have which I acquired solely by the process of making postulates, I'm now going to hold on to all that and I'm just going to sort of sneak over here covertly and I'm going to say – well, I'm holding on to that, but I'm going to say uh... „I am now self-determined as an individual. And then I'm going to make that stick.“ As long as the fellow held on to his havingness and the substance of the MEST universe, the identity which has been assigned to him and all these other things, he of course is holding on to a large mass of postulates. He's holding on to an enormous number of them and insisting then by holding on to them that these other postulates have complete validity and while he insists on this complete validity he goes out and says sincerely, „I am now a self-determined individual and just by making a postulate I can make it come true.“ And he's saying, „You better not invalidate me.“ Well, he's invalidating himself. He's insisting on going along and remaining in the unchanged status quo of being where he is, what he is, owning what he does own and responsible for what he has.

Well, these boys found this out immediately, really, uh... only they didn't observe what they found out. They found out immediately that all you had to do was postulate you were self-determined. And in the process of trying to make it stick you had to kick all your friends in their teeth; you had to leave the family; you had to change over any possible method of life in which you were operating. They did the same trick however in spite of all of these changes that would take place; they took place chaotically, catastrophically. The changes occurred because they couldn't regulate the thing. They... they didn't know what was occurring to them. And here suddenly they wind up in terrible condition.

Well, this is the magician here, he makes a... he goes out and he says, „Well, let's throw a... a little bit of spiders' brains in here and a few threads of dawn and let's mix them up with a frog's cough and expose them out very nicely to this Diogean core of blackness. Say three chants over them and now uh... let's see, what was I doing here? Oh yeah, well, let's pour some of this on the ground. Well, look at that, imagine that, a tree starts growing. And uh... uh... well, well, it just keeps eating everything up and so forth. Well, isn't that interesting?“ And uh... all of a sudden he says uh... „Gee, it's getting dark around here, uh... wonder what's taking place?“ and he looks up and he says, „Well, this tree is sort of swamp-ing everything and it's cutting out the sunlight in all directions. And I'd better find my cave, if I can find my cave. But no, it's now too dark and there is no cave and – gee whiz, that tree so and so.“ And he goes on. And then he starts cursing the tree, and he says, „Look what that tree did to me. look how mean and ornery that tree was. Look... look... look at all these hor-

rible things this tree is doing.“ And another magician sees him one day as he’s ruined, hobbling down along the road and this fellow complains to him bitterly about what the tree did to him.

He did several things wrong. The first thing he did wrong was to mix up a lot of things without postulating why he was doing it. He didn’t say what the end product would be. The second he failed to say what the end product – what his goal was and how... why he was trying to achieve that goal – he immediately abandoned the plateau of cause and stepped down to the valley of effect. The moment that he was there in effect, then what he had already caused grew up, shut out the light, and he said, „Well, I have no responsibility for it and... and it’s... I’m... I’m being affected by it badly.“ He goes downhill further.

Now if something else happens to him he complains about that, he complains about something else, he never makes a statement to himself what goal he is trying to achieve, what he is trying to do, he just goes on. One day he suddenly mixes up a Las Vegas, a little bit of furrow and a blond in New York and takes a train and says „Well, we leave it all the chance and I guess I got this job, I don’t know what I’m doing but I can hope“ and he is a member of Alcoholic Anonymous because they tell him he can live for the minute or I don’t know maybe they give him more than a minute, the Alcoholic Anonymous, maybe they give him 5 minutes or 24 hours or something the like, they ration their time – gosh, this guy is in terrible shape, he is become homo sapiens.

Now all... all his fellow has to do... he hears one day... he says, „Now all I’ve got to do is just postulate that I’m self-determined.“ Of course, he doesn’t know what self-determinism is – he has no definition of that, or anything of the sort. He merely says, he postulates, „It is a state in which I can do what I please without incurring any penalty. Therefore, if I say I’m self-determined, then I don’t have to take any responsibility whatsoever for anything bad that I do. Because it’s on my self-determinism. And that well worked out; that equates perfectly.“ Uh... he says, „That’s a wonderful state of affairs,“ and of course people keep hitting him with axes, and throwing him into gutters and throwing him this way and that way, and it’s all backwards.

You get the difference then between a clear-cut series of postulates which could become truths and a clear-cut chunk of chaos which uh... most men consider their lives should be – not could be, but should be. There’s a big difference there so when you’re talking about truth, we’re just talking about another level of truth when we say postulates.

All right, let’s take another level of truth now. Let’s take the truth called MEST universe. This truth is composited out of a series of agreements. After this fellow’s made a few postulates he gets ahold of a few friends and for the sake of randomness they all agree that such and such is going to take place and that when so and so makes a postulate and when they all agree upon this postulate, then this postulate is there and then going to become common to all of them. And they think that’s grand, and that’s a good game and we can play this game with impunity.

Well they can play it just so long, and then the randomness starts to set up.

The postulate then is losing its value as single truth and becomes relative to those agreements which have been made amongst them. Now this fellow one day says, „I’m now going to postulate... postulate that I’m going to have a new palace.“

And the others say, „That’s out of agreement. You know very well that we invented a labor union and the labor union gets us so much money an hour and all that sort of thing and they have to go over it and we’ve got to have a quarry. And you’ll have to own the land to the quarry and you’ll have to get a permit in order to quarry stone. And you’ll have to get an interstate trucking license in order to haul that stone over here and we’ll have to hire masons. And there’s unemployment tax and there’s social security and everybody knows that you can’t pay anything like that for anything of the sort. And you don’t have any chips.“

And the fellow says, „Well, I’ll... I got here, not too long ago I used to say – well, I make a stack of money and so forth I could pay all these things with.“

„No,“ they say, „on this agreement – why we’ve agreed that the only currency is that currency on which we’ve agreed.“ And he’ll say, „Well, I di... I didn’t agree to that currency; I wasn’t there.“ And they said, „You agreed to an army to protect our property, didn’t you?“

And the fellow says, „Well, yes, I did.“ And they say, „Well, they protect the currency now. Let’s... let’s have no more of that.“

And so you’ve got a cycle going in which the postulate... the postulate is actually as valid as it is related to the agreed subject. And after a while his postulate gets very weak indeed.

He says, „I think I will have a glass of water providing nobody objects and to have a glass of water the best thing to do... you walk over to a tap and you turn the tap on and you have a glass there, imagine it, you have a glass there to catch the water in, and you have to have a stomach and a mouth to drink it with and so forth, and you’re all set then.“

And this big agreement becomes what? Natural law or truth. That’s truth. What is truth for this land? They have a standing army and trade unions and all the rest of this. That’s truth.

Now, an engineer comes along and he decides in this land to build a bridge. And there are so darn many agreements that he’s lost all track of, that the first time he puts up this flimsy structure and so on, why the first passenger as he starts to go across, the thing goes boom!

So the engineer says, „There are other natural laws which I now have to follow. And these laws must be this way and this way.“ And so he’s doing a blind job of tracking agreements about gravity, about wave length, about uh... strength of structure, about the growth of trees. All of these things – he’s tracking back agreements, and he’s working it out to find out what agrees with this chunk of whatever it is – alabaster, mud, whatever he’s trying to build uh... the bridge across uh... or out of – he’s got to find out what this score is straight through in order to build something which sufficiently agrees with the environment to permit its continuance in the environment.

And his study becomes a study of, then, what has been agreed, although most of that has been lost. And so he does it by test. He puts the bridge there, and if it stands, it doesn't stand, he... he's investigating the environment continually; he'll make little mock-up bridges and he'll hit little mock-up bridges as nice as you please uh... to... to find out if they break, and then he... then he does a calculation to find out how much stronger he's got to build the main bridge that goes across this stream. And uh... he finally works it out and how strong are the girders? What's the uniformity of construction? What are the metals; what are the refining processes? Uh... how skilled do the workmen have to be, and what are all these things? And finally there he is. Then he falls into a delusion. He starts thinking, „Well, now look, I was agreeing with reality. This was really real because working out that bridge was a real tough job. And the funny darn part of it is, is every time I build a bridge, it doesn't build according to different laws; it builds according to these same laws. There is the coefficient of expansion, there's friction, there's all these weights and stress analysis of structure, and... and there's torsion and tension, and all these things. And there's... there's the vibration of foot traffic and the vibration of vehicles. And these things don't vary and I built this bridge and that bridge, and another bridge. And gee!“ he says, „You know, we're right here in the midst of a method of building bridges and we have agreed with natural law thoroughly and completely, and we can keep on building beautiful bridges so long as he keep on agreeing.“

It's a funny thing about his bridges. The only thing that happens – that's a wonderful thing that he can do that – he then has... he then has a hatful of the most beautiful worked-out technology. And he has in his possession the only thoroughly tested technology which agrees with natural law. Because he's working with the most basic natural law there is, and that is structure, gravity, materiel. And that's as close as he can get to natural law and that's about as close as you can get to the natural law of any universe, is with the very woof and warp of that universe itself.

He should never, however, make the mistake of thinking that that is reality. That is agreement with the agreement which is the reality of that universe. It would be with a horrible shock that he would suddenly find himself in another universe starting to build a bridge which used the coefficient of expansion, which used this, which... and find out that bridge went down. Brrroom!

And somebody'd come along, some old man'd be coming along there and he'd say, „What you trying to do, bud?“

The engineer would say, „I'm trying to build a bridge.“

„You're trying to build a what?“ „I'm trying to build a bridge.“ „Well, what for?“ „Trying to get across the chasm.“

And uh... the old man would say, „Well, what do you need a bridge to get across the chasm for?“

And the engineer would say, „Well, obviously it's empty space.“

And... and the old man would suddenly say, „It is? For heaven's sakes, I'll have to go tell my father about that,“ and would walk across the empty space, uh... very neatly and very nicely and the engineer would be very puzzled until he found out that in that area... in that

area, uh... the shoes of everybody concerned with everything was adjusted to core-gravity distance. That is to say, the distance to the core of any planet on which they were operating had an adjustment in their shoes. And the way this was put in was by baking up something that looked like a mass of taffy. And he says, „Oh no!“

But that's actually about the way it would be. Now it... it's an incomprehensible thing perhaps to look at these things. And if... if you've ever run a car into a brick wall, or seen a train go off a girder, uh... off girders into a river, or seen any of these horrendous things happen, it's sort of difficult to say it happened because of an agreement.

It's... that's... look, makes a flimsy look, but uh... very funny thing about the whole deal is, is that the engineer cannot obtain an absolute anywhere. And the harder he works, he just can't obtain an absolute. He's almost there, on any one of his natural laws, but not quite.

Fortunately, there is never a hundred percent agreement. There's always a hole in the natural law. There's always a hole in the atom, always a hole in the structure. Uh... he starts into the actual complexity of this matter, and does he become complexed. He is complicated beyond measure because its consistency and so forth keeps shifting under his hands as he examines it. Now he... he becomes very puzzled after a while.

You know, it's a strange thing that the search after truth, then, could lead some men to disaster and some to glory.

It could lead uh... Newton into great renown. It could lead Hegel into disrepute. It could lead uh... Lenin into an early tomb. They're all going after what? Different kinds of a datum.

A truth is something which would exist without much contest, something which is triumphant. A champion who stands up after a battle with bloodied shield and sword and yet has won is himself truth in the force universe. A datum which itself sweeps all data before it, in another universe, is truth. It is that which works. And that which works most broadly to that which it is applied.

Don't have pity upon some of your preclears who are still scrambling in some direction and haven't ever classified the field of truth in which they're searching for the truth. Some are searching for it in the MEST universe, and some are searching for it out in the stars, and some are searching for it in their own hearts, and others are searching for it in the lives of great men. And sure enough, they will, every one of them, find a truth. And all they need to do to find the ultimate truth, is simply find the winning truth by which all other truths proceed in that field.

And if you ever built yourself a universe, go park the truth on which it is built on the first piece of structure that you may build, and engrave it well, and don't make it mysterious. Because the only way to make your universe survive forever and last forever, and be there and be at last in command of you, is to invent the truth that started it and then hide that truth. And if you were to do that, then neither you nor any inhabitant in the universe would be able to undo the universe or alter it in any way. But it would simply go out on an inevitable average proceeding from that truth. And that first truth would simply be a postulate made out of the zero of no motion, no space, no geographical location and without time. And it's made

there; it is not associated to any other times, places or agreements. Now it's the first agreement on that sequence on which you would then compound all other logic. Oddly enough it can be any first statement.

You can go out here and construct a whole mathematics, a beautiful mathematics, a gorgeous mathematics, on the whole system that anytime Y and Y appear they are pluses and minuses. And that anytime they are used or equated in equations they will always be pluses and minuses. And if the action of pluses and minuses is, that they come together but repel them... from themselves... each one of themselves. Interesting mathematics.

Uh... the... another one. That every ten when divided by two equal fifteen. Anything... anything idiotic. It doesn't matter what it is. Suddenly carved out of the nowhere of a beginning, you see there is no beginning before a beginning. But any one of you can assume in any field of ideas, instantly assume, that without recourse to any prior idea, we are now going to postulate that so and so is going to regulate and regiment a core of proceeding fact. And unless you forced it into agreement with some other body of information, you could have a tremendous body of data.

You say, it'd be idle – oh no, it wouldn't be idle. It could keep on going to a point where it became relative to itself, and becoming relative to itself, could itself be a universe. It is symbolical, that line in the Bible; it says, „In the beginning was the Word and the Word was with God and the Word was God.“

The day when you state a postulate to begin a universe, you are creating a God as well. And it is the God of that universe.

Now relative truths would have then to do with a relative workability and what could be true in any field could be true for that field. But it's not necessarily true for another field. What's true for one universe is not true for another universe. What we have scouted in Scientology, what we've looked over, is the MEST universe parade of agreement stemming from the first capability, the first Q that we can discover which describes the capabilities of theta, as we can view them from this point.

We see that from that all other capabilities could have proceeded which brought about the MEST universe. And we understand by that immediately that the capability of theta at the level of Q1 could consist of the ability to create space and energy and time or to locate energy and matter in time and space. We could... we could take this level of workability, then – we can cite that here – and we find out it applies through all of these various mechanisms in which anyone is engaged in this universe and so we have a senior truth. That truth is probably a little bit senior to any necessary for this universe. It's probably just a little bit because this universe has immediately omitted creation of space as a capability of theta. It's omitted that. And it is an enforced problem.

Theta does not recognize... the thetan in this universe doesn't recognize his capability of creating space. And yet he has a lot of trouble with space. You start to ask most thetans, „Now let's create space. Let's put out a couple of anchor points. Now, let's swap them around.“

He says, „Oh no, no you don't.“

You say, „Come on, let’s put out these two anchor points, and let’s swap them.“ „Oh, no, no, I got them out there.“ And you say, „Well, all right. Swap them.“ „No, no.“

I just had a rather amusing... amusing session a short time ago where we put out two anchor points which of course would be the first two points from which you would create the dimensions of space. You just postulate these two points.

And I said, „All right, let’s turn those two points into black cats.“ And after a great deal of persuasion, we got those two points turned into cats. And when we got those two points turned into cats, we tried to turn the tail of one of the cats, just the tip of the tail, just one hair on the tip of the tail of the cat, a different color than the other cat’s tail. Noooo, siree. Uh-uh. And yet the preclear on whom this was being worked had a capability in mock-ups that most of you would envy. Isn’t that remarkable?

The second that we started to put out the first two requisites of space, there was such an insecurity an that whole thing that the preclear couldn’t hardly bring himself to go forward in any way. And it took an awful lot of practice, it took an enormous amount of time, in order to get anything done about those two anchor points.

And the funny part of it is, is the GE is still operating on his anchor points. Any one of you have two points and the GE is working on these two points. If you want to locate them sometime just look out that-a-way from your head and look out that-a-way from your head and you will find a ball out there and one out there.

You start to shift those around and you can just feel the whole beingness of the fellow just start to go to pieces. „You leave those alone,“ it says. „That... that... that’s space; that is how the space gets created so that we can have energy.“

But actually, they’re just anchor points. That’s all they are – there isn’t any reason why you couldn’t have fifty or a hundred or one. And yet the preclear doesn’t want any of these. He has the self-imposed two in order to get an electronic flow.

Well, now, therefore, we’re dealing just slightly above the MEST universe and we know the capability of theta is a little bit wider than that which we see encompassed here in the MEST universe. And knowing this then about truth and the primary postulate, we can also know that so long as an individual is willing to abandon havingness he can change a postulate with ease. But when he is unwilling to abandon havingness, unwilling to abandon the possession which accrues to him solely because of his agreement, then he is going at the same time to maintain and hold on to his postulates.

And the trick in processing would be to keep your preclear there in this universe and yet let him slide sideways into the creation of his own. That’s quite a trick because he’s insisting on a continued havingness in the MEST universe and you’re... you’re trying to knock out postulates which are contrary to the MEST universe. And you can do that with mock-up processing, but you’re not likely to do it with much else.

All right, all of these data have been covered before. You’re quite familiar with them... Logic nine is „A datum is as valuable as it has been evaluated.“

Poor old... poor old homo sap. Where he was the sap beyond saps was believing that data as itself was worth anything, and data is worth absolutely nothing. Data is worth nothing until it has been evaluated.

People keep coming around to you and they keep saying, „You know in Scientology there is a so on and so on and so on.“ And you say the so and so and so and so and so. „Well, do you know that there was a fellow by the name of Pittsquealer in 1726 said, and oh, how clearly, he said, „Yap, yap, golla walla walla,“ and he said the same thing that you’re saying today.“ And you say „What’s the same thing he said?“ And they give you some vague approximation. They say, „Truth is that for which every man thinks, uh... worthwhile,“ or „Truth is that toward which every man attains.“ Or... or he... he says something about this line, you see. I mean it will be... or it will be uh, „Self-determinism is the right of any man.“ And you say, „Well, gee whiz, he did, didn’t he?“ Uh... be very careful of one thing. The more you look at that line in that book be careful not to read the line above it or the line below it. Remember to read just that line.

There sits the datum, but it has not been evaluated, and evaluation is relation to other datum... other data. And evaluation in our frame of reference would be how well in this universe it assisted survival. So your evaluation would be its comparison to other data and the magnitude of its ability to clarify, codify or... or permit the persistence in surviving. So we have evaluation.

Now, it’s very true that you can dive headlong into almost any text on any subject under the sun and look through it. Read a few billion words if you want to, but you will find practically everything that is worth knowing said by some man at some time somewhere.

Everything that has been said in Scientology, I am sure, has in some fragment or another been stated in the past. If you put that together, you would have a library there which would be a very big library.

Now, don’t make this mistake after you’ve got the library formulated. You know very well where those books are. You would have a slip in each book, you would have that perfectly underscored, you would know exactly where that line was. Now don’t... don’t let anybody come by and take those slips out. Because what would happen is, you would pass down the library stacks and you would pick out a book and it would be a book called Phronology, The Rise and Fall of the Human Coco. And uh... it would say in there... it would... you’d say, „I know there’s one of the data of Scientology in this book.“ And you open that book up and you look through it, „Well, I know it was in here someplace.“ Well, you put that book back and you go and you pick up another one of these books that you know very well had been marked and it would be German Imperial uh... Frantics: The uh... Phoneticism of Emmanuel Kant, and written by his housekeeper. And uh... you... you would get in... you’d say, „Well... I... I... there was one in there too, but I’m sure we’ll be able to patch this thing up.“

That’s not the way to research, and you could walk through that library endlessly and endlessly and you’d never get Scientology back. And the reason why you’d never get it back is because the data was not evaluated. They weren’t related one datum to another datum, to an organization. The evaluation of a datum is, if anything, more important than the datum itself, because you can always get a datum.

We could sit here and make a postulate and then try to evaluate the postulate. We could say, „Why is it that blackberries are red when they are green?“ Or we could simply make a statement that „Hereinafter blackberries will be purple when they are green.“ And then try to evaluate that datum in the berry industry and get people interested in the culture of berries to finally force this into being. Uh... you're just zzaaw Wrong Way Corrigan. What are we going to do then in order to construct a science for anything? The same thing you're going to do in processing a preclear. You know I'm not just airing my teeth and talking about philosophy for the sake of philosophy. I'm talking about it very specifically with regard to auditing and in regard to learning material and data.

And that's this: you're going to take the highest truth which you can state understandably and with accuracy and which you can relate to the remainder of the body of data which confronts you, and you're going to try to evaluate with that datum.

And if it has limitations and doesn't expand the scope of what you're trying to do, you're going to have to find a higher level truth. You're exploring a preclear. You want to take this preclear apart. You would find the highest level of certainty which you could then attain. The highest level truth which he could attain. And you would evaluate that preclear to a marked degree with that. If you wanted to put him together again, you could do that.

And let's go look in the opposite direction; we find out we're going to make him capable. What makes him incapable is an inability. So let's just look him over and let's find out the specific incapacities. If we remove those, his native ability should restore itself. So we've got the opposite way of looking at it.

Let's look for the lowest level of falsehood we can find in the case. and that would be the falsest datum. And let's turn it into a little bit truer datum, and a little bit truer, and a little bit truer until you had something sitting before you which much more closely resembled truth for himself.

We don't want him much as truth for the MEST universe because that's MEST and we've got plenty of MEST. Any time you want to go out here and dig a hole, you can get lots of MEST. So we want him for himself, not for the MEST universe, and he is himself a universe.

So the seeking for the highest level of workability would be seeking for the highest level of evaluation. What's the greatest certainty in this case? Well, that greatest certainty will tell you the highest datum that the preclear can reach at that time. And if you can find that certainty for him you would be amazed. He'd probably turn on and glow like a Christmas tree and walk out of the place. And you'd say, „Now wait a minute, we haven't done any more processing... we haven't done enough processing. I mean he's... he's supposed to be... we're supposed to go through this ritual and that ritual and some other ritual and do something else. And you haven't done that.“

All you did was reach in somewhere in the vicinity of his beingness and found out that he knew one thing above all other things. He just knew that and you just all of a sudden showed it to him, and uh... he... he... he didn't know that he knew this. And you say, „You know that you knew that?“

And the fellow looks at it and says, „My god!“ A guy can get pretty excited.

Now you get a lesser reaction when you demonstrate to him, „Do you know that you believe that uh... all coconut trees uh... all coconut trees have the Empire State Building in them?“ Uh... you could... some ridiculous datum that's as silly as that and he takes a look at that and he finds out he's been forming up a whole lifetime on it.

But that's invalidation to go at it that way, really, So you just sort of take it by mock-ups and let it work out. But as you work it out, you will find that as you're attaining recognition in him of a higher level truth toward his true capabilities, when you're getting him up toward the higher truth of his own self-determinism, what makes his being tick, he's becoming freer and freer and more and more of an individual.

A lot of people think in processing that the more you process an individual the less individual he becomes. Now you think he returns to the great swim, uh... the big dunk, uh... I use those reverent terms to describe Nirvana. Uh... this is a pool in which all individuality and identity, those two things not even vaguely being similar, but they're put together with a uh... like that and then they're dumped into this big pool. And uh... after that all is lost. One... one floats in complete serenity and peace with the universe. That's right, with the universe. Only one difficulty with it: that's perfectly true. There's nothing truer than nirvana. But you're walking on nirvana. It's mud! And it's mud from there on down!

Now any time that you want... any time that you want to fix up a preclear so that he joins the infinite allness of allness in this universe, why zap him with a zap gun or something and disable the thetan so he can't even think himself elsewhere, junk the body and throw it in a lime pit. You've got him. That would be it.

And by the way, this is supported by empirical data. You go out here and you look. And you... it... you know it's sorta hard, once in a while I run up against one of these communication breaks. Uh... I tell you, go out and look, uh... you. you'll all be able to do this some day. But there is a point where experience gaps. Now I'll tell you what I mean when I said you go out and you look.

Uh... I went to a theatre, Queen's Popular Theater, one of the old theaters. I was sitting there. All of a sudden I felt vaguely uncomfortable uh... and realized what I was doing – I was uh... I knew what I was doing. I didn't suddenly feel uncomfortable – what am I talking about? I just suddenly decided to fish around and feel all the lords and ladies that had been in this joint since the beginning of time. That was way back from Queen Anne's time or something like that, this old theater.

And uh... I was fishing around and all of a sudden I fished through the floor of the theater. Just put a beam down through the floor of the theater. Neeooww. No! And I shuddered and kind of cringed into myself and I went home that night and I thought, „Boy, that... that's really rough.“ And I did a lot of mock-ups and so on, and tried to get it straightened out and so on. Every once in a while I kept shuddering over this stuff. And that's the first time that anything had made me shudder for a long time and I didn't quite understand what it was because I didn't stay with it long enough to find out what it was. And I finally asked one of the boys; I said, „Say, uh... what's wrong with the Queen's Popular Theater?“ Well, he

thought. „Oh,“ he said, „in the days of the great plague that was one of the plague burial spots. They just brought them there in wagons and dumped them in.“

Well, here all this time later, the ground of the Queen's Popular Theater, it's not imaginarily at all, that is quite... this is a lot realer than looking at things with MEST perceptics, they're pretty weak, is... is so soggy with... with agony and sordid putrification, and death, and so on, that it's an awful jolt to come into contact with it.

You see, there's a lot of livingness still there. How do you like that? I mean, that ground isn't dead. That ground still has life. That's one of the many nirvanas you can reach by going on into the MEST universe.

I say go out and take a look. You could go down here past one of the graveyards – amuse myself every once in a while – go on over to the graveyard and see how many thetans are stuck in the skulls. You know, they... they do this horrible thing these days – they embalm people. They take them, put them on the table, they cut them open and nobody... never occurs to anybody, I guess, really, to chop the tops of the skull off and empty the skull or do something about that or anything. No no! No, let's pack them all full of formaldehyde and preservatives, and let's paint the face so they look very alive, and let's be very kind to the body after it's dead. Particularly after it's dead. Hell... And let's take it out and bury it in a nice lead coffin which will protect our loved one from seepage.

And uh... the body is very lifelike and quite often a thetan cannot make up his mind whether or not that body's dead or not. He knows it's been sick, uh... but he... he'll... he'll be groggy himself and... and he'll... it's obviously still alive if the smell of formaldehyde is... can get pretty overbearing really.

But you go down past the cemetery and uh... usually most country cemeteries, where they sort of wrap them in a blanket and dump them in on their heads and say, „God be with you, rest in peace, uh... planted by his loving wife Agnes“ or something of the sort, now that... that's really very calm. They're no thetans left around there.

Uh... but you go in one of these modern cemeteries, one of these nice modern ones. Boo! There's more trapped thetans around that joint than you care to measure up in a long day of Sundays. And if you want to amuse yourself, uh... put out a line on them and say, „Hey fella, why don't you get on your way?“ And they sort of feel groggy, „Huh? Voice of God, huh? Must be the voice of God.“

So you want to play god? Well you ought to go down and do this sometime just for kicks. And uh... yeah, put a little bit of an energy beam on them and... or plant the thought, „You are now on top of the grave.“ Or, „You are now on top of the headstone.“ And if you really want to pour the juice into them – it's kind of bad to hypnotize thetans; I usually feel sorry for them – if you want to pull the... if you want to pour the juice in on them and go just brrwhack! „You are now on top of the tombstone.“ There isn't any doubt about your getting them out, truth be known.

You can put out enough energy. Beam in, sort of bore a little hole in the guy's head and then... and then put the energy concentration flow into the center of his forehead, in in in

in in in in, and his skull will go spatter, brains and all. This is no joke. I mean, I'm not joking about this.

So there isn't any doubt about your getting somebody out of his head. It's just how tough do you want to get as an auditor? So anyway, you go down and you fish out... you fish out a thetan or two and you feel real good. You've done your boy scout trick and the loved one then ceases to be troubled with seepage.

Another interesting place to go; we got on this last night, that's why I was mentioning it – another interesting place to go is down to the morgue. They come in there, charred bodies, and they come rushing into the morgue with this and that and fragments and bits and bones and things like that and throw them into these big slabs that are on drawers. Open a big drawer, body size, and they dump the body in there. And they sometimes will lay them and sometimes on marble slabs and they tie a big tag on their big toe. And it has whatever identification, where the body was found. I don't know why they insist on doing that to a body. But they... they do... they take the big toe and they tie the tag on there and put it on a slab. Well, anyway, in these drawers, they push the drawer back in again and people come in, weep, weep, looking for their dear Charles or something of the sort. And the attendant drags open the drawer – „Nope,“ next drawer. „Ouch,“ you know, slam! Next drawer – by the time she's looked at four or five of them, she doesn't care whether she finds Charles or not! And there's rarely any refrigeration in these places to amount to anything.

But uh... you go in there and you talk about a bewildered lot of thetans! They come in, the guy's still hanging around, saying, „Gosh, I'm dead; I'm dead, I... what about... what about the wife and kids, uh... uh... gee I... I... I haven't paid the rent and uh... Oh why, oh why did I ever get mixed up with that steam boiler in the first place? And uh... I should have noticed the name plate on it was such and such an electric company, and... uh...”

And he... he gets... gets in and you say, „Hey, why don't you... why don't you shove off?“ And the fellow says, „Huh? Huh? Who's talking? Somebody talk to me? I got ideas, I guess I'm hearing voices“.

Big confusion, see? He's already real confused and uh... you push him around a couple of times. And you... you, once in a while you... you feel like telling him, „Look, why don't you go back to the house and take a look? And if you're so worried about where everybody is, just why don't you go back and take a look?“

And they just – communication level – and go back and take a look. „I'll take a look. The body's here and I need the body to walk back with. And I couldn't do that because here's the body.“

Boy, that's really idiotic when you come down to think about it. The guy's got a charred piece of humanity, that's got... just got through being blown up or something of the sort, and he knows very well it can't walk back to the house and pat the wife on the head. So you argue with him for a little while, and in most cases, why, zip! He's gone to some between-lives area. And back again you go over to the hospital and you say, „Well,“ you meet a couple of them around, and so on. And you think, „Well gee, you know, that's real good.“

Uh... uh... they come in and you say, „Hey! Psst!“ And uh... they... question mark, question mark, „Who? Who? What’s this? What’s this? This isn’t on schedule. Uh...”

You say, „Hey, uh... uh... you uh... trying to pick up a baby here?“ Something like that.

Big guilt feeling. „Yeah, yeah.“ You say, „Why don’t you take that third one over there in the crib?“ Something like that, so on.

“Oh, are you the fella that’s supposed to tell us here? We didn’t know that, I mean...”

But mostly you... hard... you’d have a hard time attracting their attention. They’re very down tone scale and they just go on in saying, „Ah well, I gotta be a baby, I gotta be a baby, I gotta be a baby, I’m a baby, I’m a baby, I’m a baby“ – Bong! And there they go.

Fascinating. Very very interesting. But they’re pretty confused actually... the... actually a thetan can straighten himself out if he’s got the educational background of a few years as a stability. And he suddenly steps out on a gradient scale of reality. He knows he’s here. He just hasn’t been killed. Uh... he knows he’s here. He’s... he’s uh... walks out, he’s still got the body. He can make up his mind. He has a power of choice. He can carry on with it and he... he straightens out just fine. He doesn’t have any difficulty.

But you catch him off guard at times when he’s already shocked and upset. Well, what’s the difference between taking a thetan out when he’s in fairly good condition, and is there any relationship between that and processing a preclear when his body’s in pretty good condition? And doing something for a thetan whose body has just died? Or who has just got to have a body?

Well, yeah, there’s gradient scale. Uh... your thetan who has just lost a body – the highest level of truth which he thought he could attain was, „I am a body.“ And that’s pretty high compared to the state he’s been battered into as a thetan. So he’s... he’s’... he’s got a low-level actuality. A low-level decision, postulate or agreement, or whatever you want to call it, and... and he’s got a body. And that has not been broken. But if he’s... if he’s just died, he’s just LOST that low-level beingness. He... he... hi... his level of truth is just out – is just gone. He has no certainty. He hasn’t single datum of which he’s now certain. He knows he’s dead, somebody’s been telling him he should go to heaven, somebody else has been telling him for sure he ought to go to hell. He’s known all the time that he’s got to go to Station 862 and report in. But he’s... he’s in a complete state of confusion.

All right. Now what... what do you solve? How do you solve this... this terrible confusion? Well, there’s still another level of certainty much lower than the certainty „I am a body“ that could actually be contacted. You’ll have to figure out what it was.

You take a psychotic or a neurotic. There is still a level of certainty exists, and one could almost say that where a level of certainty ceased to exist, the life and beingness cease to exist as well.

Whether it’s true or false, a certainty is a certainty. And so there’s some terrific analogy then, isn’t there, between this word truth and the word life itself? And it all boils down to really one thing, one thing. When he’s completely free, actually the highest truth that one at-

tains to is a truth of a certain sort. He can attain to higher truths than this, and they exist, but, before there is space for him, he does have a truth, and that truth is, „I AM“.

And as he goes down the line it becomes „I am something“. There's still „I am“, but the „I am“ is less then and the „I am something“ – the „something“ becomes greater. „I am the something“ and the „I am“ becomes less and the „something“ becomes greater, until at last he winds up in the conviction that the „something“ is all the „I am“ there is.

But as long as there's even a „something“ that you can contact and communicate with, you can still start him back up the line toward „I am“. But you take off to restore „I am“ or his high level of truth by restoring it on the gradient scale of the „something“. And so he's less and less the „something“ and more and more „I am“. Until he finally comes up into full awareness and it's very hard for somebody who's saying „I am the something“ to realize that the „something“ is really one of the things which impedes his being „I am“. But that „he is something“ still and still knows that „he is something“ is enough to keep him from becoming „nothing“, and he holds on to the „something“ in lieu of being „nothing“. But as he goes back up the line, he gets more and more „I am“ „I am“ „I am“.

Now then, the highest level truth that you could attain with an individual would be the springboard from which you started out to reach the highest level that you possibly could attain for this universe, which is „I am“, with no need to be „something“. Let's take a break.

(TAPE ENDS)

Formative State of Scientology:

Definition of Logic

A Lecture given by L. Ron Hubbard
on the 6. December 1952

This is the second lecture hour on December the 6th. You know I could talk to you quite a bit about logic. Talked a lot about logic, logic is oh... interesting stuff uh... there's a lot of material. But possibly the best method of addressing this subject I would know of would be to go back over the formative steps which made Scientology and demonstrate it so that we could demonstrate at the same time the fundamentals of logic. And I won't put very much time in on this, and uh... give you something else in this hour.

I just want to mention the definition of logic. Logic is a gradient scale of data, related data. And logic could be said to be the aligning of data by gradient scale. And anyone who tells you that mathematics is logical is crossing up their definitions. mathematics is symbolical, and as a symbolism carries forward all manner of impossible relationships, or nearly impossible relationships, which can then be applied with some approximation to the real universe or to any other universe.

It is all very well to say one equals one, but till you ask, „One what?“ It's very nice to have an... have an abstract datum, „One“, and this abstract datum is a symbol that will represent another „One“, and that is the symbol which represents but... let's say one what? And we say one apple. And if we say one apple equals one apple – oh no. One apple does not even equal itself. I give you Korzybski on all of that. He's done good work on that, and we needn't labor it any further.

But at no time should an individual make the mistake of believing that a symbol is the thing. And people who insist that the symbol is the thing are not only badly aberrated; they are insane. That's just blunt. If you decide to hit a definition of insanity, the best definition of which I know would be: this person widely believes that the symbols are the things. And you would hit it. You could go into any insane asylum, you could have uh... manic depressive, schizoid tendencies, uh... or old-time dementia praecox, or any one of these things, and you could go straight across the boards on the thing, and you would find out this person thinks the symbol is the thing. I don't care what type of insanity this is, whether you're talking about a computing psychotic or a dramatizing psychotic or any other interesting thing. Because that is a characteristic of MEST, and MEST is itself insane. It is insane because it cannot determine

or align itself. It has to do it according to a pattern determined for it. And anytime anything has to have everything done for it, you get an insane object.

Sanity would be the ability to reason. Reason can be done in abstracts, and reason can be done by logic, but logic is not the thing. Logic is a method of extrapolating from one datum and building a bridge of tiny gradients to another datum.

When first Aristotle marched upon the field with his uh... logic, man was uh... man... man didn't have any logic. He had not codified logic to amount to anything, and so it was quite welcome to him. He was not so aberrated at that time but what he couldn't handle this and know its speciousness. But when you find somebody has... has achieved a syllogism as a perfection, you have somebody who is very close to passing in his chips at the nearest spin bin. The symbol is not the thing. The shadow is not the substance. That doesn't mean you can't work with symbols, but it does mean very definitely that you should never mistake these two things. The symbol apple is not an apple; you cannot eat the symbol apple. That is the best test of it.

Now in all of the lines of logic we have, then, therefore, this liability: that people can confuse an abstract with a reality. And when we say a reality, we could make it a reality for any universe. But the abstract is not the reality. Never.

We could say all sorts of things about logic. We could say a lot about mathematics. But we could spend our time a little bit better elsewhere.

Let's take the subject of Scientology and let's see if there's any logic involved with it at all. There isn't a mathematics that can embrace the subject of Scientology, because it is an invented mathematics. It's an invented mathematics that accepts gradient scales and „absolutes are unobtainable“. And it is a method of thinking about things. And is just as true as it is workable. And no truer. And is not, in itself, an arbitrary, fascistic uh... police force to make sure that we all think right thoughts. It's a servant of the mind, a servo-mechanism of the mind, it is not a master of the mind. Scientology will decline, and become useless to man, on the day when it becomes the master of thinking. Don't think it won't do that. It has every capability in it of doing that.

Contained in the knowable, workable portions before your eyes there are methods of controlling human beings and thetans which have never before been dreamed of in this universe. Control mechanism of such awesome and solid proportions that if the remedies were not so much easier to apply, one would be appalled at the dangerousness to beingness that exists in Scientology.

Fortunately, it was intelligently invented, and I say that without any possible bow; I say that because part of its logic was: the remedy should exist before the bullet. And that is just an arbitrary. There really is no reason for that, except for this: when you invent the bullet before the remedy, you have to invent the remedy under duress. It's very hard to kneel alongside of a patient who is suffering from a super radioactive burn, and try to figure out in that moment what is radioactivity and how does it affect the human flesh. That's not the time to figure the remedy. The time to figure the remedy is before the bullet.

Now I want to throw no aspersions or criticism or... or anything else at the field of nuclear physics and my very good friends in nuclear physics; there are very few nuclear physicists in the United States that are really nuclear physicists. There are a lot of professors of English and so forth who are employed by the government under the heading „nuclear physicist“. It was very amusing, by the way, I was down at one of the big companies not too long ago and I took... took occasion to ask the boys in charge of three or four departments what they had their degrees in. One of ‘em had it in English and one of ‘em had it in Arts and the other one had it in Drama. And I agreed with the last one, because I said there’s sure plenty of drama in it, whatever else there is. But here we have, here we had a flagrant case of inventing the bullet and then wondering what the remedy was. They invented, the dopes – I, pardon me, I... I... I didn’t mean to become overwrought about that. These... these noodle-heads uh... invented and manufactured – can you imagine a central government doing this?! I mean, it would have to be a central government that was just scraping the bottom of the tone scale! A central government that needed... needed rocket guns to shoot anchors up high enough to grab on to hold bottom! They invented an unlimited weapon without inventing any defense for it. They didn’t invent a force screen and then invent an atom bomb. They didn’t invent a method of controlling the people who would use atom bombs and then invent atom bombs. No, they just said, „Gee, we can make a lot of explosion! What do you know! Let’s all run around and be... be very, very explosive!“ And what do you find? They... they... they didn’t even go and look up in their elementary textbooks on... on national uh... the... the... the art of running a national government, and didn’t even find out this following line: „In the presence of an unlimited weapon central government ceases to exist, and has always ceased to exist.“ That’s interesting, isn’t it? It’s right in the textbooks.

Any time there has been a weapon of unlimited scope and power against which there has been no adequate defense, the immediate result of the presence of that weapon on the national scene – not its use, but its continued presence on the national scene – has caused the disintegration of a culture and the central government. Uniform, it’s all through history.

The first example of this is the horse and the sword. He was the first unlimited weapon. He started coming out of the steppes of Russia in 1500 B.C., and he swept down upon a defenceless Europe which had only the most fragmentary type of infantry uh... formation. And the horse and the sword went through Europe like a lightning bolt. And there was nothing to stop him! Nothing! And the civilization which was Europe in those days – and it was that civilization on which the Phoenician civilization built, by the way – we know nothing of it today to amount to anything. Why? It was just swept away. For 200 years, from 1500 B.C. to 1300 B.C., we had a state of anarchy and chaos existing in central Europe which has never since been approached and it was done with a horse and a sword. And why did it stop? Because somebody sat down and did some real heavy thinking and came up with a brand-new idea: a wall. Came up with this brand-new datum: a wall. And they built walls around their towns, and walls around castles, and they built walls, walls, walls, and first thing you know you couldn’t have a cavalry detachment composed of bandits or militia or anything of the sort suddenly riding through every village and hamlet. There were always walls into which to retire. And the Phoenician then, with those walls, was able to push frontier posts out into the further reaches of a onetime civilization and reconquer it to some degree.

And Rome, itself, and Greece could come into existence because of what? Walls. And finally this was improved on to such an enormous degree that we have the Great Wall of China. The idea even got out there, which was finished uh, the third or fourth century A.D. Walls licked the cavalry men. Now there have been a few other imbalances, but there has never been an imbalance to the degree that exists today.

But what kind of a government and what kind of a weapon is really serious? Not a weapon which destroys mud. A weapon that destroys minds, that's serious. Out of the body of knowledge which lies before you a sufficient technology is to take over, seize and handle any government or people on the face of the Earth. You aren't of an ethical level, even, that permits you to observe this. You wouldn't think in these lines. And yet if only those principles were known, there would be people who could and would think in those lines.

You can control men like you would control robots with those techniques. The implantation, black Dianetics, pain-drug-hypnosis are very mild methods of control. Do you know that the Sufi Mohammedan cult under Hashshashin controlled Europe for 300 years with the rather thin gadget of throwing hashish into some young man, suddenly making him appear, wake up in a beautiful garden where there were forty black-eyed houries to serve his every desire, where there were rivers of milk and honey – real milk and honey, rivers and fountains. And he could stay there for about three or four days, and then he would suddenly be told, „Now you have had your taste of paradise. In order to return to paradise it is necessary for you to return down to earth and carry out the commands of this order.“ And this young man would then find himself suddenly in the middle of some large town, and he would know that all he had to do was to walk up and kill the sultan of that town, and if he himself were killed in the same act, he would immediately appear in the garden of paradise. Hence the Assassins, and the Assassins controlled practically every breath Europe took for almost 300 years. How simple it was.

All they had to do was write over the signature of the grand high assassin to the sultan of whatever they wanted to address and say, „Unless we receive certain camel loads of silk and so many slaves,“ and that sort of thing, „we are not going to be friendly.“ And believe me, those things arrived. Right now. Or, „We do not... Dear Royal Potentate Highness, we do not approve of your recent law uh... congress uh... Bill 862 uh... and we think it ought to be changed.“ Bang it was changed. Why? Because nobody could stop one of these young boys. Nobody could stop 'em. The fellow'd suddenly walk out of the crowd right straight into the drawn scimiters of the guard, and before anybody could even make him halt in his tracks he had stabbed the royal high sultan in the breast most expiringly.

That was an unlimited weapon. But it was a weapon effected through using phenomena of the mind. If you release the remedy, and if the remedy is fast enough before the forces of evil can muster their machinations and use the overt act, it can't ever be used. There is only one thing that could happen to Scientology, and that is to say that it would be buried. The remedy would be buried. If it ever went out of sight, this world's done. All you've got to do is invalidate it and put it out of sight and hide it, and it'll come up in the wrong place doing the wrong thing, and mankind will find itself a slave.

So anybody that knows the remedy of this subject, anybody that knows these techniques, is himself actually under a certain responsibility – that's to make sure that he doesn't remain a sole proprietor. That's all it takes, just don't remain a sole proprietor. Don't ever think that a monopoly of this subject is a safe thing to have. It's not safe. It's not safe for man; it's not safe for this universe.

This universe has long been looking for new ways to make slaves. Well, we've got some new ways to make slaves here. Let's see that none are made.

Now it's fortunate that we are able to make Clears as fast as we can make them. It's very, very fortunate. Because black Dianetics, as most destructive things work in this universe, could work a lot faster than the old-time techniques – work really fast. Nowadays – get this – you can use creative processing; the process of using mock-ups will flip out a PDH without ever touching it or addressing it. Isn't that fascinating. You can knock a PDH to pieces with fifteen minutes of processing. And it takes longer than that to put one in.

Another condition could exist, a PDH could be so – a pain-drug- hypnosis – they knock the fellow out, they drug him – could be laid in with great rapidity. But it could be laid in so strongly that the individual is rendered dead. Or non compos mentis from there on and thus out of communication. That individual is no menace to anybody. He's either complete ravingly gone, out of communication, and look... or he's dead, and a bullet does the same thing. So it's not a good weapon, really. Because if he's able... if he suddenly starts acting peculiarly or doing things which completely alter any pattern he has had in the past, or if he is doing things which look like they are vaguely bad, then how easy it is. You can get ahold of him. You'll find almost any preclear can be given creative processing. And you could get ahold at him and flip the PDH out. That's interesting, isn't it? In other words, you can take 'em out as fast as they lay 'em down.

Therefore we really do have the remedy before the assault weapon is produced. Did you ever read poor old George Orwell's uh... 1984? Yes, yes, that's wonderful. That would be, could be, the palest imagined shadow of what a world would be like under the rule of the secret use of Scientology with no remedy in existence. Well it's all right in this offhand age to just brush things aside and say, „Well, it's of no importance, no importance, really, and... let's not be dramatic the way people are being about the atom bomb.“ Actually the atom bomb isn't as serious as this subject. It's just a MEST weapon. And, it's all right to be very offhand, and very cheerful and so on, and – like the little boy whistling in the dark says, „No ghosts or boogymen exist.“ – Well, this boogyman does exist.

It's a very simple remedy. And that's just make sure that the remedy is passed along. That's all. Don't hoard it. Don't hold it. And if you ever do use any black Dianetics, use it on the guy who pulled Scientology out of sight and made it so it wasn't available. Because he's the boy who would be electing himself „the new order“. We don't need any more new orders – all those orders as far as I'm concerned have been filled.

Now when it comes, then, to logic... when it comes to logic, the logic of putting this together had as its first criteria what? Application? What were we going to do? What were we trying to do? That was fairly well thought-out, we were trying to help beingness. What are we going to do? Well, we're trying to help beingness. There's a good cause and effect definition.

We sit down and we say, „Now, what, what’s our purpose? What’s this all about? What’s the first statement made on that? Well, that was it.

And uh... it wasn’t a slop-around of... well, let’s be scientific and let’s fool around and let’s see if we can make a lot of money, or if I could only do...“ No, it was just a simple clear-cut statement. It presupposed one thing: that something could be done. A presupposition. And it had to assume, also, that the something which could be done would be, basically, simple. These were unwarranted assumptions. But it’s a universe that’s made by postulates. So we just postulated that before we began, and it’s been going ever since. But uh... darned near, well, it’s a little over twenty years’ worth now. And for two-and-a-half years it’s been under heavy duress and test.

I was the most stunned fellow in the world when I found out that the First Book did not work fast and uniformly in the hands of auditors. I couldn’t figure out what I was doing that they weren’t. I didn’t learn that until a relatively short time ago. Very short time ago really. I was simply saying, „Now there will be light. Now there will be sonic. Now there will be somatics. Now there won’t be an engram.“ And I was doing it by a gradient scale that made it stick. It was a very very important omission. But, getting a communication level on it. Furthermore, I didn’t know how good it could get.

With this series and with this training which we have now we have passed by the level where this could be more damaging than it could be beneficial. We have unbalanced the scale in the opposite direction. And when anybody did that, it was certain that it would do what? It would take this universe with it. I’m afraid that’s possibly happened. I’ve been very careful not to think of...

Wrote a ghost story one time, used to have a lot of fun writing stories, I love to write stories – uh... I walk around the circle every once in a while now, I... I think to myself, „Gee, I... I really ought to be doing something interesting like writing stories.“ Little fellow, Professor Mudge, Professor Mudge – all he had to do, he was supposed to have found in Spinoza the way to teleport automatically. And all he had to do was think of a place and he would be there. And if he thought of a place he would be somewhere else, and if he thought of another place he would be there, but he couldn’t get it under control. And he was having one horrible time; he was just having a dreadful time because he knew there was one place he mustn’t think of – one place above all others of which he must not think, under no circumstances, and he was just gritting his teeth for fear he would think of it before he found the remedy by which he could control this. And when it came all the way through to the end, he at last could think the thought: the sun. He musn’t think of the sun.

Now, so it’s sort of like that in Scientology. I’ve often wondered if we aren’t playing tag with that thought we dare not think, because there would be a sudden creaking and cracking of the walls, and there it would go. But, we have done a very good crawl up the line, here, to a proximity to that point that isn’t dangerous. And I think we could possibly think of that thing, now, because we’ve got the bridge built to the back.

What’s all this got to do with... with logic and processing? It doesn’t help an auditor too much to be logical. Because logic is a rather specious thing. Sometimes it helps an auditor to be most dreadfully intuitive. I used to do horrible things, I used to sit and process a pre-

clear, and I'd... I'd look at him and see his... I'd look at his engrams and say, „Hey.“ And I was making a little demonstration not too long ago, and a fellow was running a DED-DEDEX, he was getting his own head knocked off, and he'd knock somebody else's head off, and then a couple of other fellows'd knock their heads off, and we were doing these 1-2-3, 1-2-3, running brackets on it in each one in turn, and what do you know? The somatic he had wasn't reducing very well. So I said, „Well, all right, get ahold of the girl.“ And he says, „What girl?“ And I said, „That girl in the cave.“ And he says, „What cave?“ And I said, „Why, the cave, of course, let's get ahold of the girl in the cave,“ and he says, „Oh I, I think I'd better keep on running this other thing here.“ And I said, „No, no let's get ahold of this girl.“ And he said, „Well, get ahold of her how?“ And I said, „Well go ahead, get ahold of her, now, now, bash her head in against the rocks.“ And he said, „Oh no, no, no.“ And he began to get rather ill. There was where it was, of course. But the trouble was is he was sitting there with his eyes sort of turned or his energy beams sort of turned away from the front ridge, which was right in front of his face, and which looked like a small motion picture going on. And all the time he was running the other he kept actually holding this facsimile off. And there it sat, him with his hands wrapped around a girl's ankles, about to bash her head in against the wall. Well it's pretty hard for an auditor to resist the temptation of auditing that way. But it's very startling to the preclear. Too startling. An E-Meter does a better job than that. And you start looking at too many ridges, you'll start going into communication with too much entheta or too much energy, so that's kind of bad. But you can get a feel about a preclear. And the more you work with him, why the stronger you can get these hunches about him. As long as you can be certain about them, work with them. If you can't be certain about them, don't bother with them. Hit your own level of certainty with regard to preclears.

It doesn't do much good to be logical about a preclear. We know in Scientology there are so many things that can be wrong with him in this universe. We know he has so many can'ts on create, and so many can'ts on destroy, and so many can'ts on change in this universe on eight dynamics. And we know he's got these various compartments of eight dynamics, and he can't do some of these things. That's that. You run mock-ups on these things, and your preclear'll come out all right. There's no sense in trying to be logical.

Never bother to ask him, „Why? Now why was that aberrative to you?“ Never ask him to evaluate, because the silliest trick of this universe is: beyond the progressive line of agreement there is no logic in this universe. That IS the logic of this universe. Therefore engineering, mathematics and electronics seem to be so certain and so true. But they are only the track of agreement – there is no logic beyond that agreement. You can make any kind of a logical series of exercises you want to make, and have a wonderful time with them, and amuse yourself no end. But logic was not used to work out Scientology. Logic was not used.

If this had been the simple job of putting together how do you make a universe, that job was done in 1938, and it was written about in a book called EXCALIBUR. But it didn't work because everybody was in agreement with the MEST universe so you had to find out what this universe was all about, and you had to find out how it was put together and what all these agreements were and what the progressive scale of agreement was, and what happened on the whole line. And then you could make Scientology work. So it became a study of

agreement, progressive agreement. But progressive agreement doesn't really fall within the... the framework of logic. Logic is a progressive similarity.

Well, now I'm going to give you something which is a little less on the opinion level and a little less more in the sky, and I'm going to talk to you about something very specific in the line of processing, and make your Saturday night a little more worthwhile than it has been so far. And I'm going to show you about difference, association and identification. We're going to look over here at the tone scale, and we're going to have here... and then we're going to have minus scale. And we're going to work here with difference, association and identification. A=A=A=A. This is the behavior of the reactive mind. Everything is identified with everything on a certain subject. A spelling might be different, the word would be the same, the fellow would have it confused. The literal command value of an engram. That's identification in the line of thought.

Fellow walks down the street, and he sees a garden hose, he trips over the garden hose and he's very upset about it. He's got it identified, you'd think, with a snake. No, we didn't say he was a Freudian psychoanalyst. Uh... he has that garden hose identified with what? Well, with the Battleship Missouri. And why has he got it identified with the Battleship Missouri? Well, it's because he comes from Oklahoma. That's not sensible, is it? Well, it's sensible to this preclear! A=A=A=A, everything equals everything.

Now this person is disassociating, and it is a strange thing about this tone scale, that the bottom of it is a mockery of the top. Things which are at the extreme bottom of the tone scale actually mock the capabilities of theta in a little tiny, tiny bit down there at the bottom. No, no, no force, no power to it. So on. For instance, there's love and uh... good fellowship, protection, brotherhood, and so forth, is down just before the fellow's dead, clear down here to 0.0. The nicest anybody is, is to a dead man. They say, „Look at the poor fellow,“ and all that sort of thing.

Sympathy is a mockery of actual assistance. It's actually a mockery of good communication. It's a perversion. So we get to the bottom of the tone scale, we find the great party of „let's all bow down and worship Uncle Joe“ uh... is running around like mad using a group and is calling it brotherhood and yet each man there is using the group in which to hide. No man there will take responsibility for anything. They're trying to say, „Five morons make a genius,“ they're trying to say, „Because this is a big group we have the masses, we are therefore bright and we are therefore powerful and we are therefore wonderful.“

This is nothing against communism as a teaching. Actually that can be a very high-level teaching, but there's plenty about communism as a practice. It's a bad practice where it is used to enslave Man. Any practice that enslaves Man ought to be shot down in its tracks. And that's all that ought to be shot down. The men who do it are insane; they can be salvaged.

But here we have a brotherhood feeling just before you get to zero. And it's a mockery of a feeling of very expansive uh... beingness with. One can be a terrifically high individual and yet feel an enormous, embracive feeling toward his fellow beings. One can do that, but he's not MEST.

The MEST guy down at the bottom doesn't love his fellow beings. He's Just mocking it up in a last dog hanged effort to say, „Look, I'm a thetan! I'm a real being! I actually exist!

I have life in me! Look, I feel this brotherhood! Please, please, please don't kill me! Save... hide me, because I... I... I... I'm really alive." And so they take the highest capabilities there are and mock them down here. The MEST itself is sort of impersonating a brotherhood of life. But that's not living, that's dying.

So way up at the top here you don't have this A=A=A=A as a differentiation, but you DO have a level where a fellow can say, where a fellow can say, „The chrysanthemums are no submarine and somebody let the air out of the spokes.“ And he knows what he's talking about. Actually it's quite a trick, talking non sequitur. Uh... sometimes you'll sit down and you'll start talking to a little kid, and you'll tell him something like that, and the little kid will look at you very intelligently and say, „Yes, but no shoes.“ And somebody down at the identification band almost goes mad. They look at them and then they try to creak these things together. They... they're... they're dealing in these inanities all the time, but they never notice it. So, there you have that level of mockery.

So up here we have differentiation. Now you could have enough differentiation to have a complete universe, a complete universe, a complete universe, a complete universe and then have these complete universes segregated or in communication with each other without destroying them. That'd be quite a trick.

Now. That's spelled different because it's supposed to be different. Now. Down here, we have what? We have association. And, as association – uh... fellows can link up and say, „Look. We're all members of this team, and we're good guys. But they're all members of that team and they're bad guys. So therefore all our actions are good and all their actions are bad. And we're going to go through these strategy and tactics in order to lick them fellers.“ Something like that. Or, somebody comes along and says, „Now let's see... water boils and this boils or that boils and it does something or other and you divide that by 212 and you get the square root of gophers.“ And uh... you... you... he says that's very associative and it's very logical. 'Course, what is the most associative we've got? The most associative we've got is tracking the agreements, the gradient scale of agreement which is known as the MEST universe. So, we've got association; that's linking this and that.

I've told you that story about the three fellows, one of them... they're all riding in the subway train and the subway train's making a lot of noise, so one of them says, „Oh... I have to get off at Wimbley.“ And the next one of 'em says, „Uh... no it's not, it's Thursday.“ And the next one of them says, „I'm thirsty too, let's get off and have a drink.“ Now that... that's too differentiative or it's too identified. It's not associative. And of course that's just nonsense, it's non sequitur uh... and it... it's just missing a few steps to be logical. And the logical thing is for the fellow to say, „Um, I'm getting off at Wim... at Wimbley.“ And the fellow says, „I don't have to go there till Thursday,“ and the fellow says, „Oh, is... is tomorrow Thursday? Well I thought that uh... today was Thursday. I can't have a drink.“ And you depend on that as being a sequitur situation. That would make it associative.

Now some people believe you have to be logical. Those people who think you have to be logical are more or less located in that band. But those people only become militant and very, very ornery about all of this when they get way down here, and then the fellow... you're going along in steps and you say, „Now you see, it's this way.“ And you skip about eight

steps in your logic, and you say, „Now there’s... that’s how we’re going to get the copper down that mountain.“ And the fellow says, „Yeah, but you said... now just a minute, how about this? How about that? How about something else? And how about something else? And how about something else?“ And you say, „Well that’s all included in there.“ And you explain it to him very patiently. „Yeah, but,“ he says, „how about this?“ And then he says, „And then there’s the tax on the sacks.“ And you say, „Well that... that only... that’s only one... one milreis and... and...“ He says, „Yeah but,“ he says, „you haven’t added that in,“ you say, „It’s not necessary to add that in, we’re working on a gross of 50% of the cost of the thing, and we’ve allowed for that.“ And he says, „Well you’ve got to figure these things out, you’ve got to be very careful, you got to be very cautious, you’ve got to figure all these things out and you’ve got to figure...“

It’s like the ensign goes out and he shoots the sun and then he... he gets a sextant that has an index error of 25 degrees, and he goes out and he shoots the sun and he figures it all out and he comes back in. And then he gets his tables and he figures the position of the ship out against that sight, he figures the position of the ship out to one-eighth of an inch. Taking the Pacific Ocean, he figures the ship out to one-eighth of an inch. And you got... you go in there and you find all the chart tables just covered, there’s masses of, just, oh boy, figures, and the guy has really got his position. And you say, „How about the index error of the sextant?“ „Well,“ he says, „that’s normally so-and-so and so-and-so. Well I haven’t paid any attention to that, of course,“ he says, „that is just the... that’s just taking the observation,“ he says, „we don’t worry about that.“ And you say, „Well just why are we sailing three miles north of Kansas City, then?“ Now he’s done a typical stunt down here. He’s become too thoroughly associative without being even vaguely logical. And just below that level the whole chain breaks up, and the fellow starts to disassociate.

Every once in a while you’ll get a preclear and she’ll be... she’ll come in and talk to you, or he’ll come in... he’ll be saying to you, „And, and all up and down the street, and when I parked it uh... the cows aren’t any on two sides, and I know that’s why they’re after me.“ And you... you say, „What did you say?“ He says, „Well I’ll get ‘em off of me in a minute, but...“ That’s dissociation.

Now down here is a dent... and this, oddly enough, is exactly what it says: it’s identification. There isn’t a one of you sitting in the audience that doesn’t have a card or something on him which says that he has such and such an identity. That is a identification. It relates two completely contrary things together. It says your name is so and so and that you are a human being. Isn’t that weird? One of the reasons you pack a body around is because it’s a good identification card. But I don’t think it’s a good identification card. You have to... it, it weighs a lot of pounds and it gets on buses and off of buses, and you need all sorts of things to cart the thing around. But nobody would recognize you if you didn’t have it. Now that’s an awful lot of poundage to carry around just to have some fingerprints.

Well when I say identify, I mean identification. I mean that badly logical in every sense that Count Korzybski meant it. And it’s... it’s just horrible. The most terrible things stem out of that. Now when I say, „I am something“ well „I am something“ is up here in association – it says, „I am associated with.“ But when you get identification, you’ve got you, a producer of universes and a regulator and changer of all things, mixed up with being a piece

of MEST. And the most identified a guy can get is buried. He's been put into MEST, he is MEST and he has been slid into the MEST and covered up. And that's identification.

So, if this is identification, is there any lower level than that? Yes there is. There are the levels of „I am not“, „I am... I, I am a body and I am less than me“ by -8.0. Because below that level an individual so thoroughly believes he is a body, he's living the lie that he is something else than what he is to such a degree, that he is no longer himself – and what do you know? – he is even anxious about being something he is not.

He's even afraid he can't be that. He... he... he's already conceded that HE doesn't exist, that he is a body. That's at 0.0 on the tone scale, that's „being a body“. And then we go below that and he says, „I'm not even able to be a body. I'm so much lower than this that I'm not even a good body. I have to own a body. Or I have to control a body, or I'm very excited about a body, or I have to hide. I even have to hide the body.“

Now it's just a lowered level of „I am“ at the top here above 40.0, then „I am something“ – you could say down about 20.0 „I am a member of the team and I am doing so and so.“ And then down below that you could say, uh... „I am and I run a body.“ And then it gets down to zero, „I am a body. I am a body named Jones.“ Something like that: „And I don't know anything else than that. And if somebody walks up to me and says... says I am something else than this body named Jones, I can prove to him completely that I am Jones. I am only Jones. I even carry identi... I carry fingerprints, and I carry identification cards in my pocket, and I can prove to anybody that comes along that my name is Jones, that I am Jones, and that's that. And that's wonderful, and it's very cute of me to be able to do that trick.“

And down here, why the guy even isn't... isn't able to be a Jones when he gets below this level. These are the thetans you find hanging around the morgue who have been there for a number of years because they haven't got any place to go and they couldn't even be a body. They don't even know they're there, it's very, very... it... it's amusing or heartbreaking, whichever way you want to look at it. You go along and put your... put a... put a communication line on one of these characters and he sort of looks at the communication line, he's already in apathy and he says... he says, „Look, a line.“ And you say, „Hey, what are you doing?“ And he says, „I guess something's disturbing me.“ That's about as alive as he is.

So, what's all this about? This is a related experience, then. So, we get something else. We've already noticed that we had cycles of Action. Cycles of action begin with creation and end with destruction. All right, if those things are the case, then let's take a look at the cycle of differentiation. And as we look in this, we find the cycle of differentiation begins here with... the cycle of differentiation begins with „differentiation“, continues through „association“, and passes on through to „identification“. And that is the cycle of havingness, it starts here and it ends there. And it's the cycle of reason, it's the cycle of having (which is time itself) and it is the cycle of being. And that is the cycle of all things which measure cycle.

Now. It tells you that if these three conditions exist on this line that you have to reverse the cycle on the preclear. Now let's look up along here and let's find out if there's any other cycles involved. Yes sir, there sure is, here's your second cycle of action, which is „Start-change-stop“, and up above that level here's another cycle, which is „Creation uh... alteration and destruction“. And up above that level you have, over here, „Space, Energy and

Time“. And down below this level, monitoring all of these things, we have in human experience, we have „Be, Do and Have“. And those things are all related, and these are all related, and these are all related, and this is 40.0 on the scale, and this is 20.0 on the scale or thereabouts, and this is 0.0 on the scale. Interrelationships of reason, of experience, of the MEST universe – interrelationship of all the laws of motion, and of the law of the cycle of the universe itself are postulated, then, on this tone scale, and in order to raise an individual up the tone scale you only have to get him to reverse any one of these cycles and the others will reverse. Reverse any one of those cycles, the other cycles will reverse. In order to bring an individual up the tone scale, then, from the infinity of the MEST universe back up to the zero of the MEST universe, you would have to work him then from the low part of the scale up the scale.

Now there are many intermediate steps on each one of these scales, but these steps are each one of them a gradient scale of logic, and it is undone by tracing the sequence of agreement which came about and resulted in 0.0 and below 0.0. So it is in essence a workout of disagreement; it is a method of making an individual disagree with the MEST universe. And a man who can finally disagree more and more with the MEST universe and do it on a gradient scale so he is not grossly upset, is, of course, going upscale continually. But if you force your preclear to agree with the MEST universe you are in each case going over from differentiation toward identification because the MEST universe itself in the furthest reaches, is an identification of such chaos and confusion that it divides actually only into two halves, and that's positive and negative, and the positive is have, and the negative is have not. This have and have not in terms of human experience makes positive and negative experience.

So, what's the best way to get this preclear up tone scale? Well, there's an awful lot of ways to do it, because there's another cycle right here. And this cycle here is from serenity through sensation down to the emotional scale, and that again has your three points. So you run the emotional scale backwards. You run the emotional scale backwards and you'll find your emotional scale fits exactly across that scale of differentiation- association-identification. Sympathy, low on the tone scale, is „I am being my fellow man,“ for instance. Anger is... is „I am holding again and with, thank you, my fellow man“.

Now. Whenever we have emotional-sensational-serenity, we've got down here a tone scale with which we're very thoroughly familiar. That tone scale goes from enthusiasm at 4.0, down to conservatism, down to boredom, to antagonism, to anger, to fear, to grief and to apathy. And therefore we know this little band in here very, very intimately, we are very, very sure of this little band in here between those two. But actually there are some emotions and conditions which are below that which are listed, of course, in our textbook and which we will have to cover later.

But uh... to bring your individual up the level, then, just this far, has been quite a trick with old techniques -4.0 to 0.0. But look at how you bring him up tone scale now. All you have to do is use creative processing to start making him associate and differentiate. „First let's mock up Momma. All right. Let's mock up Momma again. Okay, let's change one of those mock-ups to the wife. What's the difference between the two mock-ups? Oh – ya mean... you mean you've both got 'em wearing the same dress? And they're both wearing the same shoes? And they're talking both in the same – now wait a minute, you've got to change

one of these until we get some kind of a difference between them.“ And the fellow’ll say, „For heaven’s sake, I never recognized it before, but I DO have my mother and my wife slightly confused.“

You just create mock-ups until they can create mock-ups for mom and mock-ups for wife which are instinctively very different. You create mock-ups, then, on identification of various actions that they would tend to take in their life – what is the difference between driving here and driving someplace else? What is the difference between driving a car and driving a wagon? You’ll be surprised how some guys are fouled up like a fire drill, they’re stuck in something back in 1776, and every time they take the car out they wreck it or something of the sort. And uh... there weren’t any automobiles back then.

You... you’ll get some of the most amazing identifications out of your preclear, and all you have to do is give him one mock-up of one, and one mock-up of another one and let him look at the two mock-ups. And if he can’t get up the scale to where he can do that kind of a mock-up let’s get the first basic elementary differentiation, and that is the difference between black and white. You get the difference between grey and very grey. Now get the... get him to handle and control at will grey and very grey, and then finally get him to handle and control at will black and white and turn them off and turn them on. Not only turn them off and turn them on, be able to locate them all over the place, and put ‘em in time, and put ‘em this way and that way – he’s got two things differentiated, he’s got black and white differentiated. Good, he’s got them differentiated? Now let’s break ‘em down and get various colors, and let’s handle those colors, because that’s breaking white down. And now let’s get the black and blacker, and get him to differentiate amongst the various shadings of black. The kind of blackness there is that has something in it, the kind of blackness there is that doesn’t have anything in it, what are the difference between these two things?

We get him to differentiate and differentiate, and we’ll find out, what are we doing? We’re coming right on up the tone scale toward 40.0. Now, he can’t do that very well, we have a bad time with that, let’s get him to stop and change things. Let’s get him used to being able to stop things and then change them. All right, now, for instance, there’s... there’s... there’s an example of that little drill now, „Mock up an automobile, have it passing from the right to the left. Stop it. Now. Change it into the Eiffel Tower. Okay. Now, as the Eiffel Tower have it move from the right to the left. Stop it. Now, change it into a human being.“ I mean, just a simple drill. You’d be surprised how many people it just keeps right on going, and when it comes to... They can’t stop anything. All right, they have stop, and back here to change.

Now we get somebody in destruction, and we find out this fellow, oh boy! Yeah, he can sure destroy things. In fact, it’s all so destroyed he has nothing but a black visio. Well let’s encourage him, then, on the destruction of things. Let’s figure it out, let’s get him so he can really destroy these things real good. „Now, you got that tower? Well blow the tower half down. You got tower half down now? That’s good. Remake it into a school house.“ You’re backing up the scale on him. You’re making him half destroy things and then alter then, half destroy things and alter them, half destroy ‘em and alter ‘em and so on and so on and so on. So, you’re getting destruction back to alteration.

Or making him destroy them. Destroy anything he's got. He says, „I'm haunted by this visio that so-and-so and so-and-so, I'm haunted by this completely black visio. I am sure it is a black visio of my basement, but I'm not sure – it might be a black visio of the sky.“ And you say, „Well that's just dandy, let's take and throw a big black cloth over this black visio.“ And he thinks for a long time, and he finally throws a black cloth over the black visio, and he knows it's a black cloth because it has a little feel to it. And you say, „You got that black cloth over that visio? Now... now be very careful, now, but close a great big cone of blackness down on the top of the black cloth. You got that now? Now, change it from a cloth to a carpet.“ Guy'll think for a long time. Sometimes he can do it. Alteration of blackness. You'd be astonished how much you can alter and vary blackness. Don't quit or give up because your preclear can't do anything else. Or maybe he can put a black spot up on something with his eyes wide open, and then finally be able to shift that black spot an inch. Or turn it white, or do something or other with it. So, you've got him again, backing up towards 40.0.

All right, now we... this business of trying to handle time in human experience has been almost impossible. But we come to a very interesting series of processes when we come to the handling of energy, because his rehabilitation of force must be good, he must be able to handle force and generate force and receive force in all categories. And, more important than that, he must be able to handle and control space in all categories in order to back this up.

All right, those are the various scales. They are the scales of logic, they're the scales of experience, and they're the scales of processing in Scientology. Thank you very much.

(TAPE ENDS)

ARC/Cycles: Theory and Automaticity

A Lecture given by L. Ron Hubbard
on the 8. December 1952

This is, I think, the eighth of December, the first lecture afternoon class.

I want to talk to you today about ARC and finish up all this... things and stuff about these cycles and uh... get squared around with theory here so that we can take off on a breakdown of Standard Operating Procedure.

The word is... spreads very fast on this material. I'm getting printed notices now from clip joints and little two-bit outfits like the AMA saying they now realize that they... that their approaches... their approaches and my approaches weren't in terrific disagreement after all and to prove this they're presenting Standard Operating Procedure Theta Clearing Issue Three, but they don't have that yet so I don't know what they present. So what I... what I give you... what I give you in these lectures I'm sure of and what's manufactured by the squirrels nobody's sure of.

You know what a squirrel is? A squirrel is somebody you know... you know... the medical professions since time immemorial and all these various professions have had on their coat tails uh... squirrels. Everyone of them. There hasn't been a single branch of human endeavor that doesn't have its lunatic fringe. We've had more than our quota, much more than our quota. And uh... they... the damage that can be done by them is fortunately minimal. But occasionally they get ahold of somebody and they louse them up most gloriously.

It's a... actually a comment upon Man today that an effort which is made without using any of its horsepower could actually be mauled around to the extent that Scientology and Dianetics has been mauled around. 'Course I've done some of the mauling around myself. I write under the pen name of Ira Wallace and uh... my Hop-a-long Freud did a good job.

Uh... but all joking aside, you as auditors are going to be beset by squirrels. You're going to look with the most aghast expression at the fact that Mrs. Pongerbung has come over and she's gotten much better. She's in pretty good condition. She ceases to pick those cockroaches off the wall all the time, and uh... she's in pretty good shape, her... uh... it's been weeks since she strangled any babies and you're going to find her husband who has witnessed this improvement and Mrs. Pongerbung coming over to say, „You know uh... we have uh... just been talked to by an auditor who uh... who uh... practices a subject known as uh... Squirreletics. And uh... he's decided that we've decided that uh... probably that treatment is much better.“ Well of course that treatment consists probably of putting the preclear down on

the couch, putting a knee in his throat, and banging him over the head with a small mallet or something of the sort in order to secure a good solid theta clear.

You will look at this just aghast and uh... you will say, „Look, uh... no, no intelligent civilization could witness such a thing as this going on.“ Don't kid yourselves. It's not an intelligent civilization. We're trying to make one out of it. And you got a long way to go.

Uh... Man has been playing this beautiful tune of all is best in this best of all possible worlds, and with rape, and murder, and arson, and a terrific thirst of havingness all up and down the alleys and by-roads, and trying to call those alleys boulevards. He's... he's just barely out of the trees.

Now uh... when it comes to... when it comes to the humanities, there have been no humanities. Don't make a confusion of that. There haven't been any. We are doing a pioneering job in that direction which is very far from done to any great distance, but we have won this... we have won techniques which have a workability and if adhered to, and if practiced well, can do the job. Because you can make something more than homo sapiens and in my opinion it's about time.

Okay, those... those snide and bitter comments, probably, uh... are uh... completely unwarranted, but uh... once in a while, once in a while I tell you the truth, I get bored. „I wonder why, Ronnie,“ I say to me, I say, „What the hell did... what you ever start this for?“

Well, let's go in immediately into another pair of cycles. There are two more cycles compared to the ones which we have had. The most important of those is automaticity. Automaticity ties in a little bit into what I've just been saying because automaticity is the gradient scale of „It's all being done,“ or „It must be done for me.“ This state of mind, this is an aspect of experience, and this state of mind is something which is going... which is going to appall you in a preclear.

Automaticity is something which has only vaguely been added into human experience. And yet it is right there to be added into human experience. The fellow who says, uh... „I have to do it all myself“ is an aberrated point at an aberrated point on this scale. But he's not nearly as bad off as the people there who are below the point, „It all has to be done for me.“

The thirst to have it done for me, that is... that is evidently inculcated into Man in earliest babyhood. He... he requires to be waited upon to an extent and a degree which demonstrates actually a very low level of culture. You'd be surprised how this automaticity is played upon by the modern businessman, by the manufacturer, and so on.

Automaticity could be said to be the gradient scale of action, stemming from oneself down to having everything done for oneself. The catatonic schlitz is at almost the bottom of the scale; the dead man is at the very bottom of the scale. The dead man can't even embalm himself. He has to have other people do that and bury him.

Uh... now you get upscale just a little bit, you look over automaticity and you will find it in the creation of illusion. People start creating illusions. Instead of creating the illusion they put it on an automatic circuit and homo sapiens is very good at rigging up these automatic circuits so that he won't have to pay attention or think about it. And that is the entrance point into automaticity.

The person is perfectly powerful, sane, able, all-pervasive and capable of enormous goals up to the first moment that he says, „I'll rig it up so it's automatic.“ The first instant that he says that, he has said at the same time, „I am insufficiently powerful to concentrate on more than one point at once.“ You see, there is no... no slightest doubt about this fact. A man can think in twelve different spheres of action and dictate twelve separate and not even related actions simultaneously.

In the first place there isn't any such thing as time. One of the easiest ways to do this would be to rig up a time track for – let's say we're running twelve dogs. All right, let's rig up a time track for each one of the twelve dogs and then let them play simultaneously. Rig them up in series. Let's fix up the time track. We'll say dog one is going to do this and dog two is going to do that and dog three is going to do that. And we... we go at it on that... on that level in series. One right after the other and then we could just take those time tracks and put them all in... in parallel and... and have them all run off simultaneously and have the dogs act on those postulates simultaneously. And they would do so. But it... that is dictated action and that is a step down from the desirable state of being able simply to dictate the actions of twelve dogs simultaneously.

Man has gotten to a point of concentration, or the thetan who has come down here and the thetans out in the universe are actually at a point of concentration which is appalling. Uh... they think they can only do one thing at a time. Some people have got this so bad, they think they can only listen and look and so on. You want to make a test out of a preclear, have him look out the window and... and... and... and start figuring out which one he is doing.

He... he gets pretty groggy, you say, „All right, now le... let's... let's look. All right, now you're looking? Okay, now, as you look, listen. Now as you listen, feel the weight on your feet. Now as you feel the weight on your feet, feel your heart beating,“ and about that time you will see him start reeling. You've asked him to come off of some terrific point of concentration that he is fixated on by aberration, and he reacts to this by uh... becoming unbalanced and unstable just in its most literal sense. I mean he physically becomes failed in his balance and stability.

That's because you're asking him to do more than one thing at once and he knows very, very well it's utterly impossible to do more than one thing at once. Well, of course a fellow couldn't run a universe of his own without introducing some factor of automaticity.

He starts a planet going around and he says, „This planet hereinafter shall go around. Here it goes.“ Or he builds a wood and he said, „Now this wood is now inhabited by... by gophers and uh... rabbits and uh... people from Fairhope, Alabama, so that the squirrels will have something to eat.“ And uh... then he... he just walks off more or less and leaves it with a confidence that it will continue to run.

Well, that is entering into the first stages of automaticity and only becomes bad when he starts to play this game, and this game is one that spins in very quick. He says... he comes back the next day and he starts pretending for his own interest and enthusiasm, „Isn't this a nice wood, I wonder who made it?“ He... he feels that he has to do this. The second that he starts splitting up and saying to himself, „I didn't do it,“ he's got a piece of woods for randomness, and all you have to do to produce randomness is to fail to take responsibility for some-

thing. If you'll just refuse to take the responsibility for having done something or just deny having done something you're going to get randomness. And the end of that curve is lots of randomness.

The end of that track after a long time – it can get pretty low. It can get down to politicians, and squirrels, that's pretty, pretty bad off. Now very often a fellow is persuaded that he is setting himself up as an automatic piece of machinery when he's just being himself. He's just going on a reverse on this deal. He's not self-conscious.

Uh... he all of a sudden just enters into doing what he is doing and he simply goes on doing it and then he says, „Look, this is so good, this is so good; there's no time lapse there of my saying, „Now you do this and now you do that and now you do something or other“.“ Tha... that's so good, it's so fast, it's so convincing to him that he doesn't recognize that that is action. That's action, the other is automaticity being played across two or three circuits.

Here's this fellow all set up. He's got a lot of circuits and one... one of his circuits is to be able to drive a bus. And he goes up and down the bus route, back and forth on the bus route, back and forth on the bus route, back and forth on the bus route. He knows he's driving a bus. His circuit responses actually are... are minimal. You'd think they'd... they'd be terrific but are... they're actually minimal. He... he knows he's sitting there driving a bus.

It's only when one day he would say, „All right now this body's going to sit here and drive this bus automatically and I'm not going to have to pay any more attention to it.“ Or uh... he sits there driving the bus and dreaming he's someplace else and thinking about something else.

There he's removed himself from the environment and he is setting it up with automaticity in order to secure his own freedom. That's the wrong way to secure a freedom; what's he doing driving a bus in the first place? Now when you have... when you have a problem then with a preclear who is doing mock-ups and the... the preclear says to you, uh... „Oh look uh... yeah yeah, I get that black spot all right but there is a green banshee keeps wailing every time I get that and isn't that cute? Look at there forty-five, uh... forty-five tires just rolled in the room and saluted and uh... aren't... aren't they cute, and uh... yeah that's very funny. And uh... this building you just said to mock up, it is now waltzing.“ You are looking at an automaticity.

The fellow has a terrific desire not to be responsible for what he himself creates. And that terrific desire reflects itself in creative processing in a randomness in the objects created. He... you say, „Mock up your body.“ You want to watch this, by the way, very closely, and understand what this is, because it's something that you must not tolerate but must work toward the end of actually controlling the created object, and if you've got a vast amount of automaticity going on in the created scene, work to get it out. Increase and decrease the action in that scene, and change the location and set-up of that scene until you're no longer confronted with this... this random action, this automaticity. Things happening without, apparently without his consent. The actuality is, they are happening exactly with his consent because he consented on some other by-line, some other past, and it's arriving there at center with the scene all out of adjustment. Now you'll say to some fellow, „M... mock up your body.“ You say, „All right.“ You say, „Put it out in the street. And put it back here.“

And then he says, „Okay, okay, okay, fine, yes, that’s right, another place, oh yes, fine. That’s...”

And you... you think he’s going right on with this. Uh... you ask him what the body’s doing when it gets out on the street.

„Oh,” he says, „it’s standing there twirling an umbrella. Uh... now it’s playing hopscotch, yes, I have it back here now,” he said. „But when it got back here, it was wearing a plug hat. It had suddenly changed its overshoes, changes into Momma, changes into a green elephant, and changes back to the body again. Then it does a jig.” And he says, „Yes, I have the body here. That’s fine.”

And now you say, „Put it up on the roof.” And uh... he hasn’t told you it’s doing anything, but if you had asked him, you’d have found the moment it hit the roof, the body started making little paper airplanes, and... and throwing them out into the street. Well, this is automaticity.

This is action outside the control of the individual. I suppose that really is the definition of automaticity. Desire to have action outside the control of self, even though one has initiated the action.

Automaticity is a principle with which randomness is produced but if automaticity comes up to such a point as to be uncontrollable, an individual finds himself extremely uh... perplexed after a while because he’s set up so many circuits he don’t know who he is any more. Well, he is the fellow that can make the automaticity increase and decrease in those images.

Body lands out on the street and starts twirling an umbrella. You say, „All right. What’s the body doing out there.”

He says, „Well it’s just standing there twirling an umbrella and so forth.” And you say, „Did you start it twirling the umbrella?” And he says, „No.”

„Well, make it twirl the umbrella faster. Now make it... twirl it slower. Now make it... twirl it much faster.”

And he’ll say by this time, „Well, it’s put the umbrella away by now, and uh... it’s... it’s put on some skates and it’s skating.”

Well, you better start in with the simplest geometric forms, if that sort of thing happens. Simplest geometric forms, geometric form one, of course, is a point, geometric form two is a small circle or a disc. Three is a square, four is a triangle, any... any one of these little... little figures. And have the fellow take that and put it up someplace, or back someplace, or under, around and so forth, until he can hold it still. And uh... till he can hold it still and then move it at will. Hold it still and move it at will, hold it still and move it at will. All of a sudden he’ll say, „What do you know, I can – I can control these gimmicks which I create!” And he’ll take a considerable jump up the tone scale at that moment.

Now another effect of automaticity is that the individual has a developed disability in order to have something done for him. Now you’re just looking right straight at the service facsimile chain there. He’s... it always has to go this way. I... he has to tell himself, „All

right, I can't do this," so he can do something else. In other words, he says, „Now“ – he's... he's... he's tired of this set-up and instead of saying... instead of saying... saying, „Well, the devil with it!“ Or blowing it up or something like that, he wants it to continue in some fashion, so he says, „Well, I'm incapable of taking care of this segment of it. And uh... therefore we'll set that up sort of on an automatic circuit.“ Anytime anything is done for one, there is an incapability demonstrated by the individual. Look at modern advertising. Save yourself a hundred and ninety steps a minute. Use Squirrello straight from our laboratories in Colorado Springs, an electric shock in every package.“

Uh... you know very well that you couldn't possibly be able to exist without a whumpacator, a tumpapator, uh... a little handy jim dandy can opener, you know you couldn't exist without these things. Well, stop and look at it for a minute. You can exist without them.

„Yes," you say, „well, I can. All right, I can do without a can opener. I can sort of bite them open with my teeth.“

„What the hell are you doing with a tin can?“ He'll say, „Well, you have a tin can so you'll be able to eat.“ You say, „What the dickens are you doing eating.“ The fellow says, „Well, uh... you got to keep the body going.“ „What are you doing with a body, fellow?“

„Well, you... you have a uh... well I couldn't get along without a body. I... I tried it the other day, this theta clearing and stuff and I didn't have enough force in order to push things around or... or... or do anything. I... I... I just didn't.“

You say, „What are you doing without force, fellow? Huh?“ And he says, „Why, I don't know. That's right. I don't know.“

How the dickens did he get into such a state that he can't produce a kilowatt. I mean all you're asking the fellow is to produce is one lousy stinking little kilowatt of energy and direct it. That's all you're asking of him. And jus... can he do it? No. You... you say, „Well, all right, how about pulling the electric light line down there and there's only 110 volts on it and uh... shorting it with a wire so it will crackle and go spit.“

No, no, no he doesn't want anything to do with that. Why doesn't he want anything to do with it? Well automaticity a long time ago said, „It's better to have something else produce force for me than me to produce the force, because it's more fun that way.“ It's not more fun that way, but it's a better operational control that way for somebody else.

I can just see somebody from Batten, Barton, Durstein and Osburne now, walking into your home universe saying, „Now, what you need... what you need is a little more automaticity. We've got a couple of boys and uh... they've drawn up this little operating schedule here and uh... all you have to do... all you have to do is... is just set up this little dynamo and it makes all this force over on this side, and then you don't have to make the force anymore.“

Now the fellow who said... it possibly never occurred to somebody, such as the want- ingness of a thetan... probably never occurred to him to say, „Now wait a minute. Why do I want something to make force for me? I'm just getting along just fine.“ It probably never occurred to him that, he said... he probably said, „Well, that's cute, that's interesting.“ That's all set. There's no difference between that theoretical and highly postulated operation –

BBDO doesn't operate in the theta universe. Yes, there's a fellow by the name of, well, I won't go on about that, they... they burn coal down there anyway.

Uh... here we have... here we have one of the most marvelous operations, „You look tired. Let me take your slippers and uh... you just sit there and read your paper. Oh the work was hard today, was it?“ Automaticity in another guise at another position on the tone scale. These people that go around and say to you, „Poor fellow you look so tired.“ If you can't furnish a kilowatt, you'd better learn how so that you can zap him, because he's trying to kill you and cut down your horse power. That's it. I mean he isn't just doing this out of uh... sheer stupidity or something of the sort; he isn't doing it out of automatic circuits. Actually lurking right back that in the level of knowingness is, „How can we get this guy quieted down?“

„You look so tired, you poor fellow, you are overworked – what you need is a rest.“ Tell a fellow that often enough and he's all set.

Now, you'll find every once in a while somebody DOES need a rest. Every once in a while somebody's worked himself to a sizzled frazzle, and uh... he's all set. Let him go someplace and take a rest. You'll have to. Automaticity is mounted up on him to a point where the best and easiest way to combat it is to actually give him a rest, but that is long after the first germs were planted.

Here's this fellow. Let's take the young playwright. He's... he's maybe twenty-two, he's writing plays like mad. After he writes them why he goes around and he has a... a whale of a time, and... and uh... figured it all out this way and that, and getting a producer, and he... he's around the parties, and he's doing this and he's doing that and squaring things around, and finally the production gets on and geez, he's half the cast too. He's working day and night continually continually and... and that he... that play goes over and he gets another play. And he's got that one and he's sitting up all night long, writing that one. He's going out on a party and... and... and so forth, and making contacts with people, and he's coming back in and he's making contacts with his business agent. And he's work, work, work, and that telephone is ringing and he's writing with his left hand, he's... he's just going like a rocket!

How long could he go like a rocket without blowing up? Well, nobody's ever given anybody a chance to find out. They DON'T blow up because they're working hard and using energy. They do not do that! Let me emphasize that, because you want to know what to do for the tired business man who is facing a nervous breakdown, it's contained right in this process. And you'll find plenty of those. What's he... what happened?

Well, he was twenty-two and he was twenty-three and he was twenty – four and he was just doing fine. Then all of a sudden you find out that he slowed down. He had to protect himself. He thought he had to take care of himself and do a little bit better. Find the character who slowed him down, because he didn't slow himself down.

Now you could say, „Sure he went through a failure and he went this way and he went that way, and there were lots of reasons for it.“ Oh, no, there weren't any reasons for it. A guy can ride over forty thousand failures and come up shining, put the machine guns on the parapet and go back to work, unless there's somebody there. Some serpent in the garden of Eden who is ready to twine around his neck and choke him to death with this clawing statement,

„Dear, you’re working so hard, let’s take a rest, shall we? What you need is a little vacation. Oh, you’ve just had a failure? Well let’s get away from it all now, and why don’t you just forget it for a week or two and have a little rest and it will be all right, and you’ll be able to come back fresh and shiny.“ Phooohy.

What do you do? Why do you locate this character? Why do you locate automaticity number one for current life? So that you can take this person and start handling this person with mock-ups very adequately until the person of this person seems to be so easily handled that one does not afterwards have to do anything... have to do anything that person said. How do you bust out every engram momma ever laid in? Work the preclear up with mock-ups until he can chuck momma uh... the length and breadth of the city. Use her for a football, roll her up into a hedge hog, and... and fire her from cannon balls and then also be very nice to her and put capes and create things for her, and put her in big palaces, and... and blow them up and uh... so on. But you’ll find out that somebody entered into his life, this young playwright’s life theoretically, who wanted to tell him just one thing, „I want to eat you and I can’t do it right now because you’re running too fast for me. But in view of the fact that we’re very, very low tone scale we can get you running slower, we’ll be all right.“

Homo sapiens hardly has a chance, he’s glued down to a gravity field which is very heavy and he can’t get up to speed. The fastest acting fellow you ever knew is operating at maybe a hundredth or even a thousandth of what would be considered a normal speed in space. It’s real slow.

I mean homo sapiens reminds you of the fellow, the diver walking in the bottom of the seas, slow motion against the water. It’s just almost agony to look at him. You wonder, „My God he’s walking down the street!“ You see some guy in one of these go-getters walking down the street. Evidently his feet are going chop chop chop chop chop. No they’re not.

You say, „After he’s picked that foot up is he ever going to set it down again?“ You know, you just watch this slow agonizing... this fellow thinks he’s walking, he thinks he’s moving in some direction or other. And you watch him pick that foot up. Now you watch the foot go through. And you hear the joints creak and so forth. And he gets over to the midpoint of the stride, and then it goes down again, slowly, slowly and about that time he shifts the weight of his body and he gets the other foot starting to come up and you say, „Oh, Christ! How is anybody ever going to get there that way?“

It’s like... like all the pavements are made out of glue. Automaticity got to them, they’re running slow and it is a speed level which is very dangerous. The fastest that homo sapiens moves is a speed level below the point of high danger. It just can’t move that slow and live. And homo sapiens doesn’t live – three score and ten.

All right, now that’s like the... a snap of your fingers is in the... in the length of eternity. It’s not even that. Let’s see, I guess it would be an infinitesimally small instant, or an infinitesimally small part of the length of time necessary to snap one’s fingers. Yes.

All right. Automaticity, how do you recognize it, what do you do about it, and how does it apply to processing? Homo sapiens, your preclear, he’s running slow. Lot of people... lot of people say, „Well, all right I’m out of the body, I stay out of there stably, what do I do now?“ Well, they... it’s something like... something like taking a quarter horse out there and

you finally got this quarter horse so that he can lounge over to the other side of the stall. And say, „Now we have fully rehabilitated this quarter horse, let’s go and find something else to do.“ Yeah, he can... he can cross his legs and lounge over against the other side of the stall so you think he’s fully fast enough and active enough to be a quarter horse.

When you get him up to the highest point that you possibly think that anybody could get up to in terms of speed, thought, ability, ability to move, reaction time, and ability to create energy, realize that you are just about at that point looking at the lowest safest level he could be at if nothing else ever happened to him to shake him up. You’re scraping bottom then. Now let’s get him up to speed from there. Just take the uttermost super limit that you can think of in terms of speed and action and consider that as below what is a safe margin, operating margin.

And the way you handle this is to knock out all the automaticity.

It seems to be to you, that if you could get your preclear to do everything automatically he would then and there – everything automatically he would be then and there be in the first best possible method of training. He would be trained.

This goes to such an idiocy that they actually, mind you, the planet Earth where they train athletes. They get fellows out there and they get them pushing things around with their shoulders to play football and they get... get them trotting around tracks in short pants, and if they smoke a cigarette, that’s – no no no no. That’s a lot of hog wash. It was brought in here from Sweden – a new method of slowing people down.

What do you build up with all those things? You build up this very glorious lot of new facsimiles which pass for muscles. If you ever want to see the ultimate in training just take a look at one of these boys that has built up all these muscles with barbells. He... he’s really wonderful. He hasn’t got any sphere or motion, action, anything else of the kind that he ought to have. Why? He’s done nothing but build up facsimiles in the exact spots that he ought to build the facsimiles up in. And people have never coordinated this. Why is it when a fellow trains up on barbells he gets unhealthier and unhealthier. He looks, he looks muscular, muscleder and muscleder but he is actually getting less and less able to withstand bacteria or anything else.

You go out here one of these football squads sometime if you really want a laugh. My... my God! You’d think you were looking... you’d think you were walking down the ward of a hospital. These guys, these guys are just, they... they... they get more and more delicate. The coach practically goes around and starts feeding them sugar and... and uh... and uh... one of the first things he’d do if you started auditing some of these boys is uh... he’s come in with terrific anxiety. „Don’t break up my quarterback now. Don’t sneeze in here, don’t do anything else, because he’s liable to sprain his back or something of the sort.“

You look at them as they go out on the playing field and they’re all taped up, and wrapped up, and strapped up and splinted up until if it... they put this uniform on them after that. And the reason they wear uniforms and so forth is to cover up the bandages. Because all this fellow had to do was open his car door and he practically broke his arm. It’s wonderful; they get them up to a real high level of automaticity.

All right. How do you... how do you cure that? You just uh... handle mock-ups until the fellow can really handle a mock-up. He knows what the mock-up is doing. He can place it where he wants to place it and he doesn't wait for somebody else to place it there for him.

Now there is a level of automaticity where you can get further with your preclear if you have him mock up somebody in order to move something around. You can actually go at it that way if you have to. You... you mock up, you mock up a fellow by the name of... of uh... uh... Jones Whiler or something, or Bessie Ann, to go over and push the mock-up around and uh... he'll get tired of this after a while. And all of a sudden he'll come to this astonishing realization, he'll say, „You know I don't need Bessie Ann.“

And you'll say, „No.“

What we're working with here is a level of self-sufficiency which is really a little bit out of the imagination of Man. He's built up things to such an interdependency and he thinks this interdependency is so vital that the fellow who can stand up on his own two feet is looked at like a freak.

What, you mean this fellow doesn't buy General Food's products? He doesn't buy... he doesn't have to have eighteen uh... hot and cold running bellhops every time he goes in the hotel. He carries his own baggage. He... he... he says, „To the devil, what the devil does the maid keep coming in here for? Uh... the bed's already made! I'm...“

„Got up when they come in,“ he says.

They say, „What's the matter with you? I mean uh...“ They kind of look at you. They say, „Well, he... he made his own bed, humm. Huh.“ That's bad you understand, that's real bad.

Now out in China they have an organizational set-up all through the longshore societies of China which are fascinating to behold. And that is „Pou chea.“ Don't break your neighbors' rice bowl.

When I was a little... when I was a kid out there I used to look at this and I'd say, „Oh, no, things just can't be this bad. Don't break your neighbors' rice bowl.“ All right, we... how do they go about this?

All right you... you're a shipper, you see, and you order a ton of freight to be laid down on uh... on the jingo jetty, and you're supposed to have this ton of freight laid down on this jetty and it's just down the river and you've got another ship there and it's going to pick that ton of freight up at that jetty. Well, everything's all going to go out very smoothly except Pou chea is going to step in your road, and that consists of this: The boys who bring the freight down to the jingo jetty don't bring it to jingo jetty. They haven't any vested interest in this at all except they know there's another longshore crew up river that isn't working and they have to have work to eat. They know that, they know that so thoroughly that they're spinning out the bottom as a civilization so darn fast they look like a rocket pointed straight down.

They take that ton of freight they're supposed to be hauling for you and they put it up the river a mile and then they walk off. Oh big mistake, big mistake. They... there's very –

they... they couldn't possibly have done this and uh... they remedy the whole thing, but uh... they can't move anything on the river. Uh... that's uh... there's uh... they know a fellow though, they know this fellow, and uh... this fellow uh... he can get it moved for them. The next thing you know you have to hire another longshore crew in order to take that ton of freight and take it back down the river a mile to jingo jetty.

And perhaps if you were standing there with the coppers in your hands or something of the sort, and say you just won't pay a dime unless it's laid down on the jingo jetty, the package, the ton of freight will be delivered a mile south of the jingo jetty. And actually they'll take something like that and they will shift it up the river and down the river and into this sampan and into the wrong boat and over on the wrong side.

You watch your boys... watch your boys unloading a ship of rice, let's say. The guys, your own crew, will start picking up rice bags and they'll start over the side with the rice bag and they will go down to the bottom of the gangway. And here are a whole lot of urchins, and beggars, and people down along the docks and they'll just take and bust a small hole in that: rice bag as they reach the bottom of the gangway. Bust a hole... a small hole in rice bag and pack it across into the warehouse, and of course it's leaving a track of rice all the way along behind him. Little... little tiny thin trickle of rice, and they'll stack up that sack and they'll go back and they'll get the next sack. And the little kids suddenly burst out of nowhere and so on and they've got dust pans, uh... little brooms, something like that. And they'll sweep up this rice – zzzzzzzz. Don't break your neighbor's rice bowl.

Never occurs to any of them, you say, „Now look, I don't want all those rice sacks broken, we'll just take two rice sacks and sit it over there and all the beggars can have that.“ Oh no. You see it's... the theory is they have to make work for somebody. They have to make work, and they run it in exact opposites too – they won't let anybody work that possibly can be restrained from working.

Just walk down off a ship, or walk out of a hotel, or just try and reach down for your hat which you dropped – or... or... God, some of the boys... some of the boys out there, fellow who'd get to be old China hands and so forth, they... they just go to pieces. These fellows will sit down in a chair and actually some of them will go to the extent of separating the thumb and fingers wide enough for a glass to be put in it. N... none of them have their wrists lifted to their mouths. But it's just about that bad. They are surrounded by service, service, lots of service, big stuff.

Well, you say immediately, „Why, how could we possibly do without a lot of this service.“ And again we go down and, „Am I expected to bite the tin can open with my teeth?“ What are you doing with a tin can? If you're going to support a lot of objects which aren't yours anyhow, you can get into a dwindling spiral on this.

You wonder why the rich, and rich families, last about three generations in America at the absolute outside. The great fortunes of America go on that rolly coaster at... on an average with great regularity. That's because of service. They have, they have, they have and then people make sure that they have. And people make real sure they have. And then one day the third generation is so dead that it couldn't be moved around with a derrick! Automaticity.

Well, way up the level we get at automaticity... we get allowable automaticity, which we could say is allowable automaticity. We say, „This operation is going to continue.“ And you're saying at the same time, „I am continuing this operation.“ Next allowable automaticity is, „We are a... a group of individuals and we have a subdivided uh... set of functions here in order to smooth this out, we will stay by our own functions... divided functions. Not because that is efficient, and not because a specialist should stick to his last...“ this... the whole field of medicine.

The only reason... the only reason medicine finally blew up back there in the twentieth century was actually because of specialization. Somebody went in and... and if... if there was a spot on the center of the tonsil and they've just gone to a tonsil expert why they had to go to a center of a tonsil expert, and have the spot examined.

Uh'... that thing set in and uh... specialization but here it's on the very allowable thing to set up spheres of action. Not on the phony excuse that there are people there who are specialized and strangely skilled in these actions, not on that theory at all but just on the theory that we've... we've' uh... want to produce some randomness.

You're setting it up on the theory that each person there uh... is segregated into a sphere of action. Not to have things smoother or anything – who wants things smooth? That's just to produce greater randomness and it becomes unallowable the moment when we say, „The reason we have done this is these people are particularly skilled in these lines and could not handle the other functions.“

When they've said he couldn't handle the other functions we've introduced a disability and we've said therefore the group has to be served.

Automaticity, the group has to be served. Hogwash! That is no reason to go downscale to pick up these excuses. What are you doing it for? It's fun. That's all. There isn't any heavy pressure of necessity on this line.

All right, now you... you have in that same strata, the communication of knowledge. Uh... you start in at some low strata like Earth or something like this. Somebody might have a little more experience along in these various lines. You're trying to dig out of something – get back through.

An automaticity set-up or a functional set-up which heightens self-determinism is not only allowable but desirable. Because you can heighten it at a greater speed but an automaticity, which is entered into to depress self-determinism or demonstrate a disability, becomes highly aberrative and will wind up with this dwindling spiral into something like the MEST universe.

So when you look this picture over you'll find out that studying spheres of knowledge, quite allowable, as long as those spheres are then not used as control factors, on the rest of the group. Get that one, just as long as they are not then used as control factors on the rest of the group.

That big long knife which you see gleaming slightly behind my back is one which I am going to sink straight through the whole cult of, „The reason I am important is because I am an authority.“

„And I can stay important“ this groups says, „just as long as I can convince you that it is difficult and succeed in withholding some of the information from you.“ That’s a... a control operation. Knowledge in that sphere then is saying you’ll get the vectors on this in a moment very clear. That group... the person who does that is saying, „We must have automaticity. I am sitting here and I am the only one who knows and therefore being the only one who knows possibly, why, I have to hold back information and use part of what I’ve got to reduce the automaticity uh... to heighten automaticity and reduce the self-determinism of others in this group.“

Now that... that operation winds up in disaster! Fortunately it winds up in disaster for all hands – including the authority.

And uh... then there is allowable level, allowable levels all up and down the line. It is true that homo sapiens has an interdependency which must – be served so long as he continues to be homo sapiens and that he is just as capable of digging himself out as homo sapiens as he can buy a breathing space from the terrific onerous necessity levels which have been thrust upon him throughout time.

Now I mean by that, we wouldn’t have a ghost of a chance of digging ourselves out right now unless homo sapiens actually had slugged up from the mud far enough to a point where he had a little leisure time. If every one of you was forced to handle with your bare hands the blocks and so forth of buildings, if you were able only to secure manuscripts which had been printed arduously word by word stroke by stroke, no, you wouldn’t have much of a chance for the good reason that the oppression of the individual would have become tremendous just in the level of survival.

We happen to be going through temporarily, momentarily, only for an instant, a period when Man has made himself relatively free by the use of a machine. A period which just succeeds after a period when he was terribly enslaved by a machine. The industrial... early days of industrialism with their twelve, fourteen hour days, with their smoke-belching factories, that were eating out the lungs and wits of everybody in them; that was a pretty grim period. He had moved from one kind of slavery to another kind of slavery,

All right, he’s... he’s moved out of that. This era is just succeeding that and just before the machine is employed for his utter enslavement.

The reason you’ve got Scientology is to a large degree because it’s right here that there’s a breathing period on Earth. There’s a little breathing period. I don’t know how many years it is from here to the other but you’ve already seen it begin. You’ve already seen the second slavery stage start. And it started with Hiroshima.

It became dangerous according to the most learned of our national political buffoons for knowledge to be disseminated. Of course, every country that could possibly afford to build one now has an atom bomb. Though I don’t know quite where they got off that their atomic police was so important. But it became terribly important to them to shut all the boundaries on knowledge. And you’ve seen those things, those curtains shutting down. And those were the shades of night falling.

And they say Professor Wumphgutta is no longer at the university, he is working at our project at a destination point unknown and you have to have cards and you have to have this and your political affiliations are wrong so therefore your theories of nuclear fission are wrong. Uh... the uh... the whole nonsense of thought police is moving right straight in. The shades of night.

Now we've got a period here of a very short space of time. You see it ISN'T the destruction of civilization by an atomic bomb that worries anybody. These jokers can't throw enough atomic bombs to blow this civilization up. They just haven't got enough bombs, that's all.

Man is the most surprising character. I tell you, you co... you could lie in off of a beach and you could hear the sixteen-inch shells going in over your heads like so many freight trains, moving in with tremendous explosions in the s... in the sand and in... in different barricades, over on a shore line and you'd hear your own gun going and everybody else's guns going and the bombs and... a coming down like hail, and you'd say, „There is... couldn't be anybody left alive in there. That's utterly impossible – for a single human being to have survived in the midst of that flame and rubble.“

Oh, oh – your first landing craft hit that beach, all of that masonry and everything else would vomit humanity and fire, coming your way. It's the most fantastic thing, it... it just exceeds your ability to figure out why this exists that Man is so relatively unkillable. I have seen him live through continually things he couldn't possibly have lived through, so don't worry about the atomic bomb from the standpoint of wiping out all human beings. No, it's something else. it's... it's uh... let's shut down the communication lines of knowledge.

Here for a brief moment we have had them free and open and something could happen. Now, because we have a big weapon, let's close all the frontiers. There's a tremendous urgency against that because that's... that's real. That's going to happen here on Earth. There's really only one other answer to it – an answer you don't want anything to do with and that is to... to start in using your weapons as a police weapon to get it across. That becomes very rough.

Start using Scientology as a police weapon in order to... to free people – very bad. Very complicated, not very doable.

Now, automaticity then tells you that bad automaticity would be that which depressed self-determinism by pretending sympathy or service for others, and good automaticity would only be that which raised the self-determinism of others and let them more and more on a rising scale think, act and provide for themselves. Or automaticity on all these lines and all these points, but, „Dear I have to do it for you because you are so tired“ is down, very definitely.

You want these automaticity people, bad automaticity people, out of your preclear's life and you get them out by handling them with mock-ups on the part of the preclear.

Let's take a break.

(TAPE ENDS)

More on Automaticity

A Lecture given by L. Ron Hubbard
on the 8. December 1952

This is the second hour on December the eighth, afternoon, continuing on automaticity.

You will see automaticity in action in a created thing by, as somebody just said, as a few extra bounces. The fact that uh... you... you say all right, now let's put this billiard ball in the center of the room and the fellow puts it in the center of the room, but it hit four walls first. And uh... he's... he will... unless you inspect what he's doing rather closely, continually, you're liable to find himself pulling this sort of an automatic trick on himself. He... he saw the billiard ball hit, and then go into the center of the room and then he told himself, "Well, I wanted it to do that." And he will kid himself along for a long time excusing these inabilities by saying that was part of his intention and he will actually have himself fooled that this is the case.

It's only when you make him pin it down that the billiard ball went from that wall closer to him into the center of the room and no place else, that he suddenly realizes that he is doing this on too much automatic. Then he... he finds out he... he'll... he'll have to get down and work on that. He'll get that billiard ball a little bit forward and put it back and put it forward and back and so forth. And every... every couple of seconds why the billiard ball is liable to suddenly spring up, hit the ceiling, hit the far wall and then return to its place again. And he's confronted with the fact that he is not making the billiard ball do that. He's no longer able to kid himself.

Now that's a manifestation of automaticity. Uh... another comment came up here during the intermission is interesting, is the... the fact that those things which introduced themselves automatically uh... may be difficult to handle when the incident is... or the mock-up is vanished. The automatic aspects of the incident don't go away quite as fast.

So when you're getting a large amount of linger on the part of incidents, if you'll inspect what the preclear was doing you will find that the automaticity itself doesn't go away. It didn't ask to come and it doesn't go when asked. You got that? It didn't ask to come and it didn't go when asked. You tell him to get o... rid of this and it's done several extra things and added a couple of new ingredients and the whole thing goes except the ingredients that weren't called for.

As an example of that... as an example of that, let's take the billiard ball again. It hits the four walls and so forth, and when it comes down it's a blue billiard ball. But he moved a white billiard ball the way he was supposed to move it. You see, the second you told him to

move that billiard ball from the wall out toward the center of the room why uh... this other factor was uh... present. The billiard ball was seen at the same time to jump up, hit the wall and go back and now it's sitting down there. Uh... but he doesn't... he ignores it. He... he saw that happen, but he ignores it. And now all of a sudden you tell him, "All right, blow it up or make it vanish and you take a look down there and he'll see a blue billiard ball. And the billiard... blue billiard ball that came when it wasn't asked, sometimes won't go when it's asked, too.

Now when you draw uh... this scale of automaticity you are really drawing a scale of self-determinism. Here you have at the top here forty – point-zero. You have high self-determinism. And here at twenty-point-zero you have interacting determinism and that in itself is action. Interacting determinism with... with fifty percent self-determined. Very rough figure. And down here at zero-point-zero we have total lack of self-determinism. Now we can put in there... we find out that you have a total lack of automaticity.

And you have here fifty percent, the other fifty percent automaticity. And here you have total automaticity.

Now the reason your thetan can go below zero is just the fact that he is uh... he is running on total automaticity. From zero to minus eight-point – zero the thetan is running on total automaticity. Everything is being done for him by the body, and by other bodies. Of course, when you get total automaticity, you get total non-beingness so he doesn't even appear to be there, and he doesn't know he's there and he wouldn't know what to do about it.

One of the most interesting drills on this is to demonstrate to the thetan that he is actually handling the body with his own energy. When he makes it impulse and do anything (he's already saying it's the body doing it and so forth); it's a... really a cover-up, a tremendous cover-up.

Here you have a thetan present in the body and he is all that the preclear will ever be and yet he has totally negated against any form as such. This is the... the wonder of wonders. This is the riddle of this particular end of the universe. Is how you could have somebody who is... has negative thereness and... and yet it exists; it exists to such a tremendous degree that for thousands and thousands of years Man had a total belief in his soul as something different than himself, because he wasn't there. He was a body and so forth. Now, therefore they had to figure out various ways, they... they knew it went someplace and they didn't know quite who it was but they had an abiding faith that this existed. And that was practically all that kept Man running was the fact that, "I just don't stop. Uh... something of me keeps going."

Now what we're doing here is bringing that beingness, the only being that preclear will ever be, into beingness, and it comes up above the level of zero-point-zero. Well, the fastest way to get it up above the level of zero-point-zero that I know – I said, "Well we follow all these cycles of action" – is to... is to return to the thetan some of his own functions in handling the body. It makes a terrific difference to him. Uh... he... he... he gets a tremendous difference, the feeling of this.

Now let's take even this... let's take the case where you say to the fellow, "Be two feet back of your head," and he's two feet back of his head. And you say, "All right, move yourself back to the wall." All right, he does and you move him up, move him down, move

him this way, move him that way. Be here, be there, do this, do that, put out a little beam of energy and do this.

One of the strangest things that you can do with a preclear, let's say he is sitting in a chair. He's got his hands on the arms of the chair, you tell him to go around and pick up one of the fingers of the body. He's quite accustomed to handling the body. He can handle the body a long... long... By the way if you omit this step, your chances of getting him to bust pop bottles and so forth are quite faint because you haven't restored to him... He thinks... he thinks some... that something ought to go bust the pop bottle for him; he thinks this ought to happen first. Uh... somebody else ought to do it, that's automaticity, you see.

Somebody else ought to move the paper. The body's hand ought to move the pop bottle, the body's hand ought to move the paper. So you just knock this... the... knock him flat on this basis after you've drilled him in numerous ways, mock-ups and that sort of thing, don't omit this step. Have him handle the body exterior to the body and without using his communication lines to the body or its automatic responses. Have him go around and pick up one of the body's fingers.

It is an interesting experience for the preclear. He... his hands are on the sides of this chair or to make it even easier, put his hand on a table and you tell him, "Now from outside the body go over the hand and pick up a finger." And he will puff and strain at this and he'll put down and he'll unstabilize himself and he'll find himself going backwards on all this sort of thing and he'll be getting very upset. And all of a sudden he'll... you'll see one of the fingers that he's working on will suddenly move over.

Possibly doesn't pick up at all. It will just skitter sideways or something and he'll say, "Aahh". And make him keep right at it and with his OWN energy, with his OWN beams, his OWN energy, and his OWN beams. Make him pick up that finger, make him pick up another finger, make him cross a couple of fingers, make him take one of the fingers and make it go spat, spat down on the table.

Finally get him to a point where he's picking up this hand and dropping it again so it goes thoomp! Just have him wrap a beam or two around the thing, and actually pick up that finger using force, energy. And by jacking himself up on stilts and so forth. He... he actually... he sometimes get terrifically complicated when he tries to pick up that finger for the first time.

You see if he tells the finger to move, sure enough, he's using his old ridges which are already rigged up in the body energy to make the finger move. That's no trick, but if he comes outside and stands over that hand, well, you may find him doing things like this: Putting down a tripod over one finger. Putting down the tripod and then testing the tripod very carefully to raise and lower the tripod. When he first does this, he quite often finds when he tries to raise the tripod, he lowers. And when he tries to lower it down, he raises. And get this worked out so that he knows which way he's going.

And then he'll do such things as get over the finger, he'll loop a... a line of tensional energy underneath the finger and then suddenly make the legs of the tripod expand, and lengthen. And he'll make them lengthen and lengthen and lengthen. Very often he'll find out

the legs of his tripod will dive right straight through the top of the table. They won't stand on the top of the table. They'll penetrate matter.

This is because he has too often failed during that incident known as a transfer. He's had a beam, on... he's had a pressor beam on somebody's head and then something happened to the person, the tractor beam pulled him in and the pressor beam he couldn't get to hold. So he begins to think that his pressor beam is very weak and will go through matter.

Well, just get him to practice on that and he'll finally find out this astonishing fact, "All I have to do is change a postulate that it will hold, and believe it and it holds." He'll find that out. "Well, what do you know," he'll say. All right, and he'll get this tripod over the finger and he'll work and he'll slave and he'll sweat. And the first thing you know he'll say... he'll get the finger moved. He'll work on it till it's moved.

Now get him to work the whole hand and drop it. And he's... he's finding it easier and easier and easier to do this. And then finally he can practically stop in midair, he can be without being supported anyplace, and so forth. He can actually throw out a beam and knock the hand up into the air and knock it flat again.

Now, train him to do something thetans have never been trained to do, to make that hand write with beams. And the day you do that, that day he ceases to have a complete dependence on the body for communication. Make him actually move that hand around until it will write legibly from outside the body.

Now it's an interesting thing that he can handle flesh of his own, his own body, much before he can handle any other kind of matter. That's because he's used to it, he sees it move and because he owns it and it's not liable to kick back at him and a lot of other things. But you move on from there to putting up a dummy hand. Just put up something, a board with a pencil in the end of it to furnish pressure and so on, and he could go ahead and handle that. What do you know. He can really make that board move around and make crude letters. A B C. "What do you know," he'll say, "I can write, I can write." And he'll think he's doing just dandy. He just thinks he's just doing wonderful and nothing possibly could be done better than that until you say, "All right, now take the pencil. Take the pencil, now write directly with the pencil."

Understand, he's got to be trained to do this almost perfectly with his own hand before he'll feel any confidence in the second step of moving a board and a pencil. You see a board with a pencil shoved through it, so that you'll hold that. He can... he'll... he'll finally get so he can handle that because it's a mock-up of his arm.

Now you just say to him, "All right, pick up the pencil. Okay. ' got it? Real good – write with it." Boy he will fumble, and the pencil will fall down and he'll be erecting tripods and derricks and everything else all over again, all complicated ways. And he'll be getting his responses and reflexes, he'll be all tangled up again. But all of a sudden he can write with a pencil. He can move a pencil around and make it write.

It's only a step from that by the way to take a torch and write something in fire on a wall. Only a step. But that is a very essential step of clearing, because for Lord's sakes, look what this thetan has done on the automaticity schedule. He's gone to a point of automaticity

to where he is dependent upon a MEST object, a material object to do all of his communicating for him, and you ask somebody to cease to communicate to anybody anywhere in a form that he's positive on and you just practically ask him to lie down and die. Because when you've asked him to get rid of his communication line, you have asked him to get rid of all of his friends and anything he loves. You can't ask a man to do that. Certainly not in the name of therapy and processing. So, remember that a very, very important thing to rehabilitate is ability to communicate without depending on the body to do it automatically. So the toughest side of automaticity is dependence on something else to communicate. Now if you want to get a writer in bad shape... you want to get him in bad shape, yo... you find out he's been sitting there he... he... he... he has a 1912 Oliver typewriter. And he's just been banging out on it and... perfectly all right and it's a degree of automaticity that he's accustomed to, it's a little bit tough handling this old machine; his copy looks a little bit lousy. Insist that he gets a new typewriter to make writing easier for him. Hum-hum-hum-hum-hum. How to kill off your competitors. Give them new typewriters. He'll find something wrong with this new typewriter, and he'll find this wrong with it and that wrong with it, and he'll decide he'll have to get a newer typewriter and a better typewriter, and he'll go on up the line from there. And he'll get fancier and fancier typewriters and try to work this out. But he's working it exactly the... 180 degrees wrong. He's working 180 wrong.

What he's trying to get rid of, is automaticity which is interfering with his own creative process. And it was much better, far better, to have that 1912 Oliver that made a lot of trouble. When he abandoned that and started to make things easier, he got in bad trouble. So what's the... what's down on this curve? What's down on this curve – this is within limits, you understand – what's down on this curve is easier machinery.

It's quite remarkable that very early on the track, quite remarkable that a thetan stopped using his own energy for police work, lot of reasons for this. He stopped using it for police work. He stopped using it in moving material objects. The next thing you know you find him using a gun which didn't produce anywhere near what he himself could natively produce in terms of energy.

You find him using a gun or you'd find him using ray tools and all sorts of odds and ends which are substitutes for his own horsepower. He's practically gone when he starts that. But that is a secondary manifestation; that's not a primary manifestation.

Your primary manifestation of the thing is when he... I mean this... that's... that's... that just follows when something else has happened. He started to use automatic communication. He started to have communication done for him in one way or another. The first thing he started to use, to make it more automatic and easier and more positive was energy. That was his first blunder. He started to use energy. There wasn't any point in using energy.

But he had to accept the responsibility for communicating on a line which could confuse with postulates. Making a statement which would communicate and then, you see, he'd... he'd lose the ability to differentiate between a postulate and a communication statement. And things would happen in his surroundings which he didn't think he'd intended to happen, you see? And a little disaster, or something or other that he would consider so, would occur, and he would back off and say, "I can no longer trust this merely stated pervasion into

the atmosphere. I can no longer trust simply saying something that I know then somebody else will know. And the reason why I can't trust that is because..." One of the reasons is because they have ceased to trust their reception. And so he said, "Let's make it positive. Let's use energy. And we will put a beam out, and we'll put a communication on the beam. And the beam will carry the communication." And then he will know it's a communication because there's a beam sitting there.

Might as well be a Western Union telegram blank, you see, and then he... after a while he says, "All communications have to go up and down a beam."

And then after a while he found out that energy in this universe has a terrible kick-back. And he finds out that the beams go the opposite direction to what he wants them to go. And where's he finally wind up? He winds up by dropping a nickel in the Bell Company just to tell somebody at home he'll be late for dinner. He's gone dog.

Now he has a higher dependency than that. He started to depend upon energy for sensation. And when he started to depend on energy for sensation, we get another automaticity which is highly undesirable. And this "energy – dependence upon energy for sensation" meant that. It must... energy must then be used to make an effect out of one.

If one wanted to be the effect of some sensation, then the sensation had another point than one's self for its origin. You get that? Fellow stands at one place and he stands over here at A and he puts... he wants a sensation from B. So he runs a line from B back here to A and the line goes in that direction.

Well, now you're looking at energy graph of cause and effect. B, in this case, is an effect, and uh... pardon me, B is being elected cause because B has sensation to deliver and A then has elected himself an effect. Ask your preclear to stretch up a communication line. Ask him to put a communication line on one end on himself and one end on somebody else, and what do you know? The bulk of your preclears will first put it on the other object and then on himself.

You say, "Which end did you put up first? Oh, you put it on the other object, huh?" Well, you don't tell him any more than that. You just simply know that this boy has to have a lot of drill. He is – that is the manifestation by which he has demonstrating he has elected himself an effect as far as communication and sensation is concerned.

So he has sensation received from some object and he will gradually get to a point where as he comes down tone scale he will become the effect of any line. He will become the effect of any energy line and will not be cause on any one of these lines.

All right, if that is the case, what do you know? He'll elect himself as the effect on any energy beam that happens anyplace, whether it's a force beam or any other kind of a beam. Therefore he becomes frightened of all force. And he will cease to use force.

Now it's all very well for your preclear to say, "Well, that's fine, I'll just rehabilitate my idea, uh... I'll just rehabilitate my ability then to think these things and all will be sweetness and light thereafter." I am afraid that isn't the case. The road out is the road through.

Although you find him in a state where he's only able to communicate an idea, no matter how good those ideas are, no matter how thorough, because you see his own character isn't involved in this so very much, what's involved in this is his scope of action.

And if you're going to increase his scope of action you will have to rehabilitate his ability to handle energy because he's made an enormous number of postulates that he can't do it. So we've got a lot of CAN'Ts in there that we'll have to turn into CANs before he can, with complete freedom, return to that enviable position of merely being able to think an idea and have it received. Now you've got to go through. You've got to go through, not just skip on this.

So, automaticity. What is the automaticity? What is... what you might say is the common denominator between forty-point-zero and zero-point-zero in this universe? Energy. You ever see a fellow by the name of Ready Kilowatt? All right, he's the devil of this universe.

Energy will do it for you. It will all be done for you. MEST objects are actually condensed energy. MEST objects will do it for you. Energy will do it for you. You don't have to do it yourself. It's all automatic. It's all automatic. It's all automatic.

And a person's ability to use and originate energy at... up there at the top of the scale, declines to the ratio, unfortunately, that he utilizes energy. He goes in and puts in a higher and higher dependence upon energy and becomes lower and lower on the scale, lower and lower on the scale. Energy, energy, energy, energy.

The common denominator then of automaticity is energy. And the final end of all automaticity is becoming an object which is condensed energy.

Above this level we can have... the thetan can handle this in terms of space. You can have space without having energy. You can have theta level objects which are not composed of energy. Interesting.

Energy is a good system and a good theory and all that sort of thing. Now that you have a key to what energy is and how it's... what its liabilities are, and how to rehabilitate an individual who through the use of energy has fallen into this curve of automaticity and is hitting bottom, you can go on and use energy.

I used to tell people, "Now all right. Now on this overt act – motivator combination, I want you to be very careful on overt acts and motivators. When you deliver an overt act. When you deliver an overt act to somebody or other, you knock somebody off or do something like that and so on, run it out!

It's the same way with the use of energy. Run it out. In the first place sensations that come in via energy are not the higher level sensations, There are higher level sensations that are independent of energy. There's all kinds of things independent of energy.

But the fellow who has learned to use energy and has found himself pushed, thrust, slammed into this universe and is right now the subject of solidified energy at every hand – that individual... that individual had sure better learn how to use energy because he won't get out of here otherwise.

But space, of course, is a criterion above energy. Space is up there at forty-point-zero. Space is beingness, your preclear also at the bottom of the scale has had this horrible thing happen to him. As he went downscale in the uses of energy, he finally wound up with no space and he didn't notice it. He didn't notice this space angle that was lurking in the background all the time.

But of course, beingness, and beingness is dependent upon space. Space is beingness. Beingness is impossible without space, so your thetan doesn't have space, therefore he has no beingness. The body occupies the space the thetan thinks he's occupying. The body is then therefore occupying the place where... the space where the thetan should be, so of course the thetan has no beingness. It's the body that has beingness not the thetan.

All right, so coming right down this scale of automaticity, unseen and hidden behind this decline in the use of force, is: make space, all kinds of space, lots of space, handle space, and right on down the scale here to less and less space, less and less space, less and less space, 'less and less space, less and less and then, what do you know, any space I could have is being occupied by something or somebody else.

Negative, negative concepts on space. Not only, not only I am... I am here but something else is here. The something else is more important for the usages because it's composed of energy. Energy is God. Energy is king. And that's all that their God there is. You know, guy's way down tone scale here. It's energy energy and he gets down into this concept all of a sudden where he says, "Well, I can't be here because I'm supposed to be in that space and the body occupies that space." Very silly business.

Now there's something at... there's an interesting trick on this. You get a thetan to start using his – quote hands unquote – his postulated hands. And how do you suppose he moves an arm? He's got a beam one way or another. There's a dozen, dozen ways of hooking these things up. But he'll have a beam going to various energy deposits which give this arm action and inaction. Now he can have this arm rigged so that he's got this body on a piston system. He... or he's got it on an activation of ridge system. There are several of these systems. You could have an awful lot of fun. An engineer could just have all kinds of fun studying up on these various body systems that various thetans are using because they're not all using the same system.

All right, we have... but still every thetan has a potentiality of putting an energy beam down each arm. Get him to do this weird little trick. Get him to take those beams and go through all the motion necessary to move his arm without the arm moving. He'll feel so strange for a little while.

He... you say, "All right, now get all the sensation necessary to move your arm in an inch." And the first time he does it he'll... he'll get a twitch on the arm. He'll finally be able to get what beams he's using free for his own use. It's very interesting.

Make him move an arm in and examine one of his own beams by turning it over. Going through the same actions he would go through to turn his arm. And he moves in, moves it back, moves it around. He can pick this up at any time, but this arm is getting... MEST arm is getting less and less real to him. And this beam is getting a little more real to him. And he says, "This is very... very strange," and he'll put these beams in and he'll put them out again

and it's... go through the same... just as though you were postulating the muscular action of an arm, but actually move the beam, not the arm.

And you get to working with this after a while and like working a little tiny bit at a time. Or the thing that moves the finger. Now move it without moving the finger. And he'll find that they're... they're busting out at the oddest places. Some of them... well when he gets a beam up here when he starts to move the finger, he's handling that whole arm from way up on the shoulder. Sometimes it's actually in the finger. Sometimes it's here and there, but you move his hands in. Get him to look at them. And close his eyes. He'll find they're pretty dim. Sometimes he'll say, "Aooo, oh no," because he's got a police implant which has given him horrible hands, horrible body functions. He thinks he's in that body.

You understand, of course, that that is just a body facsimile just as he has a facsimile of other past bodies. It's not really his body at all. And uh... anymore than... than homo sapiens's drape-over is his body.

You get him to move his hands in; take a look at his hands. You find with a lot of pre-clears it's totally unnecessary, I'm talking about a pre-clear now who's pinned down in the body. You can't get him out, something of the sort. Get him to move his hands in. Turn them over, move them this way, move them that way, until he can move them selectively without moving his arms. Get them very clear, very clean and if he feels... starts feeling nauseated or... and uh... depraved or degraded or something like that, just keep him at it.

Sometimes his feeling of degradation uh... if he is very badly nailed down in this department, will be such that... that you've just never witnessed anything like it. You see if degradation is just not-beingness and unable to use force, that's all it is. It's the emotion of "I cannot use force". It's a can't.

And you get him to work with this, back and forth, and around and around. And then have him walk over to the wall and push himself flat with those beams. After you've worked with these hands to a point where he can put leverage on things and so forth, get him to walk over to the wall and push the body flat. He'll find out that he's got more horsepower in those beams than he has in his arms, if you build it up right. Becomes very interesting.

Then make him hold his head still but use all the mechanisms necessary to move his head. Make him get the sensation of moving his head without moving his head. Without moving his MEST head. You'll have ridges going pong and pang and headaches turning on and off, and the guy's getting all excited and he doesn't quite know which is which and how to do it. And the next thing you know get him to shrug his shoulders and leave his MEST shoulders where they are. And he'll find out where he's using all these actions and it becomes elementary to him. And then all of a sudden he'll... where... even though he's located in the center of his head, he'll just move right on out. Not only that, but your thetan will come out, you might say, fighting. Your thetan will come out in a state where he can pick up a book on the table and flutter its leaves. That really upsets people. But you've demonstrated to him.

Now the wrong way to handle this guy that you're having a lot of trouble with, is to get him out and find out... find out what his hands look like and find out that he has a terrific disgust for energy. And... and get him outside and he can't handle himself in any other way and he just goes into apathy and backs up into the body. You'll have to work a lot longer.

So I would put this at about step three, step four. Let's put it just willy-nilly at step four; just exercise the thetan's beams while he's still in the body. It's a very fascinating exercise.

All right, you're overcoming, when you do this, the automaticity imposed by the body, and that homo sapiens's body which your thetan is packing around is a last line of automaticity. When this body is dead the thetan isn't there at all, so he knows he's very much worse than dead. So he has no place to go but to report back to somebody or other or something or other and do something.

This becomes very interesting then as a level of automaticity. The most automatic thing there is, is a MEST object – matter. Definition of automatic: moved itself by something else, it moves itself. It... it... automatic means it moves itself, but we're using automaticity in being moved by something automatically, you see. Uh... we're using the thing of... a freight elevator is moved by a motor. A motor is the automatic part of freight elevator.

All right, therefore your thetan... your thetan is actually serving the body instead of the body serving him. And this is the fate of any robot, anywhere, even though he might have started out to be a self-respecting well wound up robot, he will wind up as a servant because he can be handled and placed in time and space by anything.

Let's take the automaticity of a rock. The rock's desire for automaticity is such that it does not, willing, will itself into any space, or time, at all. It requires an entire machine to change its position. A man can come along and pick up a rock. Now don't make the mistake of believing that this is so tremendous that a man can pick up a rock. The man is picking up the rock for a thetan who is in a state of mind whereby he believes he is serving the man. The servant of the robot would be the most interesting little tale of man's activities here. The thetan has become the servant of the robot.

Okay, automaticity as it manifests itself then in illusions and creative processing in general, takes on a new meaning and a new significance.

You see that it is the thirst of the individual to have things done for him. And in handling, then, these things, you want to be very careful that you handle these illusions simply enough so that automatic tendencies on the part of the illusion do not take place. It acts itself independent of the command of the preclear. That's very bad. That means the preclear is the servant of that illusion, just as the thetan is the servant of the body. And the level of service that he is being forced to do is the criterion on this.

Now of course, this, this whole schedule here, all of these scales very naturally go together uh... and automaticity uh... runs from self – determinism, partial automaticity over to total automatic. And this goes over here from sensation scale: provides own sensation, needs own, and sensation is always others. He provides no sensation. You get somebody low on the tone scale, they don't even use it. They don't feel any responsibility for giving anybody any sensation. They can't give anybody any sensation. And they don't either.

So this would be automaticity and this would be sensation. Now your sensations can be graphed here and uh... your actuality here is that you're dealing with a level of perception so he again places perception. Here he places and perceives what he has placed. And over

here he has perceived only, low band. That isn't of course this... this is no perception. So that's perception. That goes right hand in hand with automaticity. Goes hand in hand with sensation.

"I don't get any fun out of life" somebody says, they want everything done for them. Same breath. When they tell you those two statements in the same breath, they both coordinate the same thing. That means "Energy must do it for me" – says the same thing.

So we have the guy that's self-determined up here, that is to say he does things himself and then he's partly automatic. And then he's totally automatic. And a guy by our definition is, when he is totally automatic, dead. He's deader than a mackerel. Anything can handle him – embalmers uh... anything.

Now on perception, what do I mean here when I say places perception? Yes, yes, he... he hands things out to be perceived. He knows so certainly how things would be perceived if he's going to enter in the scale and use energy to that degree. He could place it and know how it would be without inspecting it.

Did you ever see a golf champ walk on... I mean a real good one, walk out on the course and put the ball down and take a whoomp at the ball and simply put the club back in his bag and start to walk down the fairway? He knows the ball's a hundred and seventy-five yards out there on the green. He didn't look. What a level of self-confidence. Well, that's it.

So you can put the perception out there, you know what's there, furthermore, you know no perception could possibly hit you that you wouldn't want to worry about. You just... no strain on perception. You don't even bother to perceive. That's a level of knowingness.

Well, down here because you've elected out everything... you've elected things out to be fifty percent automatic. You've got to perceive about fifty percent of the things, but you still know that when you perceive you place the perception and then get it back again.

You... you... you're well aware of the fact that when you want to feel joy from that person you put joy on that person then experience the joy. Now you can put something else on that person. You can fish through the ether, so to speak, and take the viewpoint of that person and find out how they are perceiving life. Just make a test of it, then you know what their emotion, or feeling or idea is about life and you don't have to take this relatively unnecessary step of putting an emotion onto their stream of regard for life to find out how they're looking about it. You know how they're looking about it... at it. You don't have to reach over there and inject an emotion so that you can feel it. That's on an idea level.

Then you find out their idea of agreement simply by expanding or extending in their direction on an agreement basis figuring out what that agreement is, what their communication line is, what they're experiencing in the way of emotion. And by substituting then using that idea, you substitute that emotion and then you get it back again. You could feel what they were feeling and that is the way you would get counter-emotion at twenty-two or eighteen on the tone scale. That's the only way you'll be able to feel counter-emotion.

You got an idea this person should be sad, he's looking at those... a wreck and therefore he should be sad, so you'd have to extend over into his chain, a feeling of sadness, and

then reexperience from him sadness. And you'd say, "I know he's feeling sadness." You'd know at the same time you'd put some sadness over there so that you could feel it.

Now way on down tone scale you look at him and you say, "He feels sad." You see it's all automatic by this time. You just look at somebody and you know he ought to feel sad so you feel sadness from him. And you omit the fact that you have set up circuits which automatically install the sensation of sadness in him so that you can feel it back again. You don't inspect it in lines of ideas at all.

Did you ever have this experience in your life: "I ought to get mad about this," and then get mad? Let's look it over from an analytical standpoint, you say, "Well, I ought to get mad about that," and you got mad.

Well actually a little bit lower level than that, an individual goes into this kind of a line. He looks and he, I mean, pardon me, higher than that at "places and perceives", he looks over at this situation and he says, "That girl ought to be feeling great happiness." So he says, "Let's see, all right, I'll feel great happiness from the girl," and so he does. He gets the emotion of great happiness from the girl. Isn't that pleasant? Great.

Little bit later as he goes down scale you'll find this same individual has become so haggard on this subject of placing and perceiving and so forth that he sees this girl and he says, "Oh, I wish she would feel happy, I'm so tired of feeling that sadness coming from her."

Ah, this is something you... it's just about as idiotic as the fellow's lying out on the pavement and he's got this boulder on his stomach. He's not hurt in any way, he's got the boulder on his stomach. And you say, "Uh... hey fellow, uh... what's the matter with you? What you groaning about?" "Well, I got a boulder on my stomach." And you say, "Well, why don't you push it away?"

This would come to him as a totally shocking idea. Obviously somebody else had to come along and pick up the boulder and remove it from his stomach.

Well that's the same thing as, "I object to all these people feeling sad. I object to all these people feeling upset." What you're really objecting to is the cross warp, you... you realize that what they are looking at and what they see... their idea is that things are sad. You know that by just investigating the situation – just looking at what they're looking at – and you can actually test their agreement and find out what their agreement level is at that time. And you say they're... they're... there's the postulate on which they're running is sad.

Now, you've gone in addition to that and put a current of sadness over there and you've gotten the current back again and you can feel the sadness. This is a trick that you do. Then you hide this from yourself and say, "My, how sad those people feel, and I feel this great sadness coming in upon me."

It's a very interesting trick and your preclear is... is remedied in this respect simply by having him mock up things and put the emotion on it. No matter how bored he sounds, looks or anything else, when you make him do this, you make him do this, and you make him do this he'll start to feel some pings and bangs and all sorts of things around as his automaticity circuits start cutting out on him. And then he's left in a rather strange situation of walking –

it's so quiet you thin... think at first that... you think at first that it was necessary to have all these things.

This fellow walks down the road, and he's gotta hike eighty miles in the hot sun and he's carrying a great big roll on one shoulder and a big pack on his back and there's a belt with a lot of things hanging on it and there's a hat with a lot of ornaments dangling from it. And there's can openers, and spare boots, and all of this sort of thing, and there's a great big roll of blankets, warm summer, see. He's got a great big roll of blankets, and you go over to him and you say, "Gee, whatcha carrying all that stuff for?"

And he says, "Well I... I might need something. I might need some of this somewhere along this line. I... I... I just don't dare leave any of it aside." Of course, you see him dead down the road another twenty yards with a sunstroke. But uh... he obviously needed it all, didn't he? Uh... he only carries it with him because he doesn't think he can create it at any time.

Now it's rather upsetting to your preclear once in a while – your preclear gets into a situation where he's starting to plant perception into everything and he starts to do it very consciously. He's being very, very conscious of it and he'll start to fight out of this. Why? He's surrounded with the idea that it ought to be automatic and he'll start to fight right straight out of this and back into it again and out of it again.

And he'll fluctuate around because he's in the stream – you might say in contact with the idea of agreement on ever... every hand. And he's afraid he'll just take off from here. Well, he can, but he can also come back, so show him he can do that.

Now one of the things of automaticity is to have one's space made for one. That is a great one. Go around all the time expecting somebody else to make one's space. You expect the wife to make the home, you expect the husband to provide the playground, this and that. You make one out... that's just low manifestations. When I'm talking about space, I mean real space, make... making real space. And uh... one of the most interesting things you can have a preclear do is just reverse automaticity of space manufacture by having him pick up and put in one place in front of him or hang around the neck of his body or anyway you want to do this, every area he has ever lived in in this life.

You say, "Put out two anchor points. All right. Put your first childhood home in the middle of it."

"Yeah."

You say, "All right. Without removing the childhood home, now let's take the first school you went to and put that in the middle of it."

He'll say, "Mmm, creepy, yeah, I can do that."

You say, "All right. Now let's take the area where you had your first job and let's put that in the middle of it."

Creeaks. You're just making him stack his old anchor points up; they're no good to him, anyhow.

And you... by the time... you get some people they've lived in dozens and dozens and dozens of places and you get all those places stacked up, one right on top of the other. Boy, he's holding it together. He knows this whole thing is going to explode, he knows it's just going to tear to pieces. It's the doggonedest sensation, trying to hold all that together.

And you say, "All right. Skim them back to where they want to go."

And he's liable tell such things as, "Well the lines are all stretched out now, it won't snap back." You say, "It won't, what?" "Well, they just don't snap back to where they ought to go."

You say, "I didn't say let them snap back to where they ought to go, that's automaticity." He's expects all of a sudden these places, now, he's going to sit back and they're all going replace themselves. It's something like... it's just about as liable to happen, you see, it's just about as likely as after you've come home and tired, and thrown all your clothes off around the floor that they'll get up and put themselves on the hangers while you're asleep. They won't.

So you... you take these things and you... he has to deal each one of them back. And he'll start to swear after a while, because he picked these things up carelessly; he just grabbed these things and brought them in there and he can't quite find out how he got them and where they fit and he'll start expressing all this concern about them.

And you have him make up a few places now and just throw it in for randomness's sake. "Now let's pretend that you lived once at... in the uh... the capital at Washington. All right. Now let's pretend once that you lived in Buckingham Palace. Now let's pretend once that you were at the top of the Eiffel Tower and let's put that space in there."

"Oh," he says, "but look at... that space is dimensional. You can't get that in there too." And you say, "Well, put the Eiffel Tower there and now start ringing it with your childhood home, with your first school, with college," with this, with that, and so forth. And he'll ring it all. He'll say, "I'll never get them back again."

"All right, well ring the Eiffel Tower and we'll have it all stacked up. Now take the first one off and put it back."

"I've forgotten what the first one was." You say, "Well take a 'look at it.'"

And he takes a look at it and he says, "Well, all right." And he has to go back through all of the trouble of putting it back in place.

First thing you know he can throw all these places together. He says, "What the hell, they're just anchor points. I can create better anchor points than that." And all of this feeling of lostness and so forth goes by the boards that he's been packing around all his lifetime, feeling so lost; also childhood will fly into view and fly out, as an unnecessary ingredient.

Automaticity, in terms of space, is having somebody else provide the anchor points for you namely... namely the MEST universe. The MEST universe is very nice about waiting upon you. It does a good job of waiting upon you. Gives you everything. It supplies you with a perception of abundant energy providing you are willing to perceive the perception of abundant energy. And it provides you with all sorts of combined ideas of other people, doing this

and you staying in agreement with the other people. As long as you stay in agreement with the other people the objects still remain there for your use, and of course you need them. That's obviously... you need them. Yes sir.

You know you talk about teleportation. You don't have to worry much about teleportation. That's been a... a dream for a lot longer than Man has been writing. They drag... drag the body here and drag the body there and so forth.

It's like the old man of the sea. The legend of the old man of the sea, the old man of the sea gets onto Sinbad's back and he won't let go. Well, that's kinda... it's worse than that, having a... having a body because the body is... is there and you don't even know you're there. But if you start rehabilitating this, why, you start packing around the body. There would be act... actually nothing easier than to pick up the body by the scruff of the neck making sure that you didn't choke it and uh... yanking it over and putting it down at some place or another and kicking in a door, and sitting it in a chair and smoothing it all out so that it could be observed properly to be doing what it ought to be doing.

If you start doing that, however, you'll step up out of the, what you might call the stream of agreement or the consciousness of intermingled ideas and agreements. You don't have to have those at all. You don't have to pay any attention to anybody else's agreement but, you have agreed to.

You know it's really best that uh... we find out what the other fellow thinks and uh... we do this and we do that. And it's really best that we don't interrupt other people when they're talking and we give the other fellow a show. That's all agreement on this line, and contributes to automaticity.

Okay, I hope you can work this out now with creative processing. I don't think I'm going to say too much more about automaticity. But know that these schedules fit in, of course, with start, stop and change, with be, have and do, with space, energy and time. This is just an additional set of cycles that goes onto the other cycles tying up a little tighter the packages of Man's experience in this universe and the experience that Man and Thetan are. Let's take a break.

(TAPE ENDS)

ARC, Force, Be/Have/Do

A Lecture given by L. Ron Hubbard
on the 8. December 1952

Here in the third hour of the Monday afternoon lecture, December the 8th, I want to cover now, ARC. When I told you about automaticity, and I've told you about cycles of action, told you about space and energy, and time, and how that compares with be do and have, you must realize something, that we have been talking about energy.

When we talk about this universe we're talking about energy. The only way an individual can be held in to this universe is by a conviction that he cannot handle energy. Because this is a universe full of energy, and is composed only of energy, which operates in a thing called MEST universe space. If you cannot handle energy in its fullest extent don't think you can be free of this universe or any other one.

Force begets force, and he who lives by the sword will die by one. I promise you! But, funny thing is, you have to be able to have enough force to use an unlimited quantity of force, before you can pass over into a higher band of ethics. One cannot retreat from and cower back from force, under any pretext whatsoever, and still have a beingness above the level of this universe.

When you stop and think right now, perhaps, of being hit in the face, in the MEST body, with a hundred thousand kW lightning bolt, it possibly is not a comfortable thought. But I assure you that that is a small amount of juice, compared to what you as a thetan can take. You ought to be able to pick your teeth with a million kW lightning bolt, theta wise.

If you have ever seen the mercy of the very strong, compared to the sympathy and fear of the very weak, if you've ever watched these two things, you will see the mockery of bottom scale trying to echo the top of the scale. A person has to be very, very strong before he can be ethical and completely merciful of his own free will. At the bottom of the scale a person has been forced to be, and everything affects him. He has been an effect of this and an effect of that, and so on. He's still carrying along with him some of his capability; there's still theta there at the bottom of the scale, but not much of it. He has crossed over, you might say, crossed over the span of force on the band, successfully. But bluntly, nobody ever crawled out of this universe through the bottom of the hole. Nobody ever got out that way. That's a grave. The only way out is through.

You have to be able to conquer the full use and control of any factor of the first dynamic, and having conquered that, the full use, control, of the factor of the second dynamic, and the third and so forth. You have to be willing and capable, and in full control of those dynamics, before you are free of them. Because always lingering in the back of your mind, no

matter how esoteric you may think your ambitions may be, always lingering in the back of the mind is something you can't do. Which is always a disability.

The capability of a thetan is not simply force. You take every Saint on the calendar as represented as having a big bright aura. What do you think that aura was representing? That was representing something very interesting. Raw energy.

Now whether or not these boys could wield energy or not, I don't know. But they certainly represented them that way, and have continued to do so ever since. Tell you something interesting: Right there. Force. You want to be able to heal somebody at a distance, you have to have the capability of charring them into charcoal at a distance. And don't mistake that one, either. Because the ability to produce force is the ability to make a strong postulate. And the ability to make a strong postulate alone is capable of controlling the health and beingness of others.

So all force is, is the shabbiest shadow of what can be done. But unless you can make a postulate strong enough to handle force, it is highly unlikely that you can make a postulate strong enough to pervade all through the beingnesses which you would like to help. Tells you a lot about force. This is a force universe. And don't EVER make a mistake about that. And if it was the only universe there was, God help all of us! It is a force universe. It's built on trickery, and it's built on force.

Every single item that you see in a store is condensed energy, existing in space. Every single brick that you see out on the street is a condensation of energy. Any action you see on the part of a MEST object is some manifestation of force at work in this universe. And don't think for a moment that a low, low scale action in this universe will be greeted by anything but force.

You can protest, reason, agree, grovel, beg, it does not matter. Force is there, heavily and solidly, to greet the BEST of intentions to help. This universe does not care anything for brightness, for aesthetics. You could go out and make the prettiest planet that ever existed in this whole universe, solely by your hard work, and application and genius. And the force that is this universe could simply roll it up and blow it away. Without the least tremor.

The strong man who uses force, fort main, as his sole criteria of existence is nothing but a brute. He is nothing but a brute. Nevertheless, the strong man who is able to make something in this universe must be able to protect it. 'Cause this universe doesn't care. And that's what breaks the heart of man. It doesn't care. He looks around, no matter what he does for anybody, no matter how much he tries to help, or anything else, in this universe with MEST force on the loose, and relatively uncontrolled, it makes no difference whatsoever. It is that remorselessness, that crushing capability, without discernment as to a finer quality, that breaks him at last.

lie thinks in this universe there ought to be such things as love, and goodness, and he thinks these things ought to repay. And you find somebody working himself to the bone, trying to be a good guy. Trying to be a straight guy and so on. What do you find around him? You'll find pitfalls waiting for his tiniest error. And he will go crashing down.

And who will push him? The people he helped the most. It's a great universe. It is so debased and degraded, really, that the better capabilities of theta, the better capabilities of beingness, almost can't exist in this universe. They are here in the flimsiest possible form.

Let's take an aesthetic. What does this universe care for an aesthetic? You're going out and looking at the beautiful sunset; it's... that's... that's... very amusing. Expecting a sensation of aesthetic from this universe? Have you any idea what composes that beautiful sunset? It is dust hanging in the air from some old volcanic explosion, where the earth convulsed and vomited and shot rock and ash into the air. And it's a sun of such a violent temperature that it is shooting sheets of fire out two hundred and forty thousand miles. Radioactive fire which if you even vaguely approached it and got a tiniest burn you would thereafter rot. Beauty in this universe.

You go out and look at the butterfly, and you watch him flying around through the grass, and you... so forth, and uh... you say: Isn't that pretty? Did you ever follow the fate of a butterfly? It's an interesting game. But it doesn't have any room in it for the beingness called man, really.

Here you have an unlimited universe, of force, and debased force, and the solidified results of force, and man and thetans in their small way try to add into it the ingredient of love, of beauty, of appreciation, of fair play. Nothing happens, really, just more force.

So don't go moaning and moping around and saying, "There is no goal for this universe," and don't go moping around 'n saying "Nobody appreciates what I'm doing" because the truth of the matter is this universe is too strong and too forceful and too powerful from the standpoint of MEST force, to permit it to happen.

The only thing which you see out here in this universe that is worth seeing, is what you and people like you have put into it to perceive back. And if you have ever counted the number of beautiful cities which have gone by the boards here on this earth, and which are no more, the hopes with which they were built, and the arduous and depths of their fall, and the plight and agony of their final days, you would no longer sit around and worry about "Let's make this a good universe." That's how you got trapped into it in the first place. Trying to make this thing a good universe. You've got lots of universes, and you can make one of your own. We're not worried about it any further than that. Lots of them.

Theta's greatest potentialities happen to be the ability to agree, which makes for groups. The ability to have an affinity, to love and appreciate, and to feel sensation. And that is affinity. And the ability to communicate. And that's communication. And the communications which are here in this universe are done through MEST. And these three manifestations are in action in this universe, in the form of MEST. But it is theta, handling MEST in a peculiar way, that gives us ARC. And the MEST handles to give us three conditions of energy, which become Affinity, Reality, Communication.

The characteristic of the energy, whether it exists in terms of a flow, a dispersal or a ridge, determine the degree of affinity. Now affinity means essentially in this universe "To stick to". "To hold together or not to hold together." Above that level it does not need to have energy. And simply exists as what you might call love. It doesn't have to have energy. But when it moves down into this universe, or is worked in this universe, or perhaps one that you

would participate in, you would have, then, a manifestation for its various phases. And it could go through three phases, three characteristic actions in energy.

When I'm talking then about affinity on the broad theta level, I'm not necessarily talking about... about theta at all. I'm talking about the manifestation of theta in energy in this universe. You see? Get the difference of that. 'Cause affinity can exist without energy. But when it gets into an energy form it exists in three levels. Flows, dispersals and ridges. And those three conditions make what we call sensations and emotions. And we have our full scale of emotion, from apathy at the bottom to serenity at the top, runs immediately below serenity... and by the way, there are other manifestations than serenity up there in theta. But immediately from below serenity, right on down to the apathy of matter itself, are these gradient... these harmonics.

There's flows up near the top, and dispersals and ridges up near the top. Then as we come on down the line we find out that there are flows, dispersals and ridges, and we finally get into the bracket that we can know very well and easily as homo sapiens, which is to say the flow of enthusiasm. Enthusiasm is a flow. That is energy going from one point to another point; that's enthusiasm. And it's a... a characteristic flow.

And the next point down from enthusiasm is uh... there's a 3.5, somewhat a dispersal, right in that area there, a fellow is sort of tracking back from enthusiasm. He just doesn't quite like enthusiasm. And then there's conservatism, which is "Hold that line". And that's a ridge. Now we go down below that again, and we'll find below conservatism there's actually a uh... little dispersal, and then there is the... a f... a f... pardon me... a little flow, and there's a dispersal. But the most important dispersal in that point, as you know very well, is boredom. Scattered attention, idle, scattered, attention.

Now we'll have to go below that. You see, man hasn't even vaguely named the number of sensations that exist between 4.0 and 0.0, which is a bad... is bad communication, then. There are a whole lot of emotions that lie in there. And uh... you get down to another flow. And that is antagonism. And then you get down to the most prominent ridge... yes, antagonism is an outward flow from somebody. He's being antagonistic and it's a certain characteristic of a wave.

The wave characteristic you see in each case is different. But it's the same kind of energy, a characteristic of it. So anger is a ridge. Now we go down below anger as a ridge, and we find the next prominent emotion is really prominent emotion... is fear. And fear is a dispersal. You could actually get somebody to say when was the last time you were afraid, and watch that E-Meter just start to climb right on off the top of the scale. You... y... he wanted to be somewhere else. That was... that's a characteristic of that. Dispersal. Anywhere else. Not flow to some other place, but a real fear is be anyplace else. Which is a dispersal.

And now we go downscale from that, and we find our next ridge. Some people think it might be a flow. But that's only the tears. The ridge is grief, and it is this little effort to try to hold on to at least the memory of what one had but doesn't have now. And down below that, we get another flow and another dispersal, and another flow, and apathy.

Uh... that whole scale makes up out of just that... those... those three characteristics. And we have named some of them. We... some of them are named. But the bulk of them are

not named. And they're actually emotional sensations which would be found to be various manifestations of experience, which man experiences, but doesn't much bother to name. He knows that. He knows the feeling of "Just before you get scared." That's a flow. Or he knows the feeling of "Just after you have been afraid." You know, the "((pant, pant))". He knows those feelings. Well, he calls that relief, but shucks, there's relief from pain, there's relief from all sorts of things.

Now there is a peculiar ridge, up at about 1.8... pardon me... dispersal. Up at about 1.8, just above the ridge of anger. And it's a little ridge there called pain. It's an emotion. It's a sensation. Now it has harmonics, all the way up, and way up above the level it has "exquisite pain", is up at about 6 or 8, or something like that. And you'll find people fooling around with this once in a while on the track. It is to production of a very fine pain, that is, uh... they consider quite a sensation.

Now actually, in your lifetime, you've fooled around with a very fine pain. It kind of "hurts so good", uh... and so on. These are various manifestations of these characteristics known as affinity.

Sympathy is one. Sympathy is a co-flow. I mean, it's... it's a sort of a... a... a co-beingness. And that sort of thing. But one individual goes on to the wave length of another individual, and he flows the same wave length back and forth on it. The fellow's hurt, so the fellow says "You poor fellow." Now this is an... actually a mockery of a higher manifestation of theta. On high on the wave... uh... on the tone scale, an individual says "Oh, you hurt? Well, what's your wave length? We'll patch it up." And it gets patched up!

But down in the sympathy level, all they do is take the fellow's wave length and find out what it was and then say "You poor fellow, you're so tired," and put him into the automaticity thing, and "We've got to wait on you." And then they really make that stick; they can cut him down to no speed at all, then. See, it's used as a control operation, as most things below 2 are. Now you get that then.

We have a characteristic whether a thing is a flow, whether it is a dispersal, or a ridge. And that determines the emotion or sensation. We haven't said anything yet about its wave characteristic.

Now we have communication. And we'll have to draw a picture of this so that you can see it somewhat, but let's draw the tone scale on its side, here. 40.0, 20.0, and 0.0. And let's draw this... this tone scale on its side. Now, we know that the... the flow... actually, it's flow, dispersal, flow, ridge, flow, dispersal, flow, ridge, if you want to be very technical about it. And here it'd be flow, dispersal, uh... flow, ridge, flow, dispersal, flow, ridge – pretty, huh? Well, it goes right on down scale like that. That... that would be the... be what we've just been talking about, here. And that would continue right on down. Each one of these characteristics, except that we're really... I haven't got this quite as exaggerated as it should be. We get flow, dispersal, flow, ridge, flow, dispersal, flow... that's matter! You get the idea here? See, we're going down, very light, on down the line. And that would be A, for affinity. We call this e... emotion.

And uh... now, let's take the... we have to do another trick here, to get communication. Communication is actually the wave band. And... and communication as a wave band

doesn't sit the way that 0040.0 sits. It's a rather complex thing, not entirely worked out at this moment, but it does sit this way.

We have here uh... communication would be for instance high band... heavy band... and it would sit at any one of these places the same way. It could sit up here at 40.0 the same way. See, there's no difference between these, I'm just trying to draw them more or less similar. Same difference, see?

I mean, if we were to turn this tone scale on edge here, we would again find 40.0, 20.0, 0.0; we'd still have this coming out here, and the same... same difference. That's how theta gets tacked on to any of this. Because this area in here is the no-wave of theta. And this area up here is no-wave of theta. It's not tacked on this way, see, to the no-wave of theta, it's tacked on this way.

Now this could match theta. It's uh... so close to 1 over infinity a wave when we get out here, to point X... point X in each case; it's so close to uh... an infinity wave, uh... that uh... for all intents and purposes it has no wave. Now down here would be the heaviest, grossest waves. You might take uh... I don't know, there's... guess there's some kind of electronic waves that are big, heavy... what's the heaviest electronic wave? Solid one. I don't know, they've been uh... we aren't down at the bottom of the band yet, though, by the way. That's amusing. There are heavier force waves below where we're operating than anybody is operating with.

But we'll take just one little sector in here, and let's take... let's take this little sector here, we'll find out that this is the photon band.

That's light. Down in here some place, is a radar band. Now, you take uh... I don't know what the wave lengths of light are offhand, I'd say about .503 centimeters, something like that. Long would be the wave length of uh... light, middle band light. Somewhere in there. But it's point-many-many – several-zeros, uh... 3. I think ultraviolet's about point-six-zero's, if I remember rightly, 3 centimeters. There's that little infinitesimal distance between each wave point. See, between here and here.

All right, here's your waves. But your wave could be smaller and smaller as it gets up here. Now, down... down this level, down here, you've got the heavy band, that's the effort. Now really, this band up here would be something on the order of the emotion band. See we've been doing it just a little bit wrong, in not drawing it properly. And you use this wave length for human emotion, or something on that order.

And way up here at the top is aesthetics. That goes up, clear on up, to point-twenty-five-zero's 2 centimeters. Oh, boy, that's... th... that's a t... hmmm! Very tiny wave length. It's so tiny that it just fits right on in to about one over infinity. Now there are a lot of empirical data turned up to confirm this. Uh... it was demonstrated that theta has no wave length, and if you worked out this and that and so on, if you could work up here in the aesthetic band when you weren't working in any other band you'd produce higher results. And all sort of things happened.

And we found out that the effort band depended wholly upon interest or aesthetic to exist. Of... only reason a fellow would hold on to the effort wave lengths and bands, and ar-

dures, and pain, and all the rest of the thing, is because he thought he might have something afterwards. He wasn't holding on to beingnesses just blindly, uh, he actually thought that there might be some interest in life to pull him on along the line. When all of his interest or aesthetic in life was gone, he was gone.

Well this is a crude way of demonstrating it, and is not even... not even uh... completely accurate there, 'cause you have a two-dimensional graph. But it gives you an idea of what we're talking about.

Then it says that at 20.0 you could have a wave length of... of... you could have a wave length of aesthetics; you could have a wave length of effort; you could have a wave length of light; you could have a wave length of sound; and all of these things would be at 20.0.

Now it so happens that as one descends the tone scale, and these flows here, emotion, get heavier... I mean, that's volume. Get the idea? And it also is... depends upon contracting space. How much space you've got. You go down tone scale, we go from... from lots of space, to no space. Now what... what's that wave length doing? I mean, how much space is the wave length operating in. It's operating in less and less space, so apparently your volume of energy is getting more and more and more, you see?

You could have a light which is going at wave length X. It's going at wave length X, and that's just a certain wave length of light, and now we hook up some new machinery on to this thing, and put a lot of new batteries in it, and we really soup the juice to this light – we would do it, by the way, by contracting the space of the filaments – we would just soup the juice up in this light, zong zong zong, and it's travelling what? at the same wave length, but it's actually gone down tone scale.

Now we'll soup the juice up and contract the space some more, volume per unit of space, we'll soup the juice up some more; actually the light's gone on down tone scale again. And let's soup this... it hasn't changed in wave length. Wave length has not shifted or altered. It's just going on down tone scale, because there's more energy per unit space. And if you try to maintain the same number of unit spaces, boy, do you have to pack in the energy! And what do you get at the bottom of it? Boy, you'll get a busted piece of MEST! That would be the end product. Or you'd just get solid matter or you would actually have a light beam that was going out there, and which somebody could lean on! And it'd just push over. That's right!

Now, cathode ray tubes, they... they get one stream of light as'd be deflecting against other streams of light, and you can get the most interesting interplays of making streams of light lean against streams of light, or streams of magnetism lean against streams of light, and all sort of things like this. But in order to produce a real good effect, if you... you'd s... have to step up the magnetism until the light has to hit something to go around it. In other words you contract the amount of space for the amount of power. And that... that's a bad use of the word power, per... per energy unit.

You see how that would be? And the final product down here is completely contracted space, or practically completely contracted space, and it'd be a very heavy metal. But up the line a little bit further if you were working on... on matter, and matter is below our 0.0 scale,

we just contact it in preclears as apathy, and boy, it's as gluey as any matter you ever want to run into!

Uh... you come on up tone scale and you've got space, and you... you... before you get to that level you have the... you have such light things as hydrogen. That is below apathy. But It's running on certain vibrations, and certain uh... matter, and in certain spaces, and that's what your matter band would be.

All right, that tells you, too, that at various points on this tone scale you might get aesthetics suddenly cutting in. Suddenly. You have an aesthetic automobile. Well that's a heck of a place for the aesthetic band to suddenly appear, isn't it. There's actually a combination of wave lengths and wave forms, and so on, that give you a very tiny vibration that's quite attractive to a thetan. And he'll buy one. He'll sell his time, which is to say his havingness, in one department, to pick up his havingness in another department to get that automobile. Because it's got the aesthetic band run in on matter.

Now let's take 20.0, action. And let's take... let's take a bunch of fellows who are having a... oh, they're... they're real tough, and they're crude and uh... and they're uh... they wear long scraggly mustaches, and they're dirty, and they smell foul, and... and so forth, they're still running at 20.0. But uh... their aesthetic isn't there. And now let's take a fellow, a lot of fellows running at 20.0 and they're... they're very neat, and they're travelling like hell, and they keep their equipment in good shape, and... and uh... so forth, and there's an aesthetic goes along with them too, completely aside from their orderliness. A real aesthetic. And they're uh... just for no good reason at all, uh... their armbands and so forth, and uh... other bric-a-brac and items which they are wearing are pretty. See, you don't have to have a reason for anything to be aesthetic. It just is.

But uh... higher uh... order of approach, the less energy you'll find such beings using to produce more results, the more aesthetic they are. You see? The infantry is always dirtier than the cavalry. The cavalry has a little higher level of aesthetic because it rides to war, doesn't use quite as much effort. But the cavalry'll go downhill and become awfully en-MESTed awfully fast. Well-known disorganization of cavalry. All right. That's a principle in war!

Now, we have then, down here at 4.0, we have the fellow who is enthusiastic about his slot-machine business. He's still enthusiastic. But then we have the fellow who is enthusiastic about something aesthetic. He's still enthusiastic. He is giving this manifestation of a heavy band flow, on an aesthetic level. What is the quality of the wave, and what is the volume of the wave, are two different things. The quality of the wave and the volume of the wave.

Now we're dealing with all these various characteristics of waves, and we're finding out, then, that a fellow at enthusiasm is pretty easy to work. But a fellow at conservatism isn't. Why? The fellow at conservatism is actually specializing in a certain kind of ridge. And a ridge doesn't flow. So you get your fellow at conservatism, you've got to go right into the need of pulling a ridge. Or find something he can get enthusiastic about, or something he can get afraid of. In order to get a dispersal or a flow, be... in order to blow down ridges. You see how that is?

So every time you hit one of these bands that has a ridge, you have the anger person, the conservative person, the person in grief or the person in apathy, you know by experience as auditors that they're your... they're your terribly... terrible cases. You say, "Oh, no! Don't give me another one of those apathy cases! I ain't... you know..." and you... you hear them talking around here. You say "Oh, he's one of those apathy cases," or "He's a typical anger case." You don't much talk about fear cases. On(c)e in a while you'll talk about a dispersal case, because you can't get this preclear near any engram.

But uh... the rest of the cases don't worry you. Why don't they worry you? Because they've got flows to work with. And the guy flows this way, and flows that way, and some other way, and the ridges go down, and he changes in tone. But whenever you have a case that is sitting on a ridge, you'll find out that you have to somehow or other mock up or find or do something with a flow, to get him off the ridge. That should tell you how to process your conservative case, and your anger case, and your grief case, and your apathy case. Find something they can flow on. Run flows. Something they can flow on.

They are just as happy as could be, by the way, to put a mock-up out there and leave it. Sure they can get real persistence. They can hold two facsimiles apart until they explode. Those people can do all sort of things, particularly the guy at anger. He delights in holding two facsimiles apart until they explode! Sure, he can do that all day.

You get your fear case: "Well all right, hold these two facsimiles apart until they explode."

"I don't know, they keep coming together!" Smack! Smack! Person can't stabilize anything. The person in fear does a jiggle, jiggle, jump, jump, on the uh... automaticity. So you get these various actions here, of flow characteristics.

All right, and we got this aesthetic band, now, we've got light, and all of the perceptions are on this band. These are then called what? They are called perception bands. Sound, sight, perception. Sound, sight, heat, cold, electrical, every perception your MEST body's got, plus about eight thousand more, are locatable on this band. On... anywhere on the wave length.

And what determines the kind of perception you have is the wave length of the perception. That's all. That's all. And the... depends to rehabilitate the perception, your thetan is active at one or another parts of the band, and not active at other parts of this perception band, and he's at the same position on the tone scale. And it should strike you as rather interesting.

It's anyplace, then, anyplace then on that band, he's got perception. So what's... what's communication? Per... communication isn't talking, or hearing, communication is perception, and communication is energy, in this universe. To rehabilitate good communication you've got to rehabilitate energy. Now you can talk around this MEST universe, and somehow or other MISS all of this perception line, but your guy's going to be deaf in one department or another. He's not going to see quite as well as he might, or he's going to have a little bit of trouble feeling something or other, or uh... so on. He's... he's blind, deaf, dumb, something, on one of these perception bands.

Boy, nail that fact down, will you? Communication is perception. Very secondarily talk and ideas. Fact, thetans can handle ideas. You don't have to process that too much. Although there's a cycle of ideas, of increase and decrease of thinkingness, that is a honey of a process. Get a guy thinking about one thing, then tell him to increase it, now decrease it, now stop thinking about it. And he'll say "Nnyyaaooow!"

But you're dealing here, then, primarily, in perception with energy. And you get your thetan outside, and you say... you say "All right, how do things look to you?"

"Yeah everything's all green and pink, and I've got the sky... and I... I don't know what I'm looking at. I don't think I'm even outside, I can't see."

Now the time for you to pat him on the hand, and say "Well, that's right, uh... so and so and so and so, and I wonder how we would get around this, and let's run out the phrase of your mother saying "I can't see anything." If I had ahold of you in that auditing session I'd shoot you. Because of this – this is too simple, so never miss it: Perception is energy. Perception is energy. Energy is perception. Perception is energy. And the ability of the preclear to handle energy depends upon his ability to perceive, and his ability to perceive depends upon his ability to handle energy. And energy is force. And force is random effort, and effort is directed force, and... force... and if he's unwilling to smash grandma with an axe he won't be able to see, believe me.

Use of force. Use of force. He has to be able to be free to use force before he can perceive. He has to be able to perceive before he can locate himself well in this universe. Well let's get that, once and for all, and even though you are terribly timid about the use of force yourself, at the moment you listen to these golden words of wisdom and advice which I'm giving to you, don't forget it! Because that's going to be ninety per cent of your trouble in theta clearing. Ninety per cent of it is wrapped up in perception.

The fellow gets outside, he says "I can't see, I don't know what I'm looking at, I... towards... fmm... da..." Or he says "I see, all right, hut it's another planet." Or he says, he says "I... My perceptions are very, very good," and so on, uh... and so on, "But, uh... there's about three-quarters of the room is completely black."

He... what is... what is missing is his ability to handle force. He doesn't want to look at anything, he knows what'll happen if he looks at something, he knows what'll happen if he moves out into a space all by himself, and... and looks at something. He knows what'll happen. He'll get hit right between the eyes, with a... with a... with a Mark Six VM Pistol, or something. Now he knows! He's done it! He's got a big engram right there, he keeps right here handy in his hip pocket, that he can take out and look at every once in a while, and says "Look: When you perceive things, you get zapped!" He... he knows. That lesson he learned, fast!

So you say "Well now, let's take a look at the windows." And there's just a little tiny trickle of sunlight over there in the windows, and the trickle of sunlight is leaking into the room, barely perceptible anyway, and you say "Can you locate the window?"

"NO! I can't locate the windows."

Why? Force. It's energy that you're asking him to use. And if he can't use energy, he won't be able to perceive. So the solution to the perception problem is the rehabilitation of the preclear in the handling and use of force. Okay?

Also... also, the responsibility happens to be force in this universe too, because objects in this universe are made out of energy. So, if you want to rehabilitate the responsibility of the preclear, you've got to rehabilitate his ability to handle force. What are we talking about? We're talking about ARC. We're talking about space and energy. We're talking about livingness and beingness. We're talking about space. We're talking about beingness. And if a fellow's space is packed so full of inaccessible energy, he can't possibly get to any of it, you're going to have a bad time with him.

So we've got to have... we've got to have a complete ability to use force in all directions before we get a... the completest ability to perceive. It goes by geometric progression. It goes slow at first, and then faster and faster. But if you're on the line of rehabilitation of the use of force, you're on the main track. And everything else in this universe is subsidiary thereunto.

When you've mastered this universe utterly, you'll never afterwards have any doubt about your ability to make a universe. So you'd better learn how to master. 'Cause if a fellow's down on his ability to use force, believe me he won't even look at it.

You see, what's nice, a thetan's got a body, and he can look back of the eyes, and anything that's going to hit those eyes when the Mark Six VM zap-pistol hits the face, he can already disconnect. He has the warning of it hitting the eye first. See, he's... he's sort of a fellow standing behind a... a huge barricade of a body. He's dug in. Uh... he gets a signal before he's burned. But supposing... supposing he's in the horrible position of being out in empty space? There's no warning. So he has to be uh... be uh... able to withstand energy. Otherwise he's never going to look.

All right. So we get perception band, tells you that this is communication. Now we get communication... see, you have to have an idea before you communicate. Communication is perception bands in MEST universe. Communication is. Now those are the various scales of it.

Now this becomes very humorous after a while, by the way, it's more that you can know about this is, as a guy starts up the line to perceive, his sight'll go off suddenly. What's he doing? He's just hitting those ridges as he goes up scale. He gets on ridges. And he hits areas as he goes up scale, and his perception turns off for a moment, and he gets real upset. And he thinks that's the most horrible thing. Well the next thing you know it's flowing like mad. And then it starts to disperse slightly, and then he's up scale again. And then he's doing a nice, smooth flow and he says, "Oh, gee, boy! I'm sure glad I got there!" Bong! And off goes his sight again! Each time it goes off a little bit lighter, and it goes off a little bit lighter, and it'll go right on up scale.

All right. This leaves, then, the simple ingredient called reality. And boy, is that simple in terms of energy! In terms of energy it is the simplest thing amongst the simplest things amongst the simplest things there could be. It's which way did he go? Is it flowing out from the preclear? If it is, he's disagreeing. Is it flowing in to the preclear? He's agreeing. Agree-

ment would be a superfluity of inflow. Too much inflow is what's wrong with the guy. He's become the effect of energy. He agreed and agreed and agreed and even though he told everybody he agreed they still made him agree and they still used force on him. So he agreed and agreed and he agreed some more, and he still agreed, and they still told him; he agreed, and so they used some more force on him, just for variety.

So at this time he gets frantic about agreeing, and he says "But I'm agreeing! But I'm agreeing like mad! I'm a conformist to end all conformists!" And so forth so just for variety's sake, the MEST universe just uses some more energy on him. It has no valve on it that said "This person has agreed enough." The end of that track is "It doesn't matter what I agree to, I'll be wrong," and the real end of the track is "Well I have no responsibility whatsoever, I'm completely insane."

So what... your... your agreement levels are flavored by emotion. You see? I mean a fellow can agree, in some form or another, he can agr... agree, but that... that is flavored then by emotion, and he can agree on a certain communication level. He could agree by radio, and not 'like it a bit.

Now the ridges and dispersals are nulls, and upsets, and confusions about agreement and disagreement. Now you get a dispersal right up there above anger, where the terrible-tempered Mr. Bang explodes. He goes Boom! Well, he's trying to disagree in all directions simultaneously. So the environment explodes back at him. And it... it starts trying to disagree in all directions simultaneously, and it gets a very confused and chaotic picture.

So we have, then, the emotional band monitors the character of the flow. And you only really have agreement and disagreement where you have flows. Good orderly agreement and disagreement. When you hit ridges you have nulls, and dispersals you have an... implosions, you have franticnesses of some sort. Agitations, idlenesses, and things like that.

So you get this reality level – really goes out, thunk! Every time you hit a ridge. So what do you get with reality is – a guy comes up tone scale, from 0.0 on up tone scale, he comes up the line, up the line, and all of a sudden he doesn't believe it. Now you work him for a short time, and he believes it. Everything's going along fine, and then all of a sudden he gets very frantic about, "Well, is it real, or isn't it real, or is it real, or... or... I... I'm not sure, uh... so on." Just work him a little bit longer, and he'll just be fine. And then work him just a little bit longer, and he's saying, "You know, I don't believe it." He just hits this gradient scale with less and less emphasis, as he comes up the tone scale. You can start down here with belief, and then you get into disbelief. And then you get into belief, and then disbelief. And each one becomes lighter. Very interesting, the variation.

But you get the wave band, the direction of flow, and the characteristic of the energy, whether it's a flow, a dispersal or a ridge, makes up ARC in this universe. So let's go over that again. Affinity is emotion – let's get what these things are. Affinity is emotion, sensation, uh... communication is perception, and uh... communication is perception, and perception of course is wave lengths. Any wave lengths for any position on the tone scale. Communication is energy, and it has to do with perception. And then we get "Which way did he go?" Out from the preclear, or in, or null.

Out, in, or null, and we get the level of reality he has on something. And uh... that's just his degree of agreement with what's happening.

So we get these three things in combination and we get out of that the randomness which we call human emotion. Laughingly called human emotion. Boy, it's really... it's... it's... it's like a dead snake trying to move. I mean it... it's way down low. When you get anything that's as heavy a volume to move around – the guy doesn't much feel like being happy or being enthusiastic – he'll just sit. At one place on the tone band with one characteristic using... using one direction of flow, and using one set of the wave lengths, he can see good. He... he knows that, he can see real good with his MEST eyes, and uh... he knows that if you accept things cautiously, you know, he agrees cautiously, inflow, receive caution, and uh... he... he... he uh... knows then, too, that uh... if you're... well, if you accept things with caution, you've got your emotional scale, why he'll get along. And you come along as an auditor, and you say do this and do that, and do... heh-heh-heh – heh-heh. It's too much work to change any of those characteristics. And you get at it with mock-up processing, and it works very effectively. Extremely so

Now, let's look over, then, these three things, affinity, reality and communication, and see how you use them in mock-ups. And we find out that ridges are approximated by brick walls, solid objects, unmoving things. When you're trying to run ridges or handle ridges, teach him how to handle solid, walling barricades, unmoving things, and so on. That handles ridges.

Explosions add up to bursts of water, bursts of... of energy of any kind, flares, flash-ups, sudden increases in energy, any kind. And flows add up to something going from one point to another point. So you do mock-ups to handle those things.

I notice I put in here your dispersals hanging in the middle and dispersing at both ends. The funny part of it, there's actually another... dispersal points, just before you hit the ridge. And you get somebody coming off a ridge he'll very often BLOW off of a ridge. He'll BLOW right off a ridge. This is when a guy decides he'll do a bunk. He shoots out of his head and he's on his way. He hits the dispersal just adjacent to a ridge.

But uh... remember here that your mock-up is approximating these various bands, and behind every inability to use force. And all of a sudden you'll find your preclear is unable to use anything that has any sound in it. And he tries to run like mad. You have to rehabilitate his whole perception band. And you give him mock-ups for the whole band of perception that he can reach even vaguely. And you just work on rehabilitating the perceptions alone, however, you won't get anyplace until you rehabilitate his confidence in force, and his ability to handle force, and his ability to use force. And his confidence in standing up to force. Then the whole band starts solving.

And you get this fellow, and his sonic is off. And you say, "All right, now let's hear a bell, let's put a sound into that bell and listen to it." He says, "I can't." Uh... "Let's do this, let's do that..." "I can't." Sound off, sound off.

You must know that the only time you ever get sound out in space is in the middle of an explosion. Space isn't rigged for sound. Sound requires air. And so the electronic flow

itself could be vibrating in sound when the ship blew up or when something else happened, or some other universe blew up or something of the sort.

He got for an instant the impression of sound, and ever since, every time he's heard a sound it's held keyed-in the explosion of some time long ago. So he doesn't have sonic. 'Cause it's been proven to him adequately that sound is very dangerous.

Now you rehabilitate use of force. To rehabilitate use of force it's only necessary for his ability... it's only necessary to rehabilitate his ability to handle solid blocks of energy, energy that is flowing, and energy that is dispersing or contracting. That's all that's necessary. Now it should be handled going out from the pc and going in to the pc. That could be done in mock-up by mocking the pc up out there. So those are three necessary characteristics of mock-ups.

Now you start putting the perceptions in the mock-ups, you will find that those perceptions get better and better and the preclear gets better and better on this line, as you add in these perceptions, IF you are primarily taking care of force, raw force itself. You have to get him pretty good with force. You have to get him down, and... and... and really drill on the subject. And you'll finally... you're all set, you've been knocking the room to pieces with lightning bolts, and you're having lightning bolts come in like mad, and the preclear all of a sudden says "Yeah, the room's all full of lightning bolts."

You say "Now wait a minute! Heh heh! That's... I said ONE lightning bolt."

"Well, the room's all full of lightning bolts."

"Yeah, I got that." No, he's pretty well down on the automaticity scale. Now you... you've got... finally you've got one lightning bolt, and it's absolutely horrendous, and you say, "Get the smell of ozone off of it." Nyah!

"Well all right. Yeah, I can see something like that."

"All right. Now let's get the sound of it as it hits. That's good. Let's get that several times. Good. Now let's look full at it, and get the full glare of it. Okay. Now, let's have the lightning bolt come through and start selectively hitting people... bodies... mock-ups."

We've got a lightning bolt. Now let's handle that lightning bolt *reductio ad absurdum*. Let's just handle that lightning bolt until we've got lightning bolts. We turn them blue and we turn them pink. And we have them go through the chimneys, and we have them do this and we have them go through the earth, and we have them do this with them and we do that with them, and we braid them and we make ties out of them, and we handle lightning bolts that are very high horsepower, and so on. Don't be surprised if you carry this drill through to its last possible ditch – killing off everybody with lightning bolts, being killed off in every fashion possible with lightning bolts, and all connected with lightning bolts – that the last few that he sends through the room... don't be surprised if they singe the walls.

Anyway... you want to be sure, however that you don't think just a lightning bolt is all the energy there was. There's energy dispersals coming from the end of wires. There's energy dispersals coming from nozzles. There are energy flows that spring off of large molten masses of energy. There's bodies being packed in molten flowing energy. The energy can take all

kinds of forms. So you just run energy out to the furthest furthest further that you can, and start putting it into space, and start, stop, change energy, increase it, decrease it, uncreate it, and in general uh... finish it up, until your preclear has that. And you'll have his perceptions on nice and full before you get through. Nice and full.

Now that is the essence of handling mock-up processing. And it's the essence of handling anything about ARC that you have tried to handle about ARC at any time in the past. Whatever you tried to do with ARC in the past, you can do with a mock-up, knowing something about the energy characteristics and behaviors of it here on the graph, here.

Okay. Thank you very much.

(TAPE ENDS)

What's Wrong with this Universe: A Working Package for the Auditor

A lecture given by L. Ron Hubbard
on the 9 December 1995

December 9th, unless I've lost track of a few dates, first hour of the afternoon lecture. We have today quite a little bit of coverage to do, because today we're going to tie in several points now that we have covered ARC and Be, Have and Do, and all these cycles. And today we're going to tie these into a first, a „What's wrong with this universe,“ and second, a working package for an auditor.

Now, as you well know, there... there... there might possibly be something wrong uh... with the MEST universe. There might be something wrong with it. It's an incredible thing that uh... anything could be built on a hundred and eighty degree reverse vector. Never give a win without giving a lose. Never let anybody get ahead unless they're backwards.

Uh... I don't know if you have heard a tape on game processing. I will cover game processing before I get out of here, try to at least. But uh... how do you set up a game? How do you set up a game that will just go on forever?

Well, you say it's one kind of a game and uh... lying right underneath that kind of a game you have an entirely different game going on. Now that's set up this way. You very often find your preclear is suddenly turning up and he's complaining that every time he goes into a between-lives area or something of this character, or what he calls that, he is saying that he's... he... he's being promised that if he just goes back one more time, why, the next time, why, he'll practically be ruler of the universe, and all that sort of thing. And uh... this time he has to accomplish so-and-so and so-and-so. And they give him a very specific goal. And then what do you know. They booby trap it. They give him a very specific goal and then give him an aberration that makes it impossible to accomplish that goal.

Actually, who's they? They are uh... people remarkably like thee and me, but uh... either just a little further down or a little further up on the tone scale, what you call a player, an assistant player. And the game divides down into players, assistant players, pieces, and broken pieces. These are actually the component parts of a very wide game. But you can actually take an E-Meter, take any preclear – they don't know anything about past lives or between-lives or anything of the sort – you put them on the E-Meter and you say, „All right, do you have any basic goals?“

And the fellow says, „Oh, I don't know,“ the E-Meter goes bang!

And you say, „Well, now uh... at the beginning of this life did you have a certain job to do?“

„Well, I... I kinda... kinda felt like it, but uh... uh... I've... I've often had the idea,“ and the E-meter's going bang! bang!

And you say, „Did anybody tell you before you were born that you should do so-and-so and so-and-so?“ And the E-Meter will go off its pins.

All right, you start tracing this down and you find out that all his life this individual has been trying to accomplish this thing, trying to accomplish it; but he can't accomplish it because he has an aberration that... now you can just trace it right there. What is the thing he has which does not permit him to accomplish this goal?

Of course this works out mechanically. You find out that an absolute's unobtainable here; therefore if you had an absolute right, you would get the end of the universe. It just works out that way.

An absolute right would be a right on all eight dynamics, and if all eight dynamics were right, you would pass instantly into a static, and the universe would not be here anymore. And if you had an absolute wrong then all eight dynamics would be wrong and you would have the death of everything in the whole universe to have an absolute wrong.

So, it just works out mechanically, not paranoiacally, that uh... the individual who is given a basic goal in any between-lives area is also given much more abundantly the reasons he has to lose. And you will trace for any lifetime or for spirals or for the whole track, these various efforts to get something done. The pc definitely has the idea that he is an integral part of a large goal, that something is really trying to be done in this universe. And the most appalling, and upsetting thing in this universe is the fact that he has never at any time on the track been able to accomplish wholly one goal. Because every goal he has ever been given has a big lose tacked to it. You cannot win without losing; that's this universe.

Now let's take a look at that and find out if the universe at large is more or less rigged on this basis, and in the meanwhile I invite you to do a little experimentation on the E-Meter with those principles.

Uh... it's... it's... it's just horrible, I mean this couldn't happen to somebody. I mean he's given the basic goal: at this time he ought to get something done and they... all kinds of specious statements have been made and this time he's decided... You're awfully... looking awfully gloomy. Don't tell me that I'm hitting... hitting home with this.

Well, his... his whole modus operandi keeps getting jammed and he can't quite figure out why this is. Well, he'll jam it himself. You watch this odd phenomenon of a fellow going right straight toward a goal and he's just evidently succeeding beautifully on this goal and then the next thing you know, bong! He's wrecked his car or he's... he's thrown something in there. There's something weird has entered in suddenly that kept him from reaching that tall cliff.

Well now, this is a very simple thing. That is: no win without a lose. Of course, if any piece won, that piece would be a player, and here on Earth we on... by and large, don't even

have pieces, and out in the slave strata of the outer... of outer space you don't have pieces, you have broken pieces. And a fellow gets up to being a piece again and uh... he... he wants to go right into action unless you've pulled the trip on this goal.

It's a... it's a phony, this goal is. In the first place, nobody has any use whatsoever for this universe. There is no show to be gotten on the road by the MEST universe. That is the horrible thing about the MEST universe, is that there isn't even a secret about it. The big secret about the MEST universe is that there is no secret.

You will notice the modus operandi of mystery in this universe. You see, it doesn't happen to be a pattern for all universes, fortunately, but the modus operandi of mystery is simply to hide nothing.

Lord Dunseny tells one of the most wonderful stories about a monastery which was scheduled to fall one day, and this monastery was up on a high hill and there was a rumor and a legend had gone forward for many centuries that on a certain day the monastery would fall. And uh... the day came, and one of the peasants in the valley walked up to the monastery and walked in the front gate. He was quite astonished to find no guards on duty because the guards were back in a corner of a courtyard weeping because that day the monastery was scheduled to fall.

And so he walked on through to an inner chamber and he was not stopped because all of the guards there were weeping 'cause the monastery was scheduled to fall that day, and he walked on into an inner sanctum and an inner sanctum sanctorum sanctorum plus, and uh... finally came down unguarded corridors to the largest central room of this entire place where the mystery of all mysteries of all mysteries was kept, and here behind, at the far side of the room... obviously, the mystery was behind these huge black curtains, and he walked over and he looked at the curtains and he thought, „Well, it's a very adventurous thing to do,“ but the monastery was scheduled to fall that day, so he adventured to do it. And he reached up and he pulled the curtains down and there was nothing there. And the monastery fell that day.

That is any mystery there is in the MEST universe. Of course, it fell, it didn't have a mystery. And that's true of any mystery. The boys who sit down and beat their knuckle bones and drums... oh, be... beg your pardon, they don't do that in this culture. Let's see, what do they do in this culture? Oh, yes, they... they uh... flick a phallic symbol over the audience. Yeah, now just a minute, I'll get it. I... I get these ethnologies mixed up. Uh... they uh... yeah, they have these gourd – no, it's beads, beads, beads, they count beads in this place. Anyway, uh... they... they had uh... all of these things of that character.

Now there is a tremendous facade, with tremendous proof and yet the biggest business of the Middle Ages was manufacturing authentic religious relics. All you had to do was hide their history and they immediately became authentic.

Now just look at this, look at this. The monastery fell that day because the mystery is no mystery. And, of course, when its mystery was gone, the monastery was gone, all right. You lift the curtain on the MEST universe and you find nothing there. It's just empty.

They... they tell you, „All right, now what you're supposed to do, is you just go down to that galaxy, that solar system, or let's do something or other, and let's get everything all set

because actually the real truth of the matter is that uh... this culture's growing fairly old and we need a new culture and we ought to do something with that." And you go down into this system and you find everybody rushing this way and rushing that way and trying to get something done, and just the second a man finds his hands upon the bushel basket full of gold, just the moment the person is about to drive in the last spike of the imposing city, just at the instant when he has success within his grasp, just as Dumas ended his... after twenty years, the marshal's baton of France is being extended to the hero of the story, and as he reaches for it saying it was about time he got it, a cannon ball takes off his head.

There's no win. Now this is... this is actually part of the postulates of the MEST universe. Don't... don't... don't look at it in reverse. Don't look at it and say, "The energy behaves that way. That's why these other things behave that way." No, the energy behaves that way because of postulates. You see, the postulates are senior to, in any case, the behavior of any particular field of action. The postulate is the senior thing in the pc although the pc is made out of energy.

Now how does the energy behave in the MEST universe? Well, I want to show you that the mystery was no mystery. We have two kinds of energy in the MEST universe. There's have energy and have not energy.

MY! Some of you look awfully grim about this. I don't... I don't really blame you as a matter of fact. Uh... it... it so happens... it so happens that there are goals amongst the universes, there are universes. It so happens that there are universes where uh... love and other things can flourish and where a person can sit down on a pink cloud for twenty or thirty thousand years, and just sit there and nobody will come along and say, "Hey, uh... now uh... we'd like you to volunteer."

And the fellow says, "I don't want to volunteer," and uh... so then... then there's this... he hears this little hissing sound, sssssssss, and he says uh...

They say, "All right, now that you've volunteered, you know you've volunteered, don't you?"

And he'll say, "Yes, I agreed, yeah, I volunteer," on his way, there he goes.

That's a very odd thing but you'll get any pc that you want to put up there will say, "I volunteered, yes, I agreed to this."

And you just ask him three times, no more, no less, don't infer anything, not even by a tone of voice, and just say, "Are you sure now that you volunteered of your own free will?" He will look kind of odd for a moment. And you say, "Well, now we're just asking you factually just to make sure we get it straight. Was it of your own free will that you volunteered? Was there any... there was no persuasion of any kind used?" And the E-Meter suddenly goes neeeeeooooow.

The body that's held in pawn, the goals which are extended to him, these big volunteer projects, started out something in this fashion. There was a big building. He was curious, he was very curious, and he... he wanted to know what was in the big building. It was very fancy.

Maybe this fellow had a... had a... job, maybe he was already doing something. And he was going around through the civilization. He was already in use and uh... he saw this big building and he thought uh... he'd heard some mystery had taken place in there so he goes in to take a look. It's wide open, it's very easy to walk into, and what does he find?

He finds this enormous stone hanging suspended in the middle of a room. This is an incident called the Emanator, by the way. And this thing is, by the way, the source of the Mohammedan Lode Stone that they have hanging down there that uh... when uh... Mohammed decided to be a good uh... small town booster in uh... Kansas Middle East or something of the sort... by the way, the only reason he mocked that thing up is the trade wasn't good in his home town. That's right. You can read the life of Mohammed. And he's got a black one and it's sort of hung between the ceiling and the floor and, I don't know it... maybe it's called a casbah or... or... or something. Any... anyway that thing is a mock-up of the Emanator. The Emanator is bright, not black.

And so your volunteer, who is just on a sightseeing trip, goes in and this thing is standing in the middle of the room, and it's going wong, wang, wang, wang, wong, and he says, „Isn't that pretty?“ It sure is. And then he says, „Neeeeooow ponk.“ Well I tell you, they cart him from there and they take him in and they do a transposition of beingness.

Transposition could be the technical term for... and is a very, very technical term and a very authoritative word, and I want you to take particular note of it because I just made it up. Uh... the transposition would be that act of taking a person who is here and under influence, like hypnosis or something of this sort, persuading him to be somewhere else and then monitoring him somewhere else by addressing the body which is kept in a state of trance or drugs here.

You will find the lostness of your preclear normally stems from these transpositions, and why he can't remember his past track, past this life, is partially because he doesn't have anything from that period and the other is that he's lost his space, and if he's having trouble with space you'll find these transpositions.

Little girl, she's sitting on the curb, she's playing uh... with a... jacks or something of the sort, and this will be in the year, oh, a couple trillion years ago, and she's sitting on this big, beautiful city and here's a very, very nice-looking hussar uh... who rides up and says uh... officer, and he said, uh... „How are you?“ and... and gives her some candy. Well, after she passes out, uh... why, he takes her across the saddle bow and takes her into the... into the big castle and there she is placed in a room remarkably like those that are in use right at this moment. Uh... there's a shining grate or something of this sort and it keeps her in a state of trance.

Well, they take her, persuade her that she is a prostitute or something like that, or they get a prostitute and they bring her in there too. And they swap those bodies and then they will send this little girl off to all of a sudden occupy or take over the body of some political uh... some queen or something of the sort someplace or another, and make a prostitute of her so that she will disgrace the king and the government will fall. And this is politics par excellence MEST universe.

Uh... isn't this wild? Incredibly wild. I haven't seen this done here on earth uh... to any great extent at all. As a matter of fact, I haven't seen it done here on earth as such. I've done it, but I haven't seen it done.

Now when I started finding this on the E-Meter, I decided that it's something we ought to look into. And so I... I got ahold of a... of a... of a... well, he was in terrible shape anyway, and uh... uh... he... he... he'd never liked Dianetics. Ah... and uh... I don't know, he's probably all right right now, he's probably happy. Ah... we had an awful lot of trouble with the body though. Uh... and uh... he went afterwards down to Fairhope, Alabama, and he hasn't been doing too well, but one of these days we'll give him his soul back. That's all a joke, by the way.

Uh... anyway, just experimented – this is a number of years ago – just experimented this way, can you send a person zip zip zip. Well, I didn't know the mechanics exactly of what they did in this universe with this thing, you know. Could you send a person zip to here and there to there? Was this just astral walking? Or was it actually... did we produce a result? Well, it's all right to sit around and theorize and say, „Well, astral walking is this and something or other is that.“ As a matter of fact, astral walking is the palest shade of anything like this. Just the palest of shades. And uh... this uh... do... can we actually make this person influence somebody at a distance?

And by working on it, really working on it, putting him into a very deep trance, narcosynthesis uh... which is used every day on people. And... very, very, very funny, I mean nobody ought to fool around with a human mind that doesn't know his hat from his horse, uh... nobody.

That's right, uh... because psychiatry does this unwittingly all the time. They throw a guy under narcosynthesis and they say, „Be back on the battlefield now, all right you're on the battlefield. Well, you were unconscious at that moment so we won't pay any attention to that, now let's go through,“ and so on. And the guy comes home and he walks around like a zombie and they wonder what's wrong with him.

You go ahead and you get one of these fellows and you have to collect him off this battlefield. They actually sent him over to the battlefield and the guy's been sitting over there on Green Beach One for three years looking at the waves come in, saying, „I wonder where the battle was?“

Yeah, yeah, wonderful, isn't it? All right, uh... so I sent this... this... this – three guys as a matter of fact – I sent several of them, but I... I hate to break down and tell you about that. Uh... none of them liked Dianetics so it's all right uh... and uh... one of them was, well, that's all right.

Ah... anyway, could we take a homo sapiens and just simply tell him he was somebody else and make him orient and regulate and monitor the activities of the person we told him he was? Yes, to this extent, to tell this guy, drugged, to go over and get ahold of Bill and be Bill and have Bill get into the car and drive straight up to the front door.

You give it 15 minutes and you look outside and there's Bill. So just as Bill is going to get out of the car and before you have any slightest chance of doing anything else here just

take this fellow and bat him around a little bit and wake him up and say, „You are still Bill, now drive down to the City Hall and apply for a marriage license. Now you are driving down, now apply for this marriage licence. Now go on down there. Now go on, walk up,“ and so on.

All of a sudden this fellow Bill calls you up and he says, „You know,“ he said, „I'm beginning to worry about my mind. You know that yesterday I applied for a marriage licence and I don't even know any girls.“ This was in Hollywood, and of course no Bill in Hollywood would be interested in girls.

So you want to know: Can it work – does it work? Does it exist? Is it phenomena? Boy, is it!

Your preclear has been... been shuttled. Many of your preclears that are really lost have been shuttled from hither to thither to whither until they finally don't know what... if they've got any space. One moment they... they're... they're sightseeing, they're on... they've just gotten off a ship or... or something of the sort, and they're walking along and there's this big, beautiful building and it says Free Excursions: See the... the panoramic or something, and... and they walk in and that's... their ship is still sitting out on some airport some place. The baggage is still in some waiting room, the wife and kiddies are still wondering – hardly, because this is probably millions of years ago – they're still wondering whatever happened to him. And, of course, it's just too horrible a fact for him to face that all of a sudden, he could cease to be here and suddenly materialize there as somebody else. You wonder what happened to his space – it's scrambled all over the place.

Now I... I could give you... give you a rundown on this and maybe... maybe I will. But it's... it's just too fantastic for words. That's just too fantastic so, of course, nobody would believe it, and that again is the main stock-in-trade of the MEST universe.

You notice that everybody triggers on a „I can't believe it.“ You notice that... that's some of the nicest mechanisms there is. The reason why Scientology can't actually take the guts of nuclear physics, extend them; we're more usefully in the direction of chain fission, low-order chain fission than the boys are out at Los Alamos. We could take that, we could ship it to Russia, we could ship it to Germany, we could do anything we wanted to.

I could go down here and take an electronic laboratory and build a gimickgahoojit that would bop bop gamma rays like mad and we'd just have the most fun. Nobody would pay a bit of attention to what was going on. Why? That is the main mechanism of the MEST universe. Does it immediately agree with a person's immediate surroundings? Well, if it doesn't, it doesn't exist. Oh-ho, nobody is really permitted to imagine out beyond the surroundings in which he finds himself. That's one of these agree mechanisms.

You do something that is completely out of agreement... supposing, supposing we went down and... the doggonedest things could happen, you know. Ah... you could suddenly take over the Empire State Building in New York City and uh... if you had it on the proper deeds and so forth and... and everything was all set up, why, you'd have the Empire State Building as long as you'd gone through the agreement of the environment. The whole society is wide open, it's just like it's Swiss cheese, it's very solid compared to this... this society. It just lies here; it's as porous as a sponge and nobody eats it up. Somebody ought to wonder why.

There's two reasons why, is MEST has no real value, and the other reason why is... is because there are a lot of people making awfully sure right now this place doesn't get eaten up.

Now I ask you to... to qualify all that I'm telling you and realize that it's far too incredible, far too incredible to oh... actually be. But don't get an E-Meter and start asking questions. You start to collect your preclear in space, you start to sum up his space, where did he suddenly cease to exist and where is he still trying to hold on, and you will get a state of mind which says... which has no fluidity. It... it says... it says, „Now look, it's happened to me once too often. I was here and then all of a sudden, bow, I was someplace else and... and I... I'm sure I'm here,“ and your preclear is hanging on to any anchor point the MEST universe cares to give him. He knows he's here.

Your preclear as you're processing him on mock-ups will occasionally open his eye and look around the room just to make sure he's here. And he's... he's... where's here? Well, any here is better than no here, so he at least knows he has a location, that he hasn't suddenly gone zook and appeared on Arcturus as a street sweeper.

Oh, it's fantastic enough uh... when you come to think about this, that uh... that something like this could go on and never get detected even vaguely. Well, fortunately, it's very easy to solve. It is tremendously easy to solve once you know spacation. Because you can just solve it by mocking up anchor points and that sort of thing and the fellow is ill... you'll wonder why this makes a fellow feel so much better. Actually he's... most of your people have been transported and supertransported too wildly for his own credibility, much too wildly.

Now, at the same time, just because that condition of affairs can exist – and it can only exist because it is unknown, that is, it's a mystery, it's hidden – just because that strange state of nonsensical things can exist uh... disconnected uh... uh... the fellow loses when he thinks he's winning and he wins when he loses and all this is hidden back of the lines, is because of two things.

That is, one, the preclear himself never got oriented the instant he stepped into the universe. He was disoriented at that moment because it was strange space and he is at the present time gripping with terrible tenacity to any orientation to which he can credit a reality – any one. So one of the reasons why mock-up creative processing works is because it, for the first time, starts to treat the only anchor points he ever had or he ever will have.

He... he doesn't have any other anchor points than his own anchor points, but somebody could come along with trickery and drugs and persuasion and shift him from one place to another just grandly and beautifully and here you have, then, your preclear losing space and appearing in one space and in another space.

This material becomes deadly when your psychotic is faced with it – just deadly. Oh, it's just grim. The poor guy has com... he has adequate reason to be completely fruitcake, anybody has, and somewhere along the track he's taken refuge in the fact that he was no longer responsible so somebody could stop punishing him.

And you see when a guy can't die, he can be punished and punished and punished and punished and punished, so his final answer to inability to die is to say, „I'm not responsible and I can't be responsible,“ and the... the substitute in the thetan for death is insanity. And that, of course, came about and the person chose the substitute of insanity before he chose uh... to have a body and have it die.

You know, it's a very good thing to have a body because we have an agreement here... here and that is to say when you kill the body the fellow is legally dead. You can only go so far with punishment. You can't keep going after that point.

Now these incredibilities add up to a squirrel cage, and when a fellow starts looking at the unknowness of it, he'll suddenly stop knowing himself.

What is knowingness composed of? It's composed of having anchor points and being able to handle and combine energy. That's all known... knowingness consists of really. It's... if you can do that then you have the capability of knowing, which is to say, computing anything that has to do with a universe. Now if you can do those things, you see, the data which we have here... look, all of the data we have is MEST universe data. There's datum after datum after datum and they're all MEST universe data just as though they were important.

It doesn't really matter a tinker's doggone where this preclear has been transported to from one place to another; it does not matter a bit how much MEST universe space he has lost. It doesn't matter how many identities have been taken away from him, really, in this universe; that is of no consequence. But a psycho, all of a sudden, is faced with some terrible problem in this life and he starts to look for the answer and he starts to look, God help him, in his facsimiles, and the second he starts to look for the answer to some all-pervasive problem about knowingness, the wrong place to look is facsimiles because the energy in them is rigged backwards. It is zong, 180 degree wrong. So uh... the fellow starts looking through this and of course he knows less and he knows less and he knows less. What is he finding out from these? He's finding out past identities, but these identities were not his identity.

His identity is solely and only his own beingness high on the tone scale, that identity which he assigns to himself is his individualism; that's his individualism. Uh... he is actually has to be robbed of his individualism to become John Jones, which is an identity.

So uh... that's all the identity the fellow's ever going to have and he just hasn't made up his mind to it. Uh... but he still thinks that it was more important to have been assigned an identity; you get preclears coming around and saying, uh... „I was uh... Noah,“ or... or... or something of this sort, „and I have these terrible crimes upon my back, yap yap.“ It will... so what, so what?

You'll find, by the way, another manifestation is preclears will shift identities and borrow facsimiles like mad. There's what they call the Christ game and that game has been played and played and played and played – honest to Pete, these cards are just so thin. They've been laid down amongst the coffee cups and so forth of a whole universe.

You'll find out thousands of years before the year one A.D. Earth, you will have facsimiles and dolls made up like Christ. Fac One a million years ago is occasionally rigged with Christ and the Devil and an angel. It's a fascinating thing, it's an old game.

Here on Earth there was undoubtedly a Christ. Well, one of the reasons he was... he swept in so suddenly uh... and... and he would go forward so hard is he had a good assist back of him in terms of an implant.

All right. Now he... you'll find preclears, and this is a little problem that will come up with you. You'll find preclears all of a sudden are Christ. You will actually find a preclear will go all the way through with a crown of thorns and every other darn thing. Just look for an overt act against Christ, and it solves itself.

What they've done is picked up an implant phrase and done a mock-up on it. They can do it... they can do this. They pick up some kind of an implant or some kind of a terrible upset or a conviction of some sort or another, and then they'll go ahead and, my lord, they'll carry that cross clear up to the top of Golgotha and get themselves nailed on it, and uh... very few of them go to the point of getting the... the uh... gall bladder stuffed in their mouth or something like that – little Christian niceties – uh... but uh... they... they... they will be just about as good as this as they know about Christ. They'll add no new data to the situation.

This is an overt act against religion, and the person has been made guilty in terms of some religious cult, and so on and the only reason that could ever happen to him is because at some time or another he has deserted a group which was a high ethical group and after that he can become prey to other things.

Man's degradation always stems from his first desertion or breakage of, really, the Code of Honor. He breaks the Code of Honor and after that he starts downhill and he gets worse, and worse, and worse, and worse, because his trust in himself is worse and therefore he can't trust what his own space is or his own energy is or anything else.

So this is a completely wild picture when you look at Man's location in the MEST universe and what he has or has not been through. The picture is just incredibly wild. And you start to search through facsimiles to set this picture to rights, all you're going to find is the track of agreements which lead him to finally agree to be what he is right now. Now you'll be able to map that, but as far as his identities being shifted in space, being shifted in time, all of these things – of no importance. The dickens with it.

And you... if your poor... if your poor psycho can only realize this, brother, it doesn't amount to two whoops and a collar button what you've done, where you've been, who you've butchered, how many crosses you lugged to Golgotha, oh, that... that's really vicious. You go down an... an insane asylum corridor and you see these religious implants are just leaping, it's something in the order – it's at least one out of three inmates in any asylum are spinning on religion. Why? God occupies all space. That's all you have to convince a guy and he's dead. That's right, that's all God's space and any space which you occupy will be God's. Oh, brother, just look at that as an operation. The guy can't throw out any anchor points of his own without getting God into that space. And he'll spin like a... like a spinning mouse if he finally gets this down the line.

And you look down these things and you find these guys are trying to depend upon or trust upon the other thing that they're worried about, God help them, is they have found out how perishable a commodity ARC is in this universe, how perishable; they have had an ARC break with the rest of the race.

Now this actually violates the individual's own reality. It actually violates any way he would set up a universe if left to his own devices. He would set this thing up on a high-level ARC and try to keep it there, but he has been tricked here into believing that certain things comprise ARC and he... he'll – all of a sudden you t... start tracing back a preclear's life – where are his major ARC breaks? And he all of a sudden realizes that this human being's no good and that human being's done him in and that human being's no good, and that he can't help some other human being, and this sort of a progress has been setting in on him just... just year in and year out and he has never found this out.

A human being finds it almost impossible to do these two things – one, be a driven slave under the whip of energies and necessities and spaces which are not his own, and to be at the same time a real being. He finds it almost impossible to cross the MEST universe with faith, hope, charity, love, friendship and so on. It's dog eat pig.

Look at... look at the way... look at the way the food system's rigged. If anything is silly, it's rigging a food system so that every time a being eats, something has had to die. Isn't that wonderful? Every time a being eats, something has had to die even if he's eating celery. The cells that go to make up that celery are live cells, that's livingness. Here is theta has got this weird endless chain.

Go out and look at the sea sometime if you want to see how bad off theta can be. Take... take a big spotlight down in tropical waters and shine it into the water alongside the thing and then... then just... just watch. You don't have to do anything, just turn on the spotlight and the little fish will come up to see what's happening to the... in all this light, because they figure light=algae, that sort of thing and uh... they're eating the algae, and the next thing you know there's a flurry and a flash and there's another big fish in there and he leaves a lot of maimed little ones and then he comes back and eats two or three of those, and then there's a big flash from the bigger fish that's suddenly cut in half by a barracuda and there's a big flash because this time there's blood in the water and you see a big barracuda come in there and then you see the slow lazy turns of a shark and Mr. Shark will come in there. Mr. Shark looks... looks awfully religious, he... he... he... he is... he's... he's very nice.

You know he has lids on his eyes and he can blink at you particularly when he's dying, the most touching blink you ever saw. And uh... so Mr. Shark comes in there and starts to mop the joint up and then maybe a couple of sharks will get in a fight and then the shark that gets wounded gets eaten up by the rest of the sharks present, and if you've ever seen a bloody swirling turmoil that will really turn you just a little bit gaggy and cold, just do that trick sometime in tropical waters.

Now that's... that's... this universe then throws some sort of a... of a vile curtain across things. It's... it's an interesting thing, one of the commonest incident you'll find in pcs is somebody telling them what they really face in the MEST universe and making sure that the guy knows how bad it is. Just... just... just pounding it to them, and then just breaking them down and showing them how degraded he is and so on.

They get a fellow... you see, if a fellow didn't consent to become degraded one of the fine days he could just suddenly throw out his chest and there would be a sort of a flash and a

tinkle of glass and a faraway cry of the inventor of this place as he fell through all of his own space.

I think he should fall through all of his own space endlessly myself, I think we should have endless space, a sort of a circle with leading type gravity. Because look at that, every... every sensation, then, every sensation is based upon some debasing thing. This is not native to theta, theta can be pushed in that direction. Because bad and good are practically without classification, but it can be pushed in that direction and it can be trapped in that direction and it can be made a slave to do this sort of thing, but God help us. The fellow who has had these ARC breaks, ARC breaks, ARC breaks, down the length of his life, what he's doing is making the basic error of supposing he's on his home ground.

He is underestimating the amount of power and force that is driving or that the... his friends think are driving them. He's faced, then, with people who are not able to act out of their own election but people who are caught enmeshed and enmired in a world where something has to die before anything can live.

Now it's... you're undoing then a very strange picture. You're undoing a very strange, complex and upsetting picture.

You find... you think your preclear's liked some of it, he'll try to hold on to something because he's liked some of it and you process him for a little while and all of a sudden – boom. He finds out that wasn't the case, that he had himself kidded one way or another about that.

And uh... he... you find out that... he tells you probably that he won a prize and then we found out the award of the prize was getting up on top of a chute and going down the chute and getting all the emotions installed one after the other, and he gets to the bottom completely degraded. The emotional shoot, it's just an incident. And so they had a big contest to find who the smartest thetan was in this area and at the end of this contest the thetan that had won the prize got to go down this chute. And of course that finished him.

You'll find that comparative operation in Formosa, the little Nippo did 50 years ago or so, more than that, a grab of a little island called Formosa. Formosa up to that time was inhabited by the Chinese and had uh... its mountains were full of head hunters and uh... hut it had a lot of randomness and uh... people were quite sick on it. And the Nippo, however, has taken great care that no Formosan has ever risen to any stature that would permit those people to govern themselves, and uh... the way he has done it is by awarding prizes to learn the Japanese language and by carefully making a drug addict out of any potential leader that rises amongst the people. He carefully makes a drug addict out of him.

That is just typical of MEST universe control. You'll find out that those people who best approximate the modus operandi of the MEST universe in methods of control are the most successful in the MEST universe.

Well, this is a complete reversal to the purposes and actual uh... hopes of... of a thetan; he... he... he knows this... this is just... just haywire. Ah... what? Evil is rewarded, uh... only evil is rewarded with success, you mean you have to follow along with these trickeries and twistings and turnings and upsets one way or the other in order to... in order to

bring about anything like success you have to be a dirty double dealing dog? uh... uh-huh. But remember what the fellow who is successful wins, he wins MEST. And that, of course, is the trick within the trick within the trick within the trick.

After a fellow has completely won the MEST universe, what does he have? He has, God help him, the MEST universe. But these tricks as they twist back and forth follow no good pattern of logic. Your thetan believes earnestly, it is very touching, this... this effect, he will believe consistently and continually and earnestly down to the bitterest day of his death that he has actually been trying to act somewhere within the framework of decency to the allowable uppermost limit. I don't care whether he's Pretty Boy Floyd or Mussolini or anyone of the sort. He thinks he had to do what he did when he did it in order to accomplish a goal of a wider level than... you know, he... he... he doesn't think in terms really of evil goals.

He's... he sort of gets this way and he gets that way and he gets his values assigned some other way and he gets these things crossed up. And he tries to figure out this riddle. And maybe he hasn't got a very good think tank to figure it with.

And uh... the next thing you know, why, uh... he's finding himself doing the damndest things.

Well, to a limited degree he is successful. But all such successes are disposed of and any kind of success is disposed of. The reward of the most successful writer in the whole universe is a loss of his ability to write. The final reward of it.

The reward of the greatest conqueror that ever rode with sword or tank or rocket wagon across the stars or across the steppes or any place else was not just six feet of earth. It was infamy, utter debased infamy. It didn't matter what he started out to do. He wound up doing about 180 degrees different.

So remember this when you look at your preclear. You're looking at a puzzle that every time an individual started to go in one direction to meet a goal, the game was so rigged that he wound up with a... just exactly the opposite polarity of goal.

That which a person works hardest on, he winds up having. That's one of the fundamentals of this universe. That to which he devotes energy, he finally has. How do you work this out?

Matter is condensed energy. So therefore, if you keep pouring out energy on something you will eventually have it. I mean, it's just as simple as that. It's just horribly simple.

Now we'll get a group that is, you see, we... we're actually in a very strange situation. That's why I can speak up well in advance of your own experience on this line is I... I know what you'll find.

You might sit there; an auditor would say, „My God! Gee, this sure is wild. Boy, how wild can this get.“ Believe me, it can get a lot wilder than I'm talking.

And... and you've... you've got somebody that every time he had a goal, every time he postulated a goal, he postulated simultaneously his failure in the goal and didn't know it. Every time he had a goal. We could bust that cycle. We can break it to smithereens.

But get that. He wanted to do this and this. And he'll find himself finally having accomplished that and that. He will find it now has an opposite meaning.

Let's take the cops. You wonder why police forces periodically collapse. Why, you'll have to have the heads of the detectives changed and the... the Chief of Police changed, and all the rest of the... the... the people in the City Hall changed one way or the other. They're fighting crime, and they were putting energy on crime. And they're putting energy on crime and they're putting more energy on crime. And what do they finally have? They have crime. Now, that's true and could work out this way, you see.

If they started putting energy on honesty and put more energy on honesty and... they'd finally have honesty. But they would just have to forget about crime.

You see, a criminal goes down and he busts into a store window, and then... then they... this happens a few times. And the City Council has to pass a law saying, uh... oh, this... this is common throughout the universe, had passed a law that after a certain hour nobody could be on the street, something like that. You... you're not going to... you're... you're part of that town and you're not going to break into any shop windows. And yet what do you find happening? That during certain hours of the day you find yourself restricted in the space in which you were permitted to move. Why? Because some stupid uh... yap out of some reform school or something of this sort has busted into stores too often. And you are penalized. That is law at work in the universe. Penalties, penalties, penalties.

You don't have to commit the crime to be subjected to the law. Your group, any member of the group, the foulest member of the group gets the most attention under law. Your newspaper headlines for instance are given to the foulest murderer. They're not given to the most honest citizen. There could be some citizen who, by his good works and winning ways and a few other things, had really improved the hell out of the town and he is just made an announcement that he's just improved the devil out of this town.

And so you look around and they said, „Yes, sir, there's... there's 92 acres of park fixed up and the kids have got a playground and... and this will cut down juvenile delinquency and everything else,“ and... and uh... sure he... he'll... he'll get some kind of a mention back alongside the obituaries or maybe when he's dead why they'll run it as part of the funeral notices and it will be the last line. Of course, much bigger right above it will be the name of the funeral parlor where he's buried.

But uh... this is typical, and so we get what is known as a dwindling spiral. And the dwindling spiral is based upon that principle – that on which one expends energy one has.

Now because you can break this cycle and because there is such a thing as auditing, it is quite safe for an auditor to audit. It's quite safe for an auditor to audit because he can rehabilitate himself. He can knock this stuff out and particularly now with creative processing. The theory of validation processing arose in 1951. It was based on this, I... I concocted it because I saw that the more you validated something, why, the stronger it got, as a basic theory. So let's see what we validate and start working out on validation processing and sure enough it works.

But energy is such that every time you try to go toward a plus or good thing the guy's bank will flip into a minus and, boy, if you've never examined this you've got a treat in store. In the E-meters' uh... boxes Volney has a... a... history of that in the back of the E-Meter manual he's sending out. Uh... pleasure moments, they're running a pleasure moment with an E-Meter.

You say, „Let's get a time you were eating a steak dinner.“ And the preclear starts to eat a steak dinner and all of a sudden there's a big drop on the E-Meter. And you say, „What you dropping for on the E-Meter?“

And the fellow says, „Well, I dunno... I'm just... I'm running this incident but I... I'm really not enjoying this steak.“ And you say, „Well, what's the matter?“

„Well, it reminds me of my poor husband.“

And... very interesting, you can't have any pleasure, you see. Uh... the goal is pleasure so you have pain. The goal is pain, you'll have pleasure – goes in opposites. So every time you try to run a pleasure moment, any time you try to run a pleasure moment on a pc you're going to get something or other, and then when you've run enough painful moments he's going to extrovert and he'll flip up the line, but that's not breaking the cycle.

The way you break the cycle is to really get what you validate. Put energy on what you want, therefore an auditor really hasn't got a heck of a lot of business monkeying around too much with psychos and neurotics and... and ills and ailments – why should he?

This is probably a new thought to you, some of you, you've got yourself plotted out you're going to help people. Good, good, nothing wrong with that, except this. This is something like turning a, a uh... 12 cylinder Hispano Suisa uh... loose in order to run between the kitchen and the living room.

Now that's just one of these minor, minor affairs. You see, once you've broken the cycle and you can make the able more able, let's apply it to you first and let's make that ability more able than that has ever been able to be able in this universe and let's... let's just fix it up so that short-circuits the action of the universe against you.

You'll win, you'll win because you're no longer playing ball with the plus-minus set-up of the MEST universe. Oh, we... we've got a nice big win for you. Why, I... I wouldn't uh... we got a nice big win for you, here it is, here it is, now you've got it? Well, what do you know? You've lost. I mean that's typical. I wouldn't be a bit surprised one of these fine days to see all sorts of... of... of... ships and beautiful women and cargoes of gold, and diamonds and pearls being flown... flown in here just like mad with ferry services and... and governments of the world trying to buy you off. The natural impulse is to halt an operation which will break the cycle called MEST universe.

Oh, man, the guys who are being the most victimized by it are trying the hardest to keep it ticking, keep it ticking. All you've got to do is just step off that line. Just step off that endless belt, and just... just skip its idea of every time you win you've got to lose and every time you lose there's some win connected with it and it's all parity and that sort of thing. You can actually turn around just off of that use of creative processing and the rehabilitation of your own universe and your own capabilities. You can turn around and you can make this

universe do anything you want it to do. It will do anything you want it to do, if you want it to do anything.

Now we wonder... we wonder about this – can you really reverse the vectors on the MEST universe? You sure can. You sure can, but don't think you're going to do it without a screaming, smoking flash because there... it's not a mild one. But you see you're playing the MEST universe's game. All this is too incredible. No... nobody believes it. What do you know.

Supposing you, as a group, suddenly decided to wipe out crime in the United States. Supposing you just decided to do that. Now you devoted your attention to crime and so forth, well, you know the MEST universe's rules of opposites. You'd know you'd have to put your attention on honesty in order to wipe out crime. So you'd take all the criminals and you would make sure that they made sure that they set an example of honesty so everybody would be honest.

That sounds strange but that's what you would do. It would be a very successful program. Uh... you would just put the police, you would put the police in cages so to speak. And you would... you would set the criminals up so that uh... the criminals up so that the criminals were very sure that uh,. they weren't fighting crime, they were just making sure that everybody was being honest.

You could form an organization with... not even with Scientology, but just something like Alcoholics Anonymous uh... which would uh... make every criminal responsible for one more criminal or something of that sort, just treat it as a disease and it would work out right there without any processing. You could end crime. You could end it utterly. And uh... you can win is what I'm trying to tell you, because you start tracking back with your preclear through he was here and he was there and he was shifted someplace else and his identity was so-and-so and he owned – the hell he did, the MEST universe never let go of anything yet.

After a fellow has built something out of the MEST universe, it still belongs to the MEST universe. He's maybe got a label on it but that's an identification. It just says it's MEST. And so he goes on with this endless chain and he gets nothing when he finally finishes; there is no reward.

And as a net result we have, when we look this picture over there, we... we see that an individual in order to win has to get off the treadmill of the win-lose built-in little gimickga-hoojit in the MEST universe. He... he has to get off of that treadmill because it is pure deception. And when I tell you about some preclear being... being flipped from this body into that body and elsewhere and this being done and that being done and he getting 'tween lives and he's given goals and he's given missions, he's supposed to do this and he makes products, all that sort of thing – every one of those is a trick and a trap. You'll have what you devote energy to, but remember that it's your own energy you're devoting to it and it doesn't necessarily belong to the MEST universe at all.

When you devote your own energy to it, you're going to have something worth having, but when you insist on having that energy handed to you by the MEST universe, you'll wind up with trash – every time. So what I'm trying to stress here is the confusion that's the MEST universe is not even uh... important anymore to address even vaguely. All you have to

do is rehabilitate the individual's ability to handle his own and make his own space and energy. And only then can he or you be sure what is happening.

In a moment, next hour, I will cover... I will cover these contradictory flows to show you how the MEST universe flows are set up and what's wrong with them.

Now let's take a break.

Flows: Reverse Vector of Physical Universe

A Lecture given by L. Ron Hubbard
on the 9. December 1952

This is the second hour, December the 9th, afternoon lecture.

Now, you may have found some of the data I was giving you perhaps, at this time, a little bit inapplicable, or you may have found it confusing, or you may have found it to your level of agreement, at this time, just a little bit outside of use. All I was trying to do was to impress upon you that:

One, something is going on at all times with the preclear which is a push-pull of confusion; and that your best interest is not to fight the battle of this push-pull of confusion directly, because that is a snare and a delusion. And although it's very convincing, you don't get very far by addressing it.

Now, we had our highest – the high tide of the confederacy – with uh... Technique 88, on processing real facsimiles. We know more about that now, but processing locks, secondaries, engrams, flows, all of that sort of thing, done as itself, no. Not... you... you can get there by doing it that way but uh... you're fighting a game which has got a win-lose in it. You'll just move over into the area of creative processing and approximate these flows and things. Now, you have to know about flows and you have to know about energy behavior, you have to know about all these other things, and you know about all these other things, do creative processing. You'd approximate 'em, do approximations. You have to know the beast in order to knock the beast flat.

One of the things you have to know is you don't... you... you don't, by the way, after you've studied animals... Let's... let's say you've studied lions exhaustively. You know the habitats and uh... hobitats and happitats of a lion. You know all these things, and you don't then go and be a lion. No, you would learn these things to either shoot him with a camera or to shoot him with a gun, or to make sure that uh... he didn't uh... propagate quite as fast or that he propagated faster or that you could keep him this way and that. You wouldn't be a lion.

Well, just look at this universe along that line. Uh... you study it, and then don't go be a... a MEST universe. Uh... let's look at it as though we were small game hunting; it's actually a very small game. It looks big, but uh... any time you'll pull the bottom drawer out and found no mystery in it, why, you can kind of dust your hands of the whole deal. It's a wonder-

ful piece of confusion. MEST is chaos; it's chaos; it's chaos with two vectors. It's not complete chaos; it's just chaos with two vectors. And one of 'em is have and the other is have not.

Now, let's look now, at flows, what we were going to talk about originally. Here is this big sprawling confusion, and the win-lose, and your preclear's been rattled all over the time track and he's still rattled. And your poor psycho, my God, he... he has... he has even lost present time to such a degree that he thinks he's in some other time, and he's very upset. But uh... he's just upset because of these factors.

Now, let's look at flows. Let's take the two terminals of an electric motor, and we'll find these two electrodes are going alternately plus and minus, or in the case of a DC motor, you're just getting a continuous one-directional flow.

All right. Here we have, though, a current flow which depends upon a plus terminal and a minus terminal, and they must be opposite. And if they are opposite and can be held apart, we get action, we get energy flowing. If they are the same, they slightly tend to repel each other. So therefore, it tells you that any cohesive piece of MEST that is staying together well, has in it minuses and pluses. It's a great big ball of minus and plus stuff, all thrown together. Otherwise, it wouldn't stay together.

Now, you can take a... a magnet over here and uh... you... the plus poles of the magnet, if put in juxtaposition near each other, would uh... repel each other. But if you turn that magnet over and you get the plus over here and the minus over here, those two things come together. They attract each other. So, we're going to get a piece of matter, then, which is sticking together well, such as tar: it contains a lot of pluses and a lot of minuses, and they are intermingled.

Now, pluses and minuses intermingle to the degree that you have cohesiveness. And cohesiveness is established by the uh... balances of the pluses and minuses, and this makes what's called density. And of course, space must have collapsed between the terminals to bring a plus and minus together in a solid piece of matter. There couldn't be any space between these terminals.

Let's take two electric motor terminals and they're sitting up here, one's plus and one's minus. If we take the space out from between the two of 'em, they come together, spat! That's right, they'll come right straight together. Even the juice isn't going through them, the residual current as such, but they'll pull each other together. And there they'll be without any space between them.

Now, let's get this analogy. When your preclear is no longer able to maintain space, the plus-minus terminals come together on him and we find the preclear beginning to approximate matter. Everything is solid, the space around him feels sort of solid, he gets sort of solid. All of this proceeds from this principle of matter in the making. A preclear is in the best shape who can hold a negative facsimile and a positive facsimile beautifully and cleanly apart. He can hold 'em apart with great ease.

He starts to be unable to locate these facsimiles or establish them in space anymore; when this capability leaves him, he gets lost. And the penalty of getting lost about this, in terms of energy, is to have the plus-minus terminals and facsimiles in one's field start collaps-

ing. And the final end of this is to become a cohesion of matter, unable to locate anything in time and space. Got that?

It's loss of space, then, which makes matter. Loss of interval between the plus and minus particles. And as that interval decreases and decreases and decreases, the object is more and more solid.

Now, it tells you that there would be types of matter which would be made up mainly of pluses. It could have a predominance of plus, or a predominance of minus. And what happens to this matter? It doesn't stay together; it's very pervasive. Hydrogen is one of them. You let some hydrogen loose in a room, uh... the stuff is not cohesive, it's quite expansive; and it's trying to flow around all over the place. You let some hydrogen loose in space and it will swell up that space.

Now, uh... that's fascinating. It's a matter of pressures involved here in space, and that sort of thing. But uh... it's not in nice balance, but it is in nice enough balance to be matter.

All right. Let's take, then, this principle of the plus and the minus particle collapsing, and we find out that your preclear becomes solid to the direct ratio that he is unable to maintain the distance amongst his facsimiles, memories and MEST objects. When he's unable to do this, he begins to become matter. And he begins to become matter and act like matter, that is just to the ratio that he goes down the tone scale.

So, we want to see somebody go down the tone scale, just start taking space away from their terminals. Just take the space out, just take the space out, and keep taking the space out; and the next thing you know, this guy's getting solider and solider and solider. And he starts to obey the laws of matter itself.

Now, you could say that matter could be complexly composed in this fashion: matter which is composed of a lot of pluses is trying not to be itself; matter composed of a lot of minuses is still trying not to be itself. It doesn't have a cohesion, it has an ex... uh... an expansive tendency or disassociative tendency. So that isn't a stable commodity. And matter which is composed of pluses and minuses with great balance and evenness and the space is missing in between those terminals becomes very, very solid. And if you try to bring too much plus-minus terminal together and take too much space out from between the two, the thing will go kaboom! As in the case of plutonium.

Now, this is all very elementary and it isn't anything that you should puzzle yourself about, and I would actually recommend that you get a couple of magnets and uh... just uh... have one... have their ends marked very plainly – bar magnets rather than a horseshoe magnet – and just mark the ends of those magnets very very plainly; the plus ends plainly and the minus ends plainly. And you'll see that if you have the plus opposite the minus, that is to say as the magnets are lined up, that they, of course, will snap together. And so you can have too much cohesiveness.

Now, let's put those apart two feet, one from the other, and as they... do you leave 'em alone, nothing happens. But let's remove a little space between 'em, and have 'em one foot apart, and you notice that they... one... one'll get sort of edgy, just sort of skiddy.

Now, let's take another six inches of space from between 'em and they'll do what? They'll go clank!

Now, what is known as a – quote „psychotic break“ unquote – is this clank. Some person disorients a human being one time too many; and it's just that, just disorientation. Tells him he's here when he's there, and fouls him up one way or the other, and pulls the space out. Or tells him he can't stay there anymore, or tells him that he can't have that space, or tells him that he can't have that matter, which also contains space. He loses something, in other words; but what he loses, most importantly, is space.

And so he loses this space and one day he feels, with several facsimiles, a clank. That's good, he feels this clank, see, and he doesn't feel good at all.

Now, what do you do... what do you do to get this guy in good repair? Well, you just give him some space. That's simple. Just give him some space. Of course, the... the... the regular treatment is to put him in a cell or something, you know; take his space away from him. Just give him some space, make sure he's got space, lots of space. And he'll... he'll... he'll snap out of things most remarkably. I tell you, that most of the mad hatters that... that go out in the deserts as hermits and uh... and so on, they get remarkably sane and calm when they're put down in a desert fastness, because they've got a lot of space! That's quite important to 'em. They've got... it... it just goes out in all directions, and they're very happy about this.

Did you ever get out on a plain and suddenly take a deep sigh of relief, to be outside in the country where you get this tremendous expanse in all directions, so forth. You all of a sudden feel the pressure off of you. In other words, your concept of how much space you have to move around in is increased, so therefore you automatically, more or less without thinking about it, increase the space amongst your own facsimiles. Now, as you walk through crowds, go on to subways, rush up Time Square, rush down here, down Broad Street, and get on to streetcars, in and out of taxicabs, dadump, babump, bangs, crash, zing, uh... and so on, you keep getting the idea that you don't have very much space. Well, this speeds you up; it feeds you more juice.

I've seen guys stand on the corner and just shake. Uh... it gives 'em lots of juice. And that's why these cities appear to be fast, but you'll find the truth of the matter is, there isn't a heck of a lot accomplished in them. ' The reason why is their level of reason is lower.

A country is sane as long as it has, unfortunately, a farming belt. It's got a big farming belt to draw people from for the cities. When these kids are in there for a few years and they get in there and pitch in the advertising agencies and in the newspaper offices and so forth, and they feed new blood to the city. And then they're used up and ashcanned, and you can get a new set of kids.

It isn't that there's anything good about a farming belt – imagine farming – but uh... there's uh... more space in it. You'll get people will talk slower or faster, as the case may be. They're regulated.

God help you, you're... most people in cities here have a sort of an hypnotic look, as you go down the street; they're really knocked in. Well, that isn't the case on a wider front.

All right. Now, let's look at that plus-minus factor and just base a process on it. Now, be... be... be sure you get this; don't pass this by and remember that I said that people were skidded from one body to another body. That's not important, knowing that one, but it is important knowing this one:

That this factor of reduced space results in aberrated behavior, and it is a curve of space reduction that first produces reason: at about 22 down to about 10 or 12, you're getting reason; that is to say, a fellow thinks consecutively on problems. And it then declines from there... Reason, by the way, is not an aesthetic or otherwise, but it's just mental action, let's say, on any wave length. Uh... and it declines from that 12 or up there, it gradually goes on down to 4 and then it spins in quick.

From 4 down gives us another example of Man's intolerance... for well, he's... he's just living in this little, tiny, narrow band and he can only survive in this little band. Well, he can only survive in a small band on the tone scale, too. It's a wonder that he's here at all.

Now, we take... take from 4.0, he's really on his way. Why? By golly, in that band, he is depending upon otherwise originated flows. He's depending upon flows which originate elsewhere. He cannot support a body without feeding it.

Do you know that if I were to tell this to an audience in some other part of the universe that I would have mouths open in the audience? That a being could actually exist at a low point on the tone scale so low, that in order to have any kind of a body, he would have to feed it from sources other than himself. They would just sit there and just gawk, and they wouldn't believe it. That would be the... the horrible point.

You have automobiles out here which don't run unless you put gasoline in their tanks. In other words, this society is built on MEST-universe-pour- into. There isn't much of this pour-the-MEST-out; it's all the MEST-universe- pour-in.

Well, now, what do you do for homo sapiens, then? We find he's getting less and less space between those terminals, less and less space, less and less space, and it's pretty easy to upset him. Something can come along all of a sudden and jerk a little more space out between the plus-minus terminals and those terminals do a creak, and some of his facsimiles collapse. A little bit of loss – you wouldn't think very often the loss was at all important – will cause him to really take an awful dive on the tone scale.

Now, here's the other strange phenomenon. People become saner by jerks; they become saner by little jumps. They don't become sane by a smooth traveling-upward climb. It's jump, jump, jump, jump. And you can process somebody for just hours and hours and hours and hours, and you say, „I'm getting nowhere. I'm just getting nowhere with this case.“ And then all of a sudden, the guy will go home and he'll come back to see you the next morning and he's very happy. And you say, „What happened?“ Well, if you don't ask him what happened, you won't find out, because he... he... although he might tell you (he'd be that interested), he'd say, „You know, I was sitting at the supper table, and all of a sudden, I just kind of felt the lights turn up brighter.“

Then you say, „Well, what... what'd you think of?“ Or anything like that. Don't bother to ask him; it doesn't matter a damn what he thought of. What actually happened was,

is his positive-negative terminal space on some of the facsimiles that're bothering him suddenly widened. And that little little jump like that was the actual jump which he felt. It's a sudden jump. He will all of a sudden find himself looking at a work of art.

And by the way, art is wonderful. It will fish people out of the slough of despond faster than anything I know, if they're permitted to choose their own art. You can't go around and play Wagner and say, „Well, nobody's sane in the institution today; I mean, let's uh... so let's play uh... let's play some Prokofiev. Uh... oh, they've all gone nuts. Well, that doesn't work.“ Well, I was talking about art.

Although as one fellow I knew oh... oh, he'd just be feeling horrible, and he always went home and did the same thing: he put on a record of Caruso. And it was an old, beaten up, knocked apart record of Caruso, and every once in a while he'd get terribly drunk and he'd hock it. And then he'd practically go mad till he got this record back again. He'd do anything to get that record back. And he... he played it on a wind-up phonograph, and his life was a contest between trying to endure it and getting filled up again with Caruso. And he'd put Caruso on the platter uh... he'd put on the record and listen to Caruso. It wasn't any particularly good Caruso; it was old, scratchy, made at the end of Caruso's career, as Pagliacci, I think, something like that, or whatever Caruso sings.

Now, he'd listen to that thing and oh... up he'd come. What would it do? This big, ex... you know, Caruso really could fill a lot of space. It's too doggoned bad we didn't have in his day real sound recording, because his loss was actually a great loss. You know, there isn't anybody fills up space with sound the way Caruso did. Too, in the early days of Paul Robeson. Paul Robeson singing bass could knock out the back rafters. He could just start hitting one of those low notes and pour in the volume, and all of a sudden he keeps pouring the volume in, and you say, „Lookee here, this roof is coming in any minute.“ He's to a large degree lost that today. He's singing baritone, and so on. I guess he bought too many pamphlets or something.

But uh... uh... when... when it comes to these jumps, you see, they can almost come from any source. Now, I... I could tell you some very touching and remarkable stories concerning the effect of aesthetics on individuals. It doesn't take much to throw them; it really doesn't take much to put them back together again. And if you know that you've got a little principle working there, which is just more space, what made his space constrict on him? I mean, why... why did he begin to feel he had it?

Now, what does he need at this moment to feel he'll have more space? You establish that and he'll do one of these little jumps. Now, maybe he did something to somebody and he still has that facsimile sitting there, and so on, and it constricts him because he's backed up and he isn't occupying all of his own body. And that is an awfully important one. You'll find out the guy who can't get out of his head isn't in his body. He doesn't think he is. He's already backed out of his body. He owned it once, but he's backed out of it. He'll tell you almost anything to try to convince you that he never was in it, or something of the sort. But the fact of the matter is, he isn't in it, to any great degree at all. He's dispersed.

He'll be as far back as his ears. He'll... he'll just bare... barely be in the back of it, you know, just nyah, and very diffused. The whole front of the body, somebody else, some-

thing else owns, and he can't move into it. Now, the way out is through. He has to own every single scrap of that body and be willing to use every single piece of that body before he can cleanly step out of it.

But this is a question of space. He isn't occupying the space of the body. He's backed up in space too much. This means, then, that his facsimiles will be hard packed on to him. He'll be thick. He'll be thicker than he should be, in terms of electronics and ridges around. What about these guys and these ridges? They just haven't got enough space amongst the ridges. How can you put it in there? Well, you can put it in there in 40,000 different ways, in creative processing. I mean, this is... it's so easy.

But just remember that, that the trouble with him is energy and the trouble with the energy is it's lost the space between its terminals, and the remedy is to give him space. And the second he starts to get wider and wider things of space, and handle things in space, the better and better he'll feel and the more and more expansive he feels and the freer he is to act.

All right. When he gets down to a certain level on the tone scale, he begins to be troubled by flows. He begins to get so solid as matter that he begins to be troubled by flows. Now, let's... let's uh... long build-up here to this data about ARC; feel you need this.

Uh... flows are just flows, and when a differentiation, when the ability to differentiate is as low as 4.0 on the tone scale, one flow can very easily be mistaken for another flow. At 2.0 and at 1.5, the person thinks any flow is at his band level. He thinks anything that's said to him when he's at 2.0, really he... he seldom differentiates.

You come along and you say, „How are you this morning?“ And he's liable to glare at you. Why, he knows very well what your emotion was when you said that. He can only put on you and feel back the emotion of antagonism, you see? So any flow that comes in is a flow of antagonism. It might be the sweetest flow in the world, it might be the pleasantest flow, or it might be meaner than hell or it might be griefy or it might be anything; he can't differentiate. He's lost that power to differentiate and as a net result he thinks everybody's being antagonistic toward him.

Or he's angry and he's... he's... responds to that anger; he goes around looking for everybody to be angry or looking for people to be afraid, and he'll vary between those two things. He hopes they'll be afraid, but he's scared they'll be angry. The most horrible thing you can do to a 1.5 is really get mad at 'em. Oh, because that confirms the reality of what he's been reading off of you all the time.

Well, he can't differentiate too well in terms of flows. When he gets really bad off, by the way, he will mistake... when he gets volume of energy packed around him he can actually go to the point of mistaking sight and sound and crossing up on the perceptive band. Yeah, that's... that's really weird. If you suddenly hear somebody hearing radio programs, you know where they are on the tone scale and at what volume. They've got a confusion on wave length. And when a person is so bad off and the energy is so thick around him that he can get confusion on wave length, he's pretty bad.

You go around the Veterans Hospitals, every once in a while a guy is suffering so badly from shock and he's got ridges around him packed so solid that he will be seeing what

he ought to be hearing and hearing what he ought to be seeing. That's quite confusing, but all he's done there is he's unable to differentiate, he's too low on the cycle of action, on ALL cycles of action, in... on differentiation; he is low on it to the point where he can't tell the difference between wave lengths.

Now, he has a communication difficulty, then, by being unable to select out and perceive by various points on the wave length scale, as you saw yesterday. Now, what else gets confused there? Well, he really doesn't know too well what kind of a flow it is and what that flow is saying when he feels a flow. When he feels a flow, it's a flow. A flow is a flow is a flow is a flow, as far as he's concerned. A is getting to equal A. Any kind of a flow is any kind of a ridge. Any kind of a ridge is any kind of a ridge. And a flow could be a ridge could be a dispersal, when he gets down to matter; matter doesn't care.

Now, where do you enter into the picture on this? Well, there's the nastiest, stupidest, doggonedest trick when it comes to MEST universe energy and evaluations concerned; let's look at what a dream it is. Now, I want you right now, as a class, to just make a little test of this. I want you to get... I want you to get this... this... this feeling: Get the feeling that you are agreeing to something. Now, just... just spend a moment or two at this: Get the feeling you're agreeing to something. (...) Now, you get that feeling?

Now, we'll see how good you are individually. Can you get the feeling of disagreeing with something now? (...) If you study that over for a moment, we won't occupy much time with it, you'll find that the agreement was inflow. Did you notice that? Yeah. And uh... that the disagreement was an outflow. Well, those are your two vectors. And of course if a fellow agrees, agrees, agrees, agrees, agrees with the MEST universe and he keeps on agreeing with the MEST universe, he keeps inviting this inflow. Inflow, inflow, inflow, inflow, inflow, inflow, inflow. And pretty soon it gets stacked up pretty tight around him. He gets darn near like a lump of matter.

All right. Let's get the message that that energy that he's seeing stacked up with is carrying.

Now, let's get this as a flow: wanting something. Let's get this as a flow: wanting something. Now, let's get as a flow: not wanting something. What do you do to not want something? Well, that fits very nice; that's a very nice mechanic, well, isn't it? When you agree, when you want something, you have... you agree with it, and when you don't want something, why, you disagree with it. Isn't that cute? Huh.

Well, if you agree, if you agree, let's uh... let's also get this one: uh... when you agree, you're having something, aren't you? When you agree, then you have something. Well, that's... that's very logical. In other words, uh... you want something, you agree. That's all there is to that. So therefore, you can have it. So therefore you can have some time, too. You get havingness, you get things and so on.

Now, that's all right if the MEST universe can keep you completely in the dark about the fact that there's somebody else in the MEST universe besides you. But any time anybody goes off on the first dynamic and they say the first dynamic is the only dynamic, they're working a control operation; it's a control operation of magnitude. And here's why it's a control operation of magnitude. That's all right, see, that adds up very beautifully. When you

want something you agree to it and when you don't want something you disagree with it. When you're going to have something, you agree with it and when you don't have something, you disagree with it. In other words, not have... that's... that's perfect, isn't it? As long as it's just you. As long as there's no interchanges.

Well, the MEST universe tells you that ARC is no good. It tells you it doesn't work and it tells you it can't happen; which is a lie. That is the biggest lie it tells, because let's look at a... the piece of matter that you want. Now, here... here's flows. You get here the pc, and let's mark the pc as „I“. All right. Now, that's agree into him and here's „I“ again, and that's an outflow, and that's disagree. And here is „I“ again, and in we go; he's pulling in, that's want. And we get... we get it not want. Isn't this orderly, as long as it works out in terms of just you. I mean, it works fine, perfect; as long as you're never interfered with... with another flow of any kind whatsoever, this is perfect. And this is the way ARC is broken to pieces.

Now, let's take this line up here and let's see what happens over here to thee. All right, so we'll just call this „you“, as different than that. „You“ comes in on an agree, that's „you“ agree; you understand, I mean, by „you“ I mean another person. Here's „I“, he's confronted with another person; we'll call this other person „you“. And here's this other person who is doing a disagree.

Now, here we have „you“ again wanting and that's he wants. And here is „you“ not wanting. Uh... that's... that's very interesting, and so forth. I mean, there we have your inter-relationship of flows and this tells you, then, a lot of interesting things. Very interesting things. Tells you too much, really. Really bogs you down when you start looking at it.

Here... as long as „I“ here wants agreement from „you“, he will pull into himself agreement, won't he? „I“ wants agreement, therefore he's gonna pull in agreement. Now, this is on a calm rational basis; he wants agreement from you. He wants something from you.

‘Course, what's he gonna get? He's going to get disagreement. The second he wants agreement, he gets disagreement. „You“, of course, fires back at him. I mean, if... if „I“ were completely capable of monitoring the direction of flow of „you“ and „I“ wanted agreement flowing into him, he would get disagreement from „you“. See? Simple.

Now, „I“ wants to be disagreed with. He wants things to disagree with him, and uh... so on. He wants this individual to disagree; he's about to be eaten or somebody's gonna give him a cigar that'll make him sick, or something of the sort, and so he says, „I don't want it.“ Zong! How does this react? We have „you“ agreeing, don't we? He disagrees and „you“ will agree.

Now, that isn't too bad, but, heh, look at this. When... when „I“ wants to disagree here, „I“ again, he doesn't want the cigar, he doesn't want the meal, something like that, down at the level where flows are confused, so it doesn't... the... the agreement flow and the want flow, are... are... they're... they're the same thing, practically. Look what happens here when... when „I“ wants to be disagreed with, and so forth, he creates in „you“ want.

You say, „I am no good; I am not edible; I will make you awfully sick.“ The reaction on the part of „you“ is to eat.

Now, „I“ wants, here... let's see what happened when „I“ wants something, he... he wants something, it's coming in: anything he wants'll disagree with him, of course, because here we are here.

You want to know why, when you go out and buy a possession in the MEST universe or acquire a possession in the MEST universe, you don't like it too well after you own it, after you've acquired it. You've seen that manifestation more times: you just will die until you get that something-or- other, and the second you get it, you say, „Well, there's probably something wrong with it, or I'm not sure whether I want this or not,“ or something of the sort, and „I really don't quite want it.“ That's because anything you get will disagree with you, of course.

Now, let's look at it the other way around, and we'll just have „I“ wanting „you“. „I“ here wants „you“. Okay. He'll create a current flow in front of „you“ and of course „I“ gets „you“ not wanting „I“.

Now, let's get a couple, and they're having trouble. And he has decided that he loves her desperately and he wants her desperately and she just doesn't want to have anything to do with him, until the day when he finally says, „I don't want you or anything to do with you,“ and then she wants him desperately. See how that works out?

Student: Ron, you can check that by wanting something that you know you can't have and see what happens.

Mm-hmm.

Student: It doesn't run as agree; it runs as disagree, as a... as an outflow instead of an inflow.

Mm-hmm. Wanting something you know you can't have, that's right. Guys get down to a locked basis on this, so they know that anything they want they can't have.

Now, it gets worse than this. Let's take a look here at agree and have. And here, let's take a look at have, and let's take a look in terms of time and, you know, have time.

Now, here we have „I“ and „I“ has an inflow of agree, and „I“ has an outflow of disagree, and „I“ has an inflow of have and „I“ has an outflow of not have.

Now, the essentials of energy are have and not have; have and not have. And haves and not haves actually, somehow or other in this cockeyed universe, get together. It's fascinating, isn't it? You'll find more haves supporting the Communist Party. Didn't ever strike you as strange that some fellow that makes 5 million dollars a year is supporting the very party that will eat him up? Well, that's in terms of appetite.

Now, let's take this as a uh... a schedule here of person and object. This isn't related at the top here. Person and object. And let's have this object, which we will make into... I'll just put an M there. You see, the behavior of this object, the object is saying, „Have me.“ Let's say it has that potential on it, object. And here the object is saying, „Don't have me.“ That's actually what a negative terminal might be saying, any time it's putting an outflow – you see, it's established by the polarities – uh... any... any uh... it might be said, when it's

hit... hitting any kind of an outflow, any terminal is saying, „Don't have me.“ It's doing a repulsion. And when it's pulling in, it's saying, „Have me.“

Well, that's why your very, very low tone scale people, by the way, collect only things which are not desirable.

Now, we have... over here, we have uh... agree and here we have disagree. This should tell you wonders about possessions and about engrams and deposits of energy, and so forth. Now, what... what happens here? Now, let's look at the extremes up here: „I“ agree and M disagree. We've just covered this; the object of course agrees and disagrees as we saw it on the first graph.

Now uh... this second graph here shows you that if a fellow, if „I“, in this case, you'd think, agrees with something, he could have it. If he agrees with something, he can have it. Isn't that a beautiful universe? Plus-minus polarities. And if he disagreed with something, he wouldn't have to have it, would he? Well, let's look at this.

He agrees with something so it, of course, has a flow pulled around past it and it's immediately saying, „Don't have me.“ The second he agrees with something, it says, „Don't have me.“ He goes down and he says, „Well, that's fine. The automobile is going to run and uh... all of this, and I agree with this thing perfectly,“ and of course that day it won't start. That... it's just a lead-pipe cinch that that's what's gonna happen.

Now, we get disagreement, and the fellow says, „I don't want it. I wouldn't ever touch it if anybody ever gave me one and a million dollars to boot. I'd have nothing whatsoever to do with it,“ and there it is sitting on his doorstep. This ferocious and horrible determinism not to have something winds up in what? It winds up in making the full vector of matter say, „Have me.“

Well, now, a fellow... this tells you something horrible. That tells you that you could only really only acquire enMEST. You could never acquire good MEST. EnMEST would say enturbulated MEST, busted up toys, run-down thingamabobs; uh... it tells you that any time you tried to conquer a nation, you would conquer rubble. It tells you the automatic result of an attempted conquest of a nation would be rubble. It tells you that any time you try to get ahold of a great big bank of energy, it's gonna be a mess. It's gonna tell you that if you consistently ran MEST universe facsimiles and ran them as facsimiles, that you'd result in scrambling the bank.

Why? Because the preclear is saying, „All right. I agree, I agree to run this. I agree to have this energy inflow. I agree to have this energy inflow.“ And what do you know, the energy at that moment is going to say, „Don't have me.“ „I agree to this inflow, and therefore I'm gonna run this – engram.“ Result: occlusion.

All right. Here, he says, „I uh... don't want that damned engram. I'm not going to have anything to do with it, and to hell with it. It's not gonna influence me, it's not gonna influence me, it's not gonna influence me.“ It says, „Have me.“ He rejects it and he's got it. Why? It agrees with him.

But there is a little bit of light. If you were to say to an engram, if you were to say to an engram, „To hell with you,“ it would wind up owned. If you were simply to say to an en-

gram, „Okay. So we’ve got it here on the track“ – and we finally locate it in space and time, that’s all. Now you say, „To hell with you.“ Watch it blow up. Just put out a good strong impact against the engram of „to hell with you!“ It’s worth an experiment, you see, ‘cause it’ll work.

You get this beautifully clear lock and just suddenly muster up, just muster up and... and you’ve got the thing located (that’s of course 90 percent of running it). Uh... you’ve got the thing located and then just put out an upsurge between it and watch what happens to it. It’ll go zook. It’ll actually change location in space. Without monitoring it any further, you just put an outflow and say, „Zong. I don’t want anything to do with you.“ It’s liable to explode, or go away, or anything.

But... but we say, „All right. All right. The MEST universe is trying to make me do this and that. And in school they wanted me to do so-and-so and that uh... here they wanted me to do that, and every place they’ve gone... they... and so on; and the thing for me to do is to knuckle down and to do my job of work and get in there at 10 o’clock in the morning and... and... and work right straight through till 10 o’clock at night, and... and... and do all of this, and I... I’m going to agree to this, and I’m everything...“ Oh, boy. Boy, is that job gonna disagree with you!

The first thing you know, they’re gonna say, „Well, that’s it, that bum. He just works sa... he’s a sap. Uh... ah, well. Uh... I... I know... I know a fellow down the road, oh, we’ve got him... the next post above him is open uh... in the uh... department so uh... I know a fellow down the road that used to shovel uh... uh... stuff out of the curbs and off the curbs and things like that, and I think he’d probably... I... I don’t know. He doesn’t seem to want to work here. Let’s put him on.“

The Service is the most wonderful place of this in all possible operations, because the Service doesn’t give a damn; it’s too down low tone scale for anything to happen anyway. And one day, just as an experiment, I told a kid that – I... I was in the hospital, and uh... the kid was off one of my ships and he came in and he says, „I’ve got to get back aboard,“ he says. „I can’t stand this place any longer.“ He says, „What do I do? What do I do to get back aboard?“

And I said, „Well, the next time the doctor comes in interviews you down in the ward, you say, „Now, I don’t feel very well and I don’t see why I’d have to be returned to duty, because my stomach hurts, and I hurt this way and I’m in bad shape.“ And I said, „Make it very convincing. The truer you make it, the faster it works.“ And I... so I just explained to on this.

He says, „Gee, that sounds awful dangerous to me. They’re liable to keep me here.“

„No, no. No, no,“ I said. That’s... sick call was at 9 o’clock and he was up with his kid at 10 o’clock shaking me by the hand and saying, „I’ll see you back aboard, Skipper.“ I got him out of there from guns!

Now, there as some kid that was running the communications information center on a big cruiser; there wasn’t any other officer remaining aboard that cruiser who could run the CIC, Combat Information Center. And uh... that cruiser was hot and heavy, right in the middle of everything. And this kid had to have an operation for a piece of shell fragment, and so

on. And they sent him back to the States in a hurry by special plane so they could have him back again because there was a terrible scarcity of good CIC officers. And the second he said to 'em, unfortunately, „I'm necessary aboard my ship,“ the last I heard he'd been there 14 months.

This is the *modus operandi*, but don't take that as... don't... don't take what I'm saying as freak. It's not a freak. I'm not talking about a uh... a peculiar, occasional manifestation. I'm talking about agree. I'm talking about disagree. And when I'm talking about „have me“ and „don't have me“, I'm talking about time.

So, this individual wants time, he, of course, wants time. He's got to have, to want time. In order to have time, he's got to have, you see; he's got to have an object. He really does have to have an object. If you don't believe it, try to go on a vacation sometime with not a dime in your jeans. –

He wants to have; in other words, he wants time. And what's he find, the second he does this? The object that he gets disagrees with him so he can't have any liberty. The second he wants some time, he can't have liberty. The moment he decides that he wants some time on his hands, he is, at that moment, going to have... the things which he does have become disagreeable. They're gonna upset, uh... the gaskets are gonna blow and so forth.

It isn't anything mysterious. Don't look at this as something mysterious that sits in back of something or other and it depends on chance. A roulette wheel is chance; this is not chance. This is the way it works.

So he's got to have in order to have more time in order to do this and that. He sends away to Sears & Roebuck in order to get one of these whirligig windmill machines that will run a storage battery so he can have lights in his house, and he spends a lot of time lighting this thing up. Then he'll have some time to read at night, and he's got this up, see, and he won't have to waste all that time filling that lamp or lighting that candle or striking that match and reading that book page. And he sends all this away, and what's he spend the rest of his time doing? Keeps climbing that tower and fixing that propellor and going down the tower, and so forth, and by golly, he never has any time to read.

You see, he doesn't get an agreeable time; he gets... he gets some time, all right.

Now, what would he have if he says, „Now, I don't have to... I don't have to have any... I don't need that. I... I don't need that at all. Let's see, I'll get along with what we have and the hell with it. Ah, well, make, ah... what we got do, and we don't want any of this other stuff.“ Actually, the riches of the universe pour in on his head. Everything around him starts saying, „Have me, have me, have me; ga... how about me?“ That's... that's the way she works.

So, if he has... if he... if he wants time – and he, by the way, unfortunately, gets all kinds of time, because the universe says, „Have me“. So either way you look at it, you get flypaper. You see, there's no... no way out of the flypaper. If you decide not to have with the universe and disagree with it thoroughly and rush against it and disagree the hell out of it, it says, „Come to Papa.“ And if you say, „I agree with you, I agree with you,“ and... and uh...

all that, and all is well, why, uh... it says, „We don't want anything to do with you, fellow.“ For every win, there's a lose; for every lose, there's a win.

One of the v... very interesting things that you can run with a preclear: he's loused up on time. What is apathy but too much time? That's right, it's energy. It's too thick a having-ness. He's got too much.

If you want to take somebody and really cure him of apathy, if he feels that he is in terrible danger and dire straits, the damndest thing: have him take everything he owns, except the shirt he stands in and the pants and shoes he's wearing, and take it out and throw it away. Regardless what it is or anything else, just have him take it out and dump it and destroy it. And what do you know, he gets lots more space, right away. Instantly, get lots more space.

If you could get a psycho... you could get a psycho to part with one of the Kleenexes in the box of Kleenex which you've just presented them, you're pretty good. Whoa, boy! They're having a hell of a time.

You say, „Part with one word.“ Uh-huh. No, they're saying, „Agree, agree, I agree, I've agreed, I've agreed, and my God, I'm getting so rocky I don't know which end I'm standing on, but I've agreed; don't punish me any further, I can't stand the pain. Don't punish me any further, I agree.“ And they wind up by having to have everything which is disagreeable. Everything which is disagreeable then and there happens to them.

You wonder why machinery doesn't work for some people. Well, there's nothing mysterious about it. It isn't anything esoteric you're examining; it isn't anything that goes into the firmament in some fashion or another and is tailor-made by some god. This thing's already been set up. You say to this piece of equipment, „I don't want you,“ or, „I don't care what happens to you.“ A null or a flow against and it works. And you say to it, „All right. Now, let's see. You have to do this and you have to do that to it, and you have to do something else, and we'll have to take good care of it; we'll have to wash it and we'll have to grease it, and we have to paint it and we have to polish it and we have to buy licenses for it, and so forth, and we have to park it out front, and we park it out back,“ and so on. You'll find out all of a sudden that the payments on it, or something or other, and that is... this, or something or other, and then it needs replacement, because there's a later model. It won't take you anyplace, either. It's always in the garage, or someplace else. It's fascinating.

The thing which you either completely disregard or disagree with will serve.

Now, there's a level of outflow... there's a level of outflow which is so low on the tone scale that it is just MEST handling MEST, and that just doesn't work. Your Japanese officer in the Philippines, for instance, found out a locomotive wouldn't go, so he had his men beat it with sticks. It didn't go. It's just MEST handling MEST. On that level, everything is enMEST. The guy, the object, everything. And you have to go up tone scale a little bit to get this principle very smoothly workable. You can't take a sledgehammer and smash all the spark plugs of a car in frightful disagreement, and so forth, and have the car function.

Now, the way to handle a car is the way you handle anything else. There is a difference of flows, you understand. If you just differentiate flows, you're all right. You can put out

a sort of a smooth wave to this car and you say, „All right, all right, let's go, let's run.“ No gas, no tank, nothing; it turns over. You think I'm kidding.

You've got to come up tone scale a little bit to do that sort of thing, but there're pieces of equipment around that just absolutely have no business running whatsoever. There's no business running. And you put 'em under somebody else's management, and they won't run. They just quit, right there. That's because they were being kept alive with something more than mechanical information.

Now, it's hard for an engineer... it's hard for an engineer, as indoctrinated as he is into the workability of structure and mechanics, to recognize or even look at this factor. This is another one of these factors, but by golly, this... it's just as actual and real as that electric light. MEST works when it has been aligned by theta. You look in the old axioms for homo sapiens, it covers this to a heck of a degree. MEST works as long as it's been aligned by theta. And as long as the MEST flow that's going out is aligning, MEST hasn't... no... I mean, pardon me; the theta flow going out is aligning MEST, MEST doesn't have a chance in the world. It just has to get into line, that's all. You get a smooth outgoing flow.

But your engineer building a dam, anyplace he is, knows this, continually: He gets one foreman and all the equipment goes to hell and nothing happens, but obviously he's a good foreman. He'll get another foreman and everything runs smooth as a clock. And the difference flowing off of these two men can be sensed by the individual himself.

One is gonna get the job done one way or the other, and so on. And the other says, „Yeah, I can do the job.“ He doesn't necessarily say it without volume, but the MEST lines up. Energy vectors, somebody understands the law of something or other or something like that, he really just enforces into it.

Okay. I hope you understand a little bit more, because you look this over a little bit more, you're gonna find a lot more there than I've written down. I leave it to your wits to figure out the rest of it. Let's take a break.

(TAPE ENDS)

Flows: Characteristics of

A Lecture given by L. Ron Hubbard
on the 9. December 1952

This is the third hour on uh... December the 9th afternoon lectures. Uh... let's further examine Agree and Have and characteristics of flow.

I mean, when you examined the chart there on ARC, you found that volume per unit space determined the position on the tone scale. As you got down to the flows, dispersals and ridges, low on the tone scale towards 0, you had an awful lot of matter for a very small amount of space. And when you went up scale, you found out that you had little matter for lots of space.

Now that, of course, it's uh... indicative there of considerable perversity, actually, as far as space and so forth is concerned. This is uh... also indicative of what aberration does and is. It's too much per unit space. And you get no action in too much per unit space. You don't even get much thinking in unit space as far as MEST universe beingness is concerned.

So we start looking over the proposition, we find out that a person, then, should have quite a bit of space for his havingness. If he has a lot of space for his havingness, why, his time is fluid and he... he's... he's light, hi... his uh... aesthetics can more easily enter in because it's very hard for an aesthetic wave to enter anything that's very gross and heavy. An aesthetic wave doesn't transmit easily over something that's gross and heavy. That doesn't say it can't, but it just doesn't.

Have you ever tried to draw a picture uh... for instance, and uh... you looked at the MEST universe reproduction you were making – you were going through the MEST universe you see – and the thing that comes out does not match what you should have built. This is the cry of all architects, painters, sculptors, and so on, is „Here... here is this horrible thing! Every time I try to think something up, it always falls short of“ they used to call it „the ideal.“ When they say „ideal,“ they might as well say „an idea.“

Now the funny part about it is, is that theta can communicate in terms of ideas without this interruption of flows. You see, ARC becomes bad when you start getting into MEST universe type flows. And it becomes almost impossible to maintain. But as we go up the tone scale and things become lighter and lighter, a person can, of course, become much more ethical and at the same time, lots less serious.

It sounds funny that a person who is very serious is liable to fall short on his ethics. He is more likely to go into a moral code, something good and solid and heavy, you see, that'll kill somebody unless he follows it – and that's the idea.

So as we get up tone scale, we find that individuals are airier and lighter and actually more aesthetic. So that the heavier wave lengths are favored down around 0.0, and the lighter wave lengths are favored up around 40.0 and down. You see, you sort of have a scheme thereby by which... by which at 40.0 you have theta operating, really, only with uh... very close aesthetic waves; and down around uh... 1.0 or something of the sort, why you have theta mainly concerned with the solidity of objects. And... and it's uh... that is to say, you're worried in that band, you're then worried about effort. How much effort is it to do something?

The person who tries to do an aesthetic job on this universe will generally go down tone scale fairly fast because he's trying to apply this light, airy little wave to things that are heavy masses. And it just doesn't work out well.

You can mock up a stage and a play in your own mind which with a flash appears in great beauty. And uh... in the MEST universe it takes carpenters, and carpenters belong to unions; and uh... it takes lumber and that has to be sawed up, and that comes down, and there's people that are worried about the... the mass of this – and uh... this and oh boy, oh boy, oh boy!

Now it takes a pretty airy hand, by the way, to handle a lot of MEST. You'd think it would take a very solid, serious hand. But that doesn't handle MEST, not worth a nickel. It takes good airy treatment. If you can take a look out at a massive space and say, „Well, now let's put something or other there.“

And uh... somebody comes around and they say, „Why do you want it there?“ „Well, I don't know. It would just look good.“ And they say „Well, you've got to have a better reason than that.“

You'd say, „Nuts to you, fella!“ Uh... because there isn't any better reason than that.

You want something to work on an aesthetic band. Of course, theta favors an aesthetic band because that's closest in to motionlessness; it's closest in to the fine wave length which can append to theta itself. Theta can communicate through aesthetics much, much before it is capable of communicating through reason.

And then people say „Well, I wonder what the reason was behind that painting.“

Well, let's just put the cart before the horse, and let's put a couple more carts in front of the horse because that's just nonsense. The reason behind the painting is the painting. That's all. A person has to start on up tone scale to get the full appreciation out of this.

Well, let's look a little bit more at Have and Have Not, and Agree and Disagree, and Want and Not Want, and we find out that there is such a thing as a tractor beam. And there's such a thing as pressor beams. So you can reverse this situation with selective use of tractors and pressors. You can have something move in your direction with a tractor beam, and when it starts to agree, it'll get an outflow. You're pulling agreement out of something. You get that.

Every once in a while you'll find somebody that has a reversal on Agree and Disagree. What they're doing is operating on somebody else's tractor. They're... they're... they're not... they're not doing too well in a lot of ways and a lot of things.

They're... you say, „All right, now get the flow of Agree,“ and this person will get the flow – yeah, they'll get an outflow! Tohoohoo. What's this mean? It means the space immediately in front of them isn't even vaguely theirs; and it means that they are flowing at something else's command and behest; and that this something else's agreement has become almost a coincidence of space with this person. This person will then be found to be more or less in valence with somebody else, so that their agreements cause an in-pull. That would be by a tractor wave.

You very often find a person's parents, for instance, have fixed tractor waves on them. This is tractor waves of desire – very interesting. They've got tractor waves on him. The parents pull.

Now there's reverse tractors too. There isn't any reason to get too wound up about this because this is very simple. People go around with „wanting to be wanted“ tractors. How do you work that out? Well, here we have „I“ and „I“ has this tractor wave which is not a compulsion, but he's doing a „Schluurph.“ „You will agree.“ Now unfortunately that, of course, gets on anybody but the quite aberrated, that gets this flow uh... pardon me, on any but the quite aberrated this would be uh... agree. So what we get is this flow with that tractor.

So we get this „You will agree“ tractor is resulting in that. See how that is? He pulls in „You will agree“ and he gets disagreement. See how that is? He wants to be agreed with and he gets disagreed with: that's the trick.

Now, he'll get around to a point, then, where he'll reverse this vector and he'll put a tractor wave with the open end thataway. And it says „agree“ – „You will agree“. And what he does is want this person over here to pull in. He wants this person over here to grab on to that tractor and agree.

Do you see here, Figure 2? People go around with these doggone fool reverse-end tractors that they fasten on people. They put the open end of the tractor on people to get these people to want them, to desire them. And this actually is the way sensation works.

If you're around a pretty girl, or something like that, very long, boy she's got one of these tractors here which is just doing a beautiful job. Figure 2: She says „Want me. Want me. Want me.“

The odd part of it is, the second anybody picks up that tractor, what do they start? They start, in Figure 3, they start of course, this flow, which again is „Don't have me“.

So this is... this up here is „Want me“ and this is „Reject, me“. The second that thing is pulled on. So you get the tease variety. This is because... and what happens is it's an automatic recurrence. I mean, it's just an automatic action. The second this person – although they have this tractor up there with an open end, ready for anybody to use – the second anybody starts to hook energy in their direction or pull in their direction they feel an outflow and the outflow immediately causes them to feel „Don't have me.“ And so you get the extreme caprice on such a thing.

Now this works this way in... in... in uh... where you get a... one of these tractors. It, of course, works over here with uh – this person is doing an in-pull, and so on.

You could actually have a situation where „you“ here, has one of these open-ended tractors and where „I“ here has uh... an open-ended tractor. And what do you get? You get coincidence of being: they both want to be wanted. They both want to be wanted, and there can be a momentary stability of wantingness. And this line up here contracts from point A to point B and then contracts to what? AB – to a point.

And then you have two people living the same life, or a thetan in a head. Now one of the things that happens is that when this line starts collapsing, you get a coincidence of being. You just get a momentary stability or instability, and some very successful combinations are when both parties want to be wanted, and they find out that each one wants to be wanted, and they get a coincidence of being. And each one stays fairly stable on this as long as they continue to be assured that the other one wants them.

But don't let them find out the other one doesn't want them! Because neither one of these waves, here in Figure 4, contains „I want you.“ They don't have an „I want you“ there in Figure 4. There's „I want you to want me.“

So we get this horrible situation, really grim situation, of two people – they go along for years, each one of them perfectly sure that the other one wants them, instead of wants to be wanted – and then one day... one day there's a little cuff or something of the sort and all of a sudden „you“ over here or „I“ uh... has got this floppy tractor wave that is temporarily disconnected or something of this sort and quite inadvertently somebody else says to them „I want you“ – schluurp! That's all... all anybody has to say on that.

Or this person, „you“ or „I“ in this case, happens to say, „Want me. Want me. Want me,“ about one time too often, „Want me“ – and uh... then at the same time says „Well now so and so and so and so is wrong with you. And so and so and so and so ought to be.“ Because you still get something on the order of an outflow. You get disagreement with each other although you get a coincidence of beingness. They both start occupying the same space.

So this person... they become somewhat disagreeable to each other, and one of them may wake up one day to realize that he really isn't wanted at all, at which moment this will break up an interpersonal relationship – whether it's a marriage or whatever it is.

Well those are tractors – all up and down the line here.

Now how does this work in the animal kingdom? How does this work in the animal kingdom, where it comes to dog eat dog and so forth? All right, we have this little animal gallumping along and a big animal comes along and goes „Snuffle.“ Well, the big animal says „I want“ and the small animal hauls back furiously to keep from being had, and of course by that fallback says „I agree“ and gets et. You see what happens? He's trying to haul back as in Figure 2 there, you see, and he actually finishes off and energizes the big animal's tractor.

The big animal had an open-ended tractor there as in Figure 1, IX – „You will agree“ it says; „You will agree.“ Well, this is a pull; the small animal starts to disagree and then he energizes this big tractor here, and in he goes – kaboom!

And he gets the weirdest sensation. You ought to run this on a preclear, or run it on yourself some day; „the... the joy of being eaten.“ It is the weirdest, most perverted, amuse – uh... uh... uh it... it's a... it is an emotion which is indescribable until you've really ex-

perienced it. „Oh, I’m being eaten. I’m serving my purpose, after all, in the MEST universe.“ More doggone rationalization, you see. And it just comes out of this weirdly here.

So you wonder why yo... you wonder why animals insist on eating dead meat all the time. And they go around and they eat meat. Of course, they want the live animal and they get the dead one, and they get accustomed to eating carrion. And do you know that all across Earth here, nothing is eaten but carrion. There’s nothing but dead meat eaten, as far as meat is concerned.

Now the alligator has become very slow and very cautious about his havingness, so he buries it for a long time and lets it rot before he eats it. He wants to be sure it’s not going to go the other way on him.

Now that interchange, then, your animals run around and the animals that are running around saying „Want me. Want me. Have me. Have me. Have me“ and all that sort of thing, so you say „All right. I’ll have you.“ Crunch! They can actually, at that last instant, pull so hard back that they get the feeling like they’re agreeing like mad with being eaten. That’s very low tone scale – very, very low tone scale.

That thing which desires to be eaten, then, is actually enMEST, because the fear and endocrine injections into the body of something that is trying to resist that hard under that kind of a delusion is pure poison. What you get’s enMEST, any way you look at it.

Now I hope you’ve seen that there is, actually, a happy solution to this. I hope you understand now that it isn’t all dark, that it’s a happy solution to it, that there actually are conditions there of uh... happy agreement whereby... whereby two animals uh... eating each other up uh... one agrees with the other – at least we have that.

Now one of the reasons why you have to have a group before you can have interpersonal relations is here very self-evident. A group gets together and it has, or it wants, and it’ll do so simultaneously. And it’ll operate as a unit organism, practically, a group will. And it’ll be a very high-level agreement and there will be very good ARC and they’ll just get along just fine. Why? Because they don’t want each other.

But therefore a group could only exist as long as there was no difference in castes in the group. You couldn’t have a lot of artificial castes in a group, like ranks and uh... there’s one thing you can say about the military services: some people are ranker than others.

Now here... here you... you – the second you get a disparity and you get this introduction of rank, of course the group falls to pieces and its effectiveness goes to hell, because the admiral’s throat is being cut by the rear-admiral, and the rear-admiral’s rear is being cut by the captains, and so on, and they’re all jockeying around on an „I’ve got to have“ and „I’ve got to have“ is „You can’t have.“ And things get pretty enMESTy.

One of the favorite tricks for the MEST universe can be seen in a military service whereby they give somebody a tank and they say, „This is your tank.“

The fellow, „But I don’t want a tank.“

Well, he's all right as long as he's saying „I don't want a tank“ but uh... let him say, let him say „Oh gee! They're going to take my tank away from me!“ and yank! she'll lose it right now.

Now, furthermore, they give him this, and then he's got it – but they've got him. Anything they give him, they get him too. If he fails to accept anything from them and fails to pay any attention to anything, his career is just spectacular. Unless the Army of course is trying to get something done, or something I never heard of when I was in. But they depend on privates and sergeants and second lieutenants to get something done in wars. I mean, after all, that isn't the purpose of a military organization to get anything done.

Uh... but it's very very remarkable how easily this works out. By the way, I found this out empirically: I uh – tell you very briefly – I reported in – Robert Montgomery was uh... on duty at the naval operating base down in uh... San Pedro, and I'd just gotten out of the hospital. They took me off the ship and hospitalized me, and then they let me out of the hospital. And I got out of the hospital and the ship had gone. And so they sent me over to the officer's pool, and there was nobody over at the officer's pool to amount to anything, and by this time they'd lost all their... all their navigators were at sea and things like that. And there were a lot of people around, but they came from the Department of Agriculture and uh... I simply checked in and went over to bachelor officer's quarters and uh... unpacked my bag very carefully. Chose some good quarters by moving a couple of guys out, and unpacked my bag and went down to the library and I got a great big stack of novels, and I went back up and I sat down and I started to read novels.

And the days went by, I was perfectly happy, I was reporting in to chow and so on. Everything was going along just beautifully. Until all of a sudden an orderly came over and he says „Sir,“ he said, „um, the Commanding Officer wants to see you immediately“, and so forth, and I said „Oh, I'll be over.“

I'd been at the war, by the way, about two years by this time and I really was bored with it. So anyhow, anyhow I'd go over about two or three hours later to report to the Commanding Officer, and he comes out. And boy, he's fire and brimstone. „Your name has been on that bulletin board for three days. An officer is supposed to read that every morning at eight o'clock. Your name's been up there because there's a YMS out here and there's nobody – to take it to San Pedro and somebody's got to take it to San Pedro and there isn't another officer around here to take this YMS down to San Pedro, and you're supposed to take it down there. It's lost its captain.“

And I said „Ummm-hmmm.“ And uh... I said „I'll go over and see about it tomorrow.“ „Oh,“ he said. „What... what's the matter with you?“ And I said, „Well, Commander“ I says, „it's been a long war.“ „Oh, see here now,“ he says. „You... you can't quit like this.“

That's a verbatim conversation. I went down and saw the YMS, but I didn't take it to San Diego, I decided that the executive officer could take it down to San Diego. Told him so and came back and reported. And I said „It's on its way.“

They gave me a job operating the nucleus crew training program, and I went out in the morning, and I'd go out in the little boat. And we had a... a radarscope fixed so that we could tell whether or not the nucleus crew was navigating the ship properly, and I sat down in the

cabin and played cribbage with the captain. We looked at the radarscope and saw we didn't run aground anyplace and I'd slop around. Then I'd call this small boat that I had standing on and off to see that... I'd call it aboard and I'd go ashore and have dinner.

Very, very interesting. And they... they keep... every time they'd look for you, you weren't there. But the main reason for this was, is you just didn't care.

I ran this into the ground – just ran it into the ground. There's nobody could act like this in a military service. Nobody! Finally wound up with the Commanding Officer hysterically wiring Washington to get me put on duty at that base.

This is a... this is strictly a case history. I could give you thousands of them.

But we've got this thing operating.

Now you go up there, you're real eager; you want to get this war won; you're going... you're very enthusiastic, out-going and so forth, and you'd think that everybody'd start agreeing with you if you'd keep this outflow going, and enthusiasm, and you're going to get this show on the road, and so forth.

Well, you're running into a lot of people who may be wanting to get the show on the road, too, but there's such a thing as rank and all that sort of thing, and everybody crashes, so everybody thinks everybody's disagreeing with everybody else because there's an outflow and it all by... wou... winds up and everybody gets sore.

Or you... you see how that would be?

Now theoretically, you could keep a heavy enough outflow flowing so that people would agree with you, and – ha! – what do you know? They'd then have you. You get people agreeing with you, they have you. And if they have you, then your time is just zong! You just get out of control of your own time.

So the spiral down is this spiral of Agreement-Disagreement – and that's the shortening principle of the dwindling spiral of the MEST universe. That's why these spirals get shorter and shorter and shorter and shorter. And that's why a fellow's space becomes less and less and less and less. Until he finally winds up here.

All right. Now what's... what's this... how do you reverse this game? Well, there's two ways to reverse this game. One of them is you just go away and never have anything more to do with any thetan of any kind or character whatsoever, and you'll get no ARC set-ups. Then you can have a good time sitting around doing mock-ups... and... and just skip the whole thing.

That's really not a terribly bad solution. You don't think it's amusing to do mock-ups, perhaps right now, to the degree that it is amusing to do them; or just start games and stop them of your own creation, because you've had an unhappy experience as a little kid. That's no – I mean, when you didn't have any playmates.

Believe me, don't make that mistake. Playmates really aren't necessary. But the little kid had a lot of other factors before he wanted a playmate. He's already all messed up, and aloneness to him becomes something horrendous. And boy, is aloneness -

When aloneness is really felt and one suffers from aloneness, is he down the tone scale – oh, brother! That’s one thing that MEST has just simply got to do, and that’s to get together with more MEST. Aloneness.

But this does not mean that that is THE solution; very far from it. You can... you see, if there was just energy and if there was just such a thing as positive and negative energy, all would be lost. Fortunately, that’s not the case. Mock-ups don’t even have to be built out of energy. They can simply be built out of an agreement that that’s the way it looks. You don’t have to have anything there for anybody to see to have a complete communication with mock-ups.

You get a lot of preclears trying to do that who can’t yet handle energy and get through this universe. That becomes very interesting, because, what are they doing? What are they doing there? They’re just going to get a concept and they’re going to permit themselves to be completely machine-gunned from all sides continually with all this energy. And they’re content, then, to say, „Well, I’m above all this energy stuff.“ And it’s a funny thing; their concepts aren’t clear, because here they are, sitting in and dependent upon energy. And in order to get out of where they’re sitting and their dependency on energy, they’ve got to be able to handle energy so they can kick it in the teeth. And if they can’t handle force and energy, they can’t kick it away from them. So it’ll continue to trap them.

So, we look at the... we look at this game and we say, „Well now, who would possibly get along in this game and who wouldn’t get along in this game? Well, you can get a very high-level group of thetans. They can get together and they can set up teams and play chess and have a good time, make lots of space, lots of action, if they want to go in that direction. But there are entirely different things that can be done that are just as much fun, if not more so, than on the space-energy idea.

The space-energy idea is highly specialized, and of course, every time you crooked it into line with a positive-negative terminal of opposites, why of course you get „When you win, you’ve got to lose; when you lose, you’ve got to win.“ –

And the more serious you take the game, the less chance there is of winning. The bottom of the tone scale is „Lose,“ and the top of it is „Win.“

This tells you it takes lots of space, and lots of unseriousness to win.

These things called „universes“ are games. And really the most valuable thing that a thetan possesses is his spirit of play. His spirit of play is sensation of play, and is not just energy. It’s... it’s... it’s a tremendous sensation. A guy has... has practically lost it if he’s here on Earth at all. Spirit of Play. It’s tremendous: he’s depending on all sorts of the soggiest, low tone scale emotions imaginable in order to get any sensation. In substitute for what? Spirit of Play.

For instance, sex is... is... is – boy, that’s about eighth-rate as an emotion. It is just dull – incalculably dull compared to the rapidity, randomness and actual sensation of the Spirit of Play. It’s way up there. And uh... you couldn’t possibly think that anybody could be serious and win through this universe. The more serious they get – 1.5 is real serious – why, of course, the more serious they get the more they have to do things by flows, and the acre they

have to agree and the more they have to follow the rules, and the more broken the piece becomes.

And as you bail up out of it, you find out, all of a sudden, that the universe starts surrendering to a Spirit of Play, and that one of the Spirits of Play is „Let’s pretend.“ And „Let’s pretend“ is a very important thing, because of course it’s a pretense, and it couldn’t be anything else but pretend.

And you go around worrying because uh... you go around... you see, all of these things have a MEST mockery. Anything theta can do, after it’s been corrupted by MEST, turns into a mockery. And... and you say – „The „let’s pretend or not take it serious“ must be bad.“ If you’re saying this, then you are probably looking at insincerity. A person has already taken it serious, and then has abandoned that. And so he kind of snipes and snarls and so forth, and he uh... uh... knocks to pieces the nomenclature of writing or motion picture making or something of the sort, and runs a lot of... of ss... sneers into it along the line. You know – Time magazine, New Yorker – just beneath contempt.

Uh... this sort of a... of a bored, uh... insincere uh... mockery and so forth. Well, you understand, it’s got to have something to mock before it can mock, and it doesn’t have anything. That should tell you immediately where they must sit on the tone scale. They don’t have anything, but there has to be something they can mock, or something they can be insincere about.

So that means that somebody must have been sincere about this above an upper level. They might be up tone scale from the sincere guy or they might not be. That’s beside the point. But when you’re dealing in terms of insincerity and you get „mockery of sincerity,“ the guy’s already bought seriousness – and failed. A guy who does that one has already quit. And it is a form of apathy. „We’ve got to make fun of it because we can’t do it.“

And it’s the sort of the... the... the snide, sharp cracks of the ball player who’s sitting over on the bench. He’s being very witty at the expense of the guys who have replaced him on the team. It’s bitter. And there’s nothing more serious than that kind of bitterness.

All right, so where do you go up tone scale from this? You get up into the band of – where? „Let’s pretend.“ Well now, you say, „That’s kid stuff.“ Yeah. Ummm. And boy, do they knock it out of the kid in a hurry. „Now look, Johnny, it’s all very well for you...“ Or use it on him – oh, I’ve... I’ve seen this happen to some poor kids: „Now, Johnny, you know very well that Hopalong Cassidy would have eaten his cereal.“ And uh... the poor kid gets roped in these days. They’ve set up all sorts of mock-ups for the kid to buy, instead of the kid fixing up mock-ups. Well, of course, that’s about the fastest thing you could do to a kid. If you want to put him up at the top of the chute and really shove him to the bottom, give him some beautiful, engraved, pure lead pistols. Hmm-umm. You’ve given him a MEST object, and corroded it with an illusion. There it sits in his hand. Oh, he’s much better off with his thumb and forefinger. But the truth be told, it’s a much more important and interesting game to simply mock up the weapon.

And if you’re going to deal with energy, have it shoot. What... what’s the kid doing with a hand? Let him make a weapon of his own design and blow the hell out of Johnny.

„Let’s pretend“: when a man loses his Spirit of Play, he’s dead. That means that guys start dying at about 3.0. And sure enough, 3.0 down a guy will tell you, „Well, I had some illusions when I was a kid, but I’ve lost all of those. I’m practical now. We’ve got to face this thing practically, and what we’re doing here is very serious, and the reason I work hard at the office every night and work until ten or eleven o’clock is I have to keep those Cadillacs going. And uh... help keep the Cadillacs going because of the social position of the wife, you know. And uh... it’s terribly important, and so forth, and keeping the big house going, and that sort of thing.“ Some night he goes home and she’s run away with the chauffeur. This uh... and he says my heart is broken and all is lost.“

Why? Why does he say this? Isn’t that... isn’t that fascinating. He’s got a MEST object which he kept giving things to until he had it enMESTed thoroughly, then he wondered why it went down tone scale so it didn’t have any morals and no responsibility. He introduced the factor of automaticity to such a degree that nothing could exist, except matter. And then he wonders why the boy has trouble at college. „What’s all this? Yeah. The gods have afflicted me“ he says, as he stuffs another spoonful of decayed whale down his gullet.

You want to know what’s wrong with your preclear? Well, your preclear is too serious. You want to know what seriousness is? Seriousness is solidity. You ever hear of a „solid citizen“? You want to get something done, don’t get any of these serious boys. Shoot them on sight – or process them. But if you want to get something done, don’t have anything to do with them.

There’s nothing succeeds like insouciance. Plain flippancy will actually get more done in less time than anything else you can name. That’s a funny thing, isn’t it? It’s not serious; the guy’s flippant. The guy says, „Oh...“ It’s something like... There’s there’s more battles have been won for some general by some sergeant, or something of the sort, that said, „Well...“ Oh, by the way, one of the ways that Tamerlane really made a reputation was knocking in Hashshashin’s headquarters. Timourilang, the Iron Man, the Great Limpur – oh boy! He was good and serious. He had a sense of humor, though. You know this uh... this uh... old uh...old thing about the guy with the gold uh... Midas? You know, he couldn’t eat his gold, and he... that goes around a lot. He evidently, possibly, initiated that. I think it was in Cairo, and uh...he heard that the sultan there was very, very wealthy and when he got to the gates of Cairo, why there was no army, and he went in and he couldn’t understand this. He said, „What the devil? You’ve got all that gold and you can’t buy yourself any protection? Well, we’re going to be good to you.“ So he shut the guy in the tower with nothing to eat but his bags of gold. I think the legend more or less originated there. He had his flippant moments too, but kind of grim.

They used to make pyramids of... the Khan, Genghis Khan used to make pyramids of skulls. Fascinating.

Uh... his idea of flippancy was just a trifle grim. For instance, one time 35,000 soldiers surrendered to him and laid down their weapons and so forth, so he put them in the center of his camp and at twelve midnight had his troops slaughter them. He accepted their surrender because he would never take a man who was not taken without arms in his hands.

He would have nothing to do with a man who was not taken... not fighting. A guy could only expect mercy at the hands of the Khan if he had about ten of the Khan's best troops dead in their tracks at his feet.

Now he had a code he ran on, pretty down scale and all that sort of thing, but it was there. Well, he got a big reputation one time that he didn't deserve really at all. He kicked in this stronghold, he heard this stronghold existed, his troops were just tremendous. Those little guys were just fascinating to look at. Anyway, he... he uh... took this citadel, and this citadel – Hashshashin had more or less controlled a large section of Asia at one time or another – it was more or less in decadence. And one man was responsible for taking it.

They had a rank called Kha Khan. Kha Khan was like a medal. It ten times forgave a person the death penalty. He could ten times incur the death penalty and uh... not get it, if he became a Kha Khan. Well, this kid became a Kha Khan. But he, by his lonesome, scaled this tremendous citadel which had stood for hundreds of years completely impregnable to everything, and kicked open the front gate. He went up a sheer mountain cliff and went over sheer towers and battlements and down into the midst of the enemy, and went in and opened the gate and took the castle. One guy.

What do you think his idea of insouciance was? Everybody knew you couldn't possibly do anything like that to that much MEST. It had stood for all these centuries and it fell to one man.

Look down the line at the spirit of the men of great or murderous deeds, even here in the decadence of action on Earth, and you'll find out they are strange boys, very strange fellows. They just kinda never kinda nailed down in the right places and did just exactly the right things. You looked in vain for the old school tie; you... you looked in vain for this or that. Like... like an ecstatic young ensign I saw once uh... standing on a dock, ordering destroyers to load up gas drums and freight them across to an island to make a refueling depot. He didn't have any authority, the captain of the destroyer didn't have any authority. Nobody owned the gas drums. They had just more or less come by those, and so forth. And th... this level of action is actually the kind of action that makes things happen in this universe. The second somebody makes something happen like that, into his tracks and into the vacuum moves conservatism.

There was a great old fellow in China named Huang the Innovator, and Huang the Innovator practically turned China upside-down and right-side-up again and then upside-down and left it that way. But he organized a lot of systems; he organized a system of agriculture, he also organized the Ja... the Chinese civil uh...service which we use in this country. Uh... we don't use Chinese in this country, but uh... we use the same system.

Anyway, he invented that system, and uh... this guy was... he laid down the laws that are going to be this way and that way and the other way; and he laid them all down very nicely, and he had them all patterned out beautifully. But he himself didn't kind of follow that. He was a wild man! He was a wild man. Nobody could ride up alongside of him. He had more women than he could count. Uh... and his whole principle was „The world has... has got to be in good shape“ and that sort of thing. Boy, he accomplished it in all directions.

And he actually laid down the spirit of innovation. And he said that without the progress, without change – and so on. He said all these things and he explained it all, these things and everybody said „Yes, sir. Yes, sir. Yes, sir, yes Huang. Yes Huang. Yeah – yeah – yeah.“ And then the old guy died and poom! In moved Chinese conservatism and there hasn't been a stick altered in those things that he set up. I mean, it's really rigid.

He set up a static China's never gotten off of. I was just giving you a look there. But he wasn't serious and they were. And where's China? It's been „et.“ I trust that they found it very indigestible.

Everybody who has desired China, by the way, has always ultimately found it awfully indigestible. Here we have these same laws at work.

Now uh... how does this all apply on the level of processing? I'd hate to think that your goal was to get your preclear serious about his sanity. He... you would never accomplish your goal, then. Never get him serious about his sanity. He's had seriousness piled at him until you can actually just trigger a line charge by explaining everything to him in a careful tone of voice about how serious he's got to be about this. You could just explain it to him, sit and explain it to him carefully, that you don't want any laughter. You don't want him to take these things lightly, you see. You just keep piling it on him in this wise. He's getting a type of selected flow he didn't know existed before, and that alone will free him somewhat.

You can get some preclear, talk to him that way and he'll start line charging. He'll... he can... you can get a guy line charging for hours and hours and hours on that kind of a treatment, that's all. Just get frantic to make him serious. You're just piling on that kind of a flow at that particular wave length and wave pattern, and the guy just won't stick with it, that's all.

Now an individual who has lost an inability to differentiate amongst waves, types of waves and intentions – in other words practically anybody from four on down – has run into this upset about flows. So you could... you could shift on such a person, „All right now let's run the flow Agree – Agree. Now run Have to Have – Have to Have. Now let's run the Beauty of Having to Have – Agree.“ He runs them all the same, and with the consequent idiocies which you see in those charts.

And you can run those for an awful long time because if you let things inflow on him too hard and too long and that sort of thing, why if you're not pretty expert, you'll get things collapsing on him and he'll get more and more solid.

So what do you want to do? You want to permit him to occupy more space, and you want his thoughts and incidents and that sort of thing to occupy more space. So w... what do you do? You approximate flows, dispersals and ridges with mock-ups, which have lots of space. And every time you make him do a mock-up, you just give him some better anchor points. Give him more space to put it in, and move it in more space. And give him more space and more space and more space until all of a sudden he says, „Why am I worrying about the fact that Earth occupies this... its own space which is coincident here? I've got a lot more space, and I can put things out a lot further than that.“ We can do this in a big way and it becomes interesting to him.

You see that... that – another trick of this universe is, the test of reality is SOLIDITY! Naaaa! Anything nebulous isn't real. The only real thing there is, is an idea. There isn't anything more real than an idea. Nebulous? It doesn't exist in space and it doesn't have any energy connected with it.

So you see how far around your preclear has gotten twisted, on what's real? Give him more space.

Now, I'll give you uh... a very brief statement here, of the process connected with this. The test of how much space a preclear has: have him put a toothpick out in front of him, a mock-up, and have him move it an inch away. See if he can do that well. Now have him take that toothpick and move it about four inches closer to him – the mock-up of it, you know. And then have him take this toothpick and move it about ten inches away from him; and then two feet away; and then much closer to him. And then much further from him. And then change the toothpick into something like a lead pencil of his own creation. And move it close to him and away from him and so on. And then change that into such objects as trees, walls, solid objects. And have them move close to him and move away from him. And each time, be awfully careful with this process, that you get a proper gradient scale. And move that item in time, that is to say, „had it yesterday, will have it tomorrow.“ And change its location.

But most of these should be played, for current lifetimes, straight in front of the preclear; and should be played around to the sides of him to get orientation points of earlier lives.

And what will you find? You'll find your preclear that's worst off can't even anywhere vaguely hold a toothpick out in front of him. It comes in and smacks him one.

Why? Too many MEST universe objects have too convincingly tried to occupy the same space as he was occupying. At 40 miles an hour he has hit a tree. He was trying to occupy the space and the MEST universe object tried to occupy the space and he came off second-best. And this has happened to him and happened to him.

Now we've got fast transportation here in this country. As you go forward you see the scenery flowing in toward you, flowing in toward you. It'll kick into restimulation all of those space occupation incidents. It seems to tell you everything is moving into your space. Everything is moving into your space. And you get that flow-in and flow-in and flow-in and flow-in and flow-in, and flow-in. And of course, it's an elasticity of flow. It's over-reached itself and so it'll pack into the space in front of the preclear.

There isn't any reason why he shouldn't be running the nearest facsimile to him five miles in front of him. Get that! There's no reason why he ought to be running a facsimile an inch or two inches in front of his face. Boy, he's bad off. He's real bad off if he's running a facsimile so that he's in immediate perception of it. It ought to be out there about five miles.

The reason your individual keeps popping back into his head, the reason why he can't get out of his head, this whole deal about amount of space available to the preclear; how much space can he own, how much space can he be in?

Your first condition: he is a point in space and he can occupy the space he has. Your next condition is, of course, he's just backed up and dispersing a little bit because something else is trying to occupy his space.

And your condition below that, and the worst of the conditions, is that he's dispersed all over the place. He's trying to occupy his space. That's not dispersal because of an explosion; that's because he's been moved too often in too many spaces, and too many things have tried to occupy his space.

Solid objects have tried to occupy the same space he was trying to occupy. He's ridden a... he's ridden a... a... a dish – a flying uh... saucer or something of this sort. He's ridden that thing into a glacier or a... or into a brick wall or into the side of a dark star. And brother, that thing really tried to occupy the space he was occupying. And it was trying to occupy it, and he hit something at a couple of light years' speed, sometime. If you don't think it's really a sudden occupation of space... It's shocking. It makes impacts, it makes ridges. A fellow gets convinced after a while that there's... a solid ridge is still in front of him. He's just hung up in an old incident where something tried to occupy his space.

And the way you solve this is to run flows in toward him and flows away from him. And if you start running flows in toward him, flows of water, flows of ink, invisible flows, flows of blackness, ribbons, anything that moves in toward him. Just move them in toward him and move them away from him; in toward him, and away from him. And let him run flows against his sides, run flows this way. Mock up a body for him way out in front of him and let the flows run at that body. He'll do that safely enough.

You'll find strange things. If you rig up a river, usually there insists on being driftwood in it. Oh, just run it.

And you get then... you take the tension out of those things which have tried to occupy his space.

Now there's a fluidity, a flow, which stacks a person's space up. Everything has moved in on this guy. A paranoid is one on whom everything is impinged. There isn't any, really, such thing as a paranoid. There's such a thing as collapsed space.

Now there's the other reverse case, and this person has really got a special case, and that's – he's sitting in the middle of one explosion or he's had a whole chain of explosions and he's dispersing all over the place. Anything he tries to get close to him will just fly away. Kaboom! He can't get any solidity up close to him at all. He gets thin.

There's a big joke on the „suck-chiatrists“: most of their paranoids are dispersal cases that don't have things up against them at all. Big joke, isn't it? They aren't classical paranoids at all. They aren't being smashed up against, but they're trying to hold on to keep something from going away.

And some of your „flow“ boys that get things are flowing in madly on to them and so forth, no, they're keeping actually, actively, continually keeping this flow going in on themselves. Why? Because that's one way of holding on! They've been in the middle of an explosion sometime and they know darn well that if they reverse this process and suddenly stopped letting everything come in on them, that the whole universe would fly away from them and they'd never be able to attain it again.

Now one of the things that occupies space and one of the operations by which space is occupied, is by falling. One is in space and he falls and he hits a planet or something. You

And that's the way your case ought to go, and anytime when your case is slowing down on you and it isn't doing that, it's because you're not resolving the problem of space and you're not getting particles further apart for this guy. And therefore you won't be solving the case.

Now I hope you know the primary requisite of creative processing: assist him to do what he's trying to do so he won't give a damn after a while whether he's doing it or not, and he'll get well. And that's in terms of objects in space. Let him handle them. And that is the... actually the rock-bottom principle of creative processing. Thank you. I'll see you at eight. (TAPE ENDS)

Flows:

The Part Force Bears in Clearing

A Lecture given by L. Ron Hubbard
on the 9. December 1952

All right, this is the first hour of the night lecture, December the 9th.

In this hour I'd like to cover something about flows. You have already had some acquaintance with Technique 80 and Technique 88. If you haven't, you should have. The book 8-80 is, as I say, the high tide of the Confederacy on agreeing with the MEST universe. It covers flows; it covers dichotomies; it covers how you make energy and covers all sorts of things. It doesn't cover 'em to the extreme limit that they can be covered, but they certainly are covered to the level that an auditor should know about them.

But this book is written as though we knew nothing but this kind of processing. It's written from that viewpoint. And uh... what you should know about flows is that they are of tremendous, unbelievably tremendous concern to your preclear. That's very interesting.

He is down scale because he won't go up scale through the flow bands. It would be wonderful if he could suddenly postulate himself at 40, and then ride it. But if he could postulate himself at 40, he would have to postulate himself at 40. And then to postulate himself at 40 he would have to suddenly postulate himself outside the MEST universe, bang! Because 40 has potentialities and capabilities, but not geographical location.

You couldn't have a 40 who was also even vaguely connected with a body. A 40 wouldn't be connected with a body – not even vaguely. He wouldn't be holding on to anything that looked like an object. He wouldn't have any of these various spatial and possession limitations or necessities or any framework by which to form up a necessity. He could postulate: „Now I will pretend I need something“ but the actuality is that he'd never be able to convince himself that he needed anything.

So look at your preclear... look at your preclear who thinks he needs all sorts of things, and look at your difference between that and 40.

Well, the reason your preclear thinks he needs all sorts of things has something to do with a body; is down at the lower band of the scale; is not that he cannot use ideas. It is simply that he is, you might say, like infantry – pinned down by enemy fire. He's really pinned down! In a most adequate sense, uh... he's pinned down by flows, because he can't handle them himself, he escapes back of them.

Now when I say „flows“ I am being too narrow in that terminology. I should say „ridges, dispersals“ uh... all of those things that constitute manifestations of energy, including „objects.“ Now you might as well say „object“ as say „flow.“ A flow is an object. It's a particle flow. It's a flow of particles that has been postulated that something is there and that something is changing. And because there is something there and that something changes, we have „have.“ And out of this you get „time.“

Now uh... you just postulate that you've got a... a particle, and then the particle is something else in this space in which you're oriented, and you have an object. There isn't, really, any difference in the anatomy, except more of it, between a solid object and any bit of energy. The physicist is learning that slowly, but he gets all snarled up every once in a while.

It was with great shock that he opened up with cyclotrons and found out that an electrical flow had mass, and that an electron had mass. Well, sure it has mass! How the devil did he think it could change in space if it didn't have mass? This would be the idiocy beyond idiocy, you see, to suppose that there was a whatsis which could exist without a something-sis. That would just be idiotic.

Now you could say an idea, that's observable and within experience, can exist without relationship to space or energy. There are ideas floating along the track in this culture which are killers. They're just ideas, that's all they are, they're just floating along. And they're not floating along in time – that's because they don't exist in time. They are carried they are in agreement with people, and therefore being in agreement with people, people – conceiving that they move in time and have to have – suppose the idea to be in motion. Because it's with them in present time and their havingness in present time is different than the present time which immediately passed.

Do you see how easy that is, then, to conceive that an idea... it has motion in it? Well, an idea contained in a mass of energy and inflicted upon the individual out of a mass of energy, and by a mass of energy, isn't an idea, but an energy pattern, being inflicted by energy – a certain pattern of energy hitting a person.

Now this would be what you might call an aberrated idea. All the axioms uh... deal along the line there with uh... homo sapiens and his view of energy. And homo sapiens, in viewing energy, views his ideas as an energy form. Every thought is preceded by an effort; it says – I think it's Axiom 121 – uh... every effort uh... then will result in some sort of a thought, too – one way or the other.

Well, isn't it interesting that uh... isn't it extremely interesting that a homo sapiens would be pinned down to that degree? Because he... this is true as far as he's concerned. You take any thought, almost any thought he has and uh... you can start working with it and it will turn into an effort. In other words, his thinkingness is at the effort band and therefore he's having a rather rough time of it.

So let's... let's take a look, then, at what thought would be. You'd have thought, then, at one end existing without energy, and then you would have thought existing with energy. And let's just, out of uh... anybody or any being on which energy can make a large effect would be considered to be an aberrated being, so therefore Axiom 121 becomes correct, when we say – I think that's the number – when we say, „Every aberrated thought is preceded by a

counter-effort.“ And that’s true! Because you can run down the track on any aberrated idea a person has and find that idea all wrapped up in energy for which he is taking no responsibility, and which, therefore, has a command value on him.

All right, what’s the answer to this? Then we have two categories of thought: There’s the category of thought which you could call the postulate level; and then you could have a... a category uh... which would have to do with uh... an evaluation or uh... a supposition or a play-like sort of a... of an idle speculation or a meaningful speculation or anything like that could be with that postulate. And it would be just a little bracket down from the postulate. And that’d be clear up the tone scale, clear up off of 40.0 – above that. You could have a postulate, then; you could have combinations of things that would add up into postulates and so forth. You could also have sensation up there, because a fellow can postulate a sensation, and he could also postulate that a sensation could exist without energy. Uh... there’s no limitation up there at that band.

Now let’s come down band and find out what thought is as supposed by homo sapiens. Thought is something that you’d better think about because you would have to pr... propose and resolve problems relating to survival; and you have homo sapiens’ definition of mind. That is a different type of thinking, actually, and a different type of mind because it plots itself against time.

Time has to have a havingness; has to be space and energy to have time. And so therefore you have the postulates and evaluations way up here could exist without time. You... you could do anything with that because you’re integrating and you’re multiplying and you’re adding into the formula of thinking; you’re adding zero. So one equals two, and so on. There isn’t any time factors involved in that. And when we come down tone scale, the mind of homo sapiens poses and relates problems relating to survival.

Then what is the mind at the theta level doing? You could say it’s amusing itself. You could say it’s uh... it’s postulating purpose so that it will have purpose. But it’s not a driven activity. And thought, to Man on the level that we first had it in Dianetics – that’s perfectly correct, that material, by the way. That is Man; that’s how he thinks, and so on. The Axioms describe that activity. It is a process which is a driven process. You sit homo sapiens down and feed him full of food and give him everything which he wants and you don’t pose any problems in his road, and so forth. He doesn’t stop thinking, but he starts speculating. He starts sort of postulating and fooling around and so forth. He isn’t idle uh... mentally, but he’s still doing a bridge type of thing. He’s trying to think above 40.0, and he’s actually existing lower on the scale than that.

But if you want a man to think... homo sapiens to think, take a whip. Get a machine out of repair. Get something intimately related to survival going haywire, and homo sapiens will think. At the level of homo sapiens it is true that necessity is the mother of invention. Above 40.0 there is no necessity. Immediately that sometimes goes against somebody’s grain, when they recognize that above 40.0 we don’t... we don’t have this... this drive, drive of necessity.

Then they’d say, „Well, you wouldn’t get anything done.“

„Well, why do you want to get something done?“ Well, uh... you see, it's uh... – Man trying to think about 40.0 puts it back into the framework of homo sapiens. Well, we've got homo sapiens' framework pretty well nailed down and uh... you look at that, „Yeah, yeah.“ So just w... watch this when you're processing a preclear; watch him come up scale. He will do more and more of speculation without MEST universe reason, he will do more and more thinking without MEST universe reason connected with it. No driven thought. The driven thought starts dropping out and simply postulate level and „What-if's“ and „Let's play likes“ uh... will start drifting in. And uh... you get more and more of that as you go up scale.

Well, this thing would break, theoretically, and the person would be relatively free of being driven around 24, 25, 26 on the tone scale – up in that hand up there. His space would be so adequate and his needs would be so lacking in needfulness, that he could do a great deal of fooling around without getting into very much trouble.

Now there's no necessity to be right. Uh... there's no penalty for being wrong; uh... there isn't any „hit or God-help-us“ level of survival going on. We... we aren't... we aren't running along at the tick of o'clocks, and uh... when it gets to be such and such o'clock, that's uh... that's uh... such and such a period of havingness one „have's“ uh... at the dinner table. And when it gets to be the next period of havingness, one „have's“, and then one works through the next 48 hours so that one can „have,“ and uh... he... he... he works hard. And then he gets some havingness so that he can „have.“ In other words, he's just got lots of this sort of thing.

And if he... if he runs into a long period of „not-have's“ why he gets skinny and he doesn't do so well and they bury him. So you... you see how this plots? As you regulate havingness you would be regulating the driven characteristic of thought. And havingness is a sort of a driven way of thinking about things.

Now what pins him down is, just that: it's, just havingness.

Now when you jump this fellow out of his body, get him to Theta Clear, he is still not adequate in his handling of energy and he will keep on banging back against the body and... and still being part of a MEST group and he'll caroom off the walls, so to speak, and fool around and fool around and fool around – unless you recognize where you're going and what you're doing. You're trying to bring him up above the level of driven thought. And it would be only fair to say that an individual becomes an... unaberrated when he ceases to be in the driven thought band.

Necessity is the mother of invention. It is also the mother of aberration. When he hasn't a necessity to drive, or when his necessities are so easily fulfilled that uh... you get a complete fluidity about it all, he's gone up above your action band.

But don't think that just because he goes up the pole and gets ecstatic and starts spinning like a spinning mouse uh... that he has suddenly achieved this goal. There is the phenomenon known as „going up the pole.“ That's when somebody doesn't even begin to handle energy, but he just suddenly, somehow or other, latches on to about 40.0 and goes out the top and still holds on to the MEST body at the bottom, and he's done the incredible thing of making a circle out of all this: he's joined 0.0 up against 40.0 and to listen to the guy and to talk to

the guy, you couldn't really tell whether he's ecstatically alive or fatally dead. He's a terrible state of confusion. This is „going up the pole.“

You can get some people with such a terrific drive of inspiration. Sometimes you will get an idea and this idea will give you a little surge up the pole. And you'll... you'll just – bing-zing – and you feel real good and you're happy and carrying on. Now you can count on it if you get it while encumbered with all this MEST, that this MEST is going to reach out and in three hours or three days or three months or three – well, it's... I've never seen one last longer than three months uh... pull you back right down into the grind. And you say, „Well, I... I found what that ecstasy was once, but that was quite a while ago, and then I learned that one had to be more practical about things,“ and there you go.

So what's... that's the thing that uh... what's the difference? Well, lend me your ears. Look: Driven thought is driven home by energy. And your thetan, even though you pushed him through a very small knothole, will still have all of his ridges and his various histories and energy patterns connected there unto him. If you looked at him on a plot, you couldn't even vaguely get him on a plotting board. He is big. These ridges and deposits of energy and so forth, go out just ad infinitum.

The best way to test this, and this is s... something you can amuse yourself with sometime, is to start shooting ridges-by velocity. Just pick up velocity of flow and start going through the first bands of ridges immediately near the preclear. Then pick up some more velocity; it gives you the formula in ridge-running, how to do this. Just extend it further. And get him going through with velocity, this bank, that bank, next bank, next bank, next ridge, next ridge. And all of a sudden he's saying, „You know something?

It... it's just... it just goes way on out. Oh, I'm out here miles. That flow just went for miles and miles and miles.“ He's not at the outermost limit of his own activity, because once... once upon a time he was pretty big and he still remembers it out there at that distance. He was big once. And he can still hit those ridges out there.

Well, here's this tremendous mass of energy. What are you going to do? Be the complete idiot and... and... and uh... electric shock him or something and get this energy off? Well, there isn't any energy manufactured in this MEST universe that compares to theta-manufactured energy. And by the way, when I... when I said, „Would you be idiotic an... and give him electric shock, something like that, I didn't mean any aspersion against psychiatry. You understand that. I... I'm in complete propitiation against psychiatry and uh... uh... uh... in... I... I uh... I realize that uh... that our survival depends completely on getting the medical profession and psychiatry to agree with us. And we wouldn't be able to survive unless we did that. And after the material we covered this afternoon, this demonstrates completely why we should go around seeking somebody to agree with us.

All right. We get this velocity line way out there, and we find out this fellow's got lots of energy on him. You're not going to take it off artificially. The best way they do it between lives – here... you can, by the way, find facsimiles on that thing that are 74 trillion years old – MEST universe havingness. That's... that's been around for quite a while. And mind you, this fellow's gone through electronic incidents. He's gone through between-lives implants, he's been... he's been psychotherapized. He's been stupidificated uh... in any bracket you could

think of. And what do you know? The between-lives: All... all they do, you see, instead of trying to erase engrams – they didn't know how to erase any engrams. They... that's the wonderfulest gimmick you ever saw in your life: There's... there's... there's a little... by the way, did you ever see these circular file card things where you lay off one file card at a time on a circle? Well, supposing each one of those file cards had a picture on it and were spinning toward you, and then spinning away from you. It would certainly look like you were being presented with all the scenery of your life, wouldn't it? I mean, if there were scenes on this sort of thing, you'd see these scenes in front of you. And then they'd go away and then they'd recede. And you'd say automatically, „Why those things are all erased.“ If you were told that forcefully enough, and if those scenes were general enough, and if those things did look enough like the environment in which you had recently lived, you would say, „Well, yes, sir! That's... just... just look at that stuff! I mean, that's erasing all of my memory of this whole thing.“

Now actually, there's a gimmick like that, and on these pictures... oh, you could get a preclear to run this, he'd go half screwy. Every once in a while he gets a visio. By the way, you've got to know about this. I'm not telling you this stuff for sensationalism, although it's very sensational, I suppose. Uh... uh... prefrontal lobotomies aren't, you see. I mean, that's common, that's routine. But this stuff: Too sensational.

Anyway, every once in a while you get your preclear with a stuck visio, and it isn't a visio. And very often it's a visio that happened to him, and all that sort of thing. I mean, that's usually the case. But all of a sudden you... he's got a visio and it's a winter scene. And it doesn't relate to anything he ever saw and he says, „I wonder if this is a past life of mine, or... or what this is?“ and you process him for a little while and he's got this visio back again. And you process him for a little while and he's got this visio back again. And it shows a big... it looks something like... well, it possibly looks uh... uh... who are those characters that had all the lithographs here on Earth? Currier and Ives, yeah. I'll have to read up on Earth and get a little more accustomed.

Anyway... anyway, Currier and Ives snow scene. He'll be sick of it after a while. He's stuck in a between-lives wipeout, and it's one that fell this way and he can't bring himself to believe that it wiped out because it connected up with some valuable snow scene memory in his last life. And when this thing came up, why it suddenly clicked past and he looked at it and he says „Oh gee. That sure reminds me of Bessy.“ Rroom! And he's got it right there, and it's in balance. Like a mock-up, you see?

The mock-up will often lock up when it strikes too close to a MEST universe actuality. If you're having lots of trouble with some mock-up sometime, it might not be your preclear's ability at all: It's just you've insisted on mocking up his mother when you should have been mocking up something that had a pumpkin for a head, you see? I mean, he... he... he couldn't handle this mock-up. And the reason he couldn't is every time he starts to handle the mock-up, he begins to think it's his own facsimile. And then he doesn't know whether he's handling the facsimile of mother or a mock-up of mother. And if he can't make up his mind about those, you've locked him up in a maybe; when you've got him all messed up in this maybe, then of course he's in an uncertainty and an uncertainty... and a state of uncertainty, an unbeingness are the same state. So he can't handle the mock-up. Just make him sure that

he turn that facsimile enough colors and enough idiocies in it or enough changes in it until he's completely sure that it's his facsimile... his own creation, pardon me. And that it is not a real universe facsimile.

All right, this... this stuff going by under his nose, clickety clickety clackety clickety clickety, and he's in the between-lives area and he's sitting there, and then all of a sudden the whole thing goes „Whirr“ and he sits over to the right of it. And he says, „What do you know? My life disappeared.“ And then it goes „Whirr“ and he's sitting over to the left of it, and he says „What do you know? My life disappeared.“

Well, you know, those between-lives implants are in and sometimes they... sometimes he's been turned this way and sometimes he's been whirred the other way, and sometimes they've been fed in that-a-way, because he didn't care which end was up, you see?

And these silly implants, he... he starts shifting, and he'll suddenly get views of himself over here. And you'll run into this when you start creating mock-ups with him, or something like that. He'll occasionally sort of get an odd idea of views of himself, in clothes that he didn't have any idea of at all. And you'll say, „You're out of your body“ and he's looking at this thing and he isn't sure what's happening. Oh, it's just very fascinating.

It also tells you something else: Those pictures on that file card machine are usually within a half a century of the knockout. Somebody was around with a camera, folks. And that's... that's oh... he... then he conceives his life to be wiped out and he's a new being. And it's very astonishing. This guy claims he's never had... he can't remember anything about his past life and you strain and sweat over this thing. Do mock-ups of little spinning wheels like this and Llama prayer wheels and tie pictures on 'em and do other things with it. And he's liable to get a horrible feeling in his head suddenly and all of a sudden say, „I wonder what ever did happen to my classmate Joe.“

And you say uh... „Oh, your university, huh?“

„No, no – no this was uh... this is the good old space academy.“ And you say, „When was this?“

And he says, „Oh, I don't know, compared to present time. I just happened to think of Joe, that's all. He's a good friend of mine. I wonder where Joe is.“

And you... E-Meter – and he starts thinking this over.

And he says, „Gee, you know that was over a million years ago!“

He's hit some sort of a between-lives wipeout in other words, and it's wiped on – bong! And he's got that life and this life then... incredibly enough, it will spark up a person's memory, just snap, if you run one of these things.

Well, what do you know? Even that kind of treatment, or even the kind of treatment of sitting him in the chair and... and just... by the way, there's waves there, flows hit him when he's in that position. He is swept into this place with flows. He is pinned down with flows. He's gone away from there with flows. He's shot back here again with flows.

It's very interesting, I mean, the what... the way they use flows.

And not all of that! Not even things like... like hitting a fellow with mega... uh... volts and so on, wipe out these ridges! You'll find all this stuff on these ridges. It's fabulous! Every man is carrying a very complete history of himself with the things sufficiently messed up because of the agree“, and „have“ and „when I want I can't have“ and „when I... when I can't have I want“ and... and that sort of thing interplaying, blocking these things out. He... he's got a complete history of himself. It's a completely unimportant history of himself. You don't care anything about that history of himself. It's just his identity in the MEST universe, and it isn't even very adventurous. And it's... the sensation on it's kind of poor.

There's more... there's better stuff earlier. But those ridges are sitting here. And those ridges are sitting out there five feet, and they're sitting out there 30 feet, and on in. And his history of the MEST universe is sitting on top of these ridges. These big ridges are held up in front of him. He actually has something on this is... calling matrixes. You have a uh... there... there's actually a network up here, and there's the one type of facsimiles on one side of it and another type of facsimiles on the other side of the thing. The fellow's built himself up a beautiful energy scheme. And here it sits. And nothing has wiped it out. Sometimes... sometimes somebody will blow one, or explode one or change the position of one, or cave in one of these ridges on the fellow, or... or something like that will happen. But the destruction as compared to the bulk of material present is minimal. Something like scratching a fender on your car. Nothing to it.

Well, what do you suppose? You don't... you don't think then that you're suddenly going to get this preclear to postulate that he's at 40.0 without going through the steps of him being able to handle energy, do you, and have him be clear and stay that way? No sir! Because until he can learn to handle force completely and utterly, he is unable to handle his ridges. And if, he could handle force completely and utterly, he could blow this whole shooting match. And then and there, and only then and there, would these things cease to have the effect upon him of command and necessity and demand thinking. Then his mind's free.

We're actually doing the same thing we were trying to do with BOOK ONE. We're trying to wipe out this energy which has messages on it which gets enforced by physical pain. Only the physical pain, as it turns out to be an electronic type flow. We're still trying to do the same thing – we just understand it better and it's a lot fancier. And the process is a lot simpler. But the end goal on it is the same thing. And that's: Let's knock out every single cock-eyed engram this guy's got.

You want experiences? The time to have experience is now, and will have – not did have. An experience that you DID HAVE is no good to you. Really isn't even good data. You could probably sit down and figure out better data. What's it appertain to? It appertains to you. So you dig up the past life experience. Now you need to know how to make iron in Upper Bavaria. That's great. It's just what you needed!

One preclear all of a sudden... he's sitting on the chair, starts to go this way, I thought for heaven's sake! And he said, „What do you know?“ „Gee,“ he said, „I spoke very good sign language, very good sign language“ – he was born in New York City. This guy... I don't know how he ever wandered East again. I guess on the prevailing westerly winds. Uh... but he had spoke this uh... spoke an excellent sign language hack there about the middle of the

eighteenth and the beginning of the nineteenth century. And he'd all of a sudden recovered his total bank of sign language. Now isn't that fascinating? I mean, that's JUST what he needed. A communications system that's as dead as the leaves of yesterday. Oh, I guess it would be interesting. You could have Hopalong Cassidy, take three or four of the signs and do them in a movie, but uh... they've got a book on it. The book is wrong, but they've got a book on it.

That's very funny, by the way. The guy really did know sign language. And he was from the lower East Side New York. I know something about sign language. It was fascinating all of a sudden to see him waving his hands around and going through „may the sun shine brightly in your eyes“ and so on.

But anyhow, data – data is of very little good to you. You can pervade and approximate and get data faster than you can remember it. You want to know all about a machine? Just look at the machine and own it for a minute and you'll be all through the machine suddenly, pervade it. And you all of a sudden say „All the working parts of the machine.“ Now you really want to inspect this machine and take it apart? Why worry about MEST? Go out here... you've got a mock-up of it? Now, take the mock-up apart and look it over.

Isn't that interesting? That's the way that thing spells on the principle of hydrogenation. Must have been designed by the US uh... Forestry Service or something of the sort.

Uh... that... that's right. And uh... you know, a very little practice... a very small amount of practice, you could take practically any piece of machinery and without reading its label, once you know how to do this, you can tell people where and when it was manufactured. And if you're real good you could tell them the name of the chief mechanic that built it. I mean, the data is there to that minute a detail.

Do you know that you can read a book that you know not the language of and never knew the language of simply by reading the meaning that the last person that read it put on it? Sounds silly, doesn't it? But it's true. You just don't read the letters. Just read to the... just read to the depth of the energy deposit of the... by the way, what you mostly get is... is the disagreement the fellow had with the book.

Now those... those all sound... those all sound wild and incredible. You'll be doing them one of these days. And... and you can... a lot of you can do them now, and... and you won't think anything about it at all. It'll be routine. But don't try to tell anybody, and don't let your preclear tell you at any moment, that all he has to do is simply rise to the high and beautiful plane of pure thought, without anything ever having any effect on him again in the line of energy. Bull!

He's got to be able to handle that energy. Otherwise the energy can command him. And that's the trick of this universe – is, you command the energy, or it commands you! If you want to command this universe, it is a universe of space and energy. And if you want to command it, you've got to be able to command space and energy.

A universe of your own might also come down to a manufacture by space and energy. It might do that. Doesn't have to, but if it did you'd certainly better know how to control space and energy. And if you made a universe of your own and you made it just in... just

like... no energy in it, no space, you didn't go by these things, or you had 88 dimensional space, or some darned fool thing, boy, you'd better know how to handle energy!

Some day somebody will show up and he's got a new gimmick on the subject of energy, and he'll take a look at this nice new universe you've got there and pick up the agreement level and he'll say, „Well, here we go. I think that uh... yeah, I... I like this. I'll have it.“

And you say, „You know, there's a funny thing, but back in the MEST universe we had a habit... system by which that person who had to have something always found it disagreeing with me“ – POW! Discourage him in it.

All right. Therefore, I hope you get this much more clearly on why energy stands as a... a barrier – the sinister barrier – between aberrated thought and being free to do anything you please with thought. Now it's an easy barrier to cross – extremely easy to cross as long as you actually cross it. You can cross it in a mock-up. I mean, you get way up scale and you don't realize you've gotten this far up scale and... and one night you're walking home and you're sort of – you... you haven't any thought really on the subject of this universe. I mean, you've just been going along. Maybe at the same time you've been holding down a job or something of the sort, and going through routine motions, and you've just been carrying forward mock-ups and you're just doing your job in processing, and maybe processing some people now and then. You say, „Well, now when I was a little boy I used to have a... I used to have a dog, and so on. I bet I could think of a much cuter dog than that,“ as you're walking home. So you just mock up this dog. And all of a sudden this great big dog from – lives in the neighborhood – comes out, he goes „Brrrrrrrr“ and your dog jumps on him and tears his throat out.

You got two... you have two choices at that point. You either... you either just go out and by assist of mock-ups or something or other, why mock out of existence this... this particular uh... end of things that you're fooling with, or you mock it into existence or something of this sort. And what's the use of working? You just mock up a plant and put it all on automatic and then blow it up or something.

Uh... the... by the way, if you know... if you were to do that you'd be in a heck of a lot of trouble. Do you know that if you went out here on the marshes someplace and... and bought a piece of land and mocked up a plant, complete, and then blew it up, do you know that you'd be arrested for willful destruction of property? The motto of this universe is „We must have, and if we have, we're going to keep right on having. And the more you have, the more we gotcha!“

All right, your other choice is, of course, is uh... just to stop right there on the corner and manufacture a little space and put a pink cloud in the middle of it and sit down and think the whole thing over.

All right. The bridge must lead then across energy, and the abyss is the abyss of force. Now we talked about a bridge and about a chasm and the abyss; the mystics talk about the abyss and so on, through the past. And what is the abyss? What are you trying to bridge? Well, you're trying to bridge very clearly, the necessity of energy. And you're not going to do it by saying, „I don't want anything to do with energy. And I'm going to deny myself a body.

And I'm going to deny myself sensation. I'm going to not use this and I'm not going to do that. And I'm going to back off from this whole thing; and just to show this universe what's happening and that I'm boss, I'm going to sit right here on these spikes. And I'm going to sit on these spikes and hold this arm in this position for 30 years – that'll show them.“ And what do you know? 30 years later he's still there. They prove that conclusively... when they sit on spikes for 30 years they prove that they can... they are still there at the end of 30 years. Well, it's a good experiment, but it shouldn't be carried out so often.

Now the fact of the case is, then, is that you... you have to, not necessarily partake of action or really even engage in action, but you've certainly got to be willing to handle action. You know, if you were to make, just as an experiment – this is one you can reach because it's an action postulate – if you were to just suddenly make the... the statement to yourself „I'm going to use this body for everything it's possibly good for. I don't care whether I wear it out or not, I'm going to get everything out of it that could be gotten out of it and I'm going to make it do everything a body can do and I'm going to use it with the wildest abandon possible. I'm going to feed it all the good food I can possibly do, I am going to engage in the most horrendous affairs that anybody ever engaged in since Don Juan, I am going to put this... this body in a car and drive it faster than it's ever been driven before, I'm going to teach this body in order to do this and do that, and I'm going to rig it up with titles, and... and... and I'm going to do all these things with this body and there's nothing going to stop me doing these things with this body“ – all of a sudden the darndest little surge will go through you. You've just consented to the first step on the road, and that is „to use it.“

Up to that time you may never have recognized... you may never have recognized one thing – that you've never used it. You've taken care of it.

You know the fellow who spends all of his life trying to get a costume in which to play the part – about the time he gets the costume, gets buried, grimly enough. We spend all of our time getting dressed for the play and then no play. At first you've just got to have the object so that you can have the action. Then after that the object becomes the object.

It's an odd thing that in English – beautiful stuff, language – we have the word „object“ as meaning „goal.“ Yes sir. We also have the word „identity“ and we also have „identification,“ and it means exactly what it says: An identity is the bottom scale.

Now what, then is our... it just shows, demonstrates, that's a little trick to demonstrate to people, that someone was very clever doing this and that avoids saying that we've been very clever in undoing the riddle. Because of course the word „identity“ means that, because what are we doing? We're tracking agreement. And what is language? Language is the communications of agreements and disagreements, that's all. Of course, that language sits together that way. Wouldn't sit together otherwise. If there's a single word in English now that does not mean what it's not supposed to mean, why it's because... it's because something has been entered on an arbitrary reason, like transcendentalism or something of this sort. But even... even then the fellow had enough sense to have the name „Kant.“

All right. In other words, you are essentially at the level you pick up a preclear, or the preclear is essentially energy. That's a low level. But boy, he's got to be that low level. And when you get him out of a body and you get his energy all developed and he's all set and he's

roaring to go and he's just... he's practically a ball of fire, why what do you know? He's going to have to be perfectly willing to use that energy in any department – willing to. It's not necessary that he does, but he's got to be willing to. He's have to be able to use that energy to deliver somebody a zap, for instance. What you playfully used to do called a „nip.“ You take two energy beams and you slap them together just back of a guy's ears. It kills him. It's an easy way to break a thetan out, though.

Now when we have... so... so... he... he should be willing to do that. Why? So he could reassure himself – not advising you to have anybody do this – but he'd have to do something along in that order; at least go down here and knock out a couple of big neon signs or something of this sort, or plug himself into the main power lines and short 'em out. To do what? To show that all he has to do is change a postulate and he'll keep right on going. Because he's arduously learned that when he uses his energy he starts failing in this universe. Well, you see, you've got a new system. You can use all the energy you want to, all you have to do is run out an evil effect that you had from it or simply learn how to sidestep the backflash. You can either receive the backflash, or let the backflash go through you. You get so split-second in your timing that you can put out an energy beam and then its backflash doesn't find anything there to go through – nice trick, see? This would be like firing a rifle and then not being there to get any recoil.

Or... or you simply change the postulate or make a mock-up or run it out right away, The guy simply... he... he... he knocks down the Edison Company sign and short-circuits the whole joint and blows all the main fuses in Philadelphia. Well, have him sit down and uh... run it out, you see. That's what's important.

And the... that's... that's just being able to handle energy on a snap bang basis. But you've got a method of doing it. Why did the handling of energy get you into trouble and how could energy, then, assume this much control and command over a person? And why did these flows and dispersals become so terribly important to him?

Well, the reason they did is because they kept heading him down scale. And he finally got into the bracket where energy meant nothing else but these diagrams which you had this afternoon – last few lectures.

Now it... it said simply and positively that every one of those diagrams made the handling of flow as the complete modus operandi of existence about the most horrible thing that you could do – just terrible. But you have a new way of handling it.

As a matter of fact, if you want people to agree with you, outflow at them. It's very simple, just outflow good and hard. And if this fellow doesn't agree and you've blown up in his face, so to speak, uh... I mean you... you... you've got... you've got this fellow and he... he hasn't agreed with you and you're going to sell him this piece of property, you're going to reduce his survival by making him acquire something, why just... just start giving him hell, that's all. And just give him some more and give him some more, and he gets all ready to fight; then start making noises like you're exploding – anything like that – and the first thing you know he'll say, yes, he'll do it – providing you've got enough strength, of course – of course.

Now of course, if you want somebody to want, you keep walking away. Just keep walking in the opposite direction and you can get somebody all balled up on this one – terrible. I mean, it's horrible the ease with which you can use those flows and monitor interpersonal relationships.

But that's a monitor from a „let's pretend“ basis. It couldn't possibly be serious to you if you were doing anything like that. You wouldn't be doing anything to anybody to louse them up, really, if you were at that band. You might amuse yourself or amuse your friends or amuse them. There wouldn't be very much viciousness in it.

Now what... what are we trying to... what are we trying to get, then? We're really only trying to get this bank... this bank that goes out to darn near infinity, which has more engrams on it than you could possibly count. You could sit down for the next 50 years and just count them, one by one, as fast as you could count and you wouldn't be able to count all of the facsimiles on these ridges – much less run them out.

We were interested before in making the best homo sapiens that we possibly could make. Okay, we've one goal; that's attainable, that can be achieved. Gets up to about 4.0 or 5.0 – that's all. You can do that by running out the most horrible things with overt acts and motivators and so on – even by old-time engrams.

What are you going to do now? You got another goal. You're trying to make the clearest thetan you possibly can make, so you're dealing with a new subject through a new goal to a new thought level. And THAT one leads up through not becoming a well-mannered, if somewhat indifferent uh... able to handle what comes up, not lose one's head in emergency, be skilled at what one is doing, homo sapiens.

This requires a... a perfect – I mean, thi... this... this guy... this guy is... that you're trying to make and get up tone scale up here, he... he's got to be a killer. He has got to be able to handle unlimited force. And don't think for a moment that you're ever going to escape it. If he can handle unlimited force... you see what's the matter out there, and you get out here to... to ring 99 thousand, you actually have... in Man you have a miniature of a complex electron. And in those ridges and so forth, you might as well call the thetan himself the proton and those other things out there you might as well call them electron-neutron orbits. And sure enough, an electron orbit and so forth looks just about like a ridge.

You see, an... an electron orbit isn't a little... a little thing in pink pants or something that is racing around like... racing around this proton the way they'd like to have you believe in the elementary physics textbook. They change their minds by the time they get up to the advanced physics textbook, and then they change their mind again when they get up to... at really advanced physics, super advanced physics. And then when you get into elementary nuclear phenomena, boy they've changed their mind so many times, nobody knows what the heck cooks. And after you've been on a project for a while and you've really had to work with it, the best thing you can figure out probably is, it probably looks like an onion.

Now you... you... you have an embryonic – uh... not embryonic, but you have it in a pattern form. You... you don't really have a solar system, that is to say, a sun and a whole bunch of planets flowing around the sun any more than you have that in nuclear physics. It... it's a... it's more like an asteroid belt. Uh... if you could figure a solid asteroid belt at every

planetary belt, you're beginning to get in somewhere close to it; and then if Earth had... had these solid belts that went out as far as... as Arcturus, you'd get some kind of an idea – uh... light... many light-years away... you'd get some kind of an idea of what... what complexity you have here in operation.

Now although apparently these rings are responsible for the production of energy, the gimmick is that they're not. What's responsible for the production of energy is not an interlocking flow from this; it's strictly 'a postulate. You say, „Let there be light“ – WHAP!

Now you can build all this complex structure. It's something like an engineer would sit down and he would build a little gimmick that was to do everything that was to be done with this particular machine. And he'd build this little tiny gimmick and all you had to do with this gimmick was simply... simply connect it and it would do everything. And then he sits down and he says, „Now let me see...“ and he starts building tubes and wires and modulators to unmodulate what he has just modulated, and condensers to uncondense what he has just condensed, and uh... rectifiers and uh... uh... all sorts of... of uh... inducers and transducers and persperators and... and he keeps adding these things on to his circuit and adding them on to his circuit and adding them on to his circuit. Until he's... one day – by the way, did you ever see a Wright Whirlwind engine? That... that's really a gorgeous engine. It... it puts jets in to furnish heat, and then it's got veins to take the heat away in the slipstream. And it... it just works on that principle: You... you work like heck to make all this heat, and then you work like heck to cool it all down. And then you've got parts that go on beyond that basis, and they heat up and they cool down, and they heat up and they cool down. When you finally get through you have a very wonderful aircraft engine, as far as MEST engines go. But it... it looks very silly. It looks like the piece of mechanical buffoonery they have in bathrooms and call flushboxes. Did you ever try to fix one of those things?

But it's wonderful: There's little rods that push up levers so that other levers will close and so on. And they came along with a jet engine and this jet engine has still got more on it than a jet engine should have. But it's getting simpler and simpler and simpler. They just get in – every once in a while some engineer gets a brand-new idea; this idea mainly consists of suddenly jumping on to this engine and tearing out a whole bunch of parts and throwing 'em away and then hooking everything in straight. And he stands back real proudly and actually he has made a considerable advance in the engine. Until the next engineer comes along and he's going to make a big advance in this engine, and he tears off a whole flock more parts and he throws those things away, and the thing flies better.

And then one day, one day, somebody comes along and he tears all the cylinders off and he tears all the cooling systems off and he tears the gas tanks out and he tears everything out on the whole thing and he says, „Well, let's see. Let's put this propeller up out here. Okay. We've got this propeller.“ I'll be a son of a gun if it doesn't run like mad. That would be a postulate at work.

Actually – well, there isn't any reason why you couldn't do that. It... it reduces down to that. The more MEST you hang on something, the more MEST you've got to hang on something in order undo what some of the MEST is doing. And it can really get complicated after a while.

Well, a fellow's ridges have gotten into that shape. He's got pluses that cancel minuses and he's got this's that cancel that's's. And the final result is, he is so solid that he does not produce energy anymore. Because the way you produce energy is, you take this propeller off the hub and you throw the hub away and the plane really starts flying. And he merely says, „Let there be light.“ – Bang!

That sounds odd to you, and if it wasn't for this silly system of „We've got to plant. it so that we can perceive it,“ it wouldn't be possible because, you see, all the time it isn't there. But it sure looks like it's there when you're down at one end of the tone scale and something comes along and guns one of these ridges into an explosion. You suddenly get this creepy feeling that such and so is about to happen.

Well, there's wave lengths on those ridges that homo sapiens is too low on the tone scale to touch. And therefore he's got to be way up tone scale in terms of energy; he's got to go way up tone scale, way up, in terms of energy to run out the high-level ridges.

The reason why your childhood lies forgotten is this: It has a faster speed than adulthood, and you don't pick up the same waves – it's going too fast. If you just would readjust and just run for a minute just as fast as a child and say, „I'll feel like a child.“ Zing-zing! More scenes would click through about your childhood than you could count. That's why childhood blanks out; that's why the whole track blanks out. And that's why you have come WAY up scale in the ability to handle energy to clean up all those ridges, and be in to a position where you can really get down to work using postulates or using energy.

You've found out all there is to know about energy. Actually you've come to the last port of call on the subject of energy. Now you've got to track back. It's like a game, parchesi or something of the sort.

Let's take a break.

(TAPE ENDS)

Flows:

The Part Space Bears in Clearing

A Lecture given by L. Ron Hubbard
on the 9. December 1952

This is the second hour of the night lecture, December 9th.

We covered the part force bears in clearing a pc. Now let's go in over something that we've already been over several times, and let's get the part that space bears.

We find out that an individual's concept of his space regulates his concept of density. And his concept of density would be his degree of aberration or his degree of freedom, as the case may be. And we could just arbitrarily divide up the arbitrary scale we call the tone scale, something like this: And, get down here at minus 8 and let's take that, and let's find out the gradient scale of space.

Now let's take the first level here of Differentiation. Let's take down in this band Association, and down in this band and from here down, Identification. Now let's just take those as three levels. And let's look at space in relationship to these three things. I give you Korzybski when it comes to a complete, exhaustive dissertation on Differentiation and Identification. You don't need to study that but you can c... conceive of a fellow who can... you know, the best way I know of to recognize this, is to get some fellow who's having trouble with his wife and give him some good old straightwire – the First Book covers this, by the way, considerably. We get this fellow who's having trouble with his wife and get who he has her confused with – just that. And you'll find out he'll study around and he'll study around and he'll study around and finally he'll find out that she wears her hair exactly the same as his mother. Or she has a certain mannerism that connects him to an aunt, or Grandma and his wife are confused, and he has attached to his wife everything he has found wrong with Grandma. Ha-ha! And furthermore, his wife won't do the things he expected from Grandma. That's a real lovely piece of identification, isn't it?

You'll find more fellows have married their grandmothers and their aunts and so forth, and the wife isn't there at all. She isn't present.

Well, what do we do? What do we do? We... in the old days we got him to take a look at Grandma and then look at his wife, and we found he was occluded on Grandma. How do we solve that today? Make him create his wife and put her through her paces and even create a body, his own body, out there in a mock-up, and have his wife put that body through its paces. And we go around on this and do the create and uh... alter and destroy cycles, start,

change, stop cycles, and so on. We... we do all these things and uh... we find out that the other just sort of clips out.

Why? Because all of a sudden he's gotten action, capability of control in space over an energy form.

Now how would we... how would we really get Grandma back? We haven't been able to ever find Grandma, we know Grandma's very aberrated... get an E-Meter... every time the E-Meter says uh... we say, „All right, now Grandma,“ and uh... the E-Meter goes „Rrrrrr.“ You can just feel the brake lining smoke as it stops and sticks. He's evidently somewhere there on Grandma, and is she solid! Or we get a sudden change of density. He just gets a lot thicker all of a sudden.

You see, that me... E-Meter registers thickness – density of energy. The denser, the thicker, your preclear is, the less space he has.

So we say, „All right, now mock up... mock up something which we will now call 'Grandma'. Okay, we've got Grandma. Now we'll have Grandma go through her paces.“ That is just your standard cycle running, and try to run her upscale – reverse the scale on Grandma, and so forth. 'Regret' is the attempt to reverse scale, by the way. 'Regret' is the attempt to not have, and reversing scale is to not have by getting space into it.

So we just handle this thing.

Now it doesn't matter whether he gets a pumpkin on a stick or... or uh... whether he gets uh... uh... a skeleton, or whatever he handles that he calls 'Grandma'; he'll handle this after a while and he'll finally realize that there was some possibility he did have a native capability of being able to control the old gal. So he's willing now to get a pumpkin with a skirt on it, or a skeleton with uh... the typical hairdo Grandma had, or something strange. And you get him to handle this. And if you just went on down the line, the first thing you know he could... he could mock up Grandma three – dimensionally and she'd really be Grandma. And the same time you do this, he could look at all his facsimiles about Grandma too. Don't even direct his attention to 'em. He just could do that.

So we've solved those two points. Now just let him stand Grandma up there and stand his wife up there, if necessary, these two mock-ups side by side. Probably by just handling 'em, you've blown all this. But the truth... the final finishing touch would just be: „Look at them. What's similar about 'em?“ And the fellow all of a sudden says, „Well, what do you know? They both have flat feet,“ or whatever it is. He has this identification. He's taken a single point of similarity and he has made it equal to the other point of similarity. You see, they both had flat feet; that made 'em similar. They both complained about their feet; that made 'em similar. And he's closed the gap on this similarity down to a point where there's a solidity in the fact that we have Grandma-Mama, or Grandma-wife being the same feet. And out of this we get 'same person' and out of this we get 'same behavior' and out of this we get the same reaction toward 'em. Well, that's an identification.

Now obviously this fellow has no space with regard to them. He's never been able to cause them to act. That's one... that's one: he... he wants Mama to come in and tuck him into bed and she never does. Just let him start on that one. Uh... and... and she... he just never

could control her, he never could, he'd be lonesome or he wouldn't have anything to play with or something of the sort, and he'd want Mama to read to him or something like that, and she... she'd go over and do something else. He tried to say, „Come here“ or „Go there.“

A little baby, by the way, will get completely outraged about this. They have no concept of the idea that they can't place in time and space at will, because they're pretty high on the tone scale, although they're all messed up with trying to learn how to use a MEST body all over again. And uh... you just get the baby reaching for a bottle, and then just arbitrarily move the bottle in some other location. And move it back and forth, and boy! That baby will start to raise more Cain than anything you've ever seen.

But let's feed the baby so we don't even have hunger as a sort of thing, and then let's get the baby's eye on something like the bottle that sparkles or attracts the baby's attention. And now let's move it out of reach. The baby will start reaching – move it out of reach. When the baby doesn't reach for it, make him have it. You could drive him silly. I mean, he'd just go crazy right on. He'd just spin right before your eyes if you were to keep this up continually on and on and on. When he doesn't want something, make him have it; when he... when he wants something, don't let him have it. And you'll just spin him in.

Why? Because you're keying in the whole doggoned track of the MEST universe on him. You're just dumpin the... the... the whole aberration scale that he has right on his head.

So he wasn't able to command, control or locate, or even get into a reasonable agreement with, the control and location of Mama in time and space. He'll stand for a lot, but ordinarily he cannot control this factor and in view of the fact...

And by the way, I should define 'control' for you. Control is simply locating something in time and space. Creation would be uh... locating something to control – or creating something to control.

And uh... he isn't able to do that and so what happens? By golly! She goes out as a perceptive. Goes right on out on a pers... I was going to say, when it goes out in terms of perspective. She goes out in terms of PERCEPTIC. And this vanishment is because she has gone out in terms of perspective. He can't control his viewpoint where she is concerned. He cannot control then, he figures, any space in which this character has been, which is all around him. And he can't control the force and can't control the location and it gets awful solid and the next thing you know, it's just energy he can't handle. You see, it's a body of energy, a collection of particles. And so he says, „I can't therefore view it.“ So you get an occlusion on the track. Isn't that interesting?

All right, what do we get then in terms of identification? Identification is quite black ordinarily. Now we get Mama or Grandma, or somebody like that. He hasn't been able to handle that... that mass of energy. And in view of the fact that he hasn't been able to handle it, control it, something like that, it buries itself. Well, now it buries itself. He's immediately saying, „I can't take responsibility for it.“ He can't take responsibility for it because „It's cause and I'm an effect. Well, if it's cause and I'm an effect, I don't want anything to do with it, and the best thing to do is just shut that thing off completely.“ So he takes no responsibility for the vision or anything else. Saying, „No responsibility for the vision“ is just exactly the same as saying, „I don't want anything to do with that force. That force can master me.“

No responsibility is the inability to handle force. Responsibility is the ability to handle force in the MEST universe. And that is the definition of responsibility and that's all there is to it.

Now... so we get this solid pack idea of identification. Therefore, anything that comes along that vaguely relates to this commanding energy, the energy which handled him which was Mama and which is now in the engram bank as Mama, we'll get the engram bank identified with Mama or Grandma, or whoever it is. We get that bank identified with them and anything else that moves into present time throws the bank into restimulation and actually will handle him in the same way. And he can't identify the difference between one and the other because he's got 'em in identification. He is identifying, that's the trouble with him. He identifies Mama alright. What we want to do is differentiate Mama.

Now, we start moving it up the line and the occlusion disappears and so on, and we get into a degree where he can see that they are just similar. They vaguely associate one with the other, and there's just this similarity and you could actually interpose what? Space! You put space into action there. And the form that Mama is, is no longer packed tight. It's... it's gotten space in it. And other things don't pack in with it. You've got space in there again.

So you get up the line up here, and when a fellow's really free, he can create space. He can make space open up and close up around these things.

One of the interesting exercises is to put a couple of anchor points out here on either side of some object he's created, he's got that, and then make it get bigger by expanding the anchor points. If you keep doing it, it just gets into smoke. It is practically... gets to be smoke and that's all, 'cause you're putting more and more space per particles... unit particle.

Now there's association: Association is logic.

Well now, there's differentiation at one end and identification at the other end. And logic sits in between. Uh... what's this business then of finding the common denominator of all of these other things? Finding all these common denominators and so forth? Well, you're actually identifying so you can pull to pieces again. You're... you're showing, „Now look: these things are related to this degree. Now we can bring them up into association. And now we can bring them up into complete differentiation.“

When you start to differentiate, you have looked over this, you find a common denominator to any problem – it will actually be up in a high band. The common denominator is in the high band because you can take it then, and build down into an identification with it. So you can go both ways on this thing, and your association can be... I mean, your... your uh... common denominators can be top scale or bottom scale.

What we're studying is: What series of postulates would you make to cause the MEST universe? So we're studying this thing from... from up here at uh... point Observer.

What's this silly series of isolated postulates that differentiate everything in the MEST universe? What postulates are they? Well, you've got the first postulate in Q-1. And uh... that is that uh... you've said that... you've said it could locate in space and time. You've said, „Well, we can create space and we can create particles, and we can get action this way. Well, I agree... agree... agree... agree.“ It doesn't mean that that's all theta can do at all! Or even

vaguely! We've just got the highest level that we can get there and uh... have a MEST universe. We can have any kind of a universe we want to if we go on to that point 'X' Observer and looked down, and made another postulate. Let's make the postulate that the capability of theta is to produce solid matter, uh... capability is to produce solid matter which then will create space. Anything. I don't care how backwards it would be. You could think and think and figure and figure and all of a sudden you could figure out how a universe could operate that way. You could make it operate.

Now this goes from the Observer, then, into high complexity, because from the time you get down here to identification, it... it's really very complex. It's all solid and there's not much space. AND EVERYTHING IS IDENTIFIED. You say, „This is... this is hydrogen. That is gold. Something or other is that. This is a body. Uh... this is a swamp. That is a planet. This is an asteroid.“ We've got classification by object.

You want to how NOT to find out about the physical universe? Classify it by object. German classification as the *modus operandi* and the only way to go about it would have led into deeper and deeper and deeper MEST. And it would have become more and more solid and more and more cumbersome and more and more cumbersome, and more and more solid. Until one day, with the solidity, the bottom falls out.

You get differentiation and association in space. That means restoration of space, then, is the key to this thing, hmm?

All right, let's take uh... find out how Start has to do with that. Now Start can exist there and this could exist in Change, and this can exist down here in Stop. But, you say, that stuff down there is in motion. Well, that's true – that's true. That... that's down at 0.0. Uh... you've got objects which are in motion. They're not true statics at all. They become dead as far as theta is concerned. And all of these scales are viewed from the viewpoint of theta and its capabilities. Don't try to view this picture from the standpoint of MEST.

Now if we looked from here up, we look from identification... everything... we say, „Now look. We've got to identify this and we've got that identified, and we've got something or other identified. We try to look up from here to 40.0. Oh, no! I'm sorry. It just uh... it just gets to be too airy. It's just thin and airy, and you look high enough and there's nothing there. And Man's been doing that just uh... since... for ages and ages and ages. You run preclears, „If I just could find out the secret of the MEST universe, I could have put my own back together again and I guess I've been worried about it ever since.“ You get this off of preclears.

You say, „What are you really worried about?“ or something like that, and the E-meter's falling, and you say, „Well, your own home?“

And the guy says, „No, I'm... yeah. I've always been worried about the house. I don't want to leave it.“

And you say, „Well, uh... sort of like a little world to you, isn't it?“ Whamm! And you say, „It's interesting you don't like to stray far from it. What are you... what's the matter? You afraid something will happen to it when you...“ WHAAMMM!

Well, you could run out houses until you were blue in the face. But if you just start to mock up houses, in a lot of preclears that you run, you'll all of a sudden get this tremendous

spaciousness. You... you... the guy's looking at a plain or he's looking out here at a tree, or... or... a... a world that's flat, or something. He... he's looking at this plain. And you say, „Now we were trying to mock up houses. Now let's... let's get down to cases on this. Now let's mock up houses again.“

And the guy mocks this up, and he says, „I keep getting this plain, and that's about all I wanna mock up.“ He gets real interested in this, and he feels all kind of grieved, and he gets kind of upset. There are many things that lead him into this. He'll tell you... some of the most esoteric things are responsible for this state of mind, until you suddenly spring the one „home universe“ on him. „Eeeowwww!“ It was a universe he and several others, or just himself, built once.

One preclear had a home universe which consisted of simply one thought pool. They had fixed up a sort of a place and they'd just sit there and look in the pool. And one day the pool turned black and they couldn't figure out why the pool turned black. And they sat there and sat there, and what do you know? Seventy-four trillion years later, in a session, in Scientology, we found this preclear. For all intents and purposes she was still sitting alongside of the thought pool. She sort of dragged it along with her and sort of hid it behind her back. And that was the case in her... her case. If she just could have found the secret of the MEST universe. She kept thinking about this, „If I could just know the secret of this, and what had happened to that pool, why it would have been all right. But then one day I found it out and I told somebody and they really gunned me down or they did something to me, but after that it was too late and it didn't matter,“ or something of this sort. Very sad.

Uh... you'll... one time a preclear of such a history in processing uh... oh, a violent, violent distaste for anything like past lives or anything like that! Oh, no! And uh... I saw this on the E-Meter and ran this on the E-Meter. So uh... we suddenly hit the word 'stars' and we got nothing but this: „The day the stars fell down.“ And she cried and she cried and she cried. This person had never spilled a grief charge. And this person just cried and cried and cried and cried. And then she'd utter that phrase again and she'd get this visio. It was the day the home universe caved in. The MEST universe had overlapped and with a dull crash, that was the end of the home universe.

And so a viewpoint up here, looking down at this, we can see what's going on. But if we try to keep on viewing this thing from MEST and holding on to MEST while we go ahead and do this, and so on, it's not so good.

Now when we say, „Start, change and stop,“ we actually could write right here, „Start – change – stop,“ see? We could uh... just have those just a little bit on the scale. Just this little tiny gradient here at the place marked „2“ here. Have this little gradient, Start-change-stop. And as we go down there we... we see that there's a slight drop – oh, just one of these little emotional curves. And that's what an emotional curve is: Starts something, changes, stops.

The fellow who thinks he's still operating this universe can get Start. He still thinks he's operating his home universe, he'll get Start. And all of a sudden things will get three-dimensional to him. He'll get Start – he'll get things three-dimensional. And then you say, „All right, change it,“ and it'll – „not quite so much.“ And then, „Stop,“ and it goes „Flap!“

Most of you people with bad eyes think the whole environment's holding against their face. They have no space points.

So we get this Start, Change, Stop. And there's two reasons for this: In one's own universe, all he had to do was say, „Let's do it,“ and uh... that happened. There's nothing to that. There was no balk. But in this universe, he could start something very easily, but to change it became a little harder, and to stop it practically became impossible. So he gets quite upset. He's still trying to run his own universe.

So we get this Start, Change, Stop. And we get it for that reason. But there's a deeper reason than this, and it's simply this reason: Start, Change, Stop on the big scale. Of course, you have three-dimensional visio when you say, „Start it.“ That's space. 'Start' and 'space', for this universe, are synonymous. So when you get visios you can always conceive of starting something, you have space. Then you tell your person, when he's mocking up things, you say, „All right, now change it,“ and he has a little more trouble with it and it sort of wants to cave in on him. He started it all right. He had it way out there. He had it out there about 30 feet. And it was just fine, and you say, „Change it,“ and this thing shows! It's going to start coming back in on him again. And you say, „Stop,“ and then my golly! He just can't hold it out there.

Now you say, „All right. Now let's mock up this thing, and now let's... let's uh... let's make it walk to the right. Now let's stop it. And every time he starts to stop it, he find it's sticking on his nose practically. It just flies in and hits him.

Why is this? It's because Stop at 0.0 has no space, and Start at 40.0 does have space. You see why this is? Be... and differentiation is simply the distance between the particles. When you have all the particles on one point, so to speak, you've got identification; and when they're just a short distance from one another so you get some sort of a battery action amongst 'em – a mild battery action – they trickle through. You can think consecutively: add up, subtract, run this facsimile into that facsimile, cook up a new one, pour into the cook's stove and boil it up real hot and serve it out as a geometry. Uh... and you get more particle distance in it where there's no interaction between these points, and we get, of course, difference. Well a particle is different from another particle just simply because it is located in a different point of space, that's all. And we get thinking, then, can be very airy. I mean, the fellow can think about this particle for a while, and he can think about that particle.

Now, hold your hats, because there's a higher drill than differentiation. You've got to be willing to use force. And the postulates that you get down lower scale are pretty interesting, but they get enforced by force. But you can actually do this drill and improve the ability of a person to run mock-ups very fast. A lot of you have asked, „What... what about... what about getting a concept of this dog. I can just get this concept of this dog marvelously, but I don't see a dog.“ No. No good – not a mock-up. A mock-up has a location in time and space – not a thought. You're thinking of thinking of a dog... you're thinking of seeing a dog, not seeing a dog or perceiving a dog.

What's indicated there? Black and White Control Processing! And I don't mean by running black and white now. I mean you mock up a black point in front of the preclear with his eyes open or closed. He finally gets to a point where he can see this black point no matter

how small, no matter how big. He can SEE something in front of him. And you ask whether or not you should see these things in your imagination or see 'em actually. Well, they... they look awfully thin when you first start, but you actually see them. You... you... you know when they're there and you know when they're not there: That's the criteria of it. „Do you know that thing's there? Do you feel that it's gone when it's gone? Do you... when it's there do you know that it's there?“ That's about it. Rather than the thinness of the perceptions.

The fellow... fellow will feel this sudden surge or something when he knows this thing's gone, when he knows it's there, when he knows it went into yesterday, something like that. You... you're figuring for that positiveness.

All right, let's just drill with a grey spot on the wall... or a black spot on the wall, and let's move it no matter how slightly to the left, no matter how slightly to the right, no matter how far up, no matter how far down. And let's turn it a color, or let's increase it in size and let's drill with little black spots and little white spots and big black spots and big white spots. And move 'em around in time, space. Put out a couple of anchor points and put the spot in there. Deal with that simple geometric figure. And deal with it and deal with it till all of a sudden the fellow heaves a sigh of relief and he says, „Ahh! You know? I believe I can see something!“

That's very fascinating. There's all kinds of variations of this drill. You take the black spot. All right, now cut it in half and move the two halves in opposite directions. That's kind of complicated. Now turn just one of them into a cross. Now turn the other one into a cross. Now turn the first one you turned into a cross back into a circle. See, it's just control. You're practicing on control on a mock-up.

And that... imagination isn't good enough. You have to... you actually... what is indicated, if a person is doing this, or if a person is worried about imagining it; if he can imagine it all right but he can't see it and this is worrying him, start him in at the bottom of the energy scale, which is black and white spots. If he can't see a black and white spot after a lot of figuring, if he can't get some kind of a flicker – somewhere – with his eyes open or his eyes closed or something like that, ask him to see if he can conceive a little bit of space – by putting out a couple of dimensions. And if he can't do that um... in imagination, at least let him locate the anchor points in the room he's sitting in. And if he's gone down to that level, he will receive quite a shock when he locates the anchor points of the room he's sitting in.

You think, just because you can see them, that he does. He thinks he's seeing them, but he actually hasn't located them at all, or they don't exist for him or he coils at the thought of putting out anchor points. So this is your gradient scale of how you move in on energy. You'll find out uh... by the way on... on this, it's... it's very amusing what you can do to give the fellow the difference of concept on anchor points.

Now, let's get Start, Stop and Change on a chain of thought. Start, Change and Stop on a chain of thought. Let's start a guy thinking about some thought or other on some subject. Now let's increase the amount of thinking he's doing. Now let's decrease the amount of thinking he's doing. Now let's stop. Now let's pick the chain up he was thinking about just before you started processing him, let's decrease it and uncreate it. That is to say, stop it again.

Let's work until the preclear can start thinking about anything. Increase his thinkingness about it, decrease his thinkingness about it, and stop thinking about it.

Let's work until he can start out thinking about guitars. All right. He thinks a little harder about guitars. Now he changes from thinking about – change is in there too, you see – he changes thinking about guitars to thinking about guitar strings. Now he decreases thinking about guitar strings, then he stops thinking about guitars. Rrrrrrrrr.

You would be amazed what will happen to some preclears. You say, „All right, and let's start thinking about cars. Okay, fella. All right, now let's think a little bit more about cars. Now let's change to thinking about car tires. Now let's decrease our thinkingness about car tires. Now let's stop thinking about it.“

„All right, now let's start in thinking about...“ And you keep it up, at that rate the fellow can just feel his brakes start smoking on some of these lines.

„Now let's think about a guy you don't like. Now let's increase the thought about it. Now let's decrease the thought about it. Now let's stop thinking about him.“

Oh, boy! You can... you can see the brake fluid squirt out of his ears, sometimes, when he tries to stop some of these chains of thought.

What you're doing... what you're doing is just working with the control of association when you're doing that – mostly, associative thinking, and you're doing it on this little band here, rather than on a large band.

Now you get all sorts of pictures and mock-ups and everything when he does this, quite ordinarily, but he isn't paying any attention to them. You just want him to get his time factors in there.

Now you could do at it... more... „Now let's think of a big, wide space. All right. Now let's change it. Now let's think of a little, bitty cooped-up place. All right, now let's... let's... let's change it into a nicer place. Now let's think of a big wide space.“ You've got the guy on up the tone scale. And he'll generally laugh or smile or feel pleased about it.

Now wherever you can run these curves backwards, do so, but most of the curves, when they run Start, Change and Stop and so forth, the guy's Start gets awfully confused with Stop. So if you start an automobile, back it up. You're running a curve backwards. Have him stop the automobile; now make him make the automobile back up. And he'll be back at the beginning of the thing again.

But get... now, of those drills, this starting and stopping a chain of logic is a very interesting one. Of course, that doesn't cover too much, but when we apply that on a chain of logic to thinking about wide spaces, changing their character, thinking about small places, thinking about a little bit bigger places, thinking about big wide places again – why it's interesting what happens.

Now we could take the whole emotional scale and we can start planting the emotion – this is quite necessary in this mock-up – we can plant the emotion in the incident uh... in the... in the scene. In that case, you have to have scenes. Or you plant the emotion in the thought chain. „All right, let's... let's think... let's think now about your grandfather. All

right now, let's think cautiously about him. Now let's hate him. Now let's be... feel fear of him," see? Now it's best to put a mock-up out there and put the emotion on that. „Let's... let's get afraid of him. Now let's feel a little bit of grief about him. Now let's feel a little bit of caution about him. And now let's feel enthusiastic about him.“

Of course, you're taking the guy up scale when you get these upscale emotions, because they're on the emotional curve. Enthusiasm is at 4.0 and apathy is at the bottom, so you can run the guy from apathy on up.

„Now let's feel... let... let's get a visio of a stopped car and feel apathy about it. Now let's change the thing and feel cautious about it. Change the car and feel cautious about it. Now let's start the car and feel enthusiastic about it.“

By interrelating those two things, you've shot the guy up tone scale. You've done the same thing as, „Take a little tiny space; now make a little bit bigger space; now make a great big space.“ You've brought him up tone scale on that gradient scale, and you've got Start, Change and Stop regulated against emotions, which again give more space!

Do you know... ever hear of anybody who was enthusiastic spoken of as 'broad' and 'expansive'? Yeah, that just means more space in him. And did you ever hear of anybody uh... apathy, and so on – actually there are a lot of degrees of apathy – but a guy... a guy gets awful solid at apathy. A catatonic schiz is actually so solid in some cases that you can mold their flesh, and it stays the way you put it. They're still alive it says at the bottom of the bed chart.

Now, therefore, identification, association, differentiation goes from condensed space, such as an object, through wider spaces with more or less related objects in them, or disrelated objects, up to widely different objects.

„Let's uh... let's get a picture of a mine, uh... in the West and a plugged hat. Let's get a high silk hat and a mine in the West. Uh... now let's get the uh... now let's get a factory chimney and a breadfruit tree.“ See, those are widely different things; they're in widely different places. Now you might experience just a little bit of difficulty sitting 'em down side by side. Now you could practice sitting 'em down side by side and then start moving them out again.

Your enthusiasm and zest for existence comes mainly from your ability to differentiate. You go into one place, you one... one quarter of the country – one province – and you find out that they're talking there with uh... one accent; you go over the border of that area and you find out they're talking with another accent. And you say to yourself, „My, isn't that interesting?“ A guy alongside of you who's way down tone scale, heard 'em talking the first accent, went over the border, heard them talking the second accent and there was no difference between the two accents. Didn't make any difference at all to him. He couldn't tell the difference between the two. Oh, he really could tell the difference between the two; it's all the same to him. It would've meant space caving in on him.

Now you get... get the difference and the handling of and the similarities in and the identification of s... objects and spaces with regard to thinking.

You know space, by the way, has another action in it. You can get always a minus side of the curve. What do you think when you have to drive a long way across a lot of space to get someplace? Lots of space with very little havingness in it? Well, how do you think some rocket jockey feels when he would shove off from one planetary system to another one by slow freight. There's LOTS of space. It sure increases the appetite for havingness and there's lots of space in between those two.

Space, however, becomes infinite and so forth, only... and becomes too big, only to the degree that a fellow feels he can handle force. Oddly enough, if a fellow can handle lots of force, he can handle lots of space. He's just as happy about it as a clam.

But for instance, if you were to suddenly adventure upon a voyage which would take eight months and you would not even see land or water or trees or anything else for eight long months, and all this time you could see by the passage of stars that you were on your way someplace, I'm afraid that the degree of force of which you're capable of handling right at this moment would make you feel awful funny.

Now if you want to get that same feeling, go out and look at a bright sky, a real bright sky when there's no moon and just look at that sky for a while. And just spend a few minutes looking at that sky, or a half an hour just looking at that sky. And you'll all of a sudden find out what your force registry is with regard to space. God, a guy gets tiny! Gee, he becomes weak looking at all that space, all that distance, all up there. Eeeowwww!

Now you take somebody else... somebody else – maybe young and feels enthusiastic and zip, and so on – terrific capability of force, he's got his ideas. And he looks at all this space and he says, „Ad astra per astrum!“ or „Stars, here I come!“ Yes yes. That's very interesting, the interrelationship of that.

Now, space has a great deal to do with „Let's pretend,“ and the reason why it has a lot to do with „Let's pretend“ is because when you see lots of space you know there's lots of room to set up lots of things in it. So it doesn't matter whether anything you set in it is true or not, there's lots of space to spare. If you want to repair the ability of a man to pretend, the ability of a man to assume, and so on, show him that he can keep manufacturing space and putting things in it almost ad infinitum. That there's no capacity; that he can keep manufacturing space and putting things in it and knocking things out of it. And all of a sudden he'll get more and more expansive and more and more expansive. It's actually more important than anything else to demonstrate lots of space. And one of the ways you demonstrate lots of space is by mocking up a space, pull in... putting up... up anchor points, and then putting something in it and then putting it in yesterday. And then mock up lots of space and put in anchor points and then put something in it, and put it in tomorrow. And the guy has a flicker of a notion of how to do this, at first. If he's worried about his facsimiles being in present time, something like that, give him one. Just tell him to mock up a facsimile and put it in yesterday. And then put that in a thousand years ago. And of course it's all the same thing.

The way you do that – he just knows they're there. And you'll find 90 percent of your preclears that are in bad shape will be doing this trick: They will be going back to yesterday. And they know it's there because they've still got their eye on it.

Then you'll say to 'em innocently, „Now...“ just very innocently, „Now... now how do you know it's there?“

„Oh, I'm looking at it!“

Here is a guy with tremendous space scarcity. The way you give him more space in a hurry is just simply to put him straight and then drill him until he's got it well that all he has to do is say, „I know it's in yesterday.“ That's all there is and the thing disappears. That's all there is to yesterday you see. Yesterday is „I recollect that I had – and n... now necessarily... don't necessarily not have, but I probably don't have now.“

Now if he still can't get this, you get this one: „Well, take a look at it and realize you had it yesterday too.“ He finally can stretch his imagination far enough to grasp the fact that he had it yesterday. He can convince himself that he had it yesterday.

When he's got himself convinced that he's looking at it and he had it yesterday too, he can also get the concept: „I won't have it then tomorrow.“

Now really throw the... throw the 64 dollar one at him: „All right. Know it's tomorrow now.“

Work anyway you can to get him to get things to disappear in space. There's another method of getting things to disappear in space. You put out anchor points and put an object in the midst of all these anchor points and then you collapse the anchor points. And that stuff will disappear. There's no space for it to sit in. If he can't get that, just make him vanish things and vanish things.

Now here's a neat trick for you: „Get a concept... get a concept of anchor points WAY OUT in front of you. Get this concept of these way out anchor points: One to the right and one to the left – way out in front of you. All right. Now bring those anchor points in until they sit about three inches in front of and to the side of one eye, and three inches in front of and to the side of the other eye. Got those anchor points in? Now put them out about 20 feet. Now put them out a few hundred miles – that should make you feel more comfortable.“

You know, you can actually knock a man down with that trick. He... he doesn't know what you're doing. You say, „Get two points now and let's put those points as far out as you can get 'em. You got 'em now?“

„Oh, yeah.“

„Now bring 'em in right to here.“

And he'll go 'reel' – he starts bringing in all the energy with him. Did you notice that? You notice you had the idea?

Do you know there are a lot of people walking around with the... with the whole environment sitting here? Right here on the ends of their noses? Collapsed space: There's no space in front of them. Well, various things that have happened to them is... is people have kept insisting that they do things. People will stand up in front of 'em and say, „Now you do this. Now you do this. Now you go there. Now you do this. Now you do that.“ And they've done very little of that, you see. „Now you do this, Now you do that. Now you do something else,“ and so on and so on and so on. „And you ought to be careful. And you shouldn't talk so

much. And don't be so enthusiastic about things. And you know it probably won't come to pass anyway." Just this noise – sound – yak. And it's poured at them from a close distance and they keep trying to get rid of that yak. They don't want that, but somebody's convinced them they don't own any space right in front of their bodies. And so they get this idea they don't own anything there, and the first time you ask them to put out an anchor point, it's quite common that some person will appear in it. Bang! Or, there's a great big black curtain appears in it. Ask 'em to reach over and pull the curtain aside, and find out if anything's there. And they'll say, „Yeah! I wonder where that came from? That's a picture of my mother!“

Now that's, by the way, one of the tricks in... in mock-ups. One of the ways a preclear gets rid of things is to drop black curtains over them – quite common. He keeps pretending to himself that he's got rid of them. He's lost the ability to make them disappear. He's run out of space. How he can run out of space is more than I know. This MEST universe is really lovely. That you could run out of space! People think they have though.

You know uh... you couldn't hire somebody that's lived in Lower East Side, New York to... to move out, really, in the wide open spaces. They would get upset. They'd really get upset. That's too much space and their... the amount of force they have does not match up to that much space. It has to have a much narrower space.

Well, anyhow, you get this fellow that thinks he doesn't have... that he doesn't have enough space or something of this sort, and he hasn't made objects go away. Or he's got a terrific „Save it, hold on to it“ or something of this sort. And he actually has this black cloth sitting across the object. And you take a look at his visio – a funny thing will happen: This fellow's got no field of visio. And yeah, he can't do a mock-up or anything like that. You say, „How about...“ just... just as a little test, „how about reaching out now and picking up the corner of a black curtain and lifting it and see what you see. Put... pick it up very cautiously and take a look at it.“ My God, there's everything he's ever mocked up or thought of, it's sitting right there with him. It looks like a junk heap or something or other to him. You'll have to teach him how to get rid of it.

Now very often you will find him slamming down a black curtain right straight across his face and saying, „Yes, it's gone.“ Sure it's gone! Same way a little kid will hide his head under the pillow and say, „I'm hid.“ He can't see you, so therefore he figures you can't see him. Just as silly.

So this is the trick on space. You've got to drill your preclear into realizing he's got lots of space and he can create lots more. And you do that by drilling with anchor points, and also, you do it by reversing these scales. You get him starting things, and you start him up-scale about this. You get him upscale on emotions. You have him mock up things and then run him up scale. See, don't run enthusiasm uh... enthusiasm, conservatism, anger and then finish it up in apathy. Uh... if you want to, you can go ahead and do that. Of course, you'll kill the fellow if you keep on doing that. Let's not do that now.

Let's start in fairly low on the scale. If you can figure out what his chronic tone is. Maybe this guy's scared. All right, this fellow's afraid. Let's see if he can feel some grief. „Let's feel some fear. Let's feel a little bit of anger. And let's feel a little bit of that.“ First you start in depressing his tone. Then you bring it up: „Now let's see if you can feel some enthusi-

asm.“ You’ll find normally he can’t feel any enthusiasm. No-no. He can sh... feel a little conservative about it because he’s got that mixed up with a lower scale. Because your person who is afraid very easily feels boredom.

Now another thing the fellow will be doing, he’ll be holding on to things like mad to keep his space contracted. He’s got things flowing in on him, and you try to solve that and it doesn’t solve right away quick. Well, the reason why it’s not solving is a very simple thing: He’s simply trying to keep things from going away from him. He keeps the inflow, he’s doing it. You’ll find that every once in a while. Ask Mr. E-Meter along about that time: „Now let’s see. Are you holding things in?“ What do you know? The E-Meter will go „Zong!“

You ask him now, „Are you trying to get rid of these things?“ E-Meter – no move.

„Well, you want to get this engram and stuff away from you?“ No move.

And you say, „Are you trying to get this stuff out there?“ No move. Yet he can’t put a toothpick out five feet in front of him without it slapping him immediately in the face. Bop! You obviously say, „The trouble with this preclear is everything is flowing in on him. All right then, everything flowing in on him.“ He’s getting all packed full. Ah, he wants it that way. He knows as long as things are flowing in on him they’re not flowing away from him. It’s very good, see. I mean, that’s very good philosophy. If you keep things flowing in, they won’t flow out. Now that’s good.

So how do you solve this? You just mock the fellow up, get the fellow to mock himself up, or mock something up that vaguely is a shadow that he calls him, or anything you can put over there, and you say, „All right, now get it holding things in. Now get it holding things in.“ And the guy’ll look at this thing and all of a sudden it’ll get very thin, I mean the... the constituency of it’ll get thin. The size of it will start increasing, and increasing and increasing and increasing. It’s letting things go.

And then you turn around to run this flow back here and you find out the flow’s much better. So you take this nebulosity again and you make it smaller, and then you make it even bigger. And then you move it someplace else. And then you change it to a color. And then you make it much bigger, and then you change it to some color. And you put it over here. And every time you make it bigger you bring him on up tone scale.

The fellow who could handle, customarily, mock-ups and say, „Well, where do I put the head?“ and you say, „Why do... why do you want someplace to put the head?“

„Well, the MEST universe isn’t quite big enough.“

When he’s dealing like that, don’t think that he’s... he’s feeling insignificant. He’s not feeling insignificant. He’s trying to get spatial uh... expansion on something. He’s holding in something for a long time. He’s suddenly starting to get expansion. Well, get him to decrease it down and up and get things relative to the way HE wants them, till he can finally get this figure which is very small or in the distance or something, and realize that it... know completely that it is 2000 feet tall and he’s much bigger than that. That’s one of the ways of going about it.

Well, the idea is to get more space. We... we want more space in these incidents, we want more space around the preclear, we want these ridges out further and we want all this to take place. And you'll get action when that takes place.

Well, one of the reasons why he's holding on to something goes right back to what I started to tell you about a little while ago, and that's the loss of the home universe. As long as he keeps things flowing in, nothing's going to flow out. And the reason he doesn't want anything to flow out is because he remembers losing the home universe and one day it flew out. Somebody sort of pulled the bottom out of the tub and bang, there it went, down the drain and he never could figure out what happened to his universe.

Or, one tricky fellow still had it, and I imagine many of them have facsimiles of them. And you start uncorking the facsimiles, (sh... tell me) the facsimiles of the home universe and they're very, very beautiful. The guy doesn't want to get rid of these. He doesn't want to touch these in any way. That's the only recollection he's got of the whole deal and he's sort of been hoarding these all the time. Why? He's gotten into a state where he couldn't possibly create another home universe, he thinks, so he's holding on to it like mad.

And if you want to look around your preclear with an E-Meter or you want to look around your preclear in processing or mock-ups or something like that, you're going to find those facsimiles. You're going to find he's holding on to 'em. And tha... that's what he's dodging mainly. That's the secret. Somebody got to it before and so we'd better not find out how anybody gets to it again.

Well now, you know a minus space... minus space would be into somebody else's space and scattered. And that's what takes place from 0.0, on an arbitrary scale, down. Your thetan... your thetan is in somebody else's space, and there's a MEST universe space and he's scattered in it. And therefore he's in minus space, and that's why you have a minus tone scale below there: He's dispersed. And you've gotta collect him. And the way you collect him is he thinks he's got a lot of space. But you'll find out when you first start processing him, he won't even vaguely be able to handle space. He'll get real upset if you ask him to „Now saw out a square block of space.“

He'll say, „I don't want anything to do with it.“

Well now, isn't that strange? I mean, you're gonna saw out an imaginary square block of space out of the room and move it someplace, and he doesn't want anything to do with it. He'll be on the minus scale.

And as you get this person more and more able to handle space, he passes this point of 0.0 and goes right on up the scale. And after a while becomes terrifically able to move around.

Now the wrong way to get somebody out of his head like that is just keep hammering him and damning him and shaking him and uh... processing him and uh... sort of saying he's being reluctant and he's being mean because you can't move him out of his head easily with perception. He hasn't got perception because he can't handle energy, and he can't handle energy 'cause he's in minus space. That's all there is to that, so you rehabilitate his anchor points, rehabilitate his ability to use space and you run him up scale on emotion with Start,

Stop and Change and other things in the mock-ups and so forth; and you give him differentiation and you give him space back.

By the way, this person could possibly be the most logical person and very forceful person you ever saw. Well they've just got a lot to spare, that's all. That's why the MEST universe was tough on them is 'cause they were tough on the MEST universe. They started in on the MEST universe and they started going „Rrrrrrrrr“ – the MEST universe gunned 'em right back. Because all that you've got back from the MEST universe was the volume you put into the MEST universe – no other volume.

So, do we have this now and so on? This person is in other space than his own and dispersed in it. And then a 0 would be a sort of a solid dot in space. And as he comes up the line he is a solid bit of energy, and as he comes up the line a little heavier he might be appended to some old MEST body down here at 0.0. He's got some old body, he thinks he's a space ranger, he thinks he's a school teacher or he thinks he's buried someplace, right about that level.

And the way you get him out of that is just ge... he gets to be an energy unit and he'll be shooting energy all over the place, and all of a sudden he'll get all very active and he'll start talking to you about ray guns and... and how he – „Look at that streetcar conductor. Now look at him now. Okay. Ha! The guy's hat flew off,“ see. Something like that. He'd say, „What do you know. I'm getting a little bit better. Marksmanship is getting pretty good.“ And uh... you keep him from going back into action there because that's kind of senseless, wanting to go into action.

And then let's get up the scale higher here, get up the scale and he's getting more nebulous and all of a sudden he finds out one day he can mock up a body. He'll say, „Isn't that pretty? I am that body,“ and... and all that. He's got lots of space and he can make lots of space and he feels very free about it all. And then one day he makes a MEST body and uh... he... he's just sitting there calmly at the office and the such... secretary comes in and says confusedly, „I didn't know you had callers.“

And the body gets up and says, „Well, I'm sorry. I was just going.“

Okay, that's how she is did. And uh... those are our aims and goals in how these cycles of action run.

Now you understand, of course, that any cycle of action that goes from 40 down here to minus 8, any cycle of action can be used to reverse this, and every one of them reversed will give us what? Space! And we're looking for space, because if you haven't got space, you aren't going to be able to get out of this space because you haven't got anyplace to go. You know that horrible line? No place to hide? Well, that's a guy who's in somebody else's space and dispersed in that.

Thank you very much, and good night.

(TAPE ENDS)

Flows: Pattern of Interaction

A Lecture given by L. Ron Hubbard
on the 10. December 1952

This is December the 10th, the first hour of lecture. Today we have quite a bit of material to cover here, and I believe I should cover for you – in some detail such things as flows and brackets and so on. I... I think that would be helpful to you.

The... the uh... flow action is what I mean by covering some more about flows. How many actions are there in a flow? And in interpersonal relationships, how many interactions take place amongst flows?

Well, now, I'm going to work that out here. I haven't counted them for some time, but there're quite a few. But you should know this pattern of interaction. If you don't know this pattern of interaction, you can slip your preclear into a boil-off. Why? Very simple. Because any flow run too long in one direction will result in a boil-off. Any flow.

What is a boil-off? It is a state of unconsciousness produced by a confusion of effort impinging upon one area. It is a slow-motion unconsciousness. The fellow doesn't go out because of a direct blow; he simply slides out gradually and rather painlessly, because of a small application.

If you were to take somebody on an operating table and simply press them with... or press upon them a heavy pressure and keep that pressure getting a little heavier and a little heavier and a little heavier, they'd pass out. It's the aggregate pressure of one sort or another that causes this boil-off.

How do you stop a boil-off? You simply reverse the flow line. If you notice your preclear starting to boil off, get something in the mock-up or whatever you're doing – see, this applies to mock-ups – get it to go around and flow the opposite direction.

Now, sometimes you'll be rather mystified in a mock-up. Your fellow's running mock-ups and he starts to pass out. And he passes out again and he passes out again, and you say, „Put it behind you; put it in front of you; put it over to the side,“ and he keeps passing out. Well, just keep feeding him mock-ups. That is the remedy for that. If he gets excited while you're feeding him mock-ups, feed him more mock-ups.

But don't, under any circumstances, suddenly plunge in and reverse – the formula Scientology 8-8008 and suddenly go into that great stuff, that wonderful stuff called 'reality', because you'll knock him flat if you do that, and you could really foul him up like a fire drill. If you suddenly start running mock-ups and then suddenly insist on... It becomes much worse than if you were just running facsimiles and locks and so forth; he'd get better if you were doing that. But you've started him on one course and now you've suddenly reversed direction

on him and you're putting him back into this universe and you're giving him less freedom than he had before.

All right. The fellow will start to slide out. You give him mock-ups, he starts to slide out on a boil-off and slide out on a boil-off, and you put mock-ups behind him and above him and below him. You can just make up your mind that some kind of a flow has started to run out of an actual facsimile and it keeps slugging him and he can't do anything about it, and evidently you can't do anything about it.

What 'is the answer to that? It's just give him more mock-ups. Don't worry about it. But normally, if your preclear is groggy, you've just got the thing running the wrong way. If you have him doing something to somebody and he keeps boiling off, why, the probability is that he has overrun the DED or the DEDEX.

Now, a DED is something that somebody did without provocation to somebody else; that is a DED. Uh... it's a... they say, „He deserved it.“ They had no other reason to do it; they say, „He deserved it,“ so we call that a DED. Fellow, he's never been... Joe Blink has never hurt him; Joe Blink has never done anything to him, and yet he suddenly, just out of hand one day, blows Joe Blink's head off. Then somebody comes along... he didn't have any reason at all. Somebody comes along and says, „Hey, uh... what... what'd you do? What... what was the idea?“

„Well, he deserved it.“

„Well, why did he deserve it?“

„Well, uh... he had dirty fingernails,“ or „I... I... fellow like that!“ He'll build up a long, involved rationalization, justification as to why he did this to Joe Blink, and there is no reason.

So he will do many of these things perhaps and then one day you come along the line and uh... somebody comes along and doesn't blow his head off, but somebody taps him lightly on the temple. Well, he knew darn well he didn't have a good reason – this universe requires reason; this universe, above all other things, must be logical. And of course it is logical, too; you saw that yesterday, with... with haves and so forth. And above all else it must be logical and non-contradictory.

And so uh... he tries to put this DEDEX ahead of Joe Blink, the DED. He tries to scramble the track and put it in a... in a logical order. Something happened to his head, therefore he did something to Joe Blink. That doesn't work that way, so you call it DEDEX, and this could be interpreted as several things. Uh... 'deserved action explained' would be one interpretation of DEDEX, a DEDEX. Uh... 'the deserved action'. This is why the action was deserved. This is why he blow... blew Joe Blink's head off, because 20 years later a fellow by the name of Cuffbah tapped him on the temple. Well, it just doesn't add up.

And yet he'll try to make it add up. He'll go around and he'll say, „Now, look. Look, this... this... oh, my head! I mean, I'm just having terrible pains in my head and so on, and that's... that's a very horrible injury,“ and if you really probed him on it, he'd say, „Well, when Joe Blink did that to me...“ You see, Joe Blink never did it to him and that's what's wrong with a DEDEX. It's completely fallacious.

And its fallacy, fallaciousness is represented by the overemphasis the individual puts upon the action that happened to him. Whenever an individual's going around saying, „Look what's wrong with me,“ really, what he's really showing up is a DEDEX. He's saying, „Look, it really happened to me and... and so forth. Therefore, I'm not guilty.“ Universes, this universe is terribly interested in justice. So he's saying, „I'm not guilty; I'm not guilty,“ and uh... „because here, 20 years after I blew Joe Blink's head off, somebody came along and tapped me in the temple, and that made it all right for me to blow Joe Blink's head off,“ which it didn't at all. So that's your DEDEX. DEDEX.

Well, how do you use this in mock-ups? Nah-hah, very interesting how you use that in mock-ups. You have... you... let's mock up George and let's mock up Bill; now, your pre-clear's George. And uh... we've got George and Bill out there in front in two mock-ups. And we have George picking up Bill and throwing him out the window and George picking up Bill and dumping him down the chimney and George picking up Bill and busting his face in. And George has been mighty worried about this guy, Bill, but now you have this mock-up and you give him a real workout.

See, one of the reasons mock-ups are beneficial is because a mock-up is not an imagined action. In the past, an individual sometimes worked this out in imagination. He would think of what he would have done to Bill and he'd... and so on. And then he keeps halting from it and says, „Oh, well, I couldn't of uh... t mean, people would've interfered with that, but there... I'd sure get some satisfaction out of wringing the guy's neck. I'd just love to wring the guy's... but I... I just couldn't do that.“

He's really in agreement with the MEST universe. He's imagining it, which is entirely different than mock-ups. Imagination's one thing; mock-up is something else. He really is putting a picture out in front of him in space which has dimension with which he is doing something. That's a mock-up. And an imagined thing is just vague and I guess.

Now, they... so therefore the two actions are not the same. We... we don't have... we actually have action taking place in time and space, and if it's really done well, it's all pegged down with anchor points. And you've got actual images which are taking their action out there, and they're going through this action. And you have a flow interchange in the mock-ups, but you don't have to have a heavy flow action.

As you interchange this flow in the mock-ups, do you know that the basic energy pattern of your preclear shifts? You can put... you can put a detecting meter – not an E-Meter, but a... a meter which detects flows and ridges around your preclear – and put several points out here and tune them in selectively as he runs mock-ups, and what do you find? You'll find out that every time you reduce the size of the mock-up and bring it down to a very solid, small object, that the ridges move in on him. You can see the ridges move in. And when you put... give him larger area, reverse-scale mock-ups which are going up tone scale and you're working up tone scale and so on, the fellow's ridges start to move out for him. In other words, your preclear is getting better off. You want those ridges out, you don't want them in.

All right. So there is an actual flow takes place with this mock-up situation. You're really not just using up energy and all that sort of thing. What you're doing is shifting postulates contained in the middle of effort by demonstrating that the effort is ineffectual. There's a

lot of explanations for this; there're a lot of reasons why mock-ups work, and they're all good, solid reasons. They're electronic reasons and they're postulate reasons and there's causation reasons and everything else. And a mock-up done right will relieve any kind of a situation.

But we have, he's... George has been mad at Bill for a long time and here he... you've got him bashing Bill's head in and all of a sudden he goes 'nyahr'. Boil-off. Well, you try to do it just a little bit more, mmm... boom. 'What's wrong? Well, you've... you've beat up Bill beyond the point that uh... Bill deserved it, really. Ah... what you've got to do now is have Bill turn around and knock the hell out of that body out there you're calling George, and have the preclear thrown out the window and bashed in the head and dropped down chimneys and... and increased in size and decreased in size and smashed down to a small, little statue and have pins stuck in it by... by Bill.

Now, this might be very indigestible to George, your preclear; he might not like this, but after a while he doesn't give a damn what George does to that body. And uh... if you kept that up too long – if this was really a tough situation, a real tough situation, extended over many years – you would find that your preclear, if you started beating up George, the preclear, out there in front, what do you know? The preclear would eventually boil off. He's eventually start going 'nyahr... bong; swoop, thud'. And you'd pick him up again. Now what's happened? Now, Bill has beaten up George too long.

Now, of course you, as the auditor, in auditing can go ahead very neatly and to that extent agree with the laws of flows. You... you could just override the laws of flows and maybe it would be better, maybe, if you did. There is no compulsion on your part, just because your preclear starts to boil, to go ahead and do something about it. Maybe your preclear, if you kept on having George beat up Bill ad infinitum, it'd... might... might work right on out, and eventually he says, „Well, to hell with it. I don't even need to boil off over this! So the guy's a skunk. I don't care. And... we... he's dead and gone. I don't care what happens to him.“

Or, „Ha, ha, ha. I hit him in the head again.“ Uh... you... you... you're not... remember, you're not trying to agree with the physical universe; you're trying to disagree with it. But in... within these limits, a preclear who is having a little bit of a rough time, something like that, you just shift the personnel around and you will find out that you're working the situation out. You see, there's just so many reasons why George should beat up Bill and all of a sudden you've flipped those things out as postulates. Now George doesn't have any further reason to beat up Bill, but Bill is left there with all kinds of reasons why he should knock the hell out of George.

Now, if you just quit the session at this point and you just left it at that, why, uh... what do you know? It'll sh... it doesn't necessarily, 'cause you could carry this situation along to a point where the preclear just abandoned the whole species of computation. I mean, you could just beat this thing to death, „Wrong Way To Corrigan“, fly it backwards and run up against the gods and kick 'em in the teeth and blam 'em over the head. That doesn't matter if you do that. I'm just giving you the mechanics of what happens. It's not mandatory to go ahead and obey this DED-DEDEX proposition at all. But you want to know what's happening to your preclear, I'm telling you.

Very simple. You just... you get the flows going... the flow goes overt act toward Bill, overt act toward Bill, overt act toward Bill, overt act toward... snore – boil-off. You get up... get him up and you boot him around and shake him up and say, „Come on, come on, let's get some coffee down you and get going here.“ And uh... more overt act toward Bill, more boil-off.

Well, you don't have to explain to your preclear what's happening. You just turn around and you just have Bill... change the bodies around. You don't want to use actual bodies any more than you have to. Use something else. It's... it's always preferable.

The insouciance, really, of setting up this magnificent creature, Father, and then giving him a donkey's ears and then changing 'em off to a rapwoof's ears. What's a rapwoof's ears? That's up to the preclear. And then having father... then having father pregnant and uh... just change around the real universe, and so on, and you'll find out that to the degree that you do that, as strange as it may seem to you, the more successful it is.

It's more successful to beat up Papa, who has uh... uh... a rupwuf's ears and uh... is wearing uh... a St. Patrick's Day hat and uh... snow shoes and has the body of a goatwuffer (that being a special kind of goat which grows in the 81st Universe) – it's more successful to wham the dickens out of that mock-up than it is to take Papa's body and mock it up, because, you see, Papa probably should've looked like, to the preclear, like he looks. The preclear was forced to look at Papa the way the MEST universe said he looked at Papa.

All right. Uh... there isn't any reason why he should look at Papa that way. He says, „That's Papa; that's good enough.“ Well, you know, sometimes your preclear can be very original and once in a while you'll find a preclear doing this.

„All right. I've got a mock-up. It's completely empty space; that's Papa.“

No, don't say, „Get a mock-up,“ and get him all... Let him work with a completely empty space. That's... that's really... see? Nothing there. You've got other things there; there's other props around, other mock-ups around and so forth, but he just insists on an empty space for Papa. Well, that's all right. Have him turn the space blue or put some blue light in it once in a while and move it around.

You'll find out that's quite a trick, by the way, handling empty space and knowing it's there and then knowing it's not there. Nothing to tell you. That's really good; that really takes a good preclear.

All right. Then your DED-DEDEX action results in boil-offs. And if you want to solve these boil-offs, you reverse it and run the thing the other way to. He's beat up Bill too long, have Bill beat up George. Have this sort of thing taking place and it'll work out. But, with an additional proviso, there is no reason under the sun why you've got to play it off on a DED-DEDEX.

Now, your overt act motivator situation is quite different than a DED-DEDEX situation in that there's very little blame or upset, really, in an motivator-overt act. So he got his own head knocked off, so he went down the street and he took this dear old lady and knocked her head off. Well, he had a perfectly good right.

And you say, „Don't you feel sorry about that?“

And he says, „No,“ he says, „I don't feel sorry about that.“ „Why don't you feel sorry about that?“

„Well, I got my own head knocked off once.“

That's justice in this universe. It's logical, you see. Cause-effect, cause-effect. Don't try to run it effect-cause, effect-cause. Uh-uh. That... that's all wrong way to. Uh... and what you're trying to do with DED-DEDEX, you see, is run it effect to a cause, and that's just all wrong. So, your... your overt act-motivator situation, the act is... happens to the preclear and then he does it to somebody else. He really doesn't worry about that, not very much.

So uh... overt act-motivator situation. However, the same thing will happen on this boil-off. If you run more of an overt act than you run motivators you will get again a condition of grogginess resulting, so... because incident for incident, you're really handling flows. And there is what you would call the whole flow of a DED, as opposed by the whole flow of a DEDEX; and the whole flow of a motivator opposing the whole flow of an overt act. You see, that's... that's... that's whole flows, by incident. Your whole incident is one... one flow; you... you could say that, you see? It isn't. That incident is composed of many, many flows, but you could break it down into these gross packages of, „This is an incident that is outgoing: it's overt.“ And „This is an incident that is incoming: it is a motivator.“ And „This is an incident that's outgoing: it's a DED.“ And „This is an incident that is a... it's incoming: therefore it's a... a DEDEX.“ You see?

So, your motivator and DEDEX are incoming incidents and your... your overt act and your DEDs are outgoing incidents. Your overt act is an allowable, in the law of justice (which everybody has agreed upon); under the laws of justice, it is allowable to do an overt act. Under the laws of justice, it is not allowable to do a DED. No provocation, no motivation for an act. And the facsimiles will sit that way.

So, the overt act is a whole motion out and the DED is a whole motion out. Just the intention of the action is outward, even though it has a lot of internal flows. You get how this would be. Now, your DED and... any of the rest of 'em, overt act, DED, uh... overt, all contain a complexity of flows, and all that monitors this is what is the average of flow in the incident.

Well, the average flow in the motivator, it has more inflow than it does outflow. You know, here's a fellow, he's standing there and somebody hits him in the head with a stone ax, and there's a lot of inflow there. So it makes the whole incident an inflow incident. It's predo... it's dominated, the incident is dominated by inflow or it's dominated by outflow. And then you can treat the whole incident as one.

This is... you understand that there's a number of flows involved in every single action. The swing of that stone ax hitting his head, the swing of the ax itself, is a complexity of flows, and I'll show you how many here in a moment. There's an exact number of flows. Now, any flow is an exact number.

All right. So, what does this add up to? This adds up to the fact that... that a guy's whole track can be too many motivators and not enough overt acts. What kind of a guy do you

find this fellow? He's overt as hell. He's got all this inflow and he's trying to get rid of it. And he goes around and he, just for no reason at all, he's mean and he kicks little babies in the crib and... and... and he's just ornery and... and so on.

And somebody says to him, somebody says to him, „Well, I think... I think your grandma is a good... good old lady, nice old lady. She's always nice.“

„Yeah. I'd like to strangle the old bat!“ You know?

He's running... he's, actually, he's a fairly safe guy to have around, if the truth be told. He's really... he's really safer than the other one. Why? He's quite outspoken about it. He... he's... he's got an enormous reserve of motivators. He's got all this big reserve of motivators and he's all... got 'em cocked there like... like crossbows. And uh... they'll fly out in the fellow's face, but there's really... he can be at a lower band on the thing and have too many uh... he'd be real down in the band and still have too many motivators, only the balance has shifted again and... and... be only covert in getting rid of his motivators. He's... he's not safe; he's... he's kind of dangerous.

Uh... but uh... there's... see, there's a harmonic action here. You... we have... we have a guy way up scale and he's got all these motivators, and they came around and they burned his castle and they did this to him and he became a bandit; and now that he's a bandit, God help anybody. Boy, has he got a lot of motivators.

And they say about Jesse James, the railroad drove him out and busted up the old folks and that sort of thing. It's probably true, because the guy essentially wasn't a badman. He just was mad at railroads and he was mad at bankers, and he sure did take it out on 'em. And it says something, that his entire area and the whole country, actually, was all on the side of Jesse James. Everybody was on his side. And it took a banker and... and a guy who was glory-hungry to shoot him in the back.

Uh... but the point is that uh... everybody goes all out for that kind of a bandit. Why? They realize that he's... he's just operating on too many motivators, that's all. And he's got all these overt acts and they did it to him, and so it's a sense of justi... justice, this time, is running away from the police! I mean, it's going the opposite direction. And people say, „Yup, that was just. Sure. Robin Hood and all that sort of thing.“ And people recognize it.

They say, „Well, the reason why uh... so-and-so was a bad man and so on was because...“ And now they give a long list of personal injuries which he himself suffered. For instance, Billy the Kid, who had had lots of good friends, and he had this kind of a reputation. He'd had a lot of bad things happen to him when he was a little kid. And uh... truth told, Billy the Kid couldn't do anything wrong, really, in the public eye.

And yet this fellow... this fellow was... he... he... was so overt act happy that he came up to a ditch one day where there was a couple of Mexicans digging the ditch – you see, he never counted Mexicans. No... no... no... no telling how many Mexicans Billy the Kid killed. He killed 21 white men, but Lord knows how many Mexicans, 'cause he... this incident like this. He comes up to the ditch and there's a couple of Mexicans there digging the ditch, and he just simply draws and shoots 'em dead. His pal wanted to know „What's... what's the matter with you? What's... what you doing that for?“

„Oh, I don't know. If they didn't do anything, they would have done it.“

So, as irrational as this may seem, justice shifts over very easily into the lap of the outlaw, and what he does then is... is justice, just because he's... he's... he's motivator-rich, which means he'll... he'll indulge now in overt acts.

Now he goes down tone scale and he does a lot of these and he does more, really – just in terms of sheer quantity, arithmetical quantity – he does more overt acts now than he has motivators to account for it, so naturally some of them become DEDs. Now, instead of doing overt acts he's doing DEDs. He's used up the bank; he has done more... more things TO other people than have been done to him, so now he's in a situation where whatever he does is a DED, not a deserved action. He's used up his credit.

Something like some fellows in Scientology: they had... lots of 'em had lots of justification for doing lots of the things, because I'm a pretty mean, ornery guy. But they've used up their credit.

And uh... well, now, let's look at it the other way around now. What happens when he gets too many DEDs? Well, he'll really rig it in such a way that he'll sooner or later get a DEDEX. And one day he's out and this little Mexican boy hits... hits Billy the Kid with a beanshooter – too many DEDs by this time – and he says, „Ow, ow, ow, what a terrible bruise. How I am injured. Uh... oh, my. Look what's happened to me. Look how terrible this thing is.“ What he's saying is, „Yes, I know I've done too many DEDs. Don't punish me any more, because look, this beanshooter did all the punishment that I deserve. Heh, heh.“ Nobody else looks at it that way.

So there he is; all of a sudden he's sitting way down tone scale from where he was before. Now, you get neurasthenia, uh... hypochondria, uh... all sorts of weird manifestations, uh... you... for instance, you ever look at a preclear and ever have... the preclear obviously is not in bad shape at all. Obviously, they don't even have a bad headache uh... or anything of the sort, and they keep saying, „Oh, my head. My headache bothers me so and this bothers me so and this... my,“ says, „my big toe. I have cuticura or something,“ and uh... uh... so on.

And you start healing up this thing and healing up that thing, and they... they go out and they bark their shins and they... they're just very, very DEDEX hungry. They have a thirst for DEDEXes. They've got to have things happen to 'em because they've used up their credit.

This simply, if you understood banking uh... elementary banking or elementary book-keeping, you would have a complete command of this type of exchange and interaction. It's just a matter of credits and debits. He... he's done too many things, therefore he's in debt, and he has to be paid. So they pay him.

Well, he'll go out and pay himself if nobody else'll pay him. There will be guys... these guys are dangerous. They'll all of a sudden show up in the middle of the road asking to be run down. They will find it so impossible to get paid adequately that they have to practically kill themselves and take you with them. And they'll come around and they'll... they'll stand right straight in front of you and say, „Yap, yap, yap,“ and you look at 'em a moment and you get very puzzled.

You say, „Aren't you aware of the fact that if you continue to stand there and continue to say the things you're saying, you're gonna get your silly head knocked off.“

And the guy says, uh... „Well, yap, yap, yap, yap, yap, yap, yap, yap, yap, yap, yap...“ Pow!

And what do you know? He gets up and he says, „Yap, yap, yap, yap, yap“ some more. This is a weird one. This is... this is... this is really beyond belief. So you take the guy and... and he says, „Yap, yap, yap“ some more, so you take a club. You fracture his skull. He goes to the hospital, he's non compos mentis for a while, he comes back. The next time he sees you he goes, „Yap, yap, yap, yap, yap, yap, yap.“ Boy, he has found a source of payment. He's not going to leave you alone. And the bigger and more important you are, the better your reputation is and so forth, the better that payment is. Isn't that interesting?

So he's gonna come around... so your poor old gunman back in the early days, good God, they always had some damn fool standing up in the bar and saying, „Yap, yap, yap, yap, yap.“ And the fellow said, „If you say that once more, you'd better start grabbing leather.“

And the fellow says, „Yap, yap, yap, yap, yap,“ and pulls out his gun and hi.“... the gunman watches him pull the gun out of the holster, cock the thing, level it, and then the gunman shoots him between the eyes. I mean, paw! He draws and fires.

He'll say, „Can't understand it. The guy wasn't a fast draw; I didn't do anything to him... I've only been in town an hour; I haven't stepped on any toes; I don't know a friend he has...“ And yet there he lies dead. It's completely baffling. And the gunman feels a little bit silly about it. He... he feels upset. He's been made to use one of his credits.

So, now, this fellow who comes home from the hospital with a fractured skull, he'll fracture his skull again, and he'll still „yap, yap, yap.“ So there's just no curing him of this till all of a sudden one day, you'll just ruin him. 'Course, he's ruined you, too. But you've just ruined him utterly and he appears to be very happy.

You say, „For Christ's sakes. Now he's not even going to take out any revenge. Now he's happy. The hell with him!“

What... what... what is this? This is the mechanism of life continuum; it's another method of survival; it's another method of borrowing identity. It adds up to this: If a person can make one do enough to him, then the person who does it to him has to do a life continuum for him, which is another method of making identity survive.

Now, let's go over that again very slowly, because it's quite important and it will explain a very strange thing about human behavior to you. It will render a lot of behavior comprehensible. And that is simply this: we have here a situation where your... your fellow's life, let's say, is going from point X over here across the line. And he gets along all right to there and then he starts taking a dive and he knows he's not surviving. He has done too many DEDs; his credit is all worked out.

So he's... he's not gonna survive as his identity. He knows that he goes off and he gets knocked off between the between-lives area, these mannerisms his body has are cute, all these various things are sweet and nice and he doesn't want to give these things up and he

wants somebody to carry the ball. Now does he get somebody to carry the ball? He encourages somebody to do against him some DEDs, completely undeserved actions. There's no... no deserved action at all.

If you were to look at a graph as in A, here, on the life continuum... I mean – pardon me – this is your cycle of action and it starts in at... at uh... this X over here and goes over here to X1; this is uh... start, that's stop. This fellow might be... might be a wide-open case, he... he might apparently even be young, he might be in all manner of... of uh... you wouldn't think he'd do this. But he, on his wide spiral, is right over here toward stop, he's way over on the are. He's over here at point B.

And there he sits at point B and he knows he's passing in his chips. Don't be fooled because a body looks vital. The thetan and so forth may be on his last legs of the spiral, and you'll get these strange, strange manifestations. And they become very unstrange the second you understand this particular line.

So here he is up here in uh... figure 1, and he's coming along here. This character in figure 1 is at point B on this spiral in figure 2, and he's... too many, right here at this point, here, this point G; that would be called 'too many DEDs'. He's done too many DEDs. He's also on his way out in other ways, mostly because he's done too many DEDs. He's used up all his credit.

Now, he's got to accumulate a DEDEX, and he's got to have somebody do a life continuum on him. Another method of survival; survival as self, survival as an identity. How does he get that identity to survive? He gets somebody to commit overt acts against him and DEDs against him because then they'll have to do a life continuum for him.

So, here you come over here, Y, and you come along this line and you're just as happy as can be, and you're... and so on. And your life cycle's about here and you'll get at this same span in time, and all of a sudden, this character shows up. And he stands there and he lets you knock his block off. And he falls down and you knock his block off again. And you say, „Look. For Christ's sakes, be reasonable. If you keep that up, I am going to take your guts out and string 'em 32 feet away and torture the other end.“

And he says, „I dare you to. You're just looking for an excuse. You're just being mean because... Uh... the trouble with you is, and people like you, that...“ Pow!

So you take him down to the torture chamber and you put him on the rack, and he's even passing out, he's still insulting you. But what happens to you, Mr. Y? What happens to you? From this point in time G, you go downhill, too, but you're strong (which he knew anyhow) and you're Mr. XY, or Mr. YX, from there on. See here? From point small 'a' to point G, why, you were Mr. Y, and from point G on over here to the end of time, you are Mr. YX. Your behavior and activities is modified by having to do a life continuum for this fellow. You're expiating for his crimes, actually. And he makes you do crimes against him so that you'll do a life continuum for him.

Isn't that neat? It's... I mean, it's just... there're several methods of survival and one could be called, in figure 3 here, one could be uh... self plotted against time, and that's many identities; and here could be uh... your other dynamics, your culture – and your culture'll go

also through many periods. And, then, in addition to that, you have uh... your uh... personal one-life self; that goes on through its cycle of action. And then you have your personal objects one-life; that goes on. And then, what do you know? You've got your life continuums on others. Life continuums, actually, for self by others.

Now, a fellow's always... always, these guys are always leaving wills, as though MEST objects had some importance. Oh, everybody's always worrying, „Who's going to inherit what and who's going...“ He... all he's saying is, „Who's going to take care of these objects for me? Yeah, I've got to continue in survival through these objects.“ He's saying here, uh... his personal one-life self is „Who cared for this body“ and „I cared for this body“ and now we've laid the body to rest; now we've got another one.

And then we've got a life continuum by others and we've got personal objects, one-life. And one of those personal objects is one's name. Oh, you can... you can always get a rich man to in... to fix up some Mountains of the Moon or something of that sort on the strange feeling he has that you're going to name a peak after him, and this makes his name survive. So that's a survival of identity. His direction of survival: the great thirst for personal identity. The man... the man recognizes that he has an identity and he wants this thing passed along.

Identities have two uses: one of them is to group and label something and another one is to do a vicarious survival for somebody. The... the first one is working; the second one, of course, is just idiotic. I mean, a man's name; that... that's very a... very amusing, when you come to think about it, this name.

You look back, past the past and you see this... you're very impressed; you read the word Lucretius. Well, he's probably named Johnny Jones today and uh... or he's maybe a very smart guy down at Bell Labs, or something like that. He's going along the line. And uh... yet, the only reason you're really using the word Lucretius is not for any other reason than it's an identification of a piece of work which keeps it identified as that piece of work; and as long as it is so identified it cannot be corrupted or confused with the work of uh... I don't know, Pope Pius, or something. You see? So it's a differentiative mechanism; it's a label.

You uh... find that in making products all the time. You go down here and you get the... the Gee Whizzer Electric Company's refrigerator. The truth of the matter is, it might be some good, but most of the time is, it's NO good. There's no real reason why the Gee Whizzer Refrigerator Company isn't well-known throughout the length and breadth of the land, and that's mainly because their refrigerators are lousy. And you go down here and you get a refrigerator which is a GE and you know their refrigerator's going to sit there and go pocketa-pocketa-pocketa-pocketa-pocketa; it's gonna refrigerate.

So, GE, that's... that's an identity of a great sprawling organization, and uh... it's just a... it's just there. Uh... it's a label, however, which can extend over and identify and serve to differentiate for people, objects. It becomes a symbol for many things.

The word Lucretius becomes a symbol for these many things. So it identifies a piece of work. And as long as that piece of work is grouped under the word Lucretius, it's like saying any other combinations of words. You could say it was an 'anaten' or a... an 'alertopad'

or anything of the sort. But people have got this spooky notion about personal survival with regard to a name. That's very weird.

For instance, there's been considerable insistence, continuous really insistence on my part that techniques developed and grouped under the heading of Dianetics and Scientology and so forth, well, they have my name on them. That's very... very interesting. But you notice how this is... has uh... slowed down the squirrels. A piece of work was a piece of work. And look at the techniques which have existed in the field: those didn't have my name on them. No time was spent on their research or they weren't a body of data; some of 'em were good, some of 'em passable, and so forth.

Well, we were sitting here with a body of data. I knew what I was doing: I was trying to get together a body of data. I wasn't trying to make 8 million, 655 thousand bucks. Uh... I... I wasn't trying to do a lot of other things. And then, of course, the joke of it is... is that... that although this body's name is Hubbard, my name is not Hubbard. And probably nobody will ever know my name. And uh... it's very amusing, when you come to think about it. It's a jest.

But uh... once a person realizes that, he realizes some of this life continuum mechanism by others is so much... so much bazwaz. It's... it's just... it's just an identified object. The guy... the guy goes over in the level... he's pretty low tone scale when he does this. He gets way down tone scale and he goes around insisting that people do mean things to him. And then he'll come around to you as an auditor and he'll tell you all these mean things people do to him.

He... I know several... several rather risqué stories which I have heard at various places in space and on Earth, something about... „Are you bragging or confessing?“ Now, that's... that's very much to the point here. You want to look at this preclear when he comes in and tells you all the things wrong about him and how sad he is about these things; you want to look at him very, very closely and you want to say, „Are you bragging or confessing, Mister?“ He's not confessing; he's bragging.

He's saying, „Look at all this. I'm... I'm fully... I've... I'm... I'm... I've got all these credits here and I've had all these dreadful DEDEXes done to me,“ and the only reason he's talking about it is he knows he's lying in his teeth. He really basically knows he's telling you a big lie when he tells you how bad off he is and that he's been adequately repaid for all of his sins. 'Cause if he'd been adequately repaid, he would feel no compulsion to brag about it; he would simply go back on the new cycle of raising hell with a whole flock of DEDs and overts.

So when he comes in, what do you run on this guy? He's got a headache, he's got a footache, he's got an earache, he's got... he's... he's got lumbagosis of the medulla oblongata and he's got a distortional uh... he's got tortional G space uh... all through his arithmetical ability. And there he is, and you're expected to straighten him out. And what he's really saying is, „Look how bad off I am. I have to go see a practitioner. Yeah, I'm really bad off. Yeah, look what they drove me to. Shows that I paid, I paid and I paid. And I'm all paid up and look at all these credits I've got. Here I am sitting here being given Scientology.“

Isn't that cute? „And...and that demonstrates and that proves to everybody that I have therefore a superfluity of DEDEXes. I've got all of these motivators, all these things have been done to me, and I've got too many of them.“ And you take one away and he gets a little bit worse, and you take another... another motivator away and he gets a little bit worse, and you take another motivator away and all of a sudden he gets divorced. And his life starts going out of balance like mad, and you say, „What on Earth's happening here?“

Well, boy, what's happening is but easy to trace: You made an incorrect evaluation of his credit-debit ledger. You said, „This guy has too many things done to him.“ You bought his evaluation. His evaluation was made in the MEST universe and therefore it is in reverse. Just therefore, it's in reverse.

So if he came in to tell you how all these things have been done to him and that's why he's in horrible shape, oh-oh. You just run him doing things to people and he'll get nicer and he'll get nicer and he'll get pleasanter and calmer. And he'll keep telling you every once in a while, „You know, we... we really haven't done anything about my gluteus maximus which my father used to kick all the time,“ and he'll mention this less and less and less, and he'll get cheerfuller and cheerfuller and brighter and brighter.

And you'd think it was because he's just realizing that he actually can stand up to life; you might rationalize it that way and say, „Well, by mock-ups we have convinced him that he could stand up to life.“ Oh, no. By mock-ups we've straightened out all of that superfluity of DEDs that he did. We've straightened that up very nicely and now he's got a bank which has more motivators than he has overts and less DEDs than he has DEDEXes and so he's become a cheerful, comfortable, calm guy.

He knows that if somebody sits in front of him and says, „You're a bum,“ that he has enough credit on the ledger in order to reach over and quietly and cheerfully and calmly garrote them. And he has now that right so therefore...

For instance, we got a... a... a... a preclear here, who... who is... who is actually... demonstrates that whole... that whole principle. This... this preclear has really had to slow himself down to a walk. But what you ought to run is this preclear doing things to people. This preclear is really in pretty good shape.

But they will feel degraded; degradation, loss of self-respect and that sort of thing, comes out of this credit-debit ledger. Degradation is having asked somebody for a rank – that's degradation enough – or having asked somebody for a category and then having had it taken away. In other words, force was so small that one had to apply to somebody else for force.

And then having applied to somebody else by force, even then he had it removed from him. He no longer had that force. That is degradation, loss of force on that scale.

First he was of course his own authority: The guy goes out and by his own warrant tangles with the universe. Somebody comes along to him and says, „Where's your commission?“

And he says, „My what?“

„Where’s your commission? Where’s your license to survive?“

This guy’s liable to lean on them rather heavily and they go down to a small splash and say, uh... „Do people around here need a license to survive?“ He feels mighty tall: „All right. I’ll give you one.“ He’s his own authority and operates by his own warrant. He executes in complexity; he does not feel that he needs anybody’s permission.

And then, being in this universe, this debit-credit justice-injustice something comes in. The reason it comes in is purely because of flashback, you understand. When he hits Joe, he gets the reimpact of Joe’s pain. And this gets mixed up in every impulse to hit Joe. And his own feeling of... great feeling of competence and everything will disintegrate because he feels very competent and all of a sudden he feels pain. He feels very competent; he cuts Joe’s throat, zzzt, and he feels pain.

The reward, then, for cutting Joe’s throat is pain. So he gets this double-flow action and it convinces him at last that there is a debit-credit system at work in the MEST universe. And so therefore he has to have justification in order to do what he does. But that’s silly, too, because the flows still keep catching right on up with him. It doesn’t matter how much – quote – ‘justice’ there is behind one of these flows, really. It’s just a little bit better if it’s motivator-overt, and so on. A flashback is a flashback. When you fire a gun, it kicks. A guy accumulates too many kicks and after that he gets his credit system all upset.

So, let’s look at this, then, life continuum. Realize that there’re a lot of people around asking for things to be done to them and a lot more people around asking to do things for somebody else. Those two things alike have to do with this credit-debit balance of flows.

And wherever we look on this cycle of action we’ll find out that a person doesn’t start asking for a license to survive until he’s gone past center on the overall MEST universe cycle. He’s... he’s got to be past center before he starts worrying about this.

If a person worries about flows, or if flows have entered in, and he’s at a point of the tone scale where flows badly influence him, he can then count more and more upon being responsive to flows. And of course the flows are all backwards and he eventually winds up in a heck of a mess.

Now, when you’re doing mock-ups then you have to pay attention to this, with preclears who are low on the scale. It’s actually much... really more important, the way I view it, uh... to pay attention to space rather than to flows. It’s more important to stake out space. If you’ve got a preclear who’s kind of bad off sometime, just have him practice with anchor points and maybe just have him put out... put out eight anchor points; you know, eight corners, make himself a cube.

Just make him practice that, and hold ‘em, no matter where he is, and just snake him hold ‘em for a little while. You’ll get the strangest manifestation takes place: the guy starts to get calm. He recognizes instinctively, really, the only space there is for him is the space he makes. The anchor points that are made for him are not anchor points for him.

So, when you get your preclear mixed up with flows, why, you can expect all these silly things to take place: life continuums and DED-DEDEXes and he comes around and he’s got a headache and he’s got a headache because he kicked somebody in the head when he was

much younger, and it's all backwards. He complains to you that he needs treatment, so you run out of him all the mean things he's done, and he gets well.

Now, if you want to repair a marriage... you can wreck marriages, as an auditor, with great ease. Just process one of the marital partners without processing the other one. The thing'll fly out of balance like mad! And you've got to put it back in balance again somehow or other; you just keep an eye on it and make sure it doesn't go too bad before you pick it up.

All right. Now, let's get this uh... you... overt act-motivator. So we process out of somebody a whole lot of... we process out of him a whole bunch of DEDs. Oh, God. We... we get... we get him doing acts out here with mock-ups and boy, we get him bashing people's brains in and bashing people's brains in. You'd think automatically that this would bring him way down scale to a point where something or other was going be bad, or something. Oh, no. He gets brighter and brighter and more alert and more alert.

You see, what you're doing is really running out all the debits. You're putting him, as far as this universe is concerned, so he can go out and raise hell. And he does. And he goes home and he... frying pan, customarily, as he usually gets inside the door, frying pan usually greets him, hits the wall alongside of him. And he gets inside the door this time, he usually says, „Thank you dear,“ and creeps over to the chair and sits down and says, „Is supper ready, dear?“

And he... frying pan hits alongside of the door this time and very cheerfully he picks the frying pan up and he goes out on the front walk and he sharpens up one side of it... And he goes to work. And of course this is a great surprise to the... to the girl in the case, and she decides all is lost because she sees her control mechanisms unbalanced and she has a stranger in her midst. She gets really upset.

And she doesn't take into account – because the GE is a family man; the GE is lost without a family. Uh... it's very strange, but homo sap is a family unit. The GE is built on that basis. It's fascinating, fascinating. If you wanted to study the GE, you... you'd really get yourself some data about what could happen in this universe. It's not important for you to know it, but a lot of your urges toward families and so forth are not thetan urges at all; they're the GE. The GE can't survive at all without a family unit. He's just as dead as a mackerel if he isn't a family unit, whereas your thetan is just as dead as a mackerel if he gets too mixed up in family units.

So you get this terrific starvation, family starvation, and so forth, for the GE. Your GE runs... you see, he's lost... he's lost his independence of action and so on, and for uh... passing along this line and uh... so on, this terrific dedication that he has, fabulous piece of dedication; he feels this terrific responsibility for getting this... this life continuum going. He's got to continue himself.

That's... you find that in cells. When a cell divides, what do you know? it duplicates its memory bank and hands it over to its progeny. Well, Man thinks he's doing this; when he duplicates himself, the GE duplicates itself, it thinks it's handing its memory bank over, and maybe it is. Who knows? You can't talk to GE's; they're kind of psycho. They're really monomaniac. Boy, are they conservative, too. Whee! They're really stuck.

They're very able, though, terribly able. This thing can come along and it builds a heart and it's a good heart. Gosh! If somebody was a master craftsman down here working in a machine shop that could build as uniformly, pistons, as the GE can build hearts, that guy would really be at the top of his class for all time.

So, you see, the GE has his capabilities; they just don't happen to be necessarily the finest capabilities there is. And by the way, you can fall into this dreadful trap with a GE; you see, he uses the MEST universe with which to build. He's gotten very s... very bad off and he... he has to use MEST universe materials all the time, and the protoplasms and so forth which have been developed back across this... this protoplasm line back there, he has to use that, and he has to use all of these various things in order to construct and construct and construct.

He jumps around on lines, by the way, but he'll... he'll give the initiative to the protoplasms and some of the blueprints which he finds on the protoplasm line. So you get similarities of appearance in families but complete changes of character, as far as the body is concerned. And then you add a thetan in on it and, boy, do you get some wild ones. Another identity.

So, you... you get this... you get this uh... situation here with uh... the GE, and your GE is busy, uh... build, build, build, build, build, and of course he's got to have a family to build with. And your GE has lost out completely as far as the First Dynamic is concerned. He isn't worth hell room on the First Dynamic. He just isn't. He will lie down and perish rather than work alone, for himself.

Guy goes out here and he sits down in a little... little apartment someplace, and he reads, reads, reads, and he writes down this poetry, and he reads, reads, reads, and writes down the poetry, and he goes back and he works someplace or another in order to get enough money to go back and read, read, read, you know. Not your GE, no sir.

A thetan'll do that, and the guy could be driven to do that. But if he's in close association with the body, he just finds it impossible to do that. He feels he has no motive. That's because the body has no motive. That's because he doesn't have a family unit. That's what gives him his goals. He's... he's got a goal then, a MEST goal, a lineage goal, and all that sort of thing. You get this terrific family thirst. And you get your GE surviving best and being loused up the most because of interfamily relationships.

That doesn't necessarily mean that your thetan is even vaguely aberrated on this line. Your thetan is much more interested in a higher level debit and credit system of what he himself has done to himself, by himself, and for himself. And your thetan, by the way, can much more easily go into a group. Families are not good groups; they're bad groups.

So, all this stuff applies more to homo sapiens, because of the GE, than it applies to a thetan. You'll see this whole picture change in an individual after you have theta cleared him and brought him up toward cleared theta clear.

Until you've done that, remember this debit and credit proposition and the gross nature of flows. If the fellow has been flowed in upon too much, he's gonna outflow. If he hasn't been flowed in on enough, he's gonna inflow. That's all there is to that.

Okay. Let's take a break.
(TAPE ENDS)

Flows: Rate of Change, Relative Size, Anchor Points

A Lecture given by L. Ron Hubbard
on the 10. December 1952

This is the second hour, December the 10th, afternoon.

Now in the... in the whole action of flows, you will find quite a dissertation on this subject in Technique 88 – some more data on it, Technique 80. You'll find a lot of stuff on this. And there isn't any reason why I should go into this stuff again and break it all down one way or the other, but I probably ought to give it a rapid sketch.

When we say 'Flow', we mean a change of position of particle in space. That's all it is. The speed that it changes has a great deal to do with its relationship to the space. As you well know, you do not change a big particle in a small space in a rapid time – because a big particle in a small space is a stretch of time itself.

Now your big particle could be the Woolworth Building, or the Empire State Building; you can just treat that as a composite particle – an object. You don't have to worry about calling – whether this thing is the size of an atom or the size of an electron. We're not interested in size. We're only interested in how big you think it is.

Now you think the Empire State Building in a space would be a large particle. Actually, you could theoretically make up a flow which would be a good, fast flow of Empire States Buildings, changing position in space.

Or you could have a good fast flow – see, particle – this... what... what... what do you agree the relationship is? It's relative – relative size. You think you're this big. And therefore you think that's that big, and you think you are capable of lifting a pound weight, or a ten pound weight – some human beings could even lift a twelve pound weight. Uh... you... you say, well therefore that is relatively light, you say. But a 200, 500, a 1000 pound weight, these things are relatively heavy. What you're saying is... is not light or heavy, you're not even saying the action of gravity upon this. What you're saying is, „My concept of what I can handle.“ If you had a concept that a hundred thousand tons was a light weight and pocket-size, of course, your amount of SPACE would have to be quite large. And your concept of yourself would have to be quite big. And sure enough, you could use it. for a pocket charm.

You see, we... you could put this planet in your vest pocket. Really, uh... if your... if your... if your idea of size...

Now, therefore, we could say here is a pa... a particle flow, and each particle in it is the size of Jupiter. And it's going like hell in this little light flow and we would go on and talk about it there. Or maybe if we're in some other universe, maybe we would be saying that. You'd say, „This is a little place named the MEST universe. You can look in there sometimes. But you sort of have to get down on one knee, and then you see this vague blur of stars.“

There isn't any reason why you, personally, couldn't have that viewpoint. You see, there's nothing blocking you from having that viewpoint. You go through these techniques, you'll ATTAIN viewpoints something to that direction.

One day you've got a speck in your cereal; you've decided in your universe to eat cereal or something so that you can read the boxes. And uh... you're... you have this... this speck there. And there's that speck, and you pick up that speck and you don't know quite how it got there, but you flip it off on to the floor and stamp on it. That was the MEST universe! Now Man can get some very funny ideas about this. A fellow can... a fellow can sit down and think of himself as being just this tiny – oh boy, this is what they try to do! Oh, this is the control operation beyond control operations. They get you to sit down and think very hard about how utterly insignificant you must be to be crawling on the face of a very small planet which is running around a very small star, which is in one of the smaller galaxies, and all of these galaxies and so forth, and then your infinite smallness is almost incomprehensibly small, and that says your power is incomprehensibly small. And therefore, you're a slave. You can't throw off your chains because the chains, then, are infinitely heavy, see? Question of size.

Now if we started talking about, „Now please – please give me your...“ – if I... I talked to you this way day after day – you... just... just the idea of inflow of relationships of sizes, is... is, „Please uh... please uh... come somewhere near Philadelphia in your contact with your body while you're listening to these lectures. And uh... be rather careful about the farms – don't step on any of the farms around here because we don't want a commotion in this little place,“ and so on. And we went on talking along in this line as though you were a flock of giants, you know, just marching across the countryside with a thunderbolt in each uh... hand.

You know that that alone – that alone would serve to help you get some kind of idea of size. Size is largely, „What do you want to do?“ You see, that's very silly. Size depends on what you want to do. You want to go around here and... and push change across a grocery counter, you don't want to be bigger than the grocery store. And uh... if you want to go around and push around planets, and uh... make 'em and break 'em and so forth, you don't want to be smaller than the planet. And the guy that started to run Earth would, of course, not exist, probably, in Earth space. He would be too big. He wouldn't be standing someplace between Earth and the Moon. He just wouldn't be there. He would be existing in his own space with a... an attack or communications point somewhere coincident.

Now how do you... how do you get your space, and how do you get Earth space? Well you'd be sitting there amongst your own anchor points. You wouldn't be sitting there with Earth anchor points. In the first place it would be too confusing to keep track of Earth on its own anchor points; it's much easier to keep track of Earth on your anchor points.

You probably could actually center Earth over some place or another and it sounds strange, but give it and influence it into having your anchor points, and it would then be part of your universe. You want to know how your universe got taken over? Somebody gave it an anchor point, made it a big present of a nice big shiny anchor point. And it says, „Now look. Your dimensions can get smaller, your dimensions can get larger, and isn't it interesting what you can do with these two anchor points. Now you put your anchor points convergent with our universe's anchor points, and then these two universes will be co-visible and we will be all set then.“ And all of a sudden there was a dull flash and a boom and your anchor points and their anchor points went in total coincidence, but your universe wasn't rigged to stand that. And then ever since you've been going around saying, „I wonder what happened to my universe? It's here someplace.“

Looking for that universe is a silliness beyond silliness, because you can make it all over again without any trouble whatsoever. You also had to get the idea that you could lose something which you would not be able to create again, before you could lose a universe. The only way you could ever lose anything, you see, was to get the idea that you couldn't create it again.

Now you want to know where your Grandma is. „She's dead.“ No she's not. She just lost the same anchor points. Once upon a time you and she had identical anchor points. Now you don't have identical anchor points. She's got some other set of anchor points. Well, because you're still in the MEST universe, you have a... find a great difficulty in getting into anchor points with her, because you'd probably have to find some kind of proximity MEST universe anchor points.

Well, that's a terrific limitation. Now if you could just find Grandma, who's probably a little kid now in pigtails, if you could just find Grandma, someplace or another, by pervasion – you just look around and find out what's the wave length of Grandma. You'd probably finally spot her. She's in East Podunk or someplace or other, or North Keokuk, and uh... uh... as a little kid, why her ideas are this way and that way.

You could probably talk with her the second that you established some sort of coincidence of anchor points. But if you were existing in your own universe time, you could throw a couple of anchor points in there and just get her to accept those two anchor points and you could talk to her. This would probably be very disturbing to her parents; they'd think she was going around associating with some spirit, or something.

Some spirit? Well, that would be somebody who was a... an auditor in Scientology and... and he... he has an office... he has an office on Park Avenue or some place or another; that would be all there was to that.

Uh... it's really very simple, when you come down to it.

Now having accepted MEST universe anchor points, you wonder what happened to your memories, 'course, you're only willing to see what memories the MEST universe gives you if you will only accept MEST universe anchor points – hah! You get that? Do you get that nice little trick?

The MEST universe says, „Now look. Here’s some anchor points, and we’re going to give you these MEST...“ – oh, it’s lovely at giving you things – it says, „going to give you these anchor points,“ and now – and what do you know? You can’t seem to remember the time that – just a few years ago – mostly because you don’t know where you were.

Have you ever been in a churchyard or passed by a public building or... or something like that and had the strange sudden feeling, „You know, I’ve been here before? I’ve gone up this road before, I’ve done this before. I belonged here before? I could swear that I’d know there’s a house right around the curve – turn down there and there’s such and so in it.“ Of course, you’re not permitted to think that because you haven’t been given these anchor points.

If you were to just search a neighborhood until something looked unquestionably familiar to you, your entire past life... that life would come back – FLASH! Because it requires MEST universe anchor points. You haven’t got the anchor points, so the facsimiles are just no place as far as you’re concerned. How can you read something that isn’t any place. As long as the MEST universe gave you the anchor points, then you’d have to recover those anchor points in order to have a complete reality.

What is reality? First thing about REALITY you would say is, „Is it agreed upon in this MEST universe?“ But let’s get a better definition for reality – a little bit better definition for reality – one that you’ll accept. This isn’t the final definition of reality, but one that you’ll accept is, „What can I perceive with clarity?“ „What can I perceive with clarity?“ would say, „What’s your reality, what’s my reality, yap-yap-yap.“ I mean, that wouldn’t have any basis on it, but you... you say, „The thing is real because I can perceive it with clarity. Or because it’s mine,“ all of these things, really, could come under the heading of Reality.

We’ve... we’ve narrowed this word ‘reality’ however, to mean the MEST universe, and uh... but we’re not having too much more with it, you see, because it’s so corrupt. It is slimy and dripping with confusion. But a little bit better definition for ‘reality’ is, „What can I perceive with clarity?“ That’s just a clarification definition, it’s clearer.

So when you get your... get your anchor points, you can look through those facsimiles and find out what anchor points you ought to have, but don’t try to find anchor points in the facsimile, you dope! Don’t do that! There aren’t any there! How can there be an anchor point in a facsimile. Well, there can’t be anchor points in the facsimile, really, but there are pictures of anchor points in a facsimile. But if you haven’t got the anchor points to tie them down to you, then do not think that facsimile belongs to you or is yours. You don’t feel then that you – quote, „remember it“, unquote – because you don’t know, because you’ve seen a picture of an anchor point and yet you don’t have the anchor point. If you were to go find the anchor point, that whole life would go, ‘whirrr-crack’ and it’d be into full view. The MEST universe gave that anchor point.

How do you cure this and how do you recover past lives? Well, I can give you a very lengthy dissertation on that. So what? They are the complete importance of Zero. Your time for action is Now and Will Be. Your time for action is Now and Will Have – not ‘had’. You haven’t got it anymore. All right, so you haven’t got it anymore.

Now you think there’s a lot of experience and a lot of thought and a lot of this and that and so forth. And you go back and you dig up one of these past lives and there’s such a thing

as – like, „Let’s see: it is... it is page 72 or page 73 – how I find out how I round Cape Hatterus. Let me see, is it page 72 or is it page...“ Good important data – on a coast pilot that was printed a couple of hundred years ago after the sand banks... the sand banks have since shifted and everything else. So your page 72, page 73 – that publication isn’t published anymore. You wouldn’t have the publication anyway.

Or, „Am I going to get paid this Saturday,“ or, „Is she true to me?“ And of course it doesn’t matter whether or not you got paid that Saturday, and on the subject of „Is she true to me?“ – of course not!

But these things are curiosa and they are amusing and they are very interesting and when a preclear cannot handle force and establish his own anchor points, they are very aberrative. That’s why they’re important. But they’re not important as subjects or facsimiles; they’re merely important because they have force on him.

A guy goes around – gimp, gimp, gimp, gimp – and you say, „For heaven’s sakes! Why can’t that fellow walk straight?“ – gimp, gimp, gimp, gimp, gi... There’s nothing wrong with him, he’s been to all the doctors and all the doctors said, „Nothing wrong with him,“ and everybody agrees. Oh, the hell there isn’t something wrong with him! He’s got a facsimile about two hundred years old, probably somewhere down around the Nile or something, and the head hunters or somebody, or the ‘Nilists’ jumped him and cut his leg off.

And uh... this keyed in the unfortunate fact that he once amused himself by sawing the leg off of a vestal virgin. And all of a sudden you’ve got these old force images are impacting against him because he knows he can’t handle force, and he knows force exists. Knowing those two points for sure, it of course can influence him and because he’s using a given body – not a body he created – anything can influence that body because he stole it, didn’t he?

By the way, you want to find one of these young preclears that goes around the whole family, „Excuse me,“ the whole family, „excuse me – excuse me – pardon me – excuse me for living. Yes, I’ll do anything, no matter how irrational it is. Excuse me. Yes, could I do something for you? Oh, please walk on me. I’m lying right down here.“ They’re going around to this family and you say, „For Gods sakes! What’s wrong with this guy?“

Well, two things are wrong with him. One thing I’m going to mention in a moment has to do with communication flow lines, and flow lines in general; and the other thing is they stole that body. There is an incident known as the Assumption which takes place at birth and which you run by a mock-up of grabbing babies – just... just... just mock-up a baby and have it grabbed and put some place else. And then mock-up a baby and have it grabbed. And then have the baby grabbing and... and so on. And shift this baby all around and change it to a baby monkey and a baby giraffe and a baby umbrella, and a baby tank. And then mock it back up into a baby again. And the guy will be getting the strangest feelings. He’ll be getting to get a somatic that sort of is making him go ‘crunch’ through the matter as he took his left hand and his right hand and he came in on this little baby uh... before, during or after birth, and went ‘skronk!’ And smacked the GE flat from a control mechanism or knocked anything else out that was there in the way of a thetan – this has happened to preclears, you see. Happened to thetans, see. They’ve... they’ve had the baby and then they’ve been knocked flat.

And goes ‘scrunch!’ and uh... that’s you! And you walk around all after, through the family, and you know damn well that this isn’t their kid. And you say, „Excuse me, excuse me,“ and, „I’m sorry I stole the baby.“ And then horrible touching stories about little things happening to babies and babies being stolen and all of that sort of thing... these terribly touching things that you read and you feel so sad about them. The little lost orphan and all that sort of thing. The lost child and gosh, you feel more propitiative. You think you’re feeling thankful toward the family? You’re not feeling thankful toward the family? You’re trying to say, „Gosh, you know, if I act meek enough and mild enough and pleasant enough, and enough like a child should be to them, they’ll never suspect that I stole their kid.“

That’s the Assumption. That incident.

All right, that has to do with memories, acquisition of. Any time anything gives you something and then more or less keeps hold of what it gave you, you’re gonna have trouble. So if you’re gonna get back all the anchor points of the past, you’ll have to make better anchor points yourself. And then you could have the anchor points back of the past.

Why? You could actually reach out and pervade any part of the universe to such a degree that the old MEST universe anchor points would show up, but what a terrific degree of certainty it would take on your part to be able to put out your anchor points in contest with the MEST universe anchor points, so that the MEST universe anchor points would suddenly be junior – all these memories would come back. All these past lives would come back. They would come back as memories should – by pervasion or cross havingness – not by a flock of facsimiles.

You can pervade an area and know what you’ve done in it. You’re still there to some degree. A man is a composite of his own experience, but that does not mean that a man is... has to be, have inflicted on him all the force he accumulated while having experience and sensation. He is a composite of experience. But he can know, you understand, without carrying facsimiles.

The thetan has an upper level of knowingness that has nothing to do with facsimiles. It’s by pervasion and approximation. He can pervade time. He actually has five ways of travelling on the time track; that’s right. I mean that’s incredible enough. He has five ways of travelling on a time track, and you often wonder why some preclears look rather strange doing what he was doing. It’s one of these five ways he’s using – let’s see if I can remember these offhand.

It’s relatively unimportant, but I’ll just sketch them for you.

There’s first, the facsimiles – the track mapped and marked and outlined and shaped by the facsimiles – the pictures he’s taken of the track. Then there is the track of the area in which he is; that is to say, you could go back in this room, you could take this spot on this planet, and theta-wise you could simply scan this track. You could pick this room up at the first moment it was ever built, for instance, and carry it on through to the day it was destroyed. You can scan that whole track – past, present, future. You can look at the total havingness of this room all in an instant, because there’s no other time than that instant, you see? There’s just the havingness of the room with the altered condition therein.

You say „It takes time to alter a condition?“ No, no. It takes a condition to alter conditions.

You could scan the track called ‘this room’, and you would actually be looking at ‘this room’. You would not be looking at a flock of facsimiles sitting in space. You would be looking at this room in all periods of time, so don’t be too surprised if one day you’re coming out of a session and you find yourself standing there on the beach with a... with a flock of crossbows, cross-bowmen repelling these invaders, or something. And there’s guys swimming up through the surf. And you KNOW you’re standing there; you can feel that darned crossbow. And you say, „Wooo! I didn’t know that the invasion from Mars was going to take place. And certainly, why are these guys walking up the beach in morions?“ You’ve just grabbed off the instant momentarily; you’re near a beach. And you just picked up the scene of the beach – it didn’t happen to you at all.

You’ve scanned up and you’ve hit a battle that had took place on this beach, and so on. And you... you’ve picked up one of the beingnesses of some of the people who were there – which is probably pretty strong. That sounds strange to you. It’s not strange and it’s nothing to worry about and it’s... certainly, you can differentiate like mad amongst these things.

And one of the trick ways of getting a preclear out of his head, is not even to ask him to step out of his head. There’s another method. You just... oh, there’s dozens of methods. But uh... all... all you tell him to do is, all right.

And by the way! You can do this right now. Just shut your eyes and take a look at the room. Now take a room when... look at that when it was built, the day it was built.

Now scan it on through to the day it will be dust... It’s very interesting, isn’t it? Now just reach back and find present time in this room, that’s all. Find its anchor points right at this instant. Just look around for the anchor points at this instant. You see? Now some of you could see that. And actually, if you’ll just ask the preclear – he may be blind as six bats – and you just ask him to close his eyes and take a look out from his head at the room. And at first he can’t see very much and the next thing he can’t see very much – and the next... and all of a sudden he sees a little bit better and he begins to pick up this room. And he says, „Aww, that’s darned peculiar. I am! I’m looking out through my head – where’s my head?“

You’ve selected his depth of perception and you’ve scattered him up and down in time. What’ll he do? He’ll find present time if he does this, and you can’t get him out if he’s in past time or otherwise, because this space occupancy with its points is a present time.

So, you can scan him up. And sometimes you’ll find a preclear isn’t in his head in present time. I mean, he’s standing way back there. And all of a sudden you’ve located present time and BONG! He’s looking at the room from outside, and he’s looking at it with perfectly clear perception. And he’s looking at his body and there he is! And he’s been so much in the future or the past or scattered up in time that he hasn’t been able to orient himself or orient the body or gets... of course, that’s all a question of anchor points. He hasn’t been able to select enough anchor points to find out what he was. He walked in the door and he thought he was sitting in the chair. And... and he isn’t sitting in that chair at all; he’s sitting there halfway

from there to the door, because he thinks the anchor points are some other way. His space is all messed up.

You scan him through from the first moment the room was built; this room – not the number of the times he was in it. But you have him take a look at the WHOLE track of this room right straight into the future.

Now the odd part of it is, you get variations from preclear to preclear on this. Why? Because things could vary the pattern of this room. It isn't that some great designer has come along and designed it all in advance, which you are then permitted to perceive. You've looked at this room and you've looked at the general level of agreement of what is the history of this room. And that's all this room is. You think you've looked at anything peculiar? Look to the general level of agreement of what is the history of this room, and you've got that, and you've buttoned that all up, and you've said, „That's fine. That's fine.“

Now supposing you as a crew suddenly decided to change the agreement about this room. Let's have it become the throne room of the Bowderyap Dynasty in the year 22 – hundred. And uh... you decided that. Then you'd better be prepared to agree upon the Bowderyap Dynasty and why it was called that, and all sorts of interesting speculation, because you're changing an agreement clear across the boards. It's fascinating.

But as long as you're in a stream of agreement that had to do with this room, you're more or less picking up the designer and planner of this room and what he felt about the design and plan of the room. And it's still here. And its alterations, and so forth, as you agree they have been altered and as you agree they will be altered, and so forth.

Of course, somebody with a higher level of agreement named force – force is not higher than agreement – but you've also agreed to something else; you've agreed that force can inexplicably and suddenly be applied to MEST objects for their destruction. And when you've agreed to that, you've agreed to alter the structure of all things, suddenly. Without your – permission or without your consent. And when you agreed to that, you agreed that force could affect and influence you without your consent.

Somebody demonstrated to you one time – probably was stage magic – that something could go forward without your agreeing upon it, and made you an effect from that moment straight forward. Something would go forward. The truth of the matter is that if you're batting like you ought to be batting, nothing could go forward without your agreement. And you'd simply, th... the... the brakes would go on and the walls would crash and the universe in which you're existing, or you'd move out to your own universe or something of the sort. You'd just... just... this thing would go 'Creak-karak! Bang!' Because it just wouldn't fit. You'd step outside of the screen of agreement, and that's what I say about hitting that button suddenly about the screen of agreement.

All right, that's wandering enough on the subject.

Oh, well, I've given... haven't given you the rest of those. Uh... the... you scan the room and then there is a track called the 'Imaginary Track'. The preclear's track of what he imagines could happen to him. And he can get that. He can mock that up – the whole distance.

And uh... then there is the track by geographical location in time. Instead of scanning where he is in viewing facsimiles, he simply looks at the places where they are as they were. In other words, as he comes up the time track he scans through having been in Charleston, South Carolina in 1726. He looks at Charleston, South Carolina, 1726, and he flicks over then, and when he went from Charleston to New York, he flicks over and gets Charleston uh... he t... he gets New York, uh... two years later. You see? But he gets it in its proper space location. He's actually flipping all around. Maybe it's a benefit to scan all these things, I don't know. Never scanned a preclear through all of these things.

And then there's the track of how he imagined these places should look, but he looks at them in geographical location. You see, there's this immediate track right here in this room of where his location is, his imagined track, the agreed track, his facsimile track – you get these various things? So it really breaks down into just TWO things, pardon me, three things: It's as it was – really looking at it as it was. That's available. That's beautiful visio too, by the way, because it's uh... it's uh...

And then as he imagined it was, or should be, as it was, and then there's his facsimile content on the whole thing. In other words he can do a mock-up on the whole track or he can look at it in its actual position and its actual time year, or you can do a mock-up on it.

You see, when I say, when he does five things, I'm saying there's just five things in which an auditor gets interested, he can do about eight thousand things. It's just endless what you can do with perception. You can actually take a look at Carthage the day it fell. Sitting right here. And you can see the way Carthage fell. And you weren't there. Take a look at it. You can also get viewpoints all over. You're just investigating the havingness which was Carthage which is in the stream of existence – which havingness still exists because the agreement existed and because time is simultaneous, but you have stretched out time in terms of havingness in order to have action.

If you're confused about all that, just run Standard Operating Procedure and make Theta Clears. Nothing to it.

You can be, in other words, anywhere you want to be at any time. And you'll find your preclear, when he regains this, is in very good shape. Boy this MEST universe becomes very alluring – fascinating. Lot of things been going on and this and that and he goes around and he says it's like... like being suddenly given a ticket to all the motion picture shows, uh... wonderful.

Of course, he really isn't satisfied to be a spectator. It's maddening to him to see Carthage falling and he thinks he ought to pull the walls down and he'll think it so hard that he ought to do a mock-up and he'll throw a mock-up in there and pull a couple of walls down or something of the sort in an effort to change the havingness of Carthage. There's a lot of people that were agreeing on that. Then if he wanted to pull the walls down of Carthage at the right moment so they'd fall on the right legion in order to win the battle for Carthage, he would have to be prepared to take the responsibility for the entire change of the Punic Wars. And if he was willing to take that responsibility, he would have to reach out then and take the responsibility for a complete alteration of the fate of Rome. That means that he would have to take responsibility for what he would then do by that consecutive action. He'd have to take

responsibility for all of Christianity not existing. That guy just isn't willing to take that much responsibility so he doesn't change those agreements.

So when he pulls down the wall of Carthage he says, „I'm mocking it up.“ He's actually very pleased about the whole thing. I don't know, if we got somebody on the track right that minute, he'd probably develop a headache – he was part of that legion. A fellow gets very careful about this.

Because you see how much responsibility a person conceives he's able to handle, how much detail he's prepared to handle and so on – you can have the whole cockeyed universe if you want it, but you, I'm afraid, have to take responsibility for every alteration that would take place because of that. You can have the management of any part of this MEST universe. Its laws kind of run backwards, but you might even repeal and change those.

I'll tell you a much easier one: Build one of your own and that... that way you can do anything you want to with it.

Now here we have, I... I'm very serious when I say there's 80 thousand ways, or just thousands of ways of viewing tracks and viewing scenes, and there's... you can... you can be here and view them there, you can be there and look forward in time and view yourself here. And so on. You see all these multiplicity of... of... all these com... complicated viewings and perceivings and so on, become possible because havingness regulates time, and when you decide to have the havingness of something in the past, you can have it. You can have it. But you don't change it, you notice, and you'll notice that you'll have a terrible reluctance to even touch it. You don't want anything to do with it. „That's in the past,“ you'll say. „That's... that's in the past,“ so you won't touch anything in the past. Because if we do, we have to be responsible for the entire consecutive force reactions, clear on up to the – all this havingness will shift. It's a simultaneous instant, as far as time is concerned, because it's made by a postulate. Time occurs because of a postulate about havingness and about a particle shift.

So it doesn't matter whether you're moving the Empire State Building through your anchor points or moving an atom through your anchor points: they will look the same size if you have different concepts of your own size when you do it. Get that? Relationship.

So, when you see one of these little, puny, hundred thousand kilowatt flows and you mock this preclear up and you say, „Now let's take... let's take a small flow – let's take a hundred thousand kilowatt,“ and he says, „Gulp, oh, I, hmm...“ You say, „Well, take a... take a searchlight and turn it on yourself,“ nice mock-up, that sort of translates electrical flows, and he says, „Ohhh – I'm nervous about that. It'd hurt my eyes.“ And you say, „Well, take this... take this flashlight.“ „Oh, I can't seem to do it.“ „Well take this little lady's handbag penlight and... and... and flash it on yourself from 200 yards away.“ And he can do that. See how big he thinks he is? He thinks that these photons contain so much mass that they would destroy him if you turned a searchlight on him – that the photons could destroy an illusion or something.

His idea, then, of his size is so puny that... that anything like that could knock him flat. Well, as you start to build him up, he's just as happy to take a 100,000 kilowatt lightning bolt and shoot it through the mock-up. He's just got the idea that he can handle that much size, that's all.

And that's what you're doing by gradient scale and why you use gradient scales. Really a gradient scale of size – that is, how big a space is he postulating in which this is happening.

Now one of the strangest things you can do to a preclear is to tell him – uh... get him outside of himself and say, „All right, now think how big and powerful the body is, how much it helps you out.“ And he says, „Holy cats!“ And he starts looking up at this enormous body that goes about two or three hundred feet tall. It'll happen every time. You say, „Think of how big and powerful and strong – how much you need this body.“ And here he is outside... this little... little thing and it looks up at this big body – ooohh! It's scared stiff – that big!

„Now think how you handle this body,“ and the body goes „Neeeeeeowwwmmm“ – gets about two feet tall, see. Just the difference of the thought. Think of that big, powerful body – 200 feet tall. Uh... now he says, „Big powerful me mauling that body around,“ – little tiny body. See, difference of particle size. How big does he think he is?

Now that's i... important to you in auditing because you will watch this size relationship – and if you don't know what it is – you'll watch this preclear and you'll have him... a body'll start swelling up on him. The body gets bigger and bigger and bigger and bigger and bigger and bigger. His relative size is such...

„Now have that body eight light-years tall and reach one-sixth of the way up to the ceiling of the space you've postulated. Have it eight light – years tall and have it reach one-sixth of the way up to the ceiling you've postulated, and look at it.“ Boy, that fellow's God right there, see. I mean, he's sitting there looking at the body, and it'll seem like that to him. You'll say, „All right now, let's mock-up some space and now, let's put the Milky Way at one end of it – down there about a foot from your feet – that's right. Now let's put another galaxy up at the top of it. Now, let's just lie there for a few minutes.“ And this guy starts to feel full of holes, he starts to get really airy, because he feels himself stretching about halfway across the galaxy.

Sometimes you'll get a fellow to toast marshmallows on the sun, and uh... look at Earth or the moon someplace or another nearby. If you've got him in a body doing this, he will even change his concepts and so forth of his body's size and density. The body, then, becomes very undense when you do this – becomes very thin, very gaseous. Feels that way.

But if he's outside and he's a thetan doing this, you want to watch something. You want to watch something. He will go up and sit alongside of the sun, just that big. You can actually pa... put your hands forward and uh... feel... feel the heat of it – he will. And you can get a thetan so he feels that big. He's sitting up there alongside the sun. That's where you get the idea of this infinite and unlimited size of God, see. You think God must be an awfully big boy to have made this universe, and uh... there you get this idea, „And God is big and I am small, so therefore he's important and I'm not.“

Aww, you can be bigger than this universe, without any trouble. You can REALLY be bigger than this universe. You start building up your size concepts and so on, and uh... after you've gone so far you... you'll start to... getting a little bit chary, because you move over into an ability to control energy, and then you move over into bigger spheres of controlling energy, and larger spheres of controlling energy, it's really no enormous trick to reach over

and pick up a couple of asteroids or a couple of little planetoids and bang them together – there’s no trick in it. Or pick up Earth and give it a good hard shove into the sun – hmmm.

Of course, you have to be willing to take responsibility for what happens. A fellow ordinarily thinks that over. He gets way up scale or his relative size can be that big and he isn’t interested in doing such a thing. It’d be a strange day when he would get very interested in doing it.

You see, it’d be too easy... it would be too easy to amuse Earth by mocking up pieces of matter and tossing them into the sun, so it would make the sun burn uh... pink, you know, or shoot off sparklets. Everybody on Earth... and then come back and be sitting down at your office desk and get all these great big news reports, „Fantastic astronomic display greeted observers! Some people said the world was coming to an end! Thousands mob the River Jordan in... in order to sell their property because Earth was coming to an end!“

You’ll get all sorts of weird computations like that. But you see, that’s interesting, that’s funny. That has an in... an insouciance. It isn’t funny to pick up Earth and throw it into the sun. The guy would be just stupid to do that, because look at all the audience he’d lose!

When it boils down to the final line, you ask, „Why should I do this and, why shouldn’t I do this?“ It’s whether or not it’s interesting. It’s because you get up scale like that, it certainly doesn’t get very important.

Uh... now another thing is when you start working on punishment of MEST bodies or something like that it makes you feel kind of guilty. It makes you feel like you’re picking on two-year old kids. How would you feel, for instance, if you suddenly started a terrible vendetta on two-year old children because they cried? Wouldn’t that make you feel funny? And you made it your life’s work to go around to all the houses and find any two-year old who insisted on crying and being disobedient and at that moment you insisted on being granted the permission to throttle him and bash his brains out... That isn’t... isn’t sensible, is it?

Well, whenever... whenever a fellow who is a little bit up scale starts to think in terms of being a police force against MEST, uh... humans or homo sapiens or something like this, it kinda feels that way to him, you kinda feel that strange way – not because you have even affection for the little kids, it’s... it’s just – how come? Even... no matter the enthusiasm with which you will occasionally stamp on an ant’s nest and that sort of thing. The truth of the matter is it’s far, far more interesting to find out what they do. And i... it’s just considerable admiration you put into that sort of thing. I mean, you look at the ant’s nest and you... you... you could open a burrow or something of the sort and see the eggs and all these ants go tearing around rescuing larvae and the soldier ants start parading up and down and whipping these worker ants into line so they can repair this and boy, they’re really making a terrific effort – that reminds you of the US Government out there trying to get a war contract going or... or something like that. It’s very interesting – it’s fascinating. And it’s much more interesting to observe the behavior of something in action uh... if you have no comparative communication with it except just perceiving it, than it is for you to engage in destructive action toward it. That... that’s not... not comparable magnitude.

And this idea of comparable magnitude – hit somebody your own size and so on – as a matter of fact, it’s no compliment to do that. There’s no interest to do it. It isn’t bad or any-

thing. It's just no... not interesting. Going out and killing ants, of course, if you go out, there's one place in South America that you could go down, it would be given to you by the Government if you could kill the ants in it. It is covered with soldier ants, and it's an enormous area of land which ought to be very fertile. And these ant armies go rolling across it from one end to the other. And boy, one of those ant armies hits something in a body, hits a goat, let's say, or something like that, it just flows over the goat and keeps going, and they're the shiniest bones you ever saw. And you could pick them up and there isn't the least marrow in them. You talk about sanitary. Those bones are hollow. They're all cured, dried – completely, after about ten minutes of ant army.

Well now that's... that's quite a... quite an animal, because he's a big animal and he's a very strange animal and something like that. And you start to fighting an ant army you're, by the way, going to find a central mind handling the army. These ants work from central direction. The ants don't think, but it's like some kind of a body directing cells in its operation. And that ant 'mind' is about on the order of a GE – I happen to know something about this. You'll find a herd will attract to it a thetan of one kind or another who tends to take care of it and pull it together and so on. It's fascinating.

You know what they used to talk about, they said, „Groups have got their own theta, seemed to attract theta,“ and so on. A group, quite normally, will get a... a patron saint or something of the sort. Somebody will suddenly elect himself and start taking care of a group. There's all that theta, there's all that motion, there's all that ambition, and somebody will suddenly move in over the top of the group. That's a fact. You can watch it happen. You can watch a group cohes.

And after you've created a group, don't try to kill one. Oh, boy! You talk about tenacity to life! A group – even a bad one, even a sloppy one, even a weak one – resists death as thoroughly as any organism ever did.

Group Dianetics is essentially the study of an organism. It is not the study of a number of units.

Now your group, then, is how well they obey a central mind, or how well they act on their own initiative, determines the success of the group. So you have fascist type groups or you have individualistic type groups.

Where that group is solely on the basis of uh... individual minds, all these individual minds and they're kind of grouping together and arguing it all out, you get instead of action, parliamentary procedure. You don't get... you don't get action, where a group is low-toned individuals. And that group is prey to and falls under the rein of your fascist.

But you get a group that's higher in tone than that and each one of the group is capable of action, that group is most likely to attain to itself some sort of a directive influence. Now that directive influence is either a composite of the thinkingness done in the group, but that's doubtful, because they don't behave that way. And you take a group which is quite powerful, it develops somehow or other a patron. It's a patron thetan of some sort here on Earth.

It's a very interesting study; somebody ought to study that a little more closely because you're not studying the supernatural, when you're studying it, any more than when we

clear you, we are b... de... delving into the supernatural. We happen to have solved the supernatural a long time back. And uh... it's become very routine – we know about what its limits are.

But you get the idea?

Now... yeah, it's there's... there's a lot of interesting stuff there – fascinating stuff. I mean, you want to get good and clear and take a look around at some of these groups and you'll see them glow in different ways, and... and so on. You try to locate a beingness, you try to communicate, and all of a sudden you can communicate with a group – even... even a Kiwanis club or something like that has some kind of a low order, something or other hanging around.

But you can also tell when a group doesn't have it. And it's just a bunch of units – it's just not running – not functioning, it's not cohesed yet.

This doesn't say that there's a central intelligence that does the thinking for the group or anything of the sort. It's just a fact that there is life there which is more than the composite life of the individuals in the group.

All this actually that an auditor has to know, rather than wander all around and speculate under the sun, moon and stars about this stuff, is simply on the basis of when you look at flows, you are looking at assumption of existence of; when you're looking at pictures and perspectives, you're looking at the energy resulting from postulates which have been agreed upon in some way or another.

The actuality of that energy becomes too real and is able to force itself upon the individual and affect him very seriously with flows when he has gone down scale on DEDs, DEDEXes, overts and motivators with flows, and he's had to grant the reality of flows too often. And when he has granted the reality of these flows once too often, he can be seriously affected by them. IT'S TRUE ENOUGH THEY DON'T EXIST. It's true enough THERE IS NO THING LIKE ENERGY. That's true: But there's a postulated particle, and to a fellow who is hit between the eyes with a bullet, no sir! That's not the time to go up to this fellow as he's lying there, hit between the eyes with a bullet, and explain to him that energy and matter really don't exist. That's the wrong time.

Uh... it isn't either true that all is illusion and therefore is not existing. Uh-uh! Existence IS an illusion, and what do you know! For a person who is down in a level which is affected by flows, an illusion and a delusion and reality itself are composed alike of energy. They have that in common. Your preclear who cannot handle a good, solid mock-up is doing it because he's not creating enough energy. He makes them out of energy. When he gets way up tone scale, he won't make them out of energy 'cause he won't have to.

Why? Because he can park an agreement there that is so strong that – anybody who feels that agreement – I say, „So strong“ – it is such a clear, unalloyed agreement that anybody who perceives that there is an agreement there will actually, actively and immediately, perceive the object; they put the object there. That would be high tone scale essence of creation. You would simply say, „Here we have a beautiful maid – and now we don't have one.“

People right there when I did that, got a... got a turn on and off of it.

Now you could put it there in such a strength that it doesn't require MEST level communication. You could simply say, „Now at the corner of such and such a street, and such and such a street here in Philadelphia, will be a beautiful maid.“ And somebody who hasn't even heard that will come walking along and say, „Excuse me, Miss,“ and walk on around her.

Why? You're putting a high order of agreement and making somebody else furnish the energy. Now when you can't do that, you go out and hire a model and dress her up in clothes you buy from a store and all this. You buy these agreements. You get all these agreements, these combined, super – combined agreements that everybody's agreed upon and you know everybody's agreed upon and you're sure they'll agree upon this too and you put the girl on the street corner so the guy will step sideways and say, „Excuse me, Miss.“

You could put up a... an agreement or a postulate and you could hang it in one space. You could just say, „It's there.“ Here's some space and here's a postulate. And it could exist there with strength. But what keeps it from being strong? Well, it's the fact you didn't know it was strong, that's all. I mean, that's very simple. Uh... you must... when you put up this thing, you say, „Now I guess this will work, and I'm not quite sure, and we'll try this out, we will test it.“ That's how people really cut their throats in this universe, saying, „Well, we'll experiment with it.“

You have to have terrifically high generalized agreement all around before anybody will come off of that one: „We will experiment with it.“ If you experiment with it and everybody agreed on it beforehand, then they'd say, „Oh, yes. It's true.“ But if you were to suddenly make a postulate... There's some character or other, somebody said he was cleared. He's about as Clear as muddy water. Uh... he said that uh... he keeps echoing one of our axioms, and uh... he keeps saying all you have to do is... is just uh... uh... generally agree with the postulate and it can become a reality. And by this he tries to make out, then, that you... anything you thought up could be true. I mean, that's really... really a mucked-up line of thought. Then anything that you, for instance, as a group would state with great authority would be true. I'll be damned if it would! You as a group and the space that you're in could sit here all day and all night and say, „There are no trains running on the Pennsylvania Railroad tracks.“ And you could go down there and there they'd go! There they'd go.

And we're dealing with that order of reality when we're dealing with good, solid processes. Now it's all right for guys to sit around in the back woods and say, „These processes don't work. These processes don't work. These processes don't work. And the reason they don't work is that if they worked, somebody's liable to get ahold of me and audit me and I'd have to take some responsibility for my own actions – which I can't ever permit myself to do. So, these processes don't work.“

And that doesn't affect it at all. You go out here, and you grab your preclear off the street and you sit him down in the chair and you say, „Now black and white, run.“ – You say to yourself, „Black and white running.“ –

„All right, get something white. All right. Get it black. Now get it white.“

Black and white running. You say, „Look for an engram.“ If he's not too occluded, or if you pull another trick that I'm going to tell you about a little later today, uh... he can see his facsimiles going by. And by running them two or three times, erase them.

You grab a guy out there that's just been hit by a streetcar, you give him an assist, he'd be walking in a few hours. If you hadn't given him the assist, he'd be sick for three or four weeks. You get the idea? I mean, you're not working with that same level of agreement.

You're working with a composite agreed-upon agreement which is something on the order of Pennsylvania Railroad trains going up and down the track. The reason why, is... is there's been all kinds of agreement on the fundamentals back of these operational functions. Oh, you're just dealing with this horrendous mass of agreement; on every hand people agree to this. And agree to it all through the universe, not just here on Earth. That's the universe. It's sitting here and it works that way and that's how minds work and that's how thinking is done in this universe. That's a different level.

But now let's get you up along the line where you do not even vaguely have to think in terms of the MEST universe and yet you can firmly pick up and translate into your own an anchor point of the MEST universe. You can go down and you can say, „This fire plug in this street corner and this telephone pole on the corner of that store are now my space.“ Really say that, see. And you know it's your space. Just to make sure you make the sidewalk go 'zong-zong!', and turn red, turn blue, turn into marble plated with gold – bang! „Yeah, that's my space.“

Okay, you've got a piece of space nailed out. Now you simply say, „Anybody who comes along this street now is going to see a very beautiful girl standing in the middle of this space,“ and they'll be able to walk through the space too. And you know that's going to happen, that's all. Complete certainty, and so on.

There is such... no feeling that you have to agree with the MEST universe just beyond that one point. You do have to agree with the MEST universe to the degree of making a coincidence of anchor points in space. Theoretically people could walk along the street and tip their hats to that – girl. And they would say, „My God! Where did this solid gold sidewalk come from?“ And they're putting the sidewalk there all the time. They walk over the sidewalk and they put it there.

Now if you were really hot, they could really take a jackknife and take off pieces of the gold and take it down to the treasury and cash it in. But what would it take? You'd have to conceive yourself to be as big as the total agreement of the universe plus a little bit more. Interesting, isn't it? Your... you'd have to be big, in your own mind and certain about what you were doing and completely unworried about whether or not it was going to happen. And if you could achieve that – like they say, „The way to make gold is to go on top of that mountain and sit down at midnight on the 2nd of August and do... go through this formula, but don't at any moment think of the word 'hippopotamus', because at any moment you think of the word 'hippopotamus', the lead is not going to transmute into gold by this formula.“ Now, look at... there the guy goes!

But what do you know! That really is the test! Silly as it is, it is the test. A fellow has to have such supreme, cocky, self-confidence that he'd say, „You said not to think of the word 'hippopotamus'? Hah!“ And he wouldn't. See, no anxiety about it. When you can produce a thing of that anxiety, that stable frame of mind, you can make it stick. And if you can't, you can't. But the way to reach there is by a gradient scale.

And thus the reality of flows. People say flows exist, they all agree they exist. If your size is such and the particles of flow are such that they could destroy you, believe me, they can destroy you! You've agreed to the fact they existed, you've agreed to the fact that they destroyed you, you've agreed to the fact that they're very, very dangerous to you and you've done all this. And now all of a sudden you've found out what you've agreed to. It isn't the fact that you've found out again that they agree that it'll destroy you. No. You haven't agreed to that all over again. You agreed to that a long time ago. You've found out what you agreed to – and they start losing their punch.

The reason they start losing their punch is a very good reason: Is, you're walking back up the track of agreement, and you're hitting a higher and higher and higher level of power in order to make a differentiated agreement. Until you can stand completely different at 40.0 from the entire MEST universe, impinge yourself upon the MEST universe, and make an agreement TAKE PLACE. Different thing, see? Entirely different thing.

OK. Let's take a break.

(TAPE ENDS)

Flows:

Basic Agreements and Prove it!

A Lecture given by L. Ron Hubbard
on the 10. December 1952

This is the third lecture of the afternoon, December the 10th. I wonder if you've all recovered from have and uh... agree and... and so on. It just shows you the liability of flows, and if flows have an enormous importance to an individual, he will fall, of course, into this horrible uh... track; he... he... that's a trap. Uh... you've agreed to flows, then you've agreed that flows are dangerous.

Have you ever protested to anybody that their talk to you was destructive to you? That's all; you've said at that moment, „A flow can destroy me.“ Why don't you just change that postulate right now?

By the way, who did you have to convince that you were working, not playing? You see, you agreed that there was such a thing as work.

These things don't creep up on you in the night, by the way, and slide in sideways by telepathy and all of that sort of thing. You have to say good and loud, „I agree that...“ and you say it in various ways, such as: „Oh, that is terribly destructive and that's very dangerous to me.“ Or „I am going to destroy you and you need to be punished.“ Or „Pain is a terrible and horrible thing, because look what you're doing to me with pain,“ which is the same thing as „You've got to obey the rules, and if you don't obey the rules I'm going to apply pain to you.“ Pain you wanted, oh boy, pain was valuable.

How... what... what do you do? You've got this game you're trying to play and this guy keeps rushing in and saying, „We've just uh... we've just got all this upset and we've got these uh... changed this whole thing around,“ you know, like me changing techniques, uh... „and... and you're not playing according to the rules.“ Well, the only reason you really didn't have any... protest too much when I was changing techniques is I was just learning more rules that already existed. So that wasn't changing the rules, although to some people who didn't know we were tracking rules, that appeared to be a violation of the rules. They were used to dealing with mock-ups. The rules were so sacred and so deeply hidden and so terribly desirable, and they had to agree with 'em so thoroughly that you were supposed to operate as far from the actual rules as you could operate. And when you start moving in on the rules...

By the way, I've seen people in audiences and students, and so forth all of a sudden jump and their eyes get kind of pop-eyed and the horrible feeling comes over them, „My God,

he knows!“ And that’s very interesting when you get all of this added up and squared around, that the rules are so important.

The rules were important only because you had to protect your postulates after you made your postulates; and the reason you had to protect your postulates after you made your postulates, you wanted to have what you had had. And uh... it made for randomness and you went down the line a little further, and you had to protect the thing that you had protected with postulates and protect your right to make postulates. (By that time you were kind of getting dim on the subject of making a postulate.)

And then somebody came along and changed the rules on you, and said, „Look, dogs hereinafter walk in the sky and uh... birds uniformly are found in little burroughs underground.“ Uh-uh... And he said, „Therefore, because I do this, then all of your dogs are going up in the sky, and there they go.“

You say, „Oh, my dogs! My poor, precious dogs! Why it took me... it took me micro-seconds to make those dogs and I’ve become terribly fond of them, because every time I put an emotion on them of fondness and loyalty and cheerfulness and... and helpfulness, I feel it right back. And they’re very good for that sort of thing. They’re so soothing to my nerves.“ And there went your dogs.

And you said, „Listen, fellow. Did you ever hear about a rule that had to do with pain?“

And he said, „Uh... what’s pain?“

„Oh,“ you... you say, „it’s another sensation, of course.“

And the fellow says, „A sensation? Gee... You mean there’s good sensations, too, like I haven’t heard about?“

„Oh, yeah. This is a very good sensation.“

„Now, I tell you, there you’re standing there in this body you’ve got there; this is a beautiful mock-up. This beautiful body, and so forth, actually has the ability to have sensations, doesn’t it?“ You could prove everything by logics, and... „It has the capacity to feel sensation; isn’t that true? And it has an unlimited capacity to feel sensation.“

„Why, sure it does,“ he says. „That’s the way I mocked it up.“

„All right. Now, if it has the unlimited ability to feel sensation, then it can feel any sensation; isn’t that true?“ „Yeah.“ You say, „All right. Then it could feel pain, couldn’t it?“ „Well, sure – what’s pain?“

And you say, „Now, look. A pain has to do with attention units and various flows and so forth going this way and that way, right away, see?“ And the fellow says, „How?“ And you say, „Look. I’ll show you.“ Uh... „Okay,“ he says.

So you got the attention units going this way and that way and he didn’t jump very bad. And you say, „You see. You can’t feel pain.“ „I can too,“ he says. „I can feel anything.“ „Well, you can’t either. You can’t feel pain. You didn’t jump.“ And he says, guy says, „I can jump.“

And you say, „All right. The next time I do this, next time I do this, let's make sure; let's prove that that body can actually feel pain.“ It could; he jumped.

He said, „Isn't that an interesting game.“ So he went down the line and instead of changing people's dogs, he went down the line. And started to prove to people that they could feel pain.

And the motto of this universe could be, amongst all other mottos that it has, „Prove it.“ Every time you can prove it, then... then there's a difference between rightness and wrongness, you see, and a fellow can be uh... disqualified if he doesn't uh... Well, of course there's no disqualification except to demonstrate to him his stupidity. And you demonstrate to him his stupidity by making him being proud of being gullible. So, if he was very proud of being gullible, then he could da... demonstrate it to him that he was stupid. But then he'd decide not to be stupid by accepting your agreement and agreeing to it. And then you could have pain. Boy, was that valuable! And after that you pulled your dogs down out of the ceiling. And he went around... all around the neighborhood, you know, around the various other little patches of this or that that existed, and proved to everybody. And the next time somebody came back, you say, „I'm gonna hurt you, if you leave those... if you don't leave those dogs alone.“

„Oh, don't do that,“ he says. „Don't do that. I'm not disobeying the rules.“

And he didn't care, and so you say, „All right. I... all right.“ And then he'll treacherously make your dogs go and walk up in the sky anyhow.

And you'll say, „Damn these people and these dogs! I mean, they... they just keep... won't leave my dogs alone!“ So you blow his head off, and he has to go to all the trouble of mocking up a new head, but he felt pain when he did it.

And he says, „Yes, you see, I'm really in this game, because you see, I arrived.“

Now, one of the... it's gotten to a point where one of the tests of being human is: Can one feel pain? That's right; that's right. One of the tests of being human is can he feel pain. One of the things that really worries people... you'll get people walk into hospitals, doctor comes in and says, „Now, let's see. What is your ability, what's your sensitivity in various areas of the body? All right, let's...“ Sticks you with pins and so forth, and s... all of a sudden, he finds a place where you don't feel any pain. Feels an area in the back; there's usually an area in the back that does. He thinks this is unusual; he only finds it in practically every patient he tests.

But uh... he... he says, he's carrying the mission right along, boy; he's doing that good. And uh... he says uh... „Oh, that's an anesthed area.“

And the fellow says, „I've got an anesthed area; I can't feel pain in it.“ So he thinks if he can't feel pain, he can't feel anything. Naturally, he wants to feel sensation, so he has to feel pain, too, so let's get that area alive! That's the thing to do.

And sure enough, the track of agreement dictates that law. When a person is below 4.0, if he he can't feel pain, he can't feel anything. If he can't feel pleasure, he can't feel pain. If he can feel pleasure, he feels pain. You get the identification between those two waves and

two ideas and two agreements? Shouldn't be identified at all. A fellow should be able to go out and feel unlimited quantities of endless pleasure without ever once feeling a slightest twinge of pain. Why, there's no reason why he couldn't! It is... there is no such thing as the Emersonian Law of Compensation, fortunately for us all! A-uh!

These guys that go around and try to make up new agreements in... in the substance of... saying „No, look. It all works out for the best in this best of all possible universes, and it's all for the best in this best of all possible universes,“ didn't know about agree and have and not... and disagree and not have, simultaneously. They just didn't know about that, they didn't see lying right underfoot the dirtiest little trap that ever existed, because this all pulls the whole thing into a mass, and is designed to make a solid object. All of that contradictory flow business winds up as a solid object.

So, as your preclear grows older and older and older, you have a harder and harder time running incidents on him. It just gets almost impossible with a very old person to run a single incident. You just take the case and you start to run this single incident, and the bulk of the cases that you try this on, they just can't do it; they're solid.

What you should do, you see, is work on space and work on reversing the cycle of action till you get 'em up curve a little bit, and all of a sudden all this loosens up. It doesn't matter much how old they are; you can do this.

But it takes a little more time. But the identification level, it'll come down to a solid object. If you can feel pleasure you can feel pain. And if you didn't have pain, you'd have no contrast so that you could feel pleasure. What the hell do you need a contrast for so you can feel pleasure?

I sure know when I'm feeling pleasure. It happens to be utterly true that when you are in horrible condition, your GE is all worn out and your body's all drooping and you've been doing something for a long time and... and something like that, that any comfort and so forth is about eight times as welcome. You're about 20 times as... as thirsty for a pleasure, because it's been so long since you've had one. That's all. And the reason for that is... is because you know that's true.

And... and the actuality is, the... the fellow has a jaded appetite. Oh, I don't know; he'd been running around the stewpots and... and helling around and raising the devil and with sensation and all that sort of thing he finally got to a point where, well, and everything jaded, bored, so on. He had nothing left to live for, really. Oh, boy. Think of the number of moralists that have been hanging on that guy's shoulders saying, „If you drink, you are going to get a hobnailed kidney.“ I would love to have somebody show me a hobnailed kidney sometime; I'd use it to fix my boots with for my mountain climbing.

But uh... uh... he says, „You shouldn't hell around and have a good time with women, because that's scarcity; it's all got to be scarcity, and it has... if there's no scarcity, I can't sell it to you.“ I didn't mean that in relationship to women. Uh... I was talking about... about anything in the MEST universe. If something has no scarcity, the law of supply and demand (which is a law, really is a law; it's a law that works for anybody that has anything to sell) uh... he enforces that law. The law of supply and demand.

He says, „Now, look. You’ve got to have a demand, and the reason you’ve got to have a demand is not because you have to have a demand but because I have to supply it.“ So any time you have a demand to supply, you’ve got to sell the idea in reverse that there’s gonna be a demand for it. You can actually go into advertising and logic and everything else and tell people, and there isn’t a real good, big, observable demand. Really, even... even advertising done by J. Walter Thompson uh... would possib... wouldn’t... wouldn’t possibly sell a product.

Actually advertising, trying to advertise these demands into shape, has only a small degree of success. The law of supply and demand is based on the law of scarcity, and if you want to settle supply and demand, whether it has to do with the inflation-deflation of money, all of these various principles and so forth, you could break down the whole field of economics very easily. Economics is not a serious study; it’s a rather humorous study. You start looking at inflation: Why do you have inflation? You have inflation because there’s too much money and too few things to buy. Too much scarcity, in other words. And when you have deflation, that is when you have too many things to buy and not enough money to buy ‘em with. That’s interesting, isn’t it?

When I think of old FDR and Harry Hopkins and his aide Stalin and... that wasn’t on that staff. Uh... Harry Hopkins was in Moscow, that’s right, I made an error. Uh... and they... they get all this, and we’ve got to boondoggle and we’ve got to... got to put everybody on relief and then fix ‘em up when they’re on relief so they can’t work for themselves, and as long as they’re on relief, they’re... got to be complete slaves to the government so they won’t work, and... and uh... let’s take away all the self-respect we can take away and then not give him anything, and then tell him the thing to do is to be taken care of. Now, let’s see. Freedom from, that’s a new idea. We’ll give him freedom from everything.

And uh... they go along the line... they created practically a socialist state ahead of its time. The US was no more right to be a welfare state – it just wasn’t. And so they dreamed up all these horrible pump-priming things, and so on. The truth of the matter was, there were too many goods and there was too little money with which to buy them.

Of course, don’t let anybody on over on Wall Street hear that.

‘Cause, you see, the way you have to create money, that’s pretty arduous. Somebody on Wall Street gets a... has a big ledger, and that has to do with the Federal Reserve Bank, which is a private company which prints all of your money, because it says in the Constitution only the US can print money. By the way, are those... those two statements disconnected? Well, they shouldn’t be. It’s all a legal country, and it’s in the MEST universe; it all goes right into and travels in agreement perfectly, all of the way along the line. Everything works out in this best of all possible worlds.

That’s a fact. It says in the Constitution that only the US can create money, and your money is printed by a private company known as the Federal Reserve Bank. That’s not a US institution. The US owns some stock in it, that’s about all.

Well, anyhow, they write in a big ledger and they write in a big ledger 8 billion dollars, and then they send this down to Washington: „We’ve just written in a ledger 8 billion dollars,“ and Washington says, „Oh, you have? Oh, goody, goody, goody!“ And... and... and

they get a whole bunch of certificates and these are stock certificates of some sort or another, and they fire them back immediately to New York and they order them in New York and they look at these certificates and they say, „Now... now, we have been loaned this much money. Now we're gonna give this money; now we have the right.“ And so they send these back to Washington and then... then they... they print up all this money.

I... I hope you're following me. Nobody, since Alexander Hamilton dreamed up this horrendous scheme, has been able to follow it. Any time you see hundreds of thousands of pieces of paper, books and so forth, written trying to explain the banking system of the US, you know they aren't showing where they argufy and spewdifly. There's a dog in the machinery there someplace.

Well, there's just a question of flows. That's all it is. All they had to do, actually, is when... when guys have lots of money they'd like a deflation so they can buy hamburger for 10 cents a pound. Then that makes them have more money. So that's a very simple trick, you see? Guys who have money don't want money created and the guys who have money don't have any wants anyway so there's no pressure on the thing. „Let 'em eat cake.“ Same philosophy: Marie Antionette. „Oh, they are starving for bread? Well let them eat cake.“

Uh... meantime, big humanitarian principles going around; we all give 'em all freedom from. All they had to do was turn their damn printing presses on and throw some money out so that you could buy the existing commodity. That's all. There has to be a dollar in existence in currency for every dollar of item to be purchased, minus the bank credits outstanding because of checking accounts. Now, you... just works out. I mean, it's too simple.

When that varies and you have two dollars of currency existing for every dollar's worth of commodity to be bought, you have a condition known as inflation „which is very dangerous, and which is solved by you denying yourself.“ Silly isn't it?

And if you have a deflationary situation, it's because there's only 50 cents there to buy a dollar's worth of currency. Do you know that this town, one time, in the days of old Ben Franklin, was almost ruined? It was in a terrible state of affairs. The Crown wouldn't issue any money, and the doggonedest system of trade was existing between Phila... Philadelphia and the backwoods. They didn't have any money; the Crown wouldn't send any money over here.

So Franklin and the rest of the boys finally turned some out (he was a good printer) uh... and the situation resolved itself. There was all kinds of commodity and there was no Crown money with which to buy it. Inflation – deflation.

Now, you get then that flows have a tendency in this universe to equalize, but in the process of equalizing, they compact; they make their space smaller. Now, the reason why this is is because a flow – particles and so forth – as a flow continues, the space in which it is flowing is seldom increased. New thought for you.

You've got a space here that's 8 feet by 8 feet; it has 8 feet by 8 feet by 8 feet and it has two men in it. And one of them has a little handy jim-dandy emanator ray pistol, see? And he fires at the other man. The space does not increase, and yet you have into existence sud-

denly a lot of brand – new particles. It isn't old particles splattering out; I mean, he's making new motion, new particles, and it's going into 8 feet.

Now, they're 8 feet apart again and he shoots some other guy. And they're 8 feet apart again and he shoots some other guy. They're 8 feet apart again and he shoots some other guy. But he's still... he's not handling time very well and he's not handling flows very well. What happens? That 8 feet by 8 feet by 8 feet starts to get the pictures of more and more particles in it and the shadows of particles in it and more particles in it and more particles in it, and it gets solidier and solidier and solidier and solidier.

Now, just because transactions continue to be undertaken in the United States of America (at least somebody calls them business transactions; they're laughingly called that), uh... the Federal Reserve Bank writes in this ledger and it forwards a stock or a bond or something to Washington and then it forwards some currency back and then it's issued, and so on.

By the way, did you ever look into your pocketbook and... and... and find out that the money you had is not redeemable? The silver dollars are and there's some fives that are – they say „silver certificate“ – and the rest of the money says „Federal Reserve Bank.“ Hasn't got anything to do with the US Government except the US Government permitted it to be published, and that's backed up at the Federal Reserve Bank.

And, it says right there, very clearly, that in return for it, that it's legal tender and it'll be enforced by the bayonets of the United States and... if you don't take it, and the Federal Reserve Bank at any time will give you Federal Reserve Bank paper for it. Isn't that fascinating? It... it sort of says... sort of says, „As long as we have bayonets and as long as we have a government, we'll have money.“ It says it doesn't have any dependency on much of anything else. Money depends upon force which can be directly applied for its consumption, plus agreement to take it.

Sometimes you turn the bayonets loose on people, you s... you don't believe agreements are higher? You can turn bayonets loose on people and they still won't take money. They did that in Italy. The US laughingly, all this „freedom from“ dopiness, wound up practically in a revolution that lost us all of Italy in spite of the battle gains. It had a sheath of wheat on it, the money that was being published and sent over there – „freedom from want“ money – and by God, there was not a... there was not a kernel of wheat to be bought; that money could not buy wheat. And it was just because they put wheat on the money, it was just that upsetting, and nobody could spend the money for anything.

The only way you got anybody to work for anybody was to feed 'em; and you'd give your laborers chow, they'd work. And you let them take home a little chow to their families, they'd work a lot harder. So that was the way they got paid, commodity, because the money was no good; nobody'd take that money. It didn't matter how many bayonets you'd called out, this big sheath of wheat mockingly stamped on the back of these lire notes prohibited its exchange. People knew they couldn't buy wheat with it; they knew they couldn't buy bread with it. So therefore, Italy was without money. Give you some kind of an idea.

So the agreement is always higher than force. And you look all through this MEST universe and you'll find that to be the case: the agreement is higher than force. The MEST

universe hates to admit it though. They try to use force to back up agreements, but actually, unless there was a real agreement existing between two contracting parties, not all the courts and all the force in God's creation can make that agreement come true, if there was no real agreement. If one of the guys was sitting there saying, „I'll sort of hook this contract around here, and I don't intend to live up to it,“ and so forth, it wasn't a contract. I don't care how much paper it was written on or anything else. You could write it on paper and fight for it in the courts and the courts can enforce it and pass judgments and phooey!

It won't exist and it... finally, you wind up, there's nothing there but enMEST. It's a horrible mess, because there was no agreement existed in the first place. All the force in the world couldn't make it come true. And if the force was used to make it come true, then we got laws of flows: that which was acquired was not worth having.

You saw an example of this right in Dianetics and Scientology. Somebody didn't live up to an agreement, and all of a sudden there wasn't any agreement there. Force was used and force was used and duress was used and duress was used. All we wound up with was some enMEST and they're still sitting there wondering what happened to 'em.

All right. Now... agreement is always senior to the flow, but when a person gets immersed down in courts, for instance, he knows he's being affected by flows. And the more flows flow in an area, the more particles are... could be said to be in that area, and the solidier it gets, therefore the less space there is per unit particle. Remember, what we're talking about is space per unit particle.

If you were as big as from here to the moon, what do you think you'd be worried about of the number of ridges which surround the MEST body which you have now? It'd be space per unit particle. You'd have to search awfully hard in the space between here and the moon in order to find that body. You'd have to search with microscopes, believe me, till you finally had located this body, and so on. And as far as those ridges were concerned, its ridges would be very, very thin.

Now, if you expanded these ridges out to fit you, what do you suppose the density of 'em would be? Why, good God! You could fly an airplane... you could fly a spaceship at thousands of miles a second through the thing without ever collecting any dust on it, these ridges that you're worried about, and so forth, that sit around and prohibit you from getting out of your body. I'm just giving you the relative viewpoint in space, the relative viewpoint of anchor points.

You get your anchor points away... you... you got your anchor points real up close and said that was from here to Jupiter, you of course would be that much bigger. It's an awfully simple problem.

You say, „All right. My anchor points are here and here, and the distance from here to here is the distance from here to the sun. And the distance from here to here is the difference to... the distance to the outer orbit of Pluto.“ And if you just shut your eyes and visualize that as your anchor points, you'll feel crowded, but you'll feel that big.

That's why you get an action cycle, is per unit space: you get more and more particles, so it gets more and more solid, so it finally winds up to be an object. Therefore, where flows

take place and space is not increased accordingly, you get solidity. and as solidity continues, the flows which go through have more and more conductivity: they can go through old flows, they can go through old particles, they start multiplying. They will actually for a long time gather in force. They will transmit and act as conductors of force, because they're force.

So therefore, you wonder why at length somebody down in the street can drop a pencil and you start like mad: it's because you have a very, very close conductivity of the force of impact of the manhole cover, or what it... whatever it is down in the street, hitting you. It's being conducted through actual, solid relatively solid matter – which isn't solid, really, compared to air, but is solid enough to act as an optimum conductor. Therefore, it can drive you into action.

Furthermore, that mass itself goes into action, and there you have the reactive command level of engrams at work. You inc... increase conductivity in the space.

All right, we'll fire a pistol in a vacuum. If this room were a vacuum and I fired the pistol, the sound won't travel through the vacuum. But as you get particles in the room, more and more particles in the room, that sound begins to travel more and more clearly until, if the room were made of solid... if it were fluid, completely fluid, as in water, boy, that pistol fired would really deafen you. Now, that's another example of this.

Now, you wonder why electronic flows can exist in force. They set themselves up an ion beam and then they flow on the ion beam. They actually make paths of particles. And you... you're traveling with a wave length which can go through paths of particles. Don't think that this whole folderol and nonsense about ether ever existed or ever will exist. To say empty space is empty and then there's ether in it was the silliest theory anybody ever got ahold of. Empty space is empty, and when you put an electrical beam through it, an electrical beam has sufficient potential in the formation of particles that it can then thereafter throw the particles out there and then conduct on 'em.

Furthermore, space is just full of particles. Oh, it's... it's... it's just stuffed, MEST universe space. The MEST universe is not only expanding, they hope, but it's getting more and more solid, more and more solid and more and more solid all the time. That's because flow, flow, flow, flow, flow.

Now, your preclear gets more and more solid, more and more solid. He flows and flows. He thinks the best thing to do to overcome force is use force. So he gets a new flow and then he turns around and he adds a flow to that, and then a flow comes back at him and he adds a flow to that. And he's believing thoroughly in flows, so he gets solider and solider and solider.

Then one day... one day you come along and you say, „Get rid of that ridge.“ Ho! Well, he kind of feels like calling up the three A's and getting ahold of one of their rescue trucks with the big cranes on the back of it to come and lift that ridge. Yeah, it looks that big and solid and heavy to him. It's just a collection of particles no longer in motion which serve to conduct particles.

And therefore, a particle hits the ridge; it's very easy for that particle to get to the pre-clear, because it's just... it's just zoom! It just goes straight on through. One of the fastest

ways to concentrate and get electricity is to shoot it through copper. That's why you have copper all the way through one of these machines. There isn't any real reason why you couldn't have that machine operating without a single wire. All you'd have to have is an intensity of flow and a wave length of flow which could travel in that wise. Nothing to that.

But uh... in order to use low-order energy, low-volume, low-order energy, uh... why – and direct it surely, without thinking about it and so on – why you of course put wires in. Let it flow along the wires, and you put it into tubes. It's funny that the tubes have to operate in a vacuum, isn't it? Uh... all sorts of partial vacuums, all sorts of things. You get a partial vacuum, you rarefy and condense with it, and they rarefy and condense, and they pour it along a wire and they condense it and they rarefy it, they make it do skips, and then they change its wave length and its quality, and throw it through a transformer, change its power output, and... and then so on. And by the time they've got through with the thing, they can make this stuff do practically anything. They can certainly make it hear and talk.

Fortunately, there are easier ways to make it hear and talk, otherwise you would never be able to hear and talk.

Uh... you take the spectrum of wave length... I wish I had a good spectrum of wave length worked out. I'll have to write around and see if anybody has done any of this fundamental work. I... I seriously doubt they have; it's too fundamental. What is the gradient scale of wavelengths? I s... I uh... worked these out once or twice, uh... sketching them over, but I haven't seen a full, full rundown on gradient scale of wave lengths. What's the biggest, grossest wave measured and how does this skin on down and get smaller and smaller and smaller?

And certainly nobody has measured the speed of 'em. Oh, this is wonderful. In engineering, do you know that they... they're handling rockets all over the place and they're thinking about spaceships and they've got liners uh... airliners now with jet motors and everything; you still go around to these projects and you say to the boys, „Have you got a table of orifice pressures?“ Orifice is the hole through which the flame comes.

And they say, „Um... well uh... what do you mean?“

And you say, „What is the optimum velocities for unit size of hole?“ Now, that's a simple problem. You have a fire hose, you have a fire hose and uh... how do you make that fire hose kick the hardest? By making the hole smaller, make the orifice smaller for the unit of water that's going to go through it? And you can finally rig it out, and you're changing the orifice – that is to say, the hole through which the water's coming – you can change that for the velocity of the fire hose so that it'll practically knock you halfway down the block every time you turn on a fire hose. In other words, you can get propulsion out of a fire hose.

And if you were to change the velocity of the fire hose, you'd have to have a different size hole, wouldn't you? Change the velocity of the water cooing through the fire hose, why, you wouldn't have any kickback, so you'd have to adjust the hole again and what would you have for a new hole to kick you halfway down the block?

The firemen are interested in this, because they don't... aren't interested in being kicked halfway down the block. And they're also interested in this, because they want the water to go as high as possible on a building, most pressure, and so on. I mean the most con-

centrated beam of water, beam of water, beam of any other kind of particle; there's no real difference.

So what do you know? What do they tell you on these big fancy projects where they have the English professors working under the guise of engineers? What do they tell you? They say, „We use the same ones that we've been using.“ And you say, „You mean what ones?“ „Well, the fire hose tables, of course.“

You say, „My God, man, don't tell me that you boys haven't gotten an 'electronics flow table that tells you the proper pressure for the proper velocity yet?‘“

And then they'll look kind of ashamed, because they'll all of a sudden realize they must be talking to somebody uh... somebody that must've read something about it some time or another, and they'll... they'll... they'll get sort of all... ill at ease, and they'll say, „Well, I understand there's a project that's north of Los Angeles...“ Every project that never does anything is just north of Los Angeles, by the way. Um... um... „The... there's a project there that is measuring all this.“ I heard that for about five years. If at this time somebody finally has figured out an orifice table of pressure, it'd be quite a surprise.

But understand that they've got planes flying through the air madly in all directions and they don't know the optimum size of the hole that the flame should shoot through. Hah! Wonderful job... wonderful job of... of disagreeing with the MEST universe. WE'RE supposed to agree with the MEST universe; THEY'RE supposed to... I mean we're supposed to DISAGREE with it and they're supposed to AGREE with it, you see? And they shouldn't be disagreeing with it; otherwise they'll get processing done. They'll get theta clears! Quick!

Just like they're getting theta clears, right this minute: flame-outs. It never occurs to 'em to fix up their pilots so all the pilot's gott' do is shoot a beam in there and light it again. They'd think that was a silly thing, until you did it one day.

You see a barrel of fuel sitting there and you say, „Well, you could not only light a... something that had done... just done a flame-out; you could probably fix all kinds of things up about the plane this way. And therefore, it's an optimum thing, and you ought to pay a hundred dollars a pilot in order to have this thing done,“ or something like that. „We'd make a good contract for you,“ and uh... so on. „You ought to do this.“

They'd say, „Well, no uh...“ and so on. „How do we know?“ and so forth.

And you'd say, „Well, I'll show you.“ Room! There goes their gas dump.

Say, you know, I don't think we ought to be doing this sort of thing. It might be dangerous. We've got to remember to protect the MEST universe. We haven't any right to go around, this sort of thing. You shouldn't use flows, anyhow. You know it's bad to use flows; you mustn't use force.

When the cops come to arrest you, don't draw a gun. When they rush up the steps, don't knock 'em all back flat at the bottom with a look. That's not done. It is outside the rules, and so forth. They're the only ones supposed to carry pistols and they're the only ones that're right. That's right. So I'm just warning you that someday, when maybe Los Alamogordos

blows up or something of the sort and somebody comes around to arrest you, please restrain yourself; don't knock anybody down the steps simply by looking at them.

Or don't change an agreement that you've set up at the top of the steps that there's a... a German tiger tank sitting there with 88's.

„Incredible!“

All right. Flows, what's the subject of flows? Flows proceed... flows flow from agreements. They don't flow from the agreements; you just say they're there and they're there, and then after a while you say they're dangerous and they're dangerous. And then after a while you say, „There's all kinds of them. They have great... great complexity and they follow certain rules and they have very great complexity and they follow certain rules.“ After that you say, „You couldn't live without them.“ And then, „You couldn't live without having things that have flows.“ That's the damndest one. „You couldn't live without having things that have flows,“ then you've put it out into an automaticity bracket, and then you say, „And those flows are so dangerous, you really don't want too much to do with them,“ and then you go down more scale. Then „I have to have much more done for me,“ and then one day you say, „Ouch. My corns are hurting.“

Is there anything... relation between these two things? Yes, sir. You mean you've set up flows and you've agreed there were flows and then you agree they hurt like hell and then you agree that all of this goes on down scale and finally you agree that you can't handle 'em too well. Somebody proved that to you. And uh... then somebody came along and you... Your level of flow handling is very low, believe me. And the number of unit particles begin to collect around you.

You see, you could just say, „All my flows are now in yesterday.“ If you just drilled on that, if you take mock-ups and put 'em in yesterday and mock-ups and put 'em in last week and mock-ups... and just get so you really knew those things... Mock 'em up, put 'em in; mock 'em up, put 'em in. Engrams shows up, you say, „That was in Tuesday. That was a... hey, what do you know?“ You'd have to be tough enough to disagree with the MEST universe, that's all. And it'll work. They'll be in last week and they'll be in last year and they'll be 10,000 years ago, and you just string 'em down, and make 'em disappear, that's all you're doing. It's a fast method of making 'em disappear, saying they had time on 'em. That's the greatest pretense of all.

And that out was left because nobody could crack it. After they hid that rule, then they insisted that it'd never been made.

You just try to take an instantaneous proposition and then tell somebody there's such a thing as time. Won't work. So you have to run into a disappearing act to prove it. And time has stayed just that: a disappearing act, gradual disappearance or sudden disappearance. You can cultivate the quality of making sudden disappearances. You can. You can disappear out of existence your whole doggoned engram bank, boom! And there, you're just handling flows, you're just handling lots of flows; and you're handling 'em suddenly and with great ease.

The only thing that really holds a preclear in the body is 'cause too many particles have occupied the space immediately in front of him or behind him or around him, and he

can't occupy the body anymore because it's already been occupied too often by these particles. What is a particle? A particle is a little tiny thing which is going on one corner of one electron which is in one atom, or it is an electron which is going around a proton, or it is an electron and a proton and... or it is several electrons and several protons, or it's a... a formed molecule, such as a drop, molecule of water, or it's a drop of something, or it's a brick, or it's a building, or it's a planet, or it's a universe.

What is the difference between the first particle and the last particle? It had too much in it for the space which it held. Isn't that simple? And you say, „Too much what?“ Too much postulate, of course. Postulates don't occupy space. You say, „Something is there,“ you've made an postulate it's there. And then by successive chain, you say it flows, it dispersals, it gathers in ridges, and that's a particle.

And then those particles interflow with other particles and then you're all set and the next thing you know, you get all these particles. And gee, it was a lot of work to do it. It took microseconds to build all this, so we've really got to hang on to 'em, 'cause they're awfully precious, and we'd better not explode 'em or say they don't exist.

And all you have to do is just go back up that track and the particles go kaboom, kaboom, kaboom; you wonder what's happening to all this. You can blow things up, you can blow things up and shake the neighborhood every once in a while, by the way. Don't blow your mock-ups too emphatically near gasworks. They might not... you might say, „Well, they're just real to me,“ and you might find out someday that's not quite true. You might forget and go up tone scale very fast, you see, and forget all these things you'd agreed to, and one morning walk out 12 feet tall and knock off the top of the Washington Monument, or something.

Now, the whole study then is a study of impaction of flows or a thickness of flows. And flows do those three things: they flow, they disperse, they gather in... in solid, lumps, ridges. And you get enough ridges together and enough ridges go against enough ridges and then a little enough space gets in between them and a little more... less space in between them, and what do you know. You've finally got what? You've got solid matter – visible solid matter. Anybody can see it. It's got... it's been agreed upon so often that it's all shopworn and you can polish it down and make it into a car, or something.

All right. Now, wherever we... we get these flows, we have then a problem of space. And where these particles of the flow are too close together, that means the guy has too little space for the amount of flow he has. And it's your business as an auditor either to dispense with and throw out or take the kick out or the postulates out that made the flows or just increase the space with regard to the flows or suddenly get the terrific knack of making chunks of flows, energy and so forth just disappear.

If you were to be able to do that with the engram bank, you actually could do this. You see, in present time... you've agreed that anything that can happen in present time will if... influence the future. Any change of havingness in present time is in your capability to do without too... taking too much responsibility.

You would have to take responsibility for a great deal to change a past havingness. You've agreed that something can be a past havingness. So therefore if you change that then

you've got to remodel a lot of determinism. But right now, there're very few future determinisms, so you could change anything in the present time... time you wanted to change.

So you could suddenly get to this point where you could make facsimiles go away, and lots of facsimiles'd go away. You could suddenly take a look over here and see this chair, and you could say, „Poof! That's in yesterday,“ and it would've been in yesterday, so you put it in the year 922. As long as you put it in the year 922 A.D. where it did not particularly influence the uh... will and determinism of many others, and ba... making the whole world backtrack on this agreement'd be quite chaotic. Enough to do that to blow up the universe, by the way.

It's... the handiest little destructive mechanism known is to have the enemy at breakfast the day before at the middle of the battle.

Uh... the chair, you would look at the chair and you'd say, „I put that in the year 922 A.D. Good.“

There's a better way of doing it. You say, „Well, now, disappear.“ And it disappears. It won't be there. Now, if somebody else equally up to you and on your team and playing the game or something of the sort said, „The chair is now sitting there. Now, you shouldn't do that. They need that chair.“ That's... and so you say, „Well all right. They need that chair. The chair will now disappear and a golden chair will sit there,“ and it'll be solid gold, rubies encrusted on it.

There's no trick to that. Honest to Pete, I... I... I mean, you... I've... I've heard auditors say, „All right, now. I'm a... I'm a theta clear. I can get outside of my body and I can go around in circles and I can do all these things and... I wonder what a theta clear can do. Yeah. I... I don't know. I haven't been able to figure out that he could do very much more than that,“ and so forth. And here's the guy, all the time he keeps... every time he gets up the tone scale a little bit he goes back, zoom! And he tries to run flows or tries to run processes of some sort or another, process the real universe. He has to get back in there and agree and agree and agree and apprit... pitiate and propitiate, and then he goes out and for 15 minutes in auditing he runs a flock of mock-ups and he feels a lot better for it. And then he goes out and he agrees and he agrees and he agrees and he propitiates and he propitiates and propitiates for the next 23 hours and 45 minutes. And then he gets 15 minutes of mock-ups and he feels a lot better for it. He's still climbing up three inches and only falling back two and three-quarters. He's still making it. And he can make it on that scale.

But uh... don't let me hear anybody saying one of two things. One: „Gee, it certainly takes a long time to get up toward cleared theta clear.“ You're damn right it does! Drill, drill, drill, drill, mock-ups, mock-ups, mock-ups, mock-ups, work, work, work, work, play, play, play, play.

And it's... the other one is, the guy goes back into action in the universe; he goes back into this plane of action and he'll halt himself right there. He just won't have anything more to do with processing, he won't try to develop himself anymore. So, he... he just won't try to develop anything else, so he'll hit that and then he'll sag a ways. And then one day he'll say, „You know, I'm sagging. I won't be... I'm not able to do this and that and so forth like I was. I'll have to get a little processing.“ So he gets a little bit of processing and he comes back up here again and then he goes along that way and he sags a little bit. Well, he could go between

those two points till hell froze over. He's a lot better off than he ever was before. He's got those two: the high point and the somewhat lower point that he can vacillate between.

But when it comes to coming on up the tone scale and out through the top and following this thing through, you bet it takes a lot of processing. It takes a lot of things. We'll go into all that it does take. And one of the first things that it takes is picking up and learning how to handle the smallest units of force, and force of course has space connected with it. And you learn to handle this and you get better and better and better and better and better and it's a very easy route out. Doggone road is just studded with milestones, direction posts, everything else, and it doesn't need a single one of 'em. It's just a straight-ribbon highway that goes straight to glory. And it says all the way down along it, „Be willing to handle force and never depend on it for a second. Be able to use it and never need it.“ Fascinating, huh?

That's... that's all there is to it. What do you do? You drill on handling force and he gets better and better and better and better and better and better.

Now, I understand that we had some... about this. SCIENTOLOGY 8-8008 is a road map. Every time you start a guy on this road and try to turn him back onto the other road of „let's face reality“ all over again, you're gonna have a crash. Don't let him start running flows as such, facsimiles as such or anything else. SCIENTOLOGY 8-8008 is named SCIENTOLOGY 8-8008 because it is the road map of a process. And it says „The attainment of infinity by the reduction of the MEST universe... apparency of the MEST universe is infinity to zero and the increase of one's own apparent zero to an infinity of his own universe.“ It's a road map; it's a road map.

And when you reduce the MEST universe's infinity toward zero, you do it by reversing a cycle of action. And I want to show you something very interesting about that. Here's your cycle of action and here's 8008. And those first two 8's... this is the MEST universe, this is the MEST universe, and this is your own universe and your own universe. And that's a curve that goes from here to here and that's a curve that goes from there to there.

And this first curve that goes across these two things here, that Curve right there is stop, change, start. And that curve there is start, change, stop. You get that? So this is death, alteration, creation. This is identification, this is association, and this is differentiation. And any other cycle of action we have including this one. Desire, enforce and inhibit – that's the DEI cycle. You could call it the God cycle: Latin D-E-I.

Desire, enforce and inhibit. And do you think you're gonna ever get past the point of desire on this action cycle between infinity of MEST? You've got to go: inhibit, enforce and desire, and that is right here: inhibit, enforce and desire. Now, how do you think you're going to get out of the MEST universe if you keep saying „I don't want it?“ Its vectors are all backwards. If you say to the MEST universe „I don't want you,“ it's gonna hold on. „I don't want you,“ it's gonna have you.

How do you get out of that bear trap? You have to want it. I told you yesterday you had to be able to limit yourself in nothing in comparison to what you... your desire level was. You have to want to live; you have to be willing to use your... your beingness and so forth in all the living there is to do. That doesn't mean in evil things or... or all this sort of thing. You

just have to want this universe, that's all. And then know at the same time that you don't want it too much.

You have to be able to want and experience the sensations of this universe. You have to take, as a high level of tolerance, its speed. In other words, you've got to be able to live in order to back out of the universe. You've got to reverse the cycle. You've never got out of the universe and nobody ever got out of here by wanting to get out, because of the reversal factors. It's quite important, and that's the most important thing there is to learn about a flow, I think, is that this universe goes backwards.

Now I'll tell you another little trick: who's the guy who's never seen any engrams – never been able to see an engram? Well, I'll tell you what I want that guy to do. I want that guy to outflow like hell against these things he was trying to pull in. Just pour an energy at... out in front of him. He'll see something very peculiar: he'll see incidents turning up.

Sure. He says, „I don't want 'em,“ they're gonna move right in on him and righten up. He's sa... been saying in the past, „I want them so I can run them,“ and of course they moved away and went blind. He didn't see them. So he flows against them, all of a sudden they turn up, fresh, ready to be run. And if he outflows just a little bit longer, they'll blow. Isn't that horrible?

So, in order to get out of the universe, you have to desire it. Now, this mechanism is, incidentally, one of the interesting points of hypnotism. When a person gets very groggy in hypnosis, he's been put down to a point where he's very obedient to flows, which is the worst thing wrong with hypnosis. He's been put along that strand, then he... they had no way to bail him out. But if you told him to try not to do something, he would do it. Every time, when he got that low on the tone scale when he tried to use his will during his hypnotized period, when he tried to use his will to prevent himself from doing something, it happened.

„Try to stop your hands from moving like this. Now, your hands are going around each other. Now, try to stop them.“ And his hands speed right up. Brrrrrrr and he tries to stop them. „Uhhh,“ he says, „To hell with it.“ See?

Now, you say, „All right. S... all right. Now, speed your hands up.“ They slow down.

So when a person is grossly affected by flows, very grossly affected by flows, he runs in opposites. The little girl wants to be bad, she's good. She wants to be good, she's bad. She wants some candy, she can't have any. That's the level we're talking about, lower band, homo sapiens band. When she's well down that band and heavily affected by flows and quite frightened of flows, everything'll go in reverse. She wants to say no, she says yes. She beholds herself with horror, because she can't trust herself. Yeah, she can't trust herself. You mean, she can't trust this universe. It's the universe doing it. She's running in opposites.

Now, that happens... you put a communication line on somebody's head. A thetan, you put a communication line on somebody's head and you'll get a flow up and down this line, just as nice as you please, nice flow up and down the line. Well, supposing you want sensation on that line. And supposing you're so bad off that you're identifying communication flows with sensation flows with effort flows. Oh-oh. You try to pick up sensation from the beautiful sunset, you try to pick up a communication from somebody, you try to pick up

sensation from this lovely body, and you cave the bank in. You literally cave the bank in. You can practically crush your skull in, if you get low on the tone scale and you desire sensation up a communication line.

Now, you ask a preclear, when he puts a communica... have him put a communication line on him... on... take himself and somebody else, and have him put a communication line up. Don't say anything else, just say, „Got those two bodies? All right. Now, put a communication line up.“ And then you say, „What body did you put it to first?“ „Oh,“ he'll say, „the other body, of course.“ „And then you put it on your body?“ „That's right.“

This character is reversed on flows. He gets right and left direction reversals; he gets upside-down things when they ought to be right-side-up. Why? When he put the communication line out, he put it out to pick up sensation. He wanted sensation from the other person leading to him. His desire in life was to obtain a flow on that communication line from the environment to himself, and when he did that, he decided also that anything else could come up that line. Therefore, he is an effect and therefore he is not putting out heavy power.

He is skipping over the initial steps. The initial steps are, is you have to put the emotion there to feel it. How do you cure that with a preclear? Not just by running flows in space – that's easy – but by putting emotions on things and then re-experiencing them back. And he'll finally get over the necessity to string communication lines in that fashion to get flows. He'll realize he was doing it all the time anyhow. One of these days he'll realize that.

You don't have to force that on him; just do it until one day he knows he's doing that, and he'll be very amused. And his ability to handle flows comes way up the line – because what is the sole thing that is wrong with a flow, is it'll contain sensation, it'll contain very welcome things. A person wants the flow. And as long as flows are very valuable and as long as a person is identifying every kind of flow with every other kind of flow, he becomes the effect of every kind of flow, so his whole bank caves in on him.

The remedy is to differentiate amongst flows and to demonstrate to him clearly and conclusively that the flow is unnecessary for the receipt of sensation. You do that with drills, not by educating him. Then you do these drills by mocking up and running emotions from the bottom to the top of the scale, see; from the bottom of the scale up toward start. And the way you do that is to run from low base emotions on up to higher base emotions. I mean, apathy, grief, to fear; not fear to grief to apathy, because that's agreeing on this cycle.

Let's run it from apathy, grief, fear, anger, resentment; only let's get it up there to a point and drill him, please, to a point where the... the sensation he gets is much superior to any he gets or he thinks he gets from the MEST universe. Let's get it to that point. Why? Because he's putting the intensity on it all the time.

Huh! All of a sudden he realizes he's doing this and he also realizes here you have this high-tension, high-velocity sensation on these lines; to hell with the low-base, „have to get that stuff,“ „have to get sensation from the environment.“ Why do we have to get sens... well, we can't get sensation from the environment, because we put it there to perceive it. Oh what a terrible trick!

When a person gets way down tone scale, his time factor and his occlusion factors are such that he doesn't know what his left hand is doing when his right hand is doing something else. He really doesn't. He does things in opposites. He'll say, „I want to be good, then I'm bad. If I want something, that's the first reason I can't have it.“ Uh... he's... gets all these reversals of flows, and when you're dealing low on the tone scale with flows, you get all these very undesirable conditions of reaction.

And you get in addition to that this thing about communication lines. Now, the guy wants good news, the guy keeps wanting good news from the environment, good news from the environment; he wants the environment to grant him a license to survive. He keeps wanting good news and good news and good news and good news and good news from the environment all the time. Boy, the first thing you know, there's nothing, just the tiniest little flicker of bad news'll knock his brain out.

Well, there's another drill for that: just keep handing him bad news. Think up all the bad news you can possibly think up in order to hand him. Get telegrams that this one is dead and that that one is dead and other people receiving telegrams that he's dead and mangled and bankrupt and broke and everything he cherishes and thinks is wonderful in the world is gone to hell. And... and just keep any kind of a mock-up you can think of that is dull, dismal, horrible, bad and shocking news. And you know what'll happen? That guy's communication line'll reverse. He'll stop fearing the other end of the terminal. Just keep giving 'em to him.

„All right. Now, get a... get a telegram... get a telegram that your wife just strangled a baby. Now, read the telegram. Now, get a tactile on that telegram. Okay, let's read it again. All right. Now, let's lay it aside. Now, let's pretend like you didn't see it at all and you're feeling happy and then, all of a sudden, you get this telegram. All right. You got that? Your wife strangled a baby.“ And so forth.

He'll finally start to read it, „The wife strangled the baby and uh... the wife strangled a baby and the clothesline is therefore all frayed. And I'm mad as hell about that.“ Uh... he's... he'll just start to run off the hinges, and it actually solves a person's terror of getting bad news. The reason why most people are going around in – just in terror, really in terror, is they think they're going to receive bad news.

Every time they walk into the job in the morning, they think there might be a pink slip there waiting for them. Every time they come home at night, they think maybe the landlord or a... an officer's... of the law or somebody's going to be waiting for them there with some bad news. They... they get away for a weekend, they can't enjoy the weekend because they forgot... they knew they forgot to turn off the electric iron. Uh... what would this result in? This would result in loss of house and all the possessions.

What you're doing, then, is curing the fear of receiving news of loss. Loss is not important; you can always recreate loss.

Okay. Now, I hope you know all there is to know on the subject. There're component parts of these line flows that I said I would cover; they're four in number. There's the line flowing out and you trying not to flow the line out; there's the line flowing in and you trying not to let it flow in. Those are four actions.

There's somebody else making a line flow in, him trying not to let it flow in; you trying not to let it flow in and you trying to flow it out. More four actions.

A bracket, the definition of a bracket: A bracket is the individual does it himself, somebody else does it, others do it, or the individual does it to somebody else or somebody does it to him or others do it to others. And that's the technical definition of a bracket. Therefore, you should use brackets in all of your mock-ups. Being done to the preclear, the preclear doing it to somebody else and others doing it to others, and you would be running a completely bracket on a mock-up that will solve all possible flows per incident.

Now, I hope you're very learned. You look very... a few of you look very sa... sad, but there's no reason to look sad. Okay?

Uh... see you later this evening.

(TAPE ENDS)

Flows: Dispersal and Ridges

A Lecture given by L. Ron Hubbard
on the 10. December 1952

This is the first hour evening lecture, Wednesday, December 10th.

I have a uh... couple more things that we've got to cover consecutive to this afternoon's talk, but there's no reason why this material doesn't cover independently as itself.

This material has to do with the other two items, namely Flows and Ridges, pardon me, Dispersal and Ridges, having covered Flows this afternoon.

Okay, those that didn't get that this afternoon will of course get this material subsequently when they review the tapes.

Uh... the subject of Flows, Dispersals and Ridges is, of course, the subject of the characteristics of emotion. Characteristics of emotion.

Now an emotional state depends upon the wave characteristic and upon the volume of the wave. And then that combination of waves could ride with any combination of perceptive waves.

Very simple. Here we have a flow; if you want to draw in all possible dispersals on this it becomes very interesting.

We have a flow; here is a dispersal-flow, dispersal-ridge, dispersal – flow, dispersal-flow. In other words, you've got all possible combinations of this here.

Ridge.

And of course this dispersal looks like a little, tiny ridge going to hell in a balloon. And actually, any one of those ridges, those black lines there, any one of those ridges – here we'd be going right on down the tone scale if we did this – uh... any one of these ridges could be a source of dispersal.

I usually don't draw all these things or bother too much by this for a good reason, is that it's just more data than you happen to need. Some electronics engineer, though, can take this stuff and he can have an interesting time tracing a circuit.

You look through a circuit and you look through your radio receiver or your radio transmitter and you'll find out that what you're doing is... is making a flow do a dispersal, banking it up in a ridge, making it go this way and that. You're... you're reforming the forms of it. There you're mixing the wave uh... characteristics and the wave characteristics are... uh... well, as I say, they're mixed, they're straightened out, they're corrected, they're mixed up again and so on.

Well mixing and straightening out and correcting up again, the characteristic of a wave uh... wouldn't really change too much the quality of the thing. Uh... but it would take down, for instance, noise out of the wave, or it would take out random uh... things out of the wave that really weren't a part of the wave. It's trying to be – mostly the electronics equipment – quite selective with the waves that come in.

So what you do is just with, by using things that make flows and dispersal and ridges, you... you get the thing fooled around to a point where it'll take the maximum of the desired wave and the minimum of the undesired waves and you've got it.

That doesn't matter much what you're applying this to; it works about the same way.

Now what do we mean by a wave characteristic?

See, these are characteristics of energy – flows, dispersals – this is about all the kinds of energy there are. But uh... when I say „wave characteristic“ this would be the characteristics of energy. Now we're talking about a wave length. We're talking about what part of the gradient scale of vibration rates we're talking about. You know, you saw that one.

That's... here... let's lay the tone scale on the side, let's put 40.0 here, 20 there and down here is 0.0. And let's find that at any point of this sort of thing uh... we've got that. Oh, it doesn't matter which way we draw this – we're just graphing it. It doesn't matter where we're graphing it.

Now that's this up here is the... this is energy characteristics over here and that... this consists of Flows, Dispersals, Ridges. And this up here is wave length, and that's still wave length. See, it doesn't matter if... it's just graphed. You can have a 1.5 operating on an aesthetic. He goes into a beautiful rage. Did you ever see anybody that went into a rage artistically? He's still at 1.5, he tears the hell out of things, but he's still going into an artistic rage.

There are a lot of actors that cultivate this as a fine art. And actually it is something that is appalling because it just chews theta up just... just madly. You can't chew theta up but I mean some guy thinks he has to protect himself and his very beingness in the face of an artistic wave, because it's terribly interesting. It is aesthetic, it has mood, it has rhythm – it has various combinations of things that you associate with aesthetics.

All right, now you see now – this is energy characteristics but what do we mean by „wave characteristic“? This is just wave length. Wave length – that... that's an easy one because this means what agreed upon distance is it from node to node on the wave length? I mean, how far apart are the wobbles?

Let's take a rarefaction condensation wave – all of them by the way are rarefaction condensation waves. They... that... that thing going through that electric line is an... a „rarefaction condensation wave.

I used to sit in physics class and say „But what you're talking about would need ether.“ There's the wave which you do by making a rope flick. You can tie a rope over there, you see, and then you go zong! like this and you show somebody this wave. Well, it's cute, but how the hell does electricity do that? I used to go around naive. I thought they knew. It

used to puzzle me and puzzle me. They said „There’s a rarefaction condensation type wave. That has to do with particles.“ I’ll show you what that is.

Here are particles, particles all over the place, evenly distributed. See, this is Figure Three here. And uh... these particles, Figure Three, are just going – they’re all the same, see? I mean, there’s nothing happening to those particles yet.

Now we put a wave through those particles. And do we put a wave through the particles this way? We put a particle this way. See, they’re grouping. That’s Four. We’ve got embryonic ridges, the parts I’ve marked „R“ here. Embryonic ridges. What... that area, the ridge, is a condensation of particles, and this area where you have few dots left is a rarefaction of particles. How long is a complete wave from wave to wave, not a half node, but how long is a complete wave in that case.

A complete wave is from, in Figure Four, point A to point B – that’s a complete wave. That is to say, it runs through a full cycle between those two points, a very full cycle. It goes from being a ridge up through to the point where it’s almost a ridge again.

Now... now look. Don’t get ahead of me, don’t – just... let’s not look at Figure One here – let’s not look at Figure One and compare it with Figure Four. That’s not fair.

You realize – you’d better not do it, because you realize that you would be, at that moment, way ahead of physics. And you mustn’t get ahead of them because there would be a lot of boys in universities lose jobs and it’s important that they eat. It is.

If you examined, stroboscopically, the particle flow of a rarefaction condensation flow, you would get minute patterns which would demonstrate that there were, at any given instant, rarefactions and condensations taking place, and that some of the particles between the rarefactions and the condensations were expanding suddenly and some of the particles were crashing in, and the pattern of particle action would give you a pattern which you see more or less in Figure One.

Well, it doesn’t matter whether you figure this out, then, in standing wave.

Now supposing we got this rarefaction condensation wave going here good enough and heavy enough and then said whoa! We’re going to have it. And we just grind and stop it. And we – and that pattern if closely examined, I mean Four, would become the pattern, more less, of One. The ridges would stand.

Now, what’s the definition of that whole thing? I mean, we talked about what is... talk about Death is Stop. Deaths are very aberrative – quite aberrative, you know. Those sudden stops that you don’t want it to stop. And here’s all this inflow and outflow and flows and rarefactions and particles and all sort of things. Well brother, when a fellow all of a sudden starts to stop motion, when he just turns on the brakes and let’s say his... his... his horsepower, the horsepower rating of this thetan at the time he put on the brakes was a potential milli-G (that’s a new quantity I just developed) uh... a milli-G – if he had that as a horsepower, then these ridges would stand at one milli-G. That’s how much energy was radiating around this thetan.

So we look... go and look at Figure Five here. All right, this gets more and more interesting as we go, so don’t go to sleep.

Here's a lot of loose particles. The fellow did... this milli-G thetan did a lot of loose living. and they're all around here and... and here he is. You say „Well, where is he in this... this whole matter here in Figure... Figure Five?“ I can't answer that question, because that's him. You say „Where is he?“ Well, that's him... that... that... that's the boy; that's our boy.

Now all of a sudden – it doesn't matter how far across that is – doesn't have to have the dimensions. Now all of a sudden a one milli-G thetan, has already started to specialize slightly in energy, and something hits him or convinces him that at some instant he has to come to a stop, you see. But the thing that convinced him he had to come to a stop was a horrendous blast of something or other. A two milli-G thetan came to call and didn't like the tea – something like that.

Well, the way you get rid of one of these... these dispersed characters and that sort of thing, it's a very simple way of getting rid of him, is... is just to undisperse him. Just solidify him a little bit and give him a shock so that you get a... an upset of particles – now he's got particles kicking around, he's made hoo-ha and so on. So you'd possibly get our lightning bolt hitting somewhere in here. It'd be just on the order of a lightning bolt. What do you suppose would happen? Well, we have to go to Figure Six to find out what would happen.

And Figure Six is on the next page.

All right, Figure Six here shows us now something has happened. This center here tried to rush in and condense to drive it back and Figure... as I understand this, it... its tendency was to do this: trying to rush in, see? But it's tried to rush in toward the center to block off Mr. Lightning Bolt, so we're just going to stop that by putting a lot of particles there suddenly and letting it hit matter. That's the good, sensible way to stop things.

Of course, the best way to stop them is, of course, cause a rarefaction right there and the lightning bolt goes on through and the two mill-G thetan looks sort of apathetic for a moment and says „Well, I guess the tea wasn't so bad.“

But the other way of going about it and what's wrong is to suddenly... suddenly have here uh... one of these... one of these uh... condensations right at the center.

So, let's go to Figure Seven. A lightning bolt hit this condensation here at the center and a vector started to go out. The impulse here was out, see?

Now he condensed, it started to go out – and what are the laws of motion and emotion? It says, „We've got to run away from this because we're scared.“ You see, you couldn't stop it, so you had to depart from it.

Now that, in essence, is what happens in an injury. You can check this in an injury. A guy is hit and at the instant he's hit, just before the blow strikes his skin, oddly enough, just before it hits him, there's this odd one.

Fellows always get their hands hurt just before they hit the table. They... they come in and they start to hit the table and they know their hand is going to hit the table; an instant before it hits the table their hand hurts. In they come and they hit the corner of the table and it hits the hand and their attention units or particles rush to that point to defend, and blow off the

injury, find out they can't do it, penetration continues and those particles which rushed in now try to rush away from the injury.

You can test this out, if you want to. Go around and stab yourselves. I mean, you'll find out just that it's just exactly what... what happens there. And you get a rarefaction and condensation action. It rushes away, the particles try to come back again and stop it some more. Then they rush away and then they try to stop it again.

But this thing is making more and more ingress all the time. And it rushes away and tries to stop it again. And all of a sudden he goes into apathy and he's just null.

But he's... each time he's trying to stop, stop, stop, stop – and you can practically hear the... you can practically hear the... the brakes squeal on an injury. And if you're running by Effort Processing – you know Effort Processing – just start to work out one of these injuries and you'll find out that it's going this way. And you work a little further and all of a sudden why, the last efforts are run and it all weakens down and bong! There goes the injury.

You'll find that's a pattern of rarefaction and condensation of attention units which are rushing in periodically to PUSH the thing back out, finding out they can't and rushing away. Then gathering a sort of force and coming back in to stop it again and then pushing it away. You get the same action as you get with flows, dispersals and ridges – that sort of thing. You see how that is?

I... I see you're looking at me rather alertly. You... some of you that are looking at me that way haven't listened to Technique 88, then. Or, it wasn't stated in there uh... as clearly as it ought to be stated, because the truth of the matter is there's nothing simpler than this.

You can actually, and should, right at this moment, if you have some curiosity in the matter, simply pinch the back of your hand. Hold it like this and you will feel the skin is tight – it starts to tighten up on you. Now pinch it like that and you'll feel the attention units rush away from there – not just the pain. You can feel the attention units rush away from there. Now you un-pinch the thing and you'll feel the attention units come back into it. You can feel the path of those units...

Now you know that if you hurt your hand a little bit like that, you probably only feel it for a couple of inches around and about the injury. But if you hurt your hand real bad and so forth, you could hurt it so that it would shock clear up here and hurt the elbow. There attention units are rushing down the whole length of the elbow and then they're dispersing back up the whole length of the elbow and then they're dispersing back up the whole length of the elbow and they're... that's an energy flow and it's flow and it follows the pattern of flow.

So, what do we get here? We get right here in the center as the second stage – this was stage uh... two on this lightning bolt, and this was stage three on the lightning bolt, and we get this sort of an action.

But what happens to these when these little arrows here get out and hit these outer particles. The outer particles say, „Hey, we're getting an injury!“ And they say, „To hell with that!“ So they brake. And they say, „No! No!“ And they start in like this – Whong! Whong!

Whong! See these little arrows? All right, these little arrows come in here and they brake – or put the brakes on fast. See the particle directions?

So the little arrows... every time you hit that receding wave an injury actually goes – and explosion goes – if you took a picture of an explosion you'd find it was going whong – whong – whong! See. It's getting bigger and braking itself at each moment. Like a bird would flap its wings, or something of the sort. It's down-up, down-up, down-up. Out-in, out-in, out-in, out-in, out-in, all the time getting bigger. What's it doing.

It finally winds up as in Figure Eight – you're very lucky people to hear this lecture. I'd never intended to give it. I keep forgetting this one because the subjects is so big, as you will find out in a moment.

You'll finally wind up with a kind of an empty spot here and with a... some scattered particles here and some scattered particles here and some scattered particles out here. And what are these things? Well, here's the center hardness, and there's a ridge, and there's a ridge and there's a ridge, resulting from that explosion, see? These particles out here at this gradient scale in Figure Seven are still scattered and still influenced.

Now this shows you here... gives you a pretty good idea of what goes on in an explosion. I wish I had some stroboscopic pictures of an explosion. That is, something that just split instant stops the wave motion or formation which takes place during an explosion, so that you can examine it.

For instance, you see a stroboscopic picture of a drop of water. It forms the doggondest pattern. It just drops into a bucket and you can watch that drop go down and then the pattern that it makes and so on as it finally drops. And you'll say, „Good God! Could one drop of water cause that much commotion and that many patterns?“ It sure can.

Well, if you were to take a picture of the guts and anatomy of an explosion in action, you would find there's rarefaction condensation areas in the middle of it. If anybody here has ever served with artillery, you're quite well aware of this, because you can actually feel on the explosion of shells as they hit. Uh... they go 'bah-ow-wah-ow-wah-ow-ong'. You're hitting those ridges, see – sound ridges are going by.

There's this 'bo-ong'. You'd think... you'd think a shell would just go 'boom!' – it doesn't. It goes 'Bo-oo-oo-oo-oom!'. You could forget it.

For instance, if an artillery shell went off, if... if there's just a sound, solid blast – why do you think windows cave in? Well, they... they would... could probably be braced. Your window would stand up to a pressure so the pressure would hit the window, you'd think, and if it were a solid blast, it would just sort of stretch the window pane in.

Waves will break out an anchor. You can lie in a hurricane of wind and the hurricane of wind won't blow your ship away from its moorings – just won't. That anchor will just dig in and dig in and dig in. But once you get waves going, they lift that bow and they drop that bow and they lift the anchor buoy and they drop that anchor buoy and it keeps yank on the anchor and yank on the anchor and yank on the anchor. And all of a sudden the anchor course moves and drifts.

Rhythm... rhythm does this. So as the sound of an artillery shell outside that window would hit the window: the first wave would hit it – bong! And then the window comes back toward the direction of the sound and then the second wave hits it – boonnng! And it goes just a little bit further and then back toward the direction of sound. And then the third ridge in that ball of sound hits it and it goes boom-crash!

But it took ‘bong – bong – bong!’, you see, to break the window. If you just had a sound pressure – solid pressure – on it, it wouldn’t have broken the window at all, usually. You could tape your windows so they wouldn’t break. There is no taping a window so it won’t break in a good sound barrage.

All right, you see? It’s interesting here. Funny part of it is, that if you were to trace these ridges in any pattern of explosion, you’d find out they were really... of course, I’m drawing here... a flock of spheres.

Now, watch a pebble being dropped in a pool of water. Water... of course the physical universe runs on the laws of the physical universe and never varies – poeey!

Water freezes from the top down; it’s noncondensable – the most confounded things happen in water.

Now you can drop a drop of water in a pail, or a rock in a pond and you can watch these waves going out. And they’re linear waves. Why are they linear waves? They’re just linear waves because you cross-section them and they’re applying, really, only to the surface. You’re getting a particle yanked up and down. You’re moving a particle up and down. But that’s because... that’s because you have air above the wave and the wave cannot compress of itself; water’s noncompressible. So you get a strange and peculiar attitude on the part of the water. So it raises and lowers. And you get the particles raising and dropping.

And then they tell the physics student, „Well now you see, waves are just like this piece of rope. And if you want to prove it, go on out and look at a pond of water. And here we show this rope and we give it a whip and we’ll see the wave travel down and come back again. And isn’t that cute and it’s just...”

I wonder where the hell these professors ever did any observation. Why don’t they go out and jump in a lake and find out what happens? Because what you’re getting is an interplay of an incompressible with a compressible. And that is a very peculiar wave indeed. It’s a wave peculiar to a condition where two fluids are involved – fluid one is air and compressible, and fluid two is water and not compressible. You’ve got a commotion; there’s motion there someplace. So your first splash sets air waves in motion which react back against the pond and make these silly-looking pools and things like that – very, very interesting.

You take a stroboscopic picture – if you could – that would take one that showed actually the particles of air, you’d see that you had an interaction between two fluids. So this is a very, very peculiar wave.

Well, you get down under water and water has no compressibility, it says right in the physics textbook, so of course it’s impossible for sound to pass through water. What’s the matter? Some disagreement with this? I mean, you... somebody heard sound through water here?

The way... the way the scholastics used to teach uh... almost anything, is always worthy of... of comment and notice. They... in 1500 universities taught on the scholastic principle. They had a number of books and the books were quite authoritarian and they said so-and-so and so-and-so, and then the student would read the book and listen to the lecture and then take the examination that said so-and-so and so-and-so and so-and-so. They had... didn't have to make any comparison with the real universe. And uh... uh... having taken the examination, he would get his grade only on this basis. It was a very peculiar custom and uh... it uh... ceased, I'm sure, about 1500 or 1600. It's – noways – been carried through into modern times.

Of course, modern classes, when they teach a student some principle or other in physics, they say, „Now, uh... we don't care whether you believe this or not. Uh... why don't you go out and look. And by the way, by the virtue of your looking, you might find out something you can tell us.“ No, they never said that... they... I mean... pardon me! I mean, they... they undoubtedly do that, because this is a modern age.

The scholastic came about through Aristotelian logic, and so forth. It was all black and white; therefore anything that was written was right. And things that weren't written were wrong. Or I... I don't know how they figured this out, but that's more or less the way it was.

Natural History... Natural History and that sort of thing was taught by rote. We didn't have to go observe it.

And that's actually – physics as a science prides itself upon its observation. Oh, it just prides itself just straight through on its observation.

Your engineer gets out of class and he goes over and he starts working on – and all of a sudden he plugs in the ruddy-rods on the wrong side of the whatchamagujits and he graduates up and he finds himself working at Los Alamo Pork Pie or someplace and he throws the cross-pile against the cross-pile and this doesn't quite agree with the conservation of energy, but he kind of looks dogged about the whole thing. And he says, „Well, I guess it really doesn't make the basic laws of elementary physics wrong – I hope – because I signed a pledge that I wouldn't disobey those things. I wrote on the examination paper and said, „These are right and they will always be right and they will always hold true for the whole universe – signed and sworn to and subscribed before me this Umth Day of Umth. Charles Jones, C.E.“ Or something like that.

All right, here's one that you could very easily miss: Rarefaction condensation.

The number of linear waves which you are going to find in the universe will be when two fluids come together or three fluids or six fluids, in some eight-dimensional torsional G space.

Uh... but uh... let's not throw that rope around and say, uh... „Well, it's all linear space and uh... uh... that's why a radio wave travels in this fashion and that's why a broadcast station works, is because you've got this long line. And actually what you do is you go out and attach this line to this television antenna of John Jones and when you've attached it to John Jones's aerial, then you go back to the station and you keep flipping it from this station. This... this... this wave, then, jumps up and down and he only then receives television.

God! If that were the case! That's really the way they explain it in elementary physics.

No, it looks just like this: Figure Eight might as well be television, might as well be television.

And what do you know? Let's add something else in Figure Eight here. Just before you get there... there's a little tiny dispersal, see? Out here in this third ring – third ring out. You get these little dispersals just before it forms in a ridge. And in here you have an indecision on „Which way did he go? Which way did he go?“

So you've got your complete rarefaction in here where I have marked Point uh... M – midway in between those two waves, see? And... and that... that point is... could stand for „Which way did he go?“

Rarefaction comes in, it goes 'bo-oo-ong', see? And you've got that point.

Now, there's a dispersal, but just as it leaves that rarefaction – I mean, just as it leaves this ridge, first ridge out from there – just as it leaves that, there's a little bit of a dispersal there.

Now let's magnify that up and have on Figure Nine, then, the action there that happens in that ring. So here we've got a... a ridge and it's travelling from right to left. We've got a little dispersal here as your particles... particles leave there, and this comes over here in this direction; and you've got your particles lining up for any given moment and you've got which way did they go, and there's a dispersal sort of a thing at this midway point in here.

And then we've got – let's see now. If we'll get it at the same instant. Whong, yeah. The same instant here would be a little bit of a lag. We won't bother with that. So let's get it over here and this is actually coming in like this. And here's your next ridge.

So let's break this thing down and we get – and you've actually got ridge at 'R-1' here discharging toward Ridge 2 and it gives us, in Figure Nine a... it gives us a ridge, a tiny dispersal, a flow to a dispersal, to a flow, to a dispersal, to a ridge. You get that?

Now we look back at that first one that I drew, you will see we are dealing with the characteristics of energy. And energy then, it always bears some relationship to the characteristics of a floating sphere.

Rarefaction condensation waves as they go down a copper wire are really rarefying and condensing electrons. The electron does not flow down the wave like a drop of water; it rarefies and condenses.

In a whole day of electrical flow on DC, probably an electron doesn't move a hundred feet. I don't know – it... I don't know how fast it moves. Might move a mile, but th... that stuff is supposed to be travelling at a hundred and eighty-fi... – six miles a second. They are trying to agree on it.

All right, so... so that's very... very... very amusing there to find out that we are dealing with a rarefaction and a condensation in such a way that we've got the – what?

Let's draw a picture here and let's call it Figure 10 of Mr. Preclear at the moment he put on the brakes. He found out that this reaction was taking place and he said, „Stop!“ Here's

your reaction center, here's your next ridge out, R-1; next ridge out is already beginning to go; the explosion has hit him; he's in this form at... that's R-2, And he gets out here and he says... at this instant he says „Stop!“

Now that's a sphere you're looking at; that is not a two-dimensional plane, that's a three-dimensional sphere. What's it give him? It gives him the shape of an electron. Of course this doesn't bear any relationship to the shape of an electron. We're not supposed to talk about that because we're not licensed to. It requires a special license from the Atomic Energy Commission to talk about electrons. They're sacred property now and they're the only ones who can have any.

And uh... I... I regarded this with considerable sorrow because I probably will have to give up a couple of electrons that I kept around for old keepsakes.

What's an electron? It's one of those spheres. And if you can get one of those spheres to jump once, R-1 to jump out to R-2, it releases what? One quantum of energy. And this is the subject called Quantum Mechanics, because it takes a... a... a mechanic to be as jerry-rigged and jacklegged about explaining this as they are. It really takes a mechanic of the kind and variety that Rube Goldberg employed to repair his models.

There's nothing much to this. The way you get atomic fission is this way. The artillery shells – you want to know? No, we're not going to give you any real atomic fission. Uh., the shell... the shell doesn't... the explosion from the shell doesn't go 'Boooooom!', you see? It goes 'Boo-oo-oom!'. Now the way... way you do, is you've got... you've got something which is floating around and it's making this sound. What's happened is sound, uh... what's happened is you've taken... the artillery shell has exploded and it's gone 'Boooooom!', see. But what... what you did was go 'Boo-' – and it said „Stop,“ right there. And there it's been for just ages and ages and ages and ages. And what do you do to make an atomic explosion? You just let the artillery shell explosion go 'Booom!'. That's all. You've cut the thing loose on its timetrack, what do you know?

That's all you do, because you just let it go from R-1 to R-2, hit the next rarefaction out. And if you let... let the thing clip on its time track and go 'Booom!', see, and then you've... it's stopped right there and it's been stopped for some ages. It's been sitting there on a rock. The fellow that made this energy let it go just that far, see? And then the next step on it, and the way you get chain reaction, is to start it suddenly off of its time track and let it finish out its 'Boo-oom!'. And it will knock out Hiroshima, of course, or anything else.

Now theoretically you could do this to a preclear. You could get his ridges, his spheres out here, going in and out, in and out, in and out, in and out, and they would go 'Bow-oo-oom!'. They probably wouldn't even hurt him. He's indestructible.

That's right, he is. I said that very seriously. Some guy's going to try this and blow up half of this universe.

So it isn't any kind of a specialized or silly condition – is it at all? We're looking at a preclear when we're looking at Figure 10, only we're not looking at near as far or near as complex as the preclear is.

So this... to finish off Figure 10, this would really have to be all in spheres. We would have to put R-3, which is your next ridge of particles. You understand, there's just countless billions and billions of particles in any one of these ridges, see?

Now we're looking out here at R-4 – of course, in between these things in here at... at uh... these points I've marked 'F' and these parts I've marked 'D' – all through here there's 'D', 'D', there's dispersals, dispersals. And there's flows above the dispersals, and flows and... and tiny dispersals – dispersals. We're getting this pattern, see. And we've got these patterns on these ridges. And this is the pattern. And I'm drawing you a pretty picture – portrait of a preclear. This is what you're working on. Of course, the second they find out that we're working with atomic energy, they'll stop us, but, uh...

Honest to Pete. There... there's really nothing to this problem. This is one of those silly damn problems. If this problem were complicated and if anybody made this problem complicated for the last eight thousand years, he ought to be spanked, to tell you the truth, because it's too simple a problem.

You see those dispersals and you see those flows? Now, it all... it's all adding up into, again, this ridge, dispersal, dispersal – that's a flow, little dispersal, uh... dispersal, flow, dispersal, ridge. That's the pattern. Only you've got – good God! I mean, all this stuff is standing out here.

Now your preclear just shifts just a little bit in this flock of onion skins which he's living in. Or, you all of a sudden stop him at a point where he's been arrested and it sort of goes 'Boo-oom!' for a second, and he'll shift a ring, or something of this sort.

I've had this happen to preclears, by the way. It's not dangerous because you think atomic bombs are dangerous. They're not. YOU'RE dangerous – not some bomb. Maybe you particularly.

Now I've had them shift, I've had them shift a ring. And I didn't get a quantum of energy kicked back, all I got was maybe – I don't know – maybe something like a thousand, well maybe a hundred thousand watts, something like that, exploding in the preclear's face – a slight singe, just a tiny singe, maybe eyebrows and just... nothing. Nothing. The fellow said, „My God! It's like the Fourth of July!“ And felt much better the next couple of minutes – kind of mystified as to where all this electricity came from suddenly.

Of course, I wasn't doing it – I didn't have anything to do with it at all. No responsibility for that energy. I was merely coaxing him to try to reach out and pull in that outside ring and let it go again suddenly in rhythm. 'Song-bong-vroom! Pow!'. It hardly made any noise at all.

Now you understand that when your preclear's in this terrible state of affairs, stuff hitting him bang! bang! bang! all the time... Stuff keeps hitting the preclear and hitting him – it gets terrific condensation to this point, through that rarefaction, that one, and the more ridges he's got and the more heavily stacked these things get up... because he's sitting there in a stopped motion. He's stopped someplace on the time track, otherwise he wouldn't have a single ridge. He's stuck on the time track. He's holding on to these particles in that formation.

And he's holding on at a high energy input incident – a few milli-G's of impact, way the heck and gone, back on the track.

And of course he'll use... running around with one... one uh... one grasshopper erg, or one one hundredth of one grasshopper erg being normal, and you all of a sudden say, „All right, now let's reach out there and run that ridge.“ „Nooo,“ he says. Because he instinctively knows what's really on those ridges. He... he knows really that they're all ready to go 'Boo-oom!' and when your preclear won't change, he... he knows what his penalty of changing is. So that's your build-up and your energy pattern – that's a picture of your preclear. That's a portrait, Figure 10.

Now somebody who is really very good ought to really build one of these things out of sectionals half cut through plastic spheres just to show somebody. It'd be pretty hard to do, little sketch network of... of rarefaction and... and the pattern of particles and so forth, in one of these, so that you really get an idea. See, there's particles all through the ridges, they're hard now. There's particles in between the ridges and there's particles – you're doing just very specific things.

Now I tell you, as you look at this galaxy and you look at the Milky Way, the number of engrams which you can run off the Milky Way aren't anywhere as near as important as getting the fellow in command of the Milky Way. And when you look at the central hub of this galaxy and treat it in one fashion or another, you must remember that it's awfully happy to have an arrested 'Boom!' – very happy to.

And this of course, bears absolutely no resemblance whatsoever to the pattern of the MEST universe. Now just remember this when you take a look at it. And sometime when you're out in the s... stars or around someplace or another, just take a look at some of the patterns which you see up there, and you get a very clear picture of a preclear. They're sort of elliptical; they're not spherical. They're not even an oblate spheroid. I mean, they're quite flat. They're just sort of a wheel variety of the thing.

And when I say, „Build your own universe by restoring your capabilities to do so,“ you... this MEST universe has gone hog silly on particles. And don't think that just because there's those great big chunks of MEST and energy out there and they're so great and big, remember they're just great and big in comparison to you and nobody else.

So you're looking at the pattern of a galaxy, you're looking at the pattern of a preclear, and you're looking at the pattern of an atom.

Now, is an atom sentient? Is the atom a building preclear? Is it something which will graduate up to the rank of a preclear? Just as a preclear will eventually graduate up to the rank of a galaxy? Is that a gradient scale – goes on? Lucretius said so. I don't know how much he knew, I don't know which navigator he was on what spaceship before he arrived here. I seriously doubt this gradient scale has any actuality whatsoever...

For this reason, is, I've put together one of these island particles. You get down real small, see, and you scatter a lot of little particles around, and you p... postulate that there are a whole bunch of particles and then you say... you say, „Booh, stop!“ And what do you know? You've got an atom – you can make an atom of any size.

Now if you did this several times and so forth, and you jammed all these things in proximity and you sort of set them in positive and negative, you could actually get these things to changing space – you know, they go ‘Pok! Pok!’ to give us a space to change in one way or the other. And then blow them up. That’s matter.

It’s a gradient scale of this kind of ridge. You’ve got to have space, you’ve got to have particles and so forth to build this way. But this is not... this isn’t necessarily a way of building, it’s not a pattern of building, it’s not a pattern you have to know about anything except auditing. It’s merely very amusing that it does happen to exactly approximate the pattern of a galaxy; it has the approximation of the pattern of an explosion; it has the approximation of the pattern of an atom.

It also, to some vague... vague fashion has the pattern of a solar system. You see the solar system out here? The sun is collecting particles on a ‘boom!’ basis, but it’s not a good example of it at all. That once upon a time it had rings all around and they were all solid rings and then the rings sort of uh... solidified, the ridges sort of drew together, you could postulate that this was the way planets come into being. Here’s your sun – here in Figure 11, and uh... your sun’s shining here in the center and uh... here’s Earth – oh, uh... pardon me. Venus – oh, pardon me. They’re... they’re... they’re much much further apart than this, honest... honestly. The Earth and the size of the sun, if you were to plot them out, oh, on a square mile piece of paper, why you... you... you’d have to use a very fine pointed pencil to put the planets into size.

It’s uh... people get an awfully exaggerated idea of how much matter there is wrapped up in one of these systems.

All right. And here’s the... here’s Mars, and so on. There’s a terrific amount of difference between these things. So you could – Jupiter, Saturn.

Now you could then postulate that once upon a time there were some... there were some rings around here and that these rings gradually caught up with themselves and tripped over themselves and finally got into a congealed mass and got there, but it would be in direct controversy to... to Professor Yumphgallah, and he’s a man I put lots of confidence in. He writes with so many commas that he’s very convincing. I remember one adverbial phrase he had there and I... it took an entire afternoon to find out whether it fitted in the sentence or not, and I finally found out that although it was in chapter one, it referred to the fifteenth sentence of the appendix. And uh... I... I respect a man who can do that. He wrote it in English too. It is completely incomprehensible.

So it would be in conflict with his basic theories and I wouldn’t want to advance this as a basic theory. So you’ll pardon me if I don’t mention the fact that maybe your preclear can just as easily walk around dragging some planets.

Well, regardless of all of that, it gets very amusing when you look at Mr. Preclear and uh... realize that you’re really looking at a standard pattern of an explosion, which is arrested. The explosion is arrested in midair, you might say... it’s just sudden – ‘Yeoeow – whoomf!’ – stop. Well now, what’s he using for energy?

You see, now I've been talking for a few minutes here about: „Oh boy! It looks like the galaxy and the preclear looks like an atom and the atom looks an...“ And true enough. These things are all related, because it's a pattern of a method of making a universe – it's just patterns.

Uh... guy was on... he had a one pattern mind, you might say. He probably worked for the Ford Motor Company back about 1915. All he could build was a Model T. And uh... one pattern mind.

And it just seems uh... that everywhere you go in the universe you find that one pattern mind; you find this rarefaction condensation thing.

Now when you're looking at these... these pictures, you're also looking just right straight at... you're also looking at a radio wave, you're looking at uh... so on. And it's the distance from one ridge to another ridge, which is the wave length.

Now that wave length can be eight miles or the wave length can be uh... the wave length can be 15 centimeters or the wave length can be, oh, a couple of inches, or it can be a half an inch – that is from ridge to ridge. Or it can be uh... 5 inches – that's radar by the way. That's about the shortest they got radar, I think. They may have a shorter one by now. If they have, they're keeping it secret. They have to keep all these things secret because merchant ships and automobiles groping in the fog can't use radar.

And uh... you get uh... down, you see you're getting down from, oh, various types of waves, electrical waves. You're getting down further, getting down to radar. Now radar is hot – radar is almost solid.

Radar is very amusing stuff. Uh... when you get down to, I think it was a half an inch, or maybe it was a half a centimeter – I've forgotten which it was – doesn't matter much – if you're rigging them up, you can change them from one to the other pretty fast.

And uh... uh... you can take one of the radar beams and – I'm afraid that there is an unserious streak in me, that I will have to do something about. But I had about a... at one time about 50 thousand dollars worth of radar – or maybe it was 200 thousand – and I put it up – it was all up on everything. And you weren't supposed to be able to do anything with it, and they said its... its wave was somewhere down around a half an inch or a half a centimeter or something of this sort. And I said, „How... how short?“ And they said it was so and so and so. I said, „My golly! That's awfully, awfully hot.“ „Yes,“ he said, „the reason we're telling you is so that you won't let your operator...“ I said, „Wait a minute! You're talking about hard radiation. That... well, that's almost into the hard radiation band.“ He said, „Yeah, yeah, yeah. That's why we don't want your operator uh... reaching into this thing and crawling into it to change his pants or something of this sort, and because he's liable to get a bad burn. And so let's... let's not do this and uh... they... by the way, these waves are secret, so don't let anybody know I told you what this wave was.

Uh... they're... they're different from vessel to vessel and... and so forth and uh... they have a complete system worked out. And there's IFF Systems and so forth. And it's all very confidential, so don't let it out. Uh... and uh... I'll give you a diagram if you stay after class.“

Yeah, any spies present? The diagram is proximity shells. The Bell engineers... Bell engineers – I'm just taking off, by the way, on a Bell engineer. He'll come in with the newest, latest piece of Navy equipment, see, and he'll have it all sawed up and he's... he's refining it somehow; he's decided that the production copy is not good enough. He's got it in his grip and uh... he says, „I just brought it over to show you,“ and so forth. He says, „This is the latest device, and this explodes the torpedos in a submarine uh... if you fire it within ten or twelve feet of the submarine's radar,“ or something of the sort, see? And... and so on, and, „Isn't this cute? It's built right into the shell here,“ and so on. And he talks about it because, of course, he's making... he's making robots. He's making things that think and act without being told right away. They were told a little earlier by him. And he's got a delayed action of doing what one is told – after a while. And that's quite a trick. If they'd only make one that would do what it was told before it was told it, that would be good.

Well, anyhow, he'll... he'll bring this in and he'll show it to you and it'll be just beautiful and uh... he'll get a... he'll show you all the diagrams and so forth. And after he's all through, he'll say, „By the way,“ he said, „this is dead secret – this is top secret. I don't want you to let anybody know about this.“ And you say, „Well, does your wife know?“ „Yeah, well sure. We're under good heavy security on this though.“ And I said, „Well then the lady next door kind of knows about this too.“ „Yes, she was very interested.“

Well the three or four callers that you had, to which you had introduced him indifferently, of course, they've appreciated it too. But that's all right. Bell Labs could make all that stuff obsolete tomorrow if they wanted to.

But uh... the government, if he were to leave a copy of the drawing open on his desk at the office and move away from his desk, he would probably come back and find himself on the Communist Party list. Everybody in the office is secure, see. They're all nailed down. And if he left the drawing open, he'd get ruined. Fascinating business, security.

Well, anyhow, having no... not quite a serious streak about all this, we trained this radar beam on the front of the focsle head. We just went up and yanked out some pins and warped it around and took its antenna around, you know. They've got big cages. Those mattress-like things that look – mattress springs on masts and things like that... that – oh, that might be radar and it might be a new way to dry the captain's cap covers, you never know these days.

And uh... so just turned it around, cocked it over on one side and turned it around to get how hot it was to tune it in, and so on, because I was actually working for something serious. I wanted to be able to pick up a landing craft or a torpedo closer than 700 feet to a ship. And I thought this would be a very good idea – this would be a very smart thing to do.

By the way, your landing craft could come in at that time – they were about 700 yards, I think, was the closest. Landing craft could all be in... in the fog and losing the ship all the time and passing by it in all directions, still too far away to hear very much and your radar couldn't pick them up. You'd be sitting there looking all around on the water for the ships and you just couldn't pick them up. They were too close to you. So, anyway, we put some weinies up on the bow and fried them. That was a good – good application. It was about all I ever did use that radar for, but it was uh...

Now you get how hot a wave like that is getting. It... it's really getting hot. You're getting shorter and shorter and shorter stuff. And if you could keep up volume with the shorter stuff, oh, that'd really be fascinating.

That radar gets hot – radar of longer beams than that – you go out and you shoot it against the wall and it would come back in practically a ball of fire. You're making a directed part of this sun deal. You're taking a little section, see, and you're shooting – there'd be a bunch of beams out here and then you rarefy and condense them. And you've got them all rarefied and condensed and then it comes back rarefied and condensed and goes out rarefied and condensed and back; you just fill the hell out of the air with particles, see?

And it comes back in – slosh! And it reads and you turn it on and it says it was 762 yards and a half.

The British were very conservative, by the way. During the last war the poor old Hood and the Bismarck fired a simultaneous salvo practically. And I think the Hood got in her salvo first, and they... they – according to the reports, the Hood took optical range on the Bismarck because that radar was pretty new. And their shell hit at exactly the optical range. Optical range was very good and it hit very good. But the only trouble was, the optical range could be far wrong and the Bismarck was almost exactly the distance that the radar range said it was and the Bismarck fired, by radar, on the Hood and shot her right into the magazine „Ka-boom!“ – first salvo. „Bang“ – there went the Hood. Great big battle cruiser. They didn't believe in these new gadgets.

The fact of the matter is that radar is very sharp, so you're getting a... a highly directional wave when you're getting up there – terrible directional.

Well, you go on up into the other waves, uh... terribly directional, very reliable, work with it very sharply and so on – better and better directed.

Now we go up there above a little bit and we go upstairs from that and we get a little higher and we get better and better directed waves. And they go up above that and we get higher and a little bet better directed waves. And when you get high enough and run out of waves, what do you know? One thinks. So, this proves that one should think. Let's take a break.

(TAPE ENDS)

Anatomy of the Genetic Entity

A Lecture given by L. Ron Hubbard
on the 10. December 1952

This is the second hour, night lecture, December the 10th, and we are continuing here the characteristics of energy, as they exist around a thetan. And they exist around a thetan in this wise. But of course a thetan can handle energy much better than a pc can. So when the thetan is nailed down in a pc, this whole picture is confounded by the fact that – what do you know, the body has a whole set. Furthermore the GE, boy, he's a killer! You know, you talk about Rube Goldberg! You know, the little man, how... how to change... how to change the license plate on a car. Little man A takes off radiator cap, which boils over and spills on a cat, who runs on to a treadmill, the treadmill winds up a basketball which drops in the basket, a basketball player – complete non sequiturs.

This uh... GE has himself some standard and permanent sets of anchor points. And he's evidently got himself or other entities or beings or thetans like him, so forth, posted around at various places. Sometimes one out there, there's one out there, there's uh... one in here, there's one down here, there's a couple there, so on. It's very interesting. It's anatomy. I don't know, maybe there's some out there... I never looked at the anatomy of the GE to amount to anything. I've glanced at it once in a while. And he's sort of stretched nets, that you would call matrix's and so on uh... around to catch things, and not-catch things, and build on, and not-build on. You'll find that the charge on one side of these ridges is one way, and on the other side of the ridge the other way.

Now I won't attempt to tell you in an atomic explosion which side of the ridge is plus and which side is minus, but one side is plus and the other side is minus. What do you know? Energy particles go in one way, and they come out the other, or the whole ridge, I suppose, at one instant along the line someplace would be a total plus, if you kept the explosion going, and one instant it'd be a total minus, and then it'd be a minus-plus, then a plus-minus. They'd keep reversing. You know, nothing like change to keep an explosion going. It'd change potential plus to minus, minus to plus, and uh... become all one for an instant with the ridges being the pull-through. Very well worked out system.

But uh... you look at these ridges around the GE, and you'll find such things as the motivators, more or less, accumulated uh... on one side of him, and the overt acts kind of on another side of him and he's gotten himself arrested in terms of an explosion, then he keeps plastering things on the explosion. He's... the whole body is built out of sequences of ridges and very nice patterns. It's all... it's all cute, and very nice, and so on.

I... I uh... we could spend an awful lot of time, waste an awful lot of time talking about the anatomy of anchor points and matrixes. That is sketched nets and things like that to

catch things, which makes up the anatomy of the human body. Oh, we could just spend an awful lot of time on this! And if we did this, of course we'd be studying medicine. And uh... the study of medicine as such, and the conduct of the medical college, and so on, is generally left to physicians. And uh... in view of the fact that uh... they know their electronics well, and uh... so forth, why we'll just have to leave that anatomy to somebody else.

So then there's no sense in talking about basic and elementary electronics. He no sense in talking about this 'cause that's all fully cared for in the field of structure.

Now, when... when you look at Mr. GE, and you realize how he's been compounding and flattening down, and squaring around and holding shape, and everything else, you'd think to yourself, „Boy, here is a superior illusion!“

Now you can get that feeling sometimes about the GE. Sometimes a preclear'll get that, and there'll be little light flashes appear around him. It's quite an explosive thought, is a... well, heck! You can't see anything the thetan is making, in terms of mock-ups, and you can sure feel this thing the GE's got. So the GE must've mocked up one hell of an illusion here, 'cause it's got you... you nailed down, hasn't it? Well, if... if the GE... if the GE weren't using MEST universe energy, why that would be one thing. But he happens to be using MEST universe energy, and he's just gluing it together a little bit, and he's a process of counter-efforts, and refining those, and taking the next mean point of counter-efforts, and his design levels and so on are all... all built out of service and experience. And he's using joiners.

There isn't any disease known to man at this moment, which is left rampant amongst homo sapiens for the next few thousand years or few hundred thousand years, but would become a service cell. It would turn from being it'd... first it'd be... you see, it's a parasite. It doesn't intend to kill the body, and it's parasitic, and it wants to keep the host alive, and it... th... these things get over-enthusiastic, bacteria does. And it gets so enthusiastic that it moves in on the individual, the body, and kills the host. And then of course a disease which does that I... runs in epidemics, sort of ridges, all by itself. And these epidemics uh... kill off so many people that somebody declares war on the bacteria, moves away from the area or something.

But uh... in a few hundred thousand years these parasites settle down, they're adapted uh... one way or the other; they adapt themselves to the host and so on, and they become uh... a gimmickahoojit to uh... uh... better salivatacate uh... oh, food, or something of the sort. They... they settle down and start to get service.

For instance, the phagocyte that rages around through the bloodstream, chewing up every foreign bug that comes along, boy, he's like a small tank. He goes rolling around the... the white phagocyte, and he rolls around, and in comes bacteria, boy! White phagocytes are down there so fast you can practically... can't figure out how they could get there that quick. You stick a guy with a needle. If you were to take a blood sample in the next few seconds, you'd find a lot of white phagocytes in it. They've heard „Emergency, dislocation“ Zong! They're right down there, „Chew 'em up!“ If there's any bacteria... bacteria comes in, why, there're a fight to the death. And the phagocytes best almost all bacteria that comes in. There's quite a few that isn't.

Uh... I think it was old Mecnicov that discovered these, and uh... their... their action... he assigned to them slightly more importance than they had. But he nevertheless pointed up this very interesting thing. But there's something more interesting that could be pointed up there. And that is: the phagocyte was probably once, prior to his defensive attitude toward the body, about the body, and against invaders, uh... probably he was a body attacker. He's done a lot of overt acts against the body; he's now defending it.

Uh... but this is his house, and his space, and it's all made for him, and he maintains it, and he goes on down the line – what do you know! And in the genes and chromosomes and that sort of thing, he makes sure that something gets passed along to the next body.

Now uh... the animation of this body, and the GE proper, and so on, may or may not follow the protoplasmic line. As far as I've been able to see, he skips. I haven't even observed that well. I took a look, and uh... kind of looked that way, and we didn't need the data so the devil with it. Uh... uh... he might go right along with the uh... he... he might really go right along with the protoplasm line, and the preclear's just... what I've examined on the thing were just a little bit vague about the whole thing. The surveys seem to indicate that he... the GE was a being who was skipping along the line. That is to say he was following along the line much as the thetan follows along the line.

But this thing that was following along the line might not have been properly the GE – who cares? is all this amounts to. You've got a protoplasm line; you've got bodies being made, and there's a being that takes care of this body and that being isn't the thetan. That's all you have to know, because from there on you're processing the thetan. You do not want to process the GE.

You could have a lot of fun processing the GE, and somebody can set it up sometime for a super-doctorate certificate, somebody can set this up, but uh... no importance. Uh... you'll find a lot of thetans think it's awful important, they come in there propitiate, propitiation, propitiation, propitiation, propitiation. And uh... GE. They get outside the body and then they think „Oh, that poor GE!“ and they've got to rush back in, and so on, „Care of the body. Care of the body. Use chlorophyll toothpaste. Pay your dentist eight times a year.“ I mean, pardon me, „Have him inspect your teeth,“ uh... so on and so on and so on and so on.

Sure! Sure you want to keep the piece of machinery up. Run it into the grease shop and once in a while... and stuff something down its throat three times a day. But you'd be surprised how much better it works if you don't give a hang how it works. Take it out and throw it in a damp straw and let it sleep, and pick it up the next morning and start it on its way. It'd be quite amusing to you, what would happen if you stopped babying your body. If you never paid very much attention to how much food you ate, and never paid much attention to how much sleep you got, or anything like that, it'd just be amazing the level of health that would suddenly take over. Oh, you'd go around ready to bite iron bars in half as far as the body is concerned.

Because this body was made to be threatened with death three times a day. There's nothing like being brought up to present time, and there's nothing like being threatened with death to bring somebody up to present time. And it frankly needs an area SHOCK, continually, in terms of up to present time. And uh... back in the primordial swamp... I don't know

what that word „primordial“ means, but uh... professor Rumpcussus always uses it, so... when we have this uh... primordial swamp, he walks along there, if a snake wasn't striking at him from this bush, and if a... a rock wasn't sweeping down on him to carry him away, or a Pterodactyl or something, uh... whatever they are, uh... they would get sluggish, you know, and go back down the time track.

The proof of this is the fact that nobody ever goes nuts in a bombing. They wait until long after the war. Then they suddenly decide that there's... they don't feel well, or they're nervous, or something of the sort. And uh... you start running it and so on, you'll occasionally find 'em sitting around looking at the bomb blast, and you'll find them stuck on the track here and there with regard to it. But that's because of explosions and the fixation which they have on explosions. It's NOT because the bombing was detrimental.

Action is NOT... it's a very funny thing, but action is NOT aberrative, beyond furnishing counter-efforts and efforts and making new facsimiles with which to build. And as long as a fellow is in action, even the GE can handle the new facsimiles coming in. It's when the fellow isn't in action any more that he folds up. You take this soldier, he's up there, he's going out on the parapet, and kapow kapow bang bang, and he's over and under, and bang, down again, and more explosions going off, and he drops and rolls, and... and so on, and all of a sudden he stops one.

Well, he... if they took him back to the dressing tent, still hear the guns going. Take him back to the dressing tent, bind him all up, give him a little blood transfusion uh... fix him up, and say, „Okay now, we hope you'll be a little bit better; you can join your company very shortly, let's get... get going.“ He would actually heal right up, and go right back into action again, provided you could let him go back into action with some part of his anatomy that's concerned. But that's a funny thing; they can do that.

You ought to see some of the troops that the US for instance has, the... there was practically... wasn't a whole soldier in all of Custer's cavalry. It was uh... one dying of TB, and another one's lost his arm, and... and uh... they were a bunch of wrecks. And yet they could take a modern... a modern company, and they could have walked their heels off! A modern company or a cavalry unit wouldn't have known what the heck was happening. 'Cause they didn't... oh, nobody had any fixation on care of the body. A body was something you parked underneath the forage wagon, or you parked under a bush, and... and you... it slept, and you're up and at 'em and you're expected to endure hardship, and the philosophy was: the body that can't endure hardship hasn't any right to live. That was the philosophy of the thing.

Uh... that fellow was very proud. He says „You know, I have uh... I carry no frying pan...“ Fellow's just crossed five hundred miles of plains, he carries no frying pan, and uh... only one thin blanket. And he carried no rations with him; he lived off the country. And uh... that proved that he was a man. And uh... uh... some fellow that carried a frying pan and had two blankets – boy was he a sissy!

But uh... this soldier that... he's shot, if you let him recover, right there, oho! He's... comes right out of it. But now let's take him back to the base hospital, and let's put him where it's quiet, and let's have... let him have a rest, and let's take care of him, and let's give him

uh... well, rehabilitation therapy, you know, and let him fix something, and make something, and a hobby, and have people quiet around him, and he goes nnyyyaaarrrrwww – crash!

Well, they're telling him all the time, „You poor thing. You're of no use anymore. And you've got to take care of the body now. So I guess your usefulness is over.“ ‘Cause that's... the moment a man decides that, his usefulness IS over. „I've got to take care of the body.“

You can trace back a preclear, and you say, „When did you first start to cave in?“ It will be on this silly one. Maybe he was just a little kid. But he got awful sick. And he had people around him all the time telling him he had to take care of the body, and he was awful sick. He had measles. But he'd keep getting up and trying to go around the house and play and he felt pretty groggy, but they keep putting him back in bed, and he gets up, and they put him back in bed, and he gets up, and they put him back in bed, and they say, „But Johnny, you're awfully sick!“ He gets up, put him back in bed again, and all of a sudden the hell with it!

Was it the measles or being put back to bed when he was in a state of anaten? Was it being handled and positioned? Located in space and time, when he was anaten? Or was it the measles that fixed it up so he had this rash the rest of his life? I'm afraid if they just let little Johnny... he had the measles so they said, „All right, don't go near the other kids 'cause you'll give 'em something-or-other; just stay away from them for pyrotechnic reasons or whatever you call them,“ and you g... just uh... uh... clear away on that, but uh... not limit him in the yard, or even limit him in the house or limit what he's going to do. Sure, he feels sick. He'll fall over on his face a couple of times, and he'll pick himself up, and it won't ever occur to him he... him he's not supposed to use this tool called the body until he's practically convinced with a brickbat. And he gets convinced – he's done!

Now you can look back along the line, at the time here in this society when your preclear was suddenly convinced that he had to take a rest. He was convinced simultaneously that he was not free to use this body as he chose. And your disability of the body begins from there. The body was meant to be picked up by the scruff of the neck, thrown across the primordial swamp, jump sideways eighteen times at the striking snakes, get up in the tree, uh... cut the throat of a leopard that was there before you, and get up just a little bit higher, and then make funny „Yeah, yeah, yeah“ noises at whatever was chasing you that made you run through the swamp to miss the snakes, to have to kill a leopard to get up in the tree.

And that was routine, for homo sapiens' body. Completely routine. You want to get rid of the effect, being an effect of the body, just use hell out of it! Just say there isn't any reason why it can't drink all the liquor it can hold, that it can... there isn't any reason why it can't run a mile, like a quarter-horse, there isn't any reason why it should not be thrown around in automobiles carelessly driven. There's no reason why it shouldn't, quote, be thoroughly abused, unquote, straight down the track. Because in order to come up tone scale, the individual will find himself doing that. If he just is brought up tone scale, he'll find himself doing it. And if he just does it he comes up tone scale faster. You can get there with processing or otherwise.

Now you can get your preclear to suddenly say, „I want to live!“ Wham! He'll come right up along the line. And what do you... how do you say, „I want to live“? Be perfectly free to use the body in whatever way he chooses. You see, he's actually perfectly free to get the body electrocuted, he's perfectly free to get the body uh... run over by a truck, he's perfectly free to use this body to dig a hole in the ground eighty-two feet deep, eighty-two feet on the side, and eighty-two feet wide. And then fill it up again, just for the hell of it.

The GE functions when the GE is used. And he doesn't function otherwise. He requires a strong whip. He is so enMESTed, he's so much MEST, he's so close to MEST, that he only understands one thing. And that is, „You will!“ „No backchat!“

If... if you just suddenly were... you know these seven uh... pardon me... six compartments of the body? The inner and outer uh... entities, and all of this, you can get these things to answer up on E-meters and tell you the darnedest things. You know that... you know you can uh... a fellow's having trouble with his left shoulder and his right shoulder and his small of his back and so forth, well why don't you just say, „Well why don't you tell these entities to... to snap to, and get busy?“ And maybe for five or ten minutes after he does that, he just simply commands them to do something or other, or be busy or something or other, he just asserts his command level over them. He's living in the darnedest state of being quiet! His body's suddenly quiet.

Occasionally some preclear'll come to you and say, „You know, my body just clamors all the time, it just seems like...“ or, „Last night I was sitting there and I just heard all these voices talking and... and... and uh... parts of my body seemed to be alive, and they were... one part was arguing with another part, and so on.“ Sure they were! Hmm hmmm, the entities had gotten completely out of command, out of control. The thetan who would let a body do that has been fraternizing with the troops! And there's nothing more murderous, or upsetting than thinking, „Well now, we have the Greaaaat Brotherhood. Let's all be brothers on the MEST level.“ The second we're all brothers on the WEST level that makes the entities brothers too. And as soon as they're brothers with the thetan, the thetan can't command them, and they don't know where they're going or what they're doing. They're stuck all over the time track. They're stuck in deaths, and they're stuck this way... they're all psycho! And actually they calm right down, but quick, if you just suddenly say, „You will, that's all. No backchat.“

All of a sudden the body feels tired. Just take it as a drill sometime. The body feels very tired. Say, „The hell with it!“ And go out and do something that you know very well pro... probably'll make it collapse! If the body feels very tired, so just take it by the scruff of the neck, and go out and make it get a shovel, and start digging. Sounds nonsensical. You should obviously go to bed. And if you have uh... if you have a cold coming on, you know that you should take it very very easy, and... and so forth, and take it very comfortable – go find some mud puddles and walk through them. Or mock up some and walk through them.

Now you get the general idea? This GE is built out of MEST, and has a MEST orientation. That is to say, he's not built out of MEST, he specializes in MEST, and he has a MEST orientation, and by golly, you see that coke bottle there? Well I can stand here and I can say, „Now look, coke bottle! Be... let's be very very calm and... and... and so forth, and... and uh... uh... eh... you know you're not supposed to be there! Uh... and so on... because it

makes the platform here look tacky, and you shouldn't be there, and I think the best thing for you to do is to, please, won't you please, please move off, and go down there on the side of the platform? Well, go on! Move off down there." "It's not going anyplace, is it? That's 'cause it's MEST. No. Here's the way to get the coke bottle down here..."

Uh... you notice, it didn't have a word to say! It didn't. It... it won't even chatter back. There are other ways of handling it. It probably, if it remembers anything at all, does remember being zapped. You could actually... you can go up to the point of shattering the coke bottle if you want to. Monkeying it up like that. And actually you start to have to have enough energy to punish the hell out of something, on that level of being MEST, if it won't do what it's supposed to do. You got to have the horsepower in order to handle it, in other words.

The GE made himself up this way to be used. He has lost all directional control, except the control of keeping the heart running and keeping the breath going, and working the muscles this and that way. Now he can actually do a much better job of running the body than you think he can, but he only does it when he's really settled down on one thing: Who's boss. If he thinks he's the boss... how would you like to hire as a housekeeper somebody who periodically met you at the door and told you that uh... well, the house was pretty upset, and so forth, and you'd better not come in, you'd better go to a hotel tonight. Hmm? Yet that's the way most people treat this GE. They go to the hotel, and they say, „Well, it's not my house."

Truth of the matter is it ISN'T your house. You're a darned pirate! You got no business using this GE's body in the first place. But now that you've assumed the right to use it and you've gotten that far on „Let's pretend," that you have the right to use it, for golly sakes don't be coy about it! If you want the body to operate, operate it! Make it do anything you want to do. It argues... fies, and spewdifies and it says it can't do this and it can't do that, and this has to happen and that has to happen before it can do something or other. The dickens it does! This is just command of the body.

Now let's look at something a little bit further than that. The body's built out of force! It's made out of force and it's handled by force, not by reason. Truth of the matter is that halfway up the band there isn't any reason. You don't have to have a reason. You don't talk anything to anybody, you just use it, that's all. I mean, you do it. You act. You have to be willing to act without reason – and by the way, that's quite a sensation. That's therapy. You know, there's some... some boys around in the past, have uh... given some inspirational sort of falderal, said, „Now, the way to reach present time is through action, and you should have action in present time. And that's all there is to it, now if you will just act in present time, you'll get well." Well, the fellow is following a pattern which is rather obvious, he knows no other mechanics in it, and he could beat the drum with this thing, and sell it by the bottle, and uh... he'll get some people who are well occasionally. They'll know no other mechanics than this, action in present time.

I suppose they got that datum through empirical observation. They found out that psychotics that shivered more or shook more or jumped up and down more, and so forth, probably lived uh... longer after the electric shock. They probably lived minutes longer, or something, than a preclear who wasn't jumping around. Or other... some empirical data that gave this. All right. Action through present time.

Now, your... your preclear will pick that up. He'll go into it for the sake of action. You want him to go on upscale from there, possibly. And if you do, you'll just keep processing him. But you'll have a rough time of it. Because he... he's getting awful tough by this time. So you better get awfully tough as an auditor. You better be twice as tough as any preclear you've ever got. Don't try to handle preclears who are sort of hard-boiled, and, „let's get action“ and... and that sort of thing, when you yourself are saying, „Well, I'm doing my noble best. Here we are, all together, and I probably will be left behind because I can't be cleared...“ And you... you are operating in that band, you're sinking yourself awful quick!

So when we look this picture over, we find out that the GE is built out of force, and here we will deal strictly with various manifestations hereof. Let's look at the GE head-on. Let's look at him front... on front-wise. With the body, and it's built-up ridges and so on, that are inherent to it, and so on, head-on, and we will find out that there's one that goes here... and there's one goes here... these are ridges, sort of, more or less through there. And then there's one that goes in through here... kind of... and then there's one that goes here... and then there's one that goes in here... And sometimes some people have one across here... and sometimes there are compartments across the wrists.

These are ridges of some sort or another. And uh... sometimes, by the way, there'll be a second ridge out here, wider than the shoulders... and down... might not be as far down as the leg. That's the appearance these things have. Oh, pardon me, that's the way the preclear FEELS they are.

Now every one of those compartments will... will get a plus-minus basis. They'll run plus in one direction and minus in the other direction, and oh, it's... it's joyous to behold! You... you'll get all kinds of combinations. And this is of course the central division, line A-B here. Line A-B is a division. One side of that will be plus, the other side'll be minus. If they both become plus, or something like that, you don't get body action to amount to anything. If they both became minus more or less the same thing would happen. Or if you ground the two out one against the other you'll find the guy starts to have difficulty in handling energy. Or you can just round them out and flatten them out sometimes. Very interesting things result from this.

But over here you might get, you know, more or less optimum case, you get a plus and a minus side to the body. Two sides of the body. And you get a potential on one side. Then your line A-B really is a slice. All of these things are compartments. They're ridges. They're part of old ridges and complexities of explosions. This is a... A-B has depth which I now draw in, really, it's a... it's a plane, kind of goes through the body.

Now what that thing is is insulation. It's something like you'd put into an electronic gimmick. And you get a plus and a minus on the body. This is a very elementary dissertation on it. But the thing keeps changing potential one way or the other. When you've got a case of stroke you've got one side of this arrested, and it won't change potential. When you've got a stroke on your hands, I mean some stroke case, he's just not operating at fifty percent of that.

Now a fellow, after he's had a shock, very often isn't operating on fifty percent. He... oper... operating on one side. Now you get little minor divisions of this. How do you get mi-

nor divisions of it? Well, this slice, way out here, that we will call uh... Location G out here, uh... that might be dead. And the fellow's never noticed it.

Now if you turn this body over on the side, here, if you turn this body over on the side, you would find more or less the same sort of thing uh... occurred. And you've got side-slices here. The most beautiful array of stuff. There's one out here, cuts the face off and goes down there, and one on the back of the head... goes that way. In other words you've got all of these sectional compartments, actually. They're electronic implants that help put these things in. There's all sorts of reasons back of this, and besides the natural reason's that there's a series of natural core patterns. That is... they're... they're the core of this... spheres of ridges, this universe. One of those things discharges against another one, back and forth, so you'll get areas that are dead, and areas that are over-charged, and you'll get all sorts of strange and peculiar electrical manifestations on the part of the preclear. The essence of the operation of the body is to have these things in a fair condition of insulation, so that they will flick, plus-minus, when required, and so the body can be handled by potentials.

You're not trying to knock out these compartments, like A-B and so on. If you were to suddenly reach out, way out in front, here up here is some kind of an anchor point. Anchor point. And if you were to reach up here, on one of those anchor points, you were... you would find out that uh... there's all sorts of structure hung. You... your... your GE is not a compact item at all. He's just all over the shop. So your anchor points uh... of the body are actually uh... solid in. He's got his own space. The thetan gets quite willing to use these as anchor points.

You want to look around for a couple of anchor points of the body? How about looking out... way out there somewhere, out there in front of your body, and look way out here. Just look up at those two points. Look in those two directions. Some of you'll be able to see 'em. You've been walking around, passing this stuff through doors, and all sorts of things, it... it... it's really quite an apparatus. It's an electrical apparatus.

If some engineer wants to build a robot, uh... he's got a good pattern here in energy exchanges, pluses, minuses, all that sort of thing. Fascinating! It's an electronic machine. It is a carbon-oxygen engine. Low heat, 98.6 temperature. Combustion, low combustion. Did you know that you could actually put vegetables, rotten vegetables, in the gas tank of a car and have it run? It will. There's a kind of a car, they used to do this over in Japan. They had a charcoal burner in the back of the car, and all you did was dump the charcoal in the back end of the car and it ran on charcoal. It's kind of cold, and it kind of stinks, but uh... and that makes it different than this body. This body in its combustion does not stink.

So, anyway, we... we get this carbon-oxygen engine which is built on electronic principles, and which has all these sketch points. And your thetan is in the middle of all this structure. He's right here, at the point I've got marked „T“ in most cases. And where I have marked „T“ on this side view, if you can call that a view.

Now, I'm telling you all this, I'm telling you all this, because I'm only showing you this structure close-up. By the way, did any of you see those anchor points? You didn't see it? It's interesting, put a mockup s... out there in that direction some time or another, and start to wock... work mock-up's for a little while, and anchor points, or balls, will show up. They're

globes. Fascinating! By the way, does anybody got a kind of the idea like his body's liable to cave in, or something? Several of you have! It won't, it won't. I've mauled this around, I've gone and kicked so-called anchor points around on a body, and... and I've tried to tear ridges out of the middle of the body, and I've short-circuited bodies, and boy, oh boy, oh boy, when he laid himself together a carbon-oxygen engine, the GE really built one. It'll go through practically anything! Even auditing!

So, now let's take a little closer view of this carbon-oxygen engine, and let's take a... a view at the crudest manifestation of it, which is all you're interested in. And we'll find... we'll just do here the head, neck and back. That's a... and that will be your side view, and here is a front view. Something on this order. All right, we're not too interested in this, but we find your thetan where I've marked „T“, in each case. And we have here a right close-to-home piece of trouble. What bothers the thetan are those things made of his own wave length. He won't much run into the GE's ridges, but he'll run into his own. And he's got plenty of them! And he's piled up energy around on the body in various places, so that he gets himself most beautifully loused up. He thinks he is where his ridge is, because he can act where the ridge is. So therefore he thinks he can perceive wherever he has an energy that can echo. He's not outside when he's doing that.

Don't become unsure whether you're outside or not. If you're outside you know you are, and if you're not outside you don't know you are. There's no gradient scale of being outside. Absolute, just like everything else. Actually, it's more absolute when you get into it. You... when you say the guy is out, he does have the sensation of not being the body, and he is outside, and he's free to observe without also observing the body.

And, you understand when I was telling you about snapping in tractor beams, and so on... A tractor beam snaps in here at the back of the head, tractor beam shortens up, the thetan gets in... wham! He's trying to get something out of the body so another impulse comes over the thing and it shortens this tractor beam. He has a lovely time with that. And he's still carrying around as one of the... as a pattern here, he's still carrying in a ridge, which we will mark here „R1“. And he's still got one there.

Now around the ear, we have a whole series of ridges, where sound has hit, and we will call these „Rs 2“. Now your thetan actually... your thetan actually has added to these ridges and hung up on these ridges. Now we've got another set of ridges, which are across here, and in quite a lot of preclears, we call that „R3“. That's in front of the body and R3 on the front view might be something on this order: That's all the thetan's own wave length. That's all his own energy. Which is this... this gets a little bit ghastly. Because when he runs into his own energy then he thinks he is there, and he's not quite sure what the heck he's doing.

Now out here at a little distance from the head, out here, we have „R4“. And over here underneath the chin we have „R5“. This is pretty rough. Sometimes it comes up to here. And on the back of the neck, going across the back of the neck, we have „R6“. Ridge, ridge, ridge, ridge.

Now, there's been a heavy flow area in here, and this that I'm putting on is not a shock of hair; this is „R7“. And that can fold in here, and that gets thinner, like this. Now what are

you looking at here? You're not looking at an explosion-type set of ridges, really. They only vaguely match up to an explosion-type set of ridges, close-in, because he's operating close-in in this universe at this time, at this moment, in a homo sapiens' body. So you're getting this peculiar inner structure. And he's very intimate with this inner structure. And he's packed around pretty good. Because he figures out he's not very big.

Before he's collected together, he thinks he's very big. He might think he's all over the place before he's collected together. Then you collect him together to a point, and he becomes very sharp, and he can observe, and then he starts getting bigger again, and more and more he can handle force. First condition he's running away from force a little bit, then he's collected all together and he can handle force somewhat, and then he can disperse all over the place and handle all kinds of force.

So right close-in here, we're not getting quite the pattern that you would expect you would get with a uh... the center of an explosion. But it will do for a little tiny set of dots. Actually... actually this guy goes out for miles! Well this is just the anatomy of just his little... little center beingness, right in the middle of what I was showing you earlier. Picture 10... figure 10.

Well now, that's „R4“, and of course, this belongs to the side view, „R8“. It's kind of out in front of him, like this. Of course R8 over here on this front view kind of just goes across, all the way across here. See? This is R8 also.

Well, there's another ridge, with which he becomes involved very easily, and it's that ridge from which he keeps himself disassociated, and from which he clamps down the pre-frontal lobes to keep the body from thinking. Sometimes in an excess of enthusiasm the thetan runs into this center point of view of the body, which is in the middle of the forehead, and which has been called, since time immemorial, the „Third eye“. It is the viewpoint of dimension of the GE and the body. It has not very much to do with the thetan. And that's right here, at... in the front of the forehead, here. It's uh... marked with „0“. And your thetan has a line, which I will draw here... thetan has this line, comes down like this, a dark line, and I mark that line „R9“. And that line, R9, would lie in the same plane with R8 on the front view. See, that's right straight across. Cuts off the pre-frontal lobes and comes on down. It... sometimes it's quite thin, quite embryonic.

Now inside the head, inside the head we have also some more control set-ups, and I'm going to draw these in, very very dark. There's one on each side of the head, and that little patch in there is called... it's a whole series of ridges, you could draw a big picture of the inside of the head showing all the energy deposits inside the head. Be quite a task, so we ought to map 'em someday. And that we will call „R10“. Those motor control areas you start to pick up out of the motor controls.

Now, inside the head there is a division, which on the front view I am marking with line C-D. And that front view of the face, now, it seldom happens that more than half – you'll notice here we've got a filled area – it seldom happens that more than half of the head is free or clear to the thetan. The other half, as I've indicated here – could be one half or the other half – will be all black. And this all-blackness is a... you... you... it... it's very upsetting to him. He's got a... half of his head's hollow and the other's black. Now when he starts to drag

out, quite often your thetan finds himself turning this way and is stuck on one side of the body. He's stuck to that side of the body which has the heaviest head ridge, which I've marked over here, on the front view, as „R11“.

All right. And by the way, I mark again R10 here, as motor controls, on the front view... R10. And when we get into this anatomy of ridges, what do we know? This whole picture gets terribly complicated by ends of terminals. There's sometimes banana-like things which come into the eye and go around more or less to the ear or the temple. There are terminals which go off of the face and lead off into nowhere. There are old communication lines still hung up, way to hell and gone, up into space. And I don't know what they're connected with on most preclears. I know those that I... that... that they yank on, sometimes it practically blows them out of their seats. They s... yank on one of these lines, going up to Lord knows where, and it practically knocks them silly! But you have them grab on to those lines and just pull them loose. It puts them out of contact with whatever they're into contact with.

So there's these lines. In addition to this drawing here, then, you've got all sorts of... of terminals, and end of terminals, and communication lines, and all this sort of thing. Now these are all energy deposits that I'm drawing you, and they're all more or less on the wave length of the thetan. And he's trying to pull in his visio, and his sonic, and all the rest of this, with a little tiny distance. He's trying to pull it in from a sixteenth of an inch. Or a half an inch, off the terminals in most cases. He's trying to take sight off the optic nerves, and he's only trying to get that much. The optic nerve's a shock uh... thing. If anything blew up in his face he knows he's safe, because it'll already wave and give him warning, and he could get away from the optic nerve – he thinks. Of course he's so silly by this time, if he's all bedded down like this, he won't know when that optic nerve is going to register and when it won't and he wouldn't be able to move or get away if he did.

Now uh... he uses the head for a kind of a shock absorber. Now all this is his own energy. And you all of a sudden get Mr. Thetan to move out of his head. Nnaarrww! On a case that's rough, he runs back here into that ridge, he goes boom! If he gets out of that ridge he's liable to go into that ridge, and go boom! If... and all of a sudden, he winds up, way out in front of the face. You'll find most psychotics are out there about a yard in front of their face. They've blown clear straight through the head, and they're sailing way out in front of themselves. They're not even with themselves. They've run straight on through.

That is the last position. Possibly you could match the sanity, or lev... level of sanity of a thetan; a thetan's always raving mad more or less. Anything that thinks he's... thinks he's worse than dead is raving mad. And you could probably raise his position of beingness, more or less in this wise:

Looking at the top here, and giving it uh... uh... figure „A“ up here. Here's a head uh... facing that-a-way, and you have your thetan at first, when he first started contacting the body, he'd be clear back here and he'd feel pretty big, and uh... uh... then you'd find him in here... and then you find him in here... and all of a sudden you find him in here... and then you find him up here, kind of just... b... by the nose, and then you'd find him out a little bit in front of the face, and you finally wind him up here, he's sort of on his way. Now this is position... One is the furthestest away, two, three, four beside the head, five, six. Now those

don't compare any way to case steps. That's just uh... sort of graphing the position. And this would be over in term of many, many, many tens of thousands of years. The... you could... gradually, gradually forward, where he's less and less able to control his body from a little distance, and all of a sudden he's down there in the head controlling it.

Did you ever see anybody read a newspaper, and... and the print was small, and when they're quite young they read the newspaper by walking in and glancing at it, and the next thing you know they're a little bit closer to it, and the next thing you know they're a little bit closer to it, and finally they've got glasses an inch thick, and there they are in their white stocking cap reading the newspaper right up close here. Uh... just a... they've got to be closer and closer and closer to communicate. Well, he's closer and closer and closer. He's kind of running downhill, see, in horsepower. And uh... most of your preclears are about 4 uh... I said that's 5 and 6, that's actually position 5, 6 and 7. Position 4 would be more or less in the center of the head, and position 5 would be almost out of the head. You'll find a lot of preclears at 5, a lot of them at 4.

Well now uh... this is a heck of a note, when you start looking over figure A there. That because... because uh... well, the guy, when he gets out here he isn't aware really of the body being back there, and the reason he's out here – he's driven. Driven. Now how does it come about that your thetan becomes driven, and what is the sensation and emotion of fear, and why does this occur?

Now, let's look at figure B. Let's look at the behavior of these ridges. Here's this head, facing over here to the right. All right, now, let's take this ridge, here, and we just mark it „R“, in the front, and here's a ridge „R“, in back. And front. You've got those two ridges. Well, we've got a head here, we've got a thetan here. Okay. Now, what happens is that he gets a smaller potential... it doesn't matter which way we mark these things... plus or minus, that just means that there's going to be a potential. Let's say this ridge is kind of plus, back here on this first position, first R, back of the head, and the one in front of the head is minus. Well, we get a lowering of potential of that minus, until we get an energy interchange in the direction that the arrow is pointing.

And Mr. Thetan gets caught right in the middle of that and he feels energy flowing, and his whole answer is, „Hold on!“ So he holds on in the middle of the head or tries to hold on in the middle of the head. But the energy interchange can flow so fast as to sweep him on forward, and when this occurs he becomes very upset, and he becomes very uneasy, and he doesn't quite know what's coming off, and it gets very insecure.

Now a person comes along, and he starts to open a drawer. And he opens this drawer, and uh... he uh... it sticks. And uh... he all of a sudden flies into a rage, and then in a... goes into apathy about the drawer, and goes away and won't open it. That'd be a very fast curve. Or he comes in and he fiddles with the drawer, stubbornly, and he shakes it, and he shakes it, and the drawer won't open and the drawer won't open, and the drawer won't open, and finally he smashes at the drawer, and he kicks at the drawer and he works with the drawer, and so on, and he finally, and at last, more or less, goes away and grumps about it. He's in pretty good shape.

What happened to the first thetan is, the second he got a little jar of energy being balked, it actually did a feedback circuit, right straight into the back of his head, and through his motor controls, something of that sort, and it started a flow going. And the moment that this flow was started, the thetan, he, the preclear, had to hold on like mad. And the speed with which he detects the flow, is afraid of the flow, and grabs on, and abandons all other action... is actually a different thing slightly than position on the tone scale. It's speed of descent. How fast is the emotional curve run off on the preclear. It can run off, zing! Preclear's in pretty bad shape when it does that. Or it can go, zzznnnnnnnggg. See how that is?

So we get one preclear with... with it going slow, would do... would do uh... uh... uh... preclear do... does it very fast, we get the steepness of curve, from G through E, and we get over here another kind of a curve, preclear 1, and we get maybe preclear 2 doing a curve which goes down like that. And maybe cuts off it there. And that would be uh... curve R-D. Doesn't matter what we call it. And this... th... this preclear is normally at 2.0, it looks, and winds up here in 0.1. And this preclear starts out at 1.8, and comes down, and knocks off, actually, and starts up-curve again here, at 1.2. See? Uh... you get a difference of manifested behavior, just by this alone: Is how many ridges are on the back of this guy's head that discharge across, and how easy is this thetan to displace where he is, so on.

He gets the emotion of „Hooooold it“ with the muscles, and then „Hold on“ with the thetan. And when the thetan has to start to hold on it's because he's scared. When your thetan is holding on like mad, a low-tone preclear, he's holding on like mad, and you say, „Be two feet back of your head“ he can't be two feet back of his head. He's holding on like mad. And the reason he's holding on like mad is obvious. Every time he lets go he feels this surge of energy, and he feels fear. And this can become so fast, the surge of energy – zzznk – fear! Zzznk – fear! Zzznk – fear, „Hold on!“ Zzznk – fear, „Hold on!“ Quick. Like that. He... he'll... and you start to get him out of the body, and you get him out of the body and he'll actually bounce back in again. Out – bang! Out – bang! Out – bang! Out – bang!

He suddenly feels a motion of energy, he gets scared, and he has to hold on again. What has he got to hold on to? It's something inside the head. How do you drill him out of it? Very simple. You just do mock-up's of him holding on, and letting go, and holding on, and letting go, with his hands or any other way you want to, until he's finally... feels that, well, letting go isn't too bad. And he'll move out of his head.

Now another thing that you can do is to clean up here all the ridges in front of the face. And you clean up all the ridges in front of the face, and you leave all the ridges behind the head, you're going to change the energy potential so the guy's going to be subjected to more and more flow through his head, more and more energy flow, more and more energy flow, and he'll get scareder and scareder, perform less and less, and be much more apt to dive back in the head again.

And you say, „What's on earth's wrong with this preclear?“ You've got him in the middle of a hurricane, that's what! It's an energy hurricane. He's discharging from the back ridge, which I've got marked plus, and he's going over to that front ridge marked minus, and if the front ridges were all gone, he'll discharge on to anything minus that comes along in

front of him, and he'll be... get very upset in doing that. And you understand that? That's quite important.

And this... what I've just said about an energy flow going across there also applies to the back of the preclear. And the preclear's small of the back, you have an energy deposit, which let us say is plus, and in front of him you've got one that's minus. Every once in a while an energy interchange takes place which causes a flow of energy to go across his stomach nerve, the vagus nerve of the stomach. This hits more or less where the GE lives. And the body gets scared when this happens. And when that happens, you've got a flow and the body can just get agonizingly sick from this flow, very upset, because of the flow going across this front uh... area. And it... the flow, it feels like a... a flow dispersal setup, and that's fear.

That is fear! What... what is fear? Fear is really a dispersal which is a series and a various type of flow. Now when you've got one of these things starting, the fellow tries to keep it in the flow category, and he's feeling this horrible emotion of fear, across... he's got an anxiety stomach. How do you balance it out? Simplest thing in the world. Let's not unbalance the factors around the body, and tear off these ridges and so forth. Let's just do mock-ups of some flows, and mock-ups of some dispersals.

How do you get him into doing mock-ups of dispersals, when he can't do explosions at all? Well, you have pieces of popcorn jump out of a paper sack. You have water splash. Anything like that. Or if he's worried about wheels, or anything like that, just mock up common automobile wheels. If he wants them to turn and he can't make them turn, put a spot on them and move the spot an inch. Until he can finally turn the wheels. Dispersals, spins, that sort of thing, handle them with their geometric MEST universe equivalent as a mock-up and then make the mock-up stranger and stranger. And that's the way you handle them, and I hope now you know all about it. Thank you very much, good night!

(TAPE ENDS)

8-8008: Understanding the Phenomena

A Lecture given by L. Ron Hubbard
on the 11. December 1952

This is the lecture of December 11th, first hour afternoon. And we have here a few little things, odds and ends that we should button up about this and that.

Got a textbook, SCIENTOLOGY 8-8008. And the actual truth of the matter is that uh... your text is a highly precise rundown – highly precise from the standpoint of very little space devoted to anything. The data is there, but has about the same adroitness as a Browning machine gun. It uh... just says, „fact, fact, fact, fact, fact, fact, fact, fact.“ And uh... it disposes of, on page 38, all past methods of processing, in the following paragraphs – 38, „Methods of running. There are many methods of running – facsimiles and handling ridges and flows. These have been covered in other publications. All of them have validity and can advance cases.

„In the present publication there are only two processes which are stressed and these processes are superior to others published prior to December 1st, 1952.

„A great many tests have established the fact that two processes, both of them simple, produce far better results than any of the others.

„The title SCIENTOLOGY 8-8008 means the attainment of... of infinity by the reduction of the MEST universe as apparent infinity to zero, and the increase of the zero of one's own universe to an infinity of one's own universe.

„This road is attained by postulate processing and creative processing. To run any incident or use any process, it is necessary for the auditor to have a very sound idea of what he is doing; and to this end it is recommended that he know and be able to use the following processes.

„Processing. The code, the theta entity, the entities, running engrams, running secondaries, running locks, concepts and feelings, running ridges, circuits, running live flow, freeing the thetan by concept and feeling, freeing the thetan by present and future randomness, freeing by dichotomies, freeing by tone scale, freeing the thetan by orientation, freeing the thetan by positioning and exhaustion of flows.“

End of paragraph. The next one is, „Postulate Processing,“ which is one of the things.

Now uh... it's... it's what you call... what you call the amount of space occupied here. There's 38 – that's about two-thirds of the page. Uh... the amount of data that really

occupies that small two-thirds of a page there has been the subject of, let us say, oh, I should say offhand, a million and a half words, two million written words – something like that. And I don't know how many words of lectures.

Now if you want to go over this and look it over step by step, it is pretty important that you have some conversance with this, because an auditor will start running some sort of a... he'll just run postulates and all of a sudden, boom! Or he'll all of a sudden start running mock-ups. Or he'll suddenly start going through exercises of lifting and Boom! There'll be phenomena lying there. And he'll think he's looking at something that is just – oh boy! I mean gosh!

„You mean when you start to lift uh... the lifting exercises and so on, with... with... with energy, you... you mean that... and... and the preclear's got a log across his legs?“ And he'll say, „That's very funny. Log across his' legs. Now let's see. I know some about Freudian symbolism and uh... log across his legs, this is probably uh... ear envy. And uh... uh... let's see now. That probably associates itself in some fashion or another as... it's a... you said it's a log?“

And the fellow said, „Yeah, yeah. It's a log. The log's lying right here across my legs and that's why I can't lift one of my legs.“ „Let's see now uh... oh, it's a log! It's got bark on it.“ „Yeah-yeah-yeah-yeah!“ „Oh, you don't like dogs. Okay here we go.“

Now that can be the subject of a long dissertation about the fact... they always start in this way. The squirrels are wonderful. They spend two seconds observing, uh... five minutes contemplating the glories of having observed, and then many months talking about the phenomena.

But uh... nowhere along this track do you find very much data. And... and I would be the subject of many letters uh... long letters describing this log across the preclear's legs. That's... that's right – I mean, this has happened time after time. This falls into the band of facsimiles and it would fall into the category of probably a past-life facsimile.

We were trying one exercise last night, Nibs and I, just fooling around, and so forth. We were knocking facsimiles into view faster than any auditor has ever been able to locate them in the past, by doing what? By trying to lift his ankle, that's all. He was lying down, he was just trying to lift his ankle, he was fooling around with it rather arduously by snapping anchor points around – just interesting stuff. And first he found (you don't mind my mentioning this) uh... first he found three corpsmen holding him down in a tonsillectomy and he blew them through the roof. And uh... then he found a log across his legs and uh... blew that out. And then he found eight times when that leg had been fractured, and uh... four times when the other leg had been fractured. And uh... that's all back along the track somewhere.

These... these facsimiles just kept flying off, flying off. Of course, he couldn't lift his leg because of all these facsimiles.

Well now, uh... the way he handles facsimiles, of course, he says, „Look, another picture“ and uh... pitches it out the nearest window, or... or uh... makes it disappear down the time track or something.

But uh... preclears that you're working uh... initially don't have this skill. They... they... they say, „A log across the leg – okay. My agreement with the MEST universe says if I have a picture of a log across the leg, then I have a picture of a log across the leg, that isn't a picture of a log across the leg, that's actually a log. Therefore I pick up the weight factors in that log which is lying across the leg and I pick up all the other perceptics I had and let's not forget the emotion on the thing. Ah, I'd better feel like I'm dying. Okay, here I go.“

And you could sit there and snap your fingers over this preclear for some time uh... insisting that he get this log across his legs by uh... get it off or on and so forth, in order to handle the facsimile.

Well, of course, you're handling the facsimile to get it into position so that it can be run. A person who cannot run a facsimile is simply unable to get the facsimile into the position where it can be run. That is, he could not move a picture before him, behind him, above him, below him and into last week. You get the idea? That's why he can't get the facsimile to run – it's very simple. We'll just short-circuit all that. You... you... you just get the person so that he can handle a facsimile, or handle a picture, handle mock-ups and pictures in this fashion – make them appear and disappear and increase and decrease and turn upside-down and the content changed. And uh... the next thing you know, why you've got yourself a nice smooth uh... facsimile there that uh... can be picked up and thrown out the window – it doesn't have to be run. If... if you can orient it to this degree, well why run it? The guy's handling it, isn't he? And if his handling uh... is of this nature, why uh... let it go. Increase his ability to handle it.

Now just above that level, you'll start picking up the agreements which are sub to a postulate but are sort of a postulate. It's... it's... a postulate is something the fellow himself makes, and an agreement would be his co-postulating or his agreement with somebody else's postulate. That is, acceptance of somebody else's illusion which would be, of course, delusion for him.

Now uh... therefore uh... an auditor who doesn't know the basic manifestations and what can happen uh... can have these things sort of fly into his face and get in his road and upset him and all that sort of thing. They're liable to think all sorts of things.

If they haven't seen some of these things in operation, they don't know they are there, and believe me, they'll start to use an innocent little gimmickahoojit like... like mock-up processing. And all of a sudden Boom! Boom! Boom! There'll be all sorts of phenomena. Now here'll come... all of a sudden the preclear's... you can practically see his hair standing straight back. And... and you say, „I wonder what's happened? I wonder what's happened? I mean, I've never seen anything like this. It must be some sort of an electrical disturbance in his vicinity someplace. And I just saw his hair standing up and – and uh... that's very interesting because that lightning bolt that keeps flashing there uh... between his hands uh... certainly should...“

„Let's write an article for the American Medical Association for this and... and say that electricity, when used on a preclear, is very bad because the electricity which goes through an E-Meter uh... seems to build up somehow and uh... gets up to the level of devel-

oping lightning bolts. And uh... this is what happens with E-meters and this is what E-meters do.“

You see, he could draw a completely different conclusion. He every once in a while will get ligh... get lightning bolts shooting around the place. Or he'll just have some simple mock-up... have this girl – „Oh, you've got a headache? Well, have this beautiful girl stand behind your head.“ You see, you can use mock-up processing without theta clearing somebody and you can knock out chronic somatics boom! – boom!

You say, „All right, mock up this beautiful girl and have her stand behind your head – you have a nice headache there – and then have her... have her patting your head. That's fine, now have her come around to the front of you and sort of stroke your hair down on that side. That's fine. Now have her move around to the side of you and put a green gown on her and have her pull off a small section of the skull, quietly and pleasantly, to find the headache. Oh, yes, yes. Now have her sew it up real good so that it won't get away. And now have her turn your head back and forth.“

And the fellow will say, „Say, you know, there seems to be some kind of an electrical storm going on around here.“ What you're doing is blowing a ridge like mad, see. I mean, you're not... you're not just talking about this beautiful girl.

The physical universe says, „Agree with me! Agree with me! Please! Please! Please! I'll give you the seas, the stars, everything if you'll just agree with me and... and uh... uh...“ That's its latter stages. Its earlier stages, it says, „Oh, you're disagreeing with me. Well, I'm going to ruin hell out of you.“ And it starts saying „Rowrr!“

Well, any one of these things can result in lightning bolts passing from the left hand to the right hand. Any one of these things can result in... in fabulous manifestations, which are fabulous if you don't know what they are, and they're really very simple.

So, when you start to do mock-up processing, don't think you're avoiding handling – you're NOT avoiding handling. You're not doing, mock-up processing in order to make these manifestations occur. You're doing mock-up processing to make all such manifestations stop occurring for ever more until the end of time, such as ridges blowing, flows running, facsimiles jumping up and getting out of line, uh... locks being picked up, people getting upset because this and that happens to 'em. You're just ending this sort of thing.

Y... and the sooner you can bring it to a full halt... I'll have to stop... stop talking about smoking brakes. Every time we were running an incident last night with Nibs, he got brake smoke because he'd stopped himself from going in some direction or another. Room got practically loaded with it. Wasn't good lining he was using either. He's had some kind of a scarcity complex or other – cheap lining.

Anyway, uh... the... the list of phenomena should be at an auditor's fingertips and should be easily identified by him, so that he never turns a hair. And I've just given you here a... really, a list of phenomena which is covered EXHAUSTIVELY in past processes. It's just covered. There's just ways of running this... this – Oh, my God! The last time I got uh... a small count of the number of surefire, positive, handy jim-dandy little techniques for handling black and white flows, I had over 80 techniques.

And somebody wrote in the other day and said, „You know, I have a technique for handling black and white flows.“ Boy, that’s just... that... that’s... that’s like... that’s like uh... uh... taking a cubic foot of smoke to Pittsburgh – just pointless.

Now I have no doubt that there exist somewhere in that – in man or in beingness – types of things which have not been cataloged adequately, since this was not a cataloging job at any time; it was an action research. And it wasn’t a research. It was the first look. And it was just action – there it is, how do we handle it? „Why does he act that way?“ „Oh, here’s 8 reasons why he acts this way.“ „How many ways can we get to solve these?“ „Oh, we’ve got 52 reasons for every one of the 8.“ „Okay.“

And that was about the kind of research it was. It wasn’t saying, „Now, let’s carefully make a big, big catalog here: specimen 872 – Engrams when they are on the left-hand port quarter of the starboard side of the ruddy-rods uh... have in them, when they contain sonic perceptics, 1.682 ohms of resistance when in the proximity of...“ I mean, no scientist did this job.

See, that’s very obvious. It’s very obvious because there’s no catalog goes along with it. But there are frames of thinking which include all this phenomena. And you’re getting here, actually, when we take a rundown on this, frameworks of existence of phenomena. Something is going to fall in... well, if you find something it’ll fall into one of these baskets.

Now uh... it’ll fall into the baskets of pictures uh... in motion or in black and white or in color, which are still or motion pictures. And uh... they will fall into the catalog... that’s they contain all perceptics and there are over a hundred perceptics in each one of these pictures – it’s quite remarkable.

And that catalog or that frame expands out, then, to embrace what? Energy. Okay, I mean... and we’re right there on the common denominator. And when we start to handle energy we run into the framework of space. And so it falls into these categories.

Now the second we look at an object – „Arthritic knee“ – we know that we will find on it dammed up flows, energy not free somehow to run, we’ll find the preclear out of communication with it – we’ve got ARC – he’s out of communication with his own leg. And we could solve this in several ways. We can just hire a couple of... of gremlins uh... and uh... get the preclear to hire ‘em, and string some telegraph wire uh... down through to that knee. Or we could install pump mechanisms and uh... and all sorts of things in order to get circulation flowing through the knee again. That’s one of the most interesting mock-ups is to get somebody working on something like an arthritic knee.

„All right, let’s mock up... now let’s mock up a... a pneumatic drill. Okay. We’ve got that pneumatic drill? Now let’s start busting up some pavement with it. Okay. Now let’s move the pavement around back of your back and start busting it up back there. All right.“

„Now let’s move it up above your head and start breaking it up there, and let’s change the pneumatic drill to one of these great big widow-makers, the kind they take cliffs down with, you know? And let’s start busting up pavement with that. All right. You’re gettin’ that. And you see it’s falling down on you. Well,’ take one of those pieces – now make it fall upwards.“ We’ve finally accomplished that. Put it down below his feet and that sort of thing,

and then put the whole thing into yesterday. He can't put it into yesterday so we go to some gradient scale and we take a toothpick and we put that into yesterday. We take all kinds of things that have no real value and we put those into yesterday. We make them disappear.

Then we find out if he's making them disappear by dropping black curtains over them or stopping looking at them. Uh... and we solve that by letting him put lots of black curtains over them, and so forth, and still pick it up and find out it's still there. You'll find out after a while it's still there unless he makes it disappear.

And uh... we... we then drill him, „How do you know you had breakfast in 1932?“

The fellow says, „Well, I'm still alive.“

And uh... in other words, we solve time right on the spot. The first moment that we find out there is something flukey about him making things disappear, we just go on a gradient scale of havingness. We... we get him drilled until he can have or not have a picture, or have or not have an object.

Now the worst gradient scale of the whole thing is to actually give him a toothpick, a MEST universe toothpick, and say, „Okay, you got this MEST universe toothpick?“ And he'll look at it and he'll say, „Yes.“

And... and... and, „All right, now. Take it over and throw it out the window.“

Do you know how many preclears won't do it? They're really psycho when they won't do that. They've got a toothpick and it might have some value, it might be connected to something or other, and so the best thing to do with this toothpick is sort of stick it in your pocket.

Some of them, real, real bad ones, won't even give it back to the auditor. That's just a gradient scale of things disappearing, you see. Time is just a trick method of making something disappear.

Time is havingness, and when time i... goes along the line you get changingness in havingness – I mean you get alteration in havingness, and... or you can make something disappear. Well, you get anything to alter enough, you can get it altered small enough until he can't see it. And then you say, „Hey, it disappeared, didn't it?“

„Oh, no,“ he said, „I finally did it.“

Uh... that just... just run him onto that basis and then the next thing you know uh... what... what do you... what do you do with this arthritic knee? Well, it hasn't got any circulation in it or something of the sort. So we take a knee uh... uh... any kind of a knee, and we put it way out there – can't get a knee. So take an elbow. Work with this elbow until we finally take this pneumatic drill which he already knows how to use and bust... and then case the elbow in concrete and then break the concrete off the elbow. And just go through gradient steps like this until we finally have... up the line we finally have, oh, probably, great big pumps and uh... all sorts of prevention mechanisms installed, mechanical devices of all kinds and descriptions, doctors standing around in attendance, mechanics standing around in attendance on the machinery, uh... hot and cold running waitresses standing around to serve tea to the mechanics uh... all of this stuff.

And we've got this, and the... and the person finally says, „You know, the hell with this knee.“ You know how fast that knee will go away? Just blink... just in a blink, if you do it right.

Yeah, everybody knows it takes a long time for arthritis to go away. But if you've done a proper job on the thing, it's gone, „blink“. And it might come back tomorrow, a little bit of it, you know? Just take him and renew all this machinery and make it much better and uh... fix it up much better and they say, „You know, I can't get any sympathy for this knee. Of course, I'm not so sure that I need sympathy by now.“

But uh... on its recurrence, on a recurrence of a symptom, you always can expect a symptom to flash back on the preclear once in a while. Don't worry about it (the preclear will) uh... why, get... get this knee and put it up in a... shop window on Main Street and have all kinds of people coming by and looking at it and feeling so sad because of the knee, you see? And then put it there as part of an underwear ad. And have them come by and feel so sorry for this knee. And then have all the members of the family come in very carefully. And then have the knee crowned with a crown and set on a throne so it can rule the whole world – I mean, any way you want to go this way, see.

All of a sudden they'll say, „The hell with this thing! Why did I ever bring this up?“ Well, that's right. They brought it up Lord knows how long ago, as a mechanism.

In other words, mock-ups directly apply to these things.

What are you doing to it? You're really doing this to it: You're taking a part of the body which is disowned and for which the person is not responsible. A person has decided that that part of the body is harmful to him and he has actually cut communications with it and will not let it communicate in any direction.

This is very silly, because it stops its flows. It can't flow. How the dickens can arthritis dissolve if the various glandular uh... secretions and so on in the blood stream that pick up calcium uh... if... if they don't uh... go through the area? Or if the blood flow is slow through the area? So you get deposits, just as a river when it turns a corner leaves silt. Now uh... you've got a physiological condition. First, you... you just got concrete sitting in there. Well, just don't try to solve it in terms of physical structure. True enough, a person can get sick. He can get sick from bacteria. Bacteria exist as far as he permits them to exist. If he's down tone scale, he'll permit bacteria to exist like mad. So he has bacteria and everybody has agreed ever since Pasteur that the... all these diseases were caused by it. Sure enough, they probably were. There were other factors involved, but there's still bacteria.

The guy can still get chewed up by bubonic plague or yellow fever or cholera. Let him drink some water which has carefully had placed in it, as they do in China – I think they have little Chinese coolies around on all the streams to drop in uh... Asiatic cholera into the stream at so many... so many cholera cysts per cubic inch of water. I think it's an awful lot of trouble, but I'm sure they do that, because I've never seen a sample of water in China that didn't look like a menagerie, You look at it through a microscope.

And by the way, the Asiatic cholera cyst is a fascinating thing. It won't dissolve in chlorine. Oh, I mean you can drop it into a heavy chlorine solution and leave it for hours and

hours and hours – a heavier chlorine solution than you’d dare drink – and just leave it there for hours and hours and hours. And take it out and it’s just as alive – fascinating. That thing has really had things fight it! And is it armor-plated and protected! The way you do it, you boil water for about 10 minutes. Don’t eat vegetables, though, because, my Lord! If you ate vegetables that had Asiatic cholera spore on them... why, you could spray them with potassium permanganate. That ruins the flavor of the vegetable but you feel you have to have green stuff. As a matter of fact, you can get so craving, the phys... GE can crave greenery to such a degree that he’ll even do that – he’ll s... dip things in things like potassium permanganate and hope that it’ll do something to the bacteria. It won’t – not the Asiatic cholera.

And uh... the preclear can get sick from this cause, yes sir. The GE has agreed for a long time that he suddenly and inexplicably became sick. Well he went into apathy and didn’t observe bacteria any more. There’s no reason why he can’t look at bacteria. They can shoot a guy up with penicillin or something like that, or make him well from bacteria and fever.

Of course, it is true that the bacteria can’t fasten upon him unless he’s weak in some fashion or another. But outside of that and the fact that you have to treat... treat a broken leg, and if a fellow has a tourni... is... if the fellow is bleeding to death, and pumping blood all over the place, this is no time to sit down and audit. Put a tourniquet on him. Uh... because uh... the thetan becomes inaccessible when his standard communication line, the body, goes out. Uh... he doesn’t if he’s up tone scale, but uh... this is not the preclear I’m talking about.

All right, this means then that as far as a permanent structural goal is concerned, the devil with it! Don’t... your... your fella... don’t let him get operated on to have his tonsils removed or something of the sort, or teeth pulled on the theory that this is going to alter his condition permanently. That won’t. You see, this is a chronic condition – it’s something that extends over a long period of time, and so on. If it extends over a period of time, his havingness on it is, of course, very great. Right? So it isn’t going to be solved by tinkering around with surgery or something of the sort.

If it’s an acute condition, just had an automobile accident, yes, you can solve the reason he has automobile accidents. If he’s just had one and his throat’s half cut – sew him up. Uh... emergency surgery or surgery which is directly addressed to an acute illness – he’s sick – is superior to auditing. The moment he’s had the surgery, however, run out the whole incident and the engram. He’ll get well. He’ll get well much faster if you do it that way. So here’s an acute state of disease, and here’s a long chronic state of disease. Well, it doesn’t do any good, really, broadly, to address surgery and drugs and monkey business and all sorts of cures and vitamins.

The Japanese are wonderful. They’re one of the most unhealthy people uh... well. And, boy, do they take vitamins. They... Japanese Army, every time you took over a Japanese Army base you... you never found very much in the way of cameras or anything else. Some of the marine sergeants used to go around and kick the gold teeth out of the wounded and so on. But uh... uh... they... they used to consider that somewhat valuable because the Japanese love gold teeth. But uh... ooh! And uh... but the only stores you would find around... you might find a paucity of food, but you wouldn’t find any paucity of vitamins – great warehouses full of vitamins. Boy, did the Nipo believe in vitamins! I swear he fed his

troops vitamins when he couldn't feed 'em anything else. They would... they would skip the rice ration if they had vitamins, and boy, were they unhealthy.

You can actually feed a... an unbalanced vitamin ration where the vitamins and minerals are all unbalanced – and do what? And knock a preclear's teeth out, knock his sight out, give him ulcers, do anything you want to to him by simply removing from the system the minerals and other things which are vital to a certain area. You give him an overbalanced ration – uh... let's say it takes an awful lot of calcium to make teeth. And let's give him a ration of vitamins, let's pump him all up on proteins and minerals and vitamins – and omit the calcium. Huhh! The rest of the body is going to say, „Look, we're rich and therefore we must have lots of calcium. Therefore if there's lots of calcium around here, we naturally can build up everything and we can use the..." Oh, boy! It doesn't have any calcium, so it runs around – let's see. It takes it out of the bones, it takes it out of the teeth, and so on. The first thing you know, the guy hasn't got any teeth or something of the sort.

You could actually vitamize an unbalanced vitamin ration. I picked up quite a process by that, by the way. I figured out the mineral content of many parts of the body, simply by overdoses of proteins and minerals and vitamins, and omitted, carefully, each vitamin in turn and each mineral in turn. And would overdose the guy to such a degree that he was developing such a thing as scurvy. You can induce scurvy this way.

You can take vitamin C, omit it from the ration, and then give him a TERRIFIC dosage of proteins and vitamins and minerals – with no vitamin C, no ascorbic acid, and in eight or ten hours of such dosage you can give him a case of scurvy, the like of which you've never observed. You can have his teeth just rattling in his gums. Gums all swelling up – oh, fascinating!

And uh... now – now do we know that that's vitamin C causing it? Well, it's the imbalance and the inability of the genetic entity to handle anything above MEST. Do you think he's a superior illusion because he's so solid? He's a superior illusion because he's used a solidity that uh... he took out of a more superior illusion, the MEST universe.

And uh... he's got this all stacked together. And you think he's in wonderful... wonderful shape? Well, he can't handle an imbalance like that. What do you do? How do you know it was vitamin C? How do you know it really went to the teeth? Why, sure. He's got a bad... bad teeth now, hasn't he? He temporarily... you haven't ruined him. any, particularly. Now let's just omit everything and let's pump him full of vitamin C. Now the vitamin C is a sort of vacuum. And it goes instantaneously into the teeth and the gums and he will develop a toothache the like of which no dentist... dentists really ought to know about this. They're pikers, I mean, with their drills and all of that sort of thing. They try, I know they try, and they're good boys, and I know that some of those dentists that... that got down to the point of putting... putting spiked pads on their knees to put those on the patient's chest. And these little refinements uh... that they've used – they're still pikers. I'm sorry to have... they'd have to find this out eventually. But uh... you feed that guy, after he's been overdosed in everything else – don't feed him proteins or vitamins or minerals, just feed him vitamin C. And feed it to him fast, and feed it to him in great big doses like a thousand units, you know, a thousand milligrams at a crack.

And he will develop a toothache that he would rather be SHOT than suffer. He can just feel those teeth as cracking and creaking and trying to go back together again too fast. Too much havingness, you see.

And... and the scurvy will cure up. Of course, what you do after you've noticed this is just feed him some more proteins and vitamins and minerals, and they'll take the vitamin C back out and they'll tend to balance the ration.

You can balance him up and get him back to, quote, normal, unquote, again. But uh... now let's take that... let's take this whole formula with vitamin C in it this time – everything in it. And now let's carefully remove B1. Oh, let's remove B1. Yeah, that's what we'll do. This time we'll give him an overdose of B1 afterwards. See, we'll feed him up for about 10, 12 hours on all... a pluperfect ration of protein hydrolysate and all the fancy minerals in their most digestible form, no food, you see. I mean the protein is a food. Protein, and minerals and... and uh... vitamins. And we'll just omit vitamin uh... vitamin B1 – thiamine chloride. Just overdose, overdose, overdose and this guy will all of a sudden be saying, „You know. There's things crawling on the walls, there's spiders, there's...“ Oh, God! Has he got a wonderful case of DTs! You can fix him up quickly.

Now... now cut him off all that other ration and right quick start shooting him full of B1. Well, he'll snap back, but there are pyrotechnics to be observed there on a mental strata that you would be quite interested in. Because the way the pictures try to flash back into line – wonderful to behold. It tells you that B1 as a particle flow... as a particle is... somehow or other fits into the pictures of pictures, you understand? It says it has something to do with holding pictures in suspension. Or it 'has something to do with goofballing up the thetan or the GE so that he thinks he has a big flow of something when he doesn't have it. It's upsetting. You could study it for a while, you'd probably understand what it was. The study has yet to be made. I just studied this other.

All right, let's take that full dosage again and let's omit another vitamin and we'll find out suddenly that the liver on this super overdosage with one thing missing, the liver just goes to pieces – ha-wham! Oh, does he get in terrible condition quick. Now take that one and over-feed him on it and the liver just goes into straight agony in reverse as it tries to right itself. And then of course, balance it out, and the guy gets all right again.

It's fascinating that the GE is so fixated on having to have certain kinds of MEST. He has... he's agreed so thoroughly with the MEST universe that he couldn't substitute B1 for C. Oh, no! No, he knows he's got to have that crystal form B1 or he knows he's got to have that C. And he does this purely by association: „What's there? What's been there? Well, we... then we've got to have that. We can't have any substitute on the line.“ He's still differentiating but how's he differentiating? He's differentiating along about this level. Is it a chair or is it a table? And he is able to tell which is the chair in terms of crystals and virus structure in general.

He's... he's smart, see. He's utterly dependent upon this stuff, but he couldn't turn B1 to C. He couldn't do that. And if you as a thetan are unable to do that after you've been in process for four or five months, you ought to go out and shoot yourself.

As far as matter and its basic structure is concerned, it is terribly alterable. But the GE can't alter it. He's not a superior illusion at all.

You can goofball up the GE and the body in the most fascinating ways. But it's much easier just to convince him that he's been goofballed. All you have to do is convince him he has been.

Uh... some time or other... some time or other get him into a very somnolent state and... and then drink some whitish powder and put some flour in it or something of the sort and don't let him know anything about it... this, see – don't let the preclear know. And he drinks this whitish powder, „Drink it down. That's fine. You've just taken arsenic.“ If he's in a very susceptible frame of mind he will lie down on the floor, writhe, and he will give you all the symptoms of dying by arsenic. It will be very puzzling to him why he doesn't go all the way through with it, but by examining the structure of the thing at length, he will be able to take it and – „This is not arsenic.“

Well, now that tells you then that your GE can be hit on two levels – we're not too interested about the GE. But he can't be hit on a structural level... he can't be hit on a structural level if the functional level is shot. You can do anything you want to an alcoholic. You can take enzymes, benzenes, methylzenes, magazines, anything you want, and fool around with an alcoholic. You can feed him sugar uh... you can feed him spice uh... you can s... make him stand on his head, you can train him how to... how to... that he has to live for two seconds at a time and no longer – you can do all these wonderful things – and you'll still have alcoholics.

The test of an alcoholic is can an alcoholic sit down and take a drink and just stop with that one drink and feel all right. Uh-uh. He can't do it. The GE has a scarcity obsession on some type of crystalline structure. All you have to do is deny him this structure and deny him this structure and deny him this structure, and he'll decide he can't have it any more. And he will take a substitute for it. And then if you make THAT scarce, he will become psychotic on it. This is strictly your MEST universe at work.

You could take a little kid – now get this – you could take a little kid and deny the little kid candy. And deny the little kid candy and deny him candy and not let him have candy and tell him how bad candy is for him – until at last you have created an utter apathy on the subject of carbohydrates.

Having created this complete apathy upon this, you now make it possible for him to have the altered form of candy without digesting it – namely alcohol. And the second you do this, he of course knows that he cannot have, and therefore he can't tolerate and therefore it is dangerous, candy. He KNOWS he can't have candy – but he can have alcohol. And he's so greedy for it that he'll goofball. It starts in with a functional scarcity or a functional enforcement.

Now let's... let's just go the other way around. Let's take the little kid and force him to have candy and we force him to have candy, and we force him to have candy. We make it possible for him to get alcohol. He'll... he'll eventually go into apathy on the subject of candy and you get practically the same manifestation. That's because your... your vectors go both

ways. It really doesn't matter much whether you inhibit or enforce something. The end result is the same. Blank, and uh... apathy. It's just an upset of self-determinism.

All right? The guy has a good chance of becoming an alcoholic. Sure, it evidently is physiological. What do you have to do to... to fix that up? You just have to fix him up so that you... he doesn't feel quite so degraded. Uh... you return his self-respect a little bit and tell him he can handle matter. If he can handle matter a little bit and so on, he'll come up the line awfully fast. It's a terribly artificial condition.

But in particular, let's cover the subject of candy. You'd better not try to cover it by giving him a piece of candy, the first time you ever give him a piece, if you ever treat him... if you were to force him to have a piece of candy, you would just drive him nuts. You would make him quite ill. That's right. You... he... he becomes sick. He doesn't want anything to do with carbohydrate in that form.

All right, I'm not recommending that the cure of alcoholics be accomplished through the rehabilitation of the ability to eat candy, but that is a direction it can go.

It doesn't lie basically, as basic causation, enzymes or snenzymes or benzymes, in other words it has... it's not basic causation. And you could stuff him full of all the enzymes and benzymes and magazines you wanted to stuff him full of, and he would not recover from his alcoholism. They go to the Keely Institute and then they come out, and then they go back to the Keely Institute, and then they come out and they go back, just for variety. There's some crackpot out in... out in Kansas, I don't know, he sells a patent medicine or something of the sort. Uh... I think it's Menninger's Cough Syrup or something like that – oh, Menninger's Psycho Syrup, that's right! And it's made of some... some jerkwater. There's...

Have you ever been across the continent? Well, there's one... one place there... there's – oh, you wouldn't remember this, but there's a place there where the train whistles twice, and – uh... yeah. And... that... that... that's different from all the other places – it whistles five times at all the other watering stations. And as it goes past this place there, you might look around and there's a little adobe shack or something over there. Anyway, they get... they get alcoholics there. And they... they take 'em in and then they take their money and they let 'em out after a while. And then they take them back in again, if they find out the family's got some more money, and they let them out after a while. And then they take them in again, just for variety's sake, and then they let them out after a while. And when they haven't got any more money, this character Menninger then ships 'em across the river where they go to the State Institution permanently.

You know, that's not a libelous statement? You know that's fact?

Student: Fact?

That's fact. Uh... they... uh... he used to be director of the state institution. He can put any of these patients that have run out of dough over there. He killed a fellow recently... he didn't kill a fellow. A fellow by the name of Hacker. This guy Hacker used to jump around all over Los Angeles and say, „Dianetics – down with Dianetics! Down with Dianetics! We know all there is to know! And we're sane. We're sane! I'm sane! I'm sane!“ You know.

Typical uh... quiet, calm, reserved, orderly fellow. And uh... and there was a motion picture actor by the name of Walker, you know? He played Private Hargroves and so forth?

Well, Menninger had him first. Menninger let him in and let him out and let him in and let him out, and let him in and let him out. And finally after about six months of this sort of thing, they sent him back to Hollywood and then Hacker, of course kept shootin' him all the stuff and shootin' him the stuff and shootin' him the stuff – kept him under heavy drugs. Of course, a man kept under heavy sedation, everything that's happened to him gets worse and worse and worse. And then one day he shoots him too full of drugs and kills him, murders him. And uh... and under any code of laws – if there was any law in California – it would be murder.

And uh... everybody said, „Poor... poor Walker. Well, Hacker did the best for him. Hacker did the best he could.“ That's right. Hacker did the best he could – kill people.

Now they're making a basic, horrible basic error. They keep trying to treat structure without remedying function. Yeah. You'll run into the damndest books on the subject of this – oh, just wonderful – about how... how... how this kind of drug and that kind of something or other all effect this wonderful digitalic uh... uh... acafluence uh... upon people and so on. But don't put it to use, or don't test it out. It's been run just like any other squirrel investigation. It's been tried on two cases, failed on both of them; the notes were written up favorably and it was released.

Now that's... that's historical fact.

Now what do... what do you do then on this? What do you have to do to clear it up? You have to clear up agreement with the MEST universe in terms of scarcities and enforcements which comes down at last to a craving, a shortage, terrible shortage. And it solves on this. You have to have it, you can't have it. If you just ran that on any injury or obsession or compulsion: „Now you have to have it. You have to avoid having it. All right, you have to have it. You have to avoid having it. You have to have it. You have to avoid having it.“ And you just go on like that – it's a process all by itself.

Just sits there. If that's all we knew, we could probably stand around and talk and have our... have our post in glory for a long time. If we just knew that one... one dichotomy. And an awful lot of this stuff like that. If you just had that one, you could work. If you just had... if you knew about what responsibility was and you just work responsibility and no responsibility as a dichotomy, why you could get to solve cases.

If you get terribly desperate with a preclear some time or another, and they've got some kind of a chronic somatic, just sit down and grind the damn thing out. If you can't do anything else, just say, „Have to have it. Have to avoid having it. Have to have it. Have to avoid having it.“

Somebody was asking me the other day, „How do you solve being degraded?“ Well, you have lots of ways to solve being degraded. Mainly force – rehabilitation of force.

So, how... how... how... how could you solve it? If we didn't have any other process. Well look: If you ever get down a blind alley and you say, „Now let's see. Now we've got a terrible case of ruddy-rodism. And no research has ever been done in Scientology on ruddy-

rodism. And it's a horrible, malignant phobia which causes traffic cops to arrest speeders" or something of the sort. „It's terrible, and I have this preclear and God knows, nobody knows anything about this. And I'm sure Hubbard never... never processed anything like this. And this is worse than anything I ever saw. The time the guy comes into the office, why he... he just sits there and I just mention ruddy-rodism and so forth, and he just sits there and he vomits and he vomits and he vomits. Now what am I supposed to do?

And I say, „Mock up something,“ and he vomits. And I tell him to mock up vomiting and he vomits.“

Well, if you ever get in that kind of a pinch, or if your wits just congeal on you when confronted with some horrendous problem, there is a common denominator of all these things, since time is the single arbitrary of aberration. This was discovered empirically, this datum. And then it was found out how it fitted. And now, boy does it fit. And that is Having to have it, and Avoiding having it. Trying to escape from having it – anyway you want to phrase this. The... the point is, it's having... trying to escape from having it; now trying to force yourself to have it; now trying to keep yourself from having it. Just go up and down the line of Desire, Enforce and Inhibit.

All right, wanting to have it, trying not to want to have it; wanting to have it, somebody else wanting you to have it. Any time you want to run brackets, you could get fancy on this, you see. You could run a complete bracket, that is, to... the preclear needing it, somebody else wanting the preclear to need it, the preclear wanting somebody else to need it, other people needing it, and other people wanting other people to need it, and everybody restraining everybody from doing all those things, and then everybody re... forcing everybody from doing... to do all those things.

You could just play this organ in any one of those stops. That's a bracket: to the preclear, to another, to others. Preclear doing it to somebody else, somebody else doing it to the preclear, others doing it to others. Another way of running a bracket: Overt act, Motivators, DEDEX – you get 'em all. They'll all come out in that fashion.

But if... if that all deserted you and... and you found yourself creative processing, postulate processing uh... I... I don't know where I'm going next. I... I seem to be in the Texas of a pilot house, and so on. And that's all very well, but I thought we were on the Mississippi, and here we are in the North Arctic Ocean. And it turns out not to be the Texas uh... on a steamer at all but uh... hy golly! The thing looks like an electronics lab or... or something. And I'm getting awfully squirrely too.“

Just look at the preclear desperately and you say, „Now you notice the obsession you've got there, you know. Now you got that now? Now get having to have it. Now, not having to have it. Now, having to have it. Now, trying to avoid having it. Now having to have it.“

If you... that... that's the only thing you could think of, it'd work. It'll work. You can grind it right straight on out, because you're working with time and you're knocking the thing back down the time track, that's all.

Now if you get... if your... if you... your wits are just a little more fluid, why having to have it, having to avoid having it, or avoiding having it. Now trying to make somebody

else have it, now trying to keep somebody else from having it, now others trying to keep others from having it. Okay, and back we come again to uh... trying to keep from having it, trying to have it.

It's just a positive-negative, see. Any way you want to phrase it, as long as you run the positive and negative on the thing.

So this... this kid's got a club foot, terrible shape club foot. Okay. „Get having to have the club foot... trying to avoid having the club foot... having to have it...“ I don't care how many hours you run it. He'll start to develop pain very shortly in his foot.

If you want to get real fancy, turn it white and then run this. Or turn it white and black and run this. Or any w... thing... th... anything you want to do to it, as long as you've got that basic fundamental – having to have it, not having it. And you could run that on a stomach ache. Oh, some preclear, you've done mock-ups and you know there's everything this pre-clear can create and destroy and this preclear is terribly competent – well, of course preclear probably isn't mocking up anything. Preclear probably sitting there, being very obliging, saying, „Yes, yes.“ All right.

And you run him on the E-Meter and you say, „Well, all right. Could you create a cat?“ E-Meter doesn't register. „Could you destroy a cat?“ E-Meter doesn't register. You say, „Well, he's all right on the Fifth Dynamic, evidently.“

And, „Destroy your parents?“ – E-Meter doesn't register. You say, „Yes. Create your parents?“ – E-Meter doesn't register.

It's stuck. I mean, they're stuck in something. They're... they're so monomaniac, in one direction and one compartment and one department, they aren't even in communication. And yet they're apparently sitting there saying „Yes“ and „No“ – all sorts of thing. Boy, are they really out.

You'll run into this case every once in a while. If a case is in terrible shape and looks awfully perplexing to you, you just haven't... and you can't find out what's wrong with the case, just put it down to this: The case just isn't registering. The case may look like a Three, or may look like a Two. They're not. They're a Seven. They're just not registering. You can't get them to do... you... they... they say, „Yes – they're doing these various things,“ and they're not doing them. And here they go, and they're being very obedient. You're working a Seven. Have him locate the room.

It's liable to be with a great shock that the fellow will look at you and say, „I... God... gee I... but the iron bars do look kind of unfamiliar.“ They've never looked at this room. They're trying to avoid having it. They're trying to avoid having a body. They're having to have a body, having not to have... not have a body and all sorts of this.

So, if you ever get down... now every once in a while one of you come up and ask me, you say, „Well uh... how do you solve this?“ or, „How do you solve that?“ or, „What's the specific solution?“ Now, if you couldn't think of just running mock-ups, if you couldn't think of what mock-up would fit into this thing, if... if... if that was too much of a strain on it, or appears too terrible to handle or something of the sort, remember that this other one always will handle it. Having to have it... hav... you don't have to worry about flows. Just having to

have it, not having to have it. maybe it'll take you 24 hours or 60 hours to grind the thing out finally on brackets and various things on havingness, but it'll grind out. It will grind out eventually.

And somebody is asking me up here, „How do you solve degradation?“ Well, if you can't solve degradation any other way – degradation is being big and getting small – uh... if uh... you're uh... and that is by big... getting big and being small, and not at your own uh... request.

Another way, people get degraded on the subject of sex because it's – like the alcoholics – there's suddenly a great scarcity of sex – terrific scarcity. So sex gets more and more precious and more more precious and they feel more and more degraded by having to have it. And at last they're practically out through the bottom – crash! Scarcity. It's scarce and they can't have it, but they have to have it. And if they have to have something, they can't have, it demonstrates to them that their ability to create is terrible and this demonstrates to them that they must agree with the MEST universe if they have to have it.

That's why some guys spin in. You de... you just show them... show them a ring or a marriage licence, some guy or some girl or something like that and they just go, „Bzzzzzzzzrrrrllmmmm!“

Did you see WINGS – uh... back... the old... the old production, World War 1 planes and everything else? They had some of the beautiful shot-downs there. I mean, the... the Fokker or the Spad or something or other would be shot down and they'd go down in beautiful falling leaves and trailing smoke and terrific sound effects and so forth. And finally, way below on the... on the grass, crash.

Well, there are various buttons in people's lives that are like a... a whole hatful of machine-gun bullets into the gas tank of a Spad, which wouldn't fly anyway. The only reason they flew – nobody ev... really knew this – but you know that World War I's planes didn't fly. They just found fellows who were strong enough to lift 'em up into the air and carry them.

Ever since... ever since... since that race sort of died out, why ever since they've been... they've been trying to get an airplane to fly.

Well, when you ask about degradation or when you ask about, „What is this thing about money? Yeah, money, let's see. Money-money.“ Well, of course, there's a lot to know about money.

Money... Howard Scott... there've been some guys beating their brain cells together in this cen... century. Howard Scott uh... had some very interesting theories on the subject of money. It's the circulatory system of this society.

Let's uh... put it into our frame here and call it, „Money is the attention units of a society“. And they circulate one to another, and back and forth again. And that's proven out by the fact they operate like attention units. Let's say a dollar's an attention unit. And actually where you find the greatest interest centered, you'll find the greatest number of attention units.

Now that person who can force the greatest interest, gets even more attention units because attention units are force units – dollars are force units. They're enforced by bayonets, and they're enforced by scarcity and they're enforced by what they laughingly call the law of... of „Demand the supply“.

Uh... and uh... so you want to... you want to have a lot of dollars coming your way? Be interesting. That... that's if you want to be... just be interesting. They'll flow your way. Wear a... wear an eight-foot hat down the street. One way or another, dollars will come your way if you do that.

Of course, there is interest with repugnance, and then that means attention, although it flicks in your direction, flick off. Dollars won't flow in on that one. They just flick in, flick off.

Well, you can't figure out how to solve money? Having to have money, not having to have money. Just run it.

Now this fellow keeps telling you... keeps telling you, „But how do I solve this body? I haven't got a body – I mean, I've got a body and I... I'm uh... not in it, but I am in it. And I... I know this and I... I'd like to be free and I don't feel free and so on.“ And you've just tried everything. You've burned up his body, and you've thrown it out the window, you've made it appear and disappear and he still can't get out of his body. And mock-ups don't seem to work too well and they're upsetting to him that... there could be a bug there, you see. There's the way he's handling them. And he isn't handling them the way he says he is. And uh... you're not feeding 'em to him very fast the way it is. And there's an upset there some place – bad upset.

It would be an application upset – a technique? No. You just have failed to sight whether or not he was really doing what he was doing. Or failed to start in simply enough so that he's just kind of swamped and he's going along and not telling you what he really is doing. You'll find those preclears, by the way, in abundance.

Well, all right. If you've got a problem of that nature, it will always solve on this one – Having to have a body, needing to have a body, having to be able to control a body, having to be able to own a body, having to be able to protect a body, having to protect people. And NOT doing so, all the way down the line.

Just the sub-zero tone scale, positive-negative. Dichotomies will cover that more thoroughly. So you could run these dichotomies back and forth. But what's it boil down to? Having to have a body, and trying to avoid having a body.

And the guy running this dichotomy, having to have a body and trying to avoid having a body and so on – he'll get unsquirrelled eventually on the subject of bodies. It's a funny thing that that technique sits there kind of isolated. You won't appreciate this unless you've really, really taken a look at it. But having this technique sitting there uh... isolated – having to have it, possession, or control.

Control is slightly different as a technique. Being able to control a body, not being able to control a body. Wanting to control a body, not wanting to control a body, brings in

Have and Control at the same time. To own is to operate. You're going up scale a bit, you see, when you talk about control.

But it's a very funny thing, that Control is better than Have, really. But uh... you'll find Have is so intimately Time, that here... here are just thousands of things that you could apparently run quite logically – being guilty and not being guilty, being guilty and not being guilty. You'd think that would produce a result. Obviously, it should produce a result of some sort. Uh... being worried – you being worried, you worrying others, others worrying you. Let's run that back and forth a bit.

You think that produce terrific results? No, that won't. It just won't do it. It will produce some results, yes. More spectacular than a lot of other results. But having to have and not having to have hits it right on the button. And trying to control and not trying to control hits it on a little higher button.

Those are two buttons. They're standing out there very isolated and no other flows work like those.

So, when you get all these techniques all boiled down there, there's anything that's worrying the guy and you have to run actual facsimiles – having to have, not having to have, if you're so rattled you can't think of anything else, well, go right across the boards on it.

And having to control, or trying to control and not being able to control is a little higher echelon than that. Okay? Let's take a break.

(TAPE ENDS)

The D.E.I Scale

A Lecture given by L. Ron Hubbard
on the 11. December 1952

Now to some degree (this is the second afternoon lecture uh... December the 11th) – to some degree you may find some of the data I give you – uh... unless you take a look at the way it's being oriented – somewhat rambling. Well, maybe it is rambling. Uh... but uh... actually, I'm demonstrating something to you – we keep picking up things and then orienting them back to a point. In other words, we're demonstrating data, a central data and its evaluation against many other data. And we just keep picking that up and bringing it back in.

And we start talking about running regular things. Well, we show how that swings back in again.

Uh... having to have and not having to have is, of course, a form of agreement. And we keep swinging back into agreement which we undo with mock-ups – simple isn't it?

Having to have, and trying to avoid having to have – it's a very funny thing that this works out so... so easily. This speaks of, first, a cultivated desire: The person had to have a desire in some direction or another in order to go down tone scale. The thetan was picked up way up tone scale and Desire, and uh... so forth, is way up tone scale. So we come down tone scale a little bit on Desire.

Then when his desire paled, somebody of course, had to enforce it to keep it going. That brought him down tone scale a little further. And when he'd enforced it to a point where it was IMPOSSIBLE to do without it, then you inhibit it so the guy can't have it.

And that's any item or thought or belief.

Let's take a thought on this line – let's take Christianity – that's a handy example. Lot of people know something about Christianity. There are a few still left in the society who do. And uh... the uh... we get Desire at the top. Yes, sir, sure enough, you tell somebody, „Life immortal – this is the route to life immortal. Here we go.“

And of course, everybody knew that there was a route to life immortal. They knew that instinctively and many other religions before Christianity had gotten into beautiful condition by selling Immortality. I almost called it, „Pie in the sky“ but I – that's a Communist term and I don't want to be partisan.

Uh... the war of ideas and ideologies is a fascinating war. All right?

Here we have, then, immortality and they rig it out aesthetically – give it good story value that's all. Here it is a nice aesthetic. You desire to have immortality.

Now, then the next step is – you go through this ritual, you get immortality. That's good. The next step is, down the line from that, that it's very, very good – little stronger salesmanship – and uh... by the time the guy has bought this, he then buys the next step down the scale which is, „And if you don't buy pie in the sky“ – pardon me – „immortality uh... if you don't buy this, we're going to send you to hell. And hell's a terrible place.“ And you know hell was really – really interesting at first. It was just „Hell.“

By the way, do you know what the first Hell was? Everybody hoped, but thoroughly, all through the civilized world, that Rome, the corrupt prostitute of all nations, would roast in its tracks. And they hoped because of the volcanic action of Italy, that one day the ground would suddenly go „Burp!“ and a roaring sea of lava would eat up Palatine Hill and the rest of Rome. This was the slavemaster of the world, and they wanted Rome to turn into a sea of lava.

And at first when they talked about Hell, they weren't talking about any personal Hell, they were talking about fire would occur. And they were trying to sell everybody on the basis of the disappearance of Rome. This was really – a bunch of press agents probably got – I've got a friend that says, „You know,“ he said, „I finally figured out how all this happened. There was a bunch of the boys got together in Rome and uh... they worked this all out – something like a bunch of hot advertising men or something – press boys – and they worked this all out and they sold it in an effort to undo and bring down in a crash the Roman Empire.“ And it sure went in that direction. Of course, he's just joking. (It's all true, in actual fact.)

And uh... when uh... when uh... they got uh... Rome all burned up and in flames, they thought, then they'd all be in fine shape. Well, that was the level of salesmanship at that time. It had dropped down from a good, aesthetic, beautiful desire, down to a desire that had to do with pain directed toward a certain object (Rome) mixed up.

Now, people still weren't buying pie in the sky the way they ought to buy pie in the sky, so the next step down was, „You know we've been a little bit...“ Uh... by the way, they... in Nero's time a bunch of criminals set fire to Rome and uh... this ambition was almost realized. And then they all blamed it on Nero. And uh... said – attributed it to the sympathetic vibrations of his violin strings or something. And uh... we got uh... pie in the sky as a glut commodity.

You know there hadn't been – they first expected, you know, just heaven to suddenly open up in this lifetime and there they'd be – there they'd be, right there. Oh, no. That wasn't what happened, so they finally were saying it was after death that this took place. Oh, bunch lot less people started buying it.

So they said, „We've gotta make this commodity saleable,“ so they turned it into currency and enforced it with bayonets... – but spiritual bayonets. They said, „The hell of which we spoke is an actual hell, and you have your choice between going to that hell or going to heaven after death. And it all depends on whether or not you were a good boy before you died. And we can reach you after you're dead – which is a temporal justice of kinds that uh... we enjoy.“

All right, next step then – people didn't buy that worth a damn. A lot of people rushed in and uh... they had to make it a little bit better. And do you know, before they got through, they had seven hells?

Once in a while you'll pick up this magic number „7“ on the track. It's a prime number and therefore interesting to mathematicians. And there were seven this and seven that and seven stars and seven something or other. And there are seven hells.

Now very often you will find some preclear who is doing a bad spin on religion on account of religious implants, and you'll find these confounded seven hells sitting there. And they've forgotten they ever heard of Dante's Inferno and the Seven Hells – they've forgotten this utterly. There was a hell of ice and a hell of fire and a hell of something or other, and I don't know what all the hells were but it's an interesting study in sadism.

But uh... that was enforcement. We've gotten down tone scale to enforcement, you see.

And then they came down tone scale, finally got to a point where nobody was believing that but it took an awful long time for that curve to fall. And that curve finally fell at its lowest ebb of enforcement on earth – I mean, the heaviest ebb was the autodafé, in the hands of the Grand Inquisition of Spain under an infamous dope by the name of Torquemada whose life I have read in a book bound in human skin – how fitting.

Now Torquemada, Grand Inquisition – boy, they couldn't be convinced that people weren't convinced about these seven hells. Nobody'd ever come back and told them about 'em. Uh... they... they couldn't be interested too much in pie in the sky; they got much more interested in action here on earth and a lot of other things. And so the autodafé, really was a convincer. They'd put 'em on a stake and they'd put the... put the stakes around them.

The only... the only crime was whether or not you accepted Church Doctrine. And a man could become a heretic for carrying his prayer book backwards. It was just getting to a level of idiocy on enforcement. Anything you did that was even vaguely to the disinterest of uh... the Church was greeted by an autodafé.

British seamen uh... caught in a... in port or something like that, arrested, „Oh, uh... you don't believe in God exactly the way you're supposed to, therefore you're an heretic“ – what do you know? They burned 'em, just like that – that was all. Put 'em against the stake.

They had hell of fire then which was personal, highly personalized hell. And there it was.

They had brought it down to an enforcement and their havingness of it had become so scarce that it was no longer an idea; it was an actuality which was an enforced actuality and so on.

That was the grand tide of enforcement of the Christian Church.

And, what do you know? After that they got down tone scale to inhibition. They inhibited your having God unless – that was about the punishment level, that they inhibited you having God unless... you had to think a pure thought, or you had to spit pure spit or something of the sort. And uh... you... you were – there you were, and you couldn't have God

unless you were a pure soul and you wouldn't know anything about it at all, and you had to have God at a price of, oh, I don't know, 30 talents in some cases.

Recently some dame uh... some babe uh... pardon me. I... I keep classifying her correctly. Uh... some „lady“ uh... paid His... His... His uh... Royal – uh pardon me, uh... His uh... I don't know. What do you call the guy? Oh, yeah. His... His uh... uh... Pope Pius? Pope Pius, that's right. Paid him a million bucks-dollars cash to ratify her divorce properly. I mean, it had all been granted by states and bishops and everything else, but she finally had to pay him a billion bucks-dollars to knock it out.

But inhibition... inhibition, it's got scarce. The mercy of God became very costly. It became more and more costly and more and more costly, more and more costly until it isn't available at all now. You know, practically outside of one or two guys like Pope Pius, and I suppose there's some whirling dervish up in the middle of the Stygian wastes or some place that you could go in and give 'em a quick buck and they would say, „All right, we'll give you a God – there you are, signed receipt.“ And it would be about the level.

Christianity has gotten to the point where it's terrible scarce. You wouldn't think so with all the churches you've got around, but I was talking about Christianity.

Now people have run many other things into this field. They have run practically every way you could think of to do something or be something or act some other way into this level. And you can get all sorts of things from a church now – anything but God.

You can get basketball, bridge, bowling alleys, dances, bazaars – almost anything you want to. But don't go in and ask for a hat full of God, because they haven't got it to sell. It's got an inhibition and then scarcity, but if they gave you any God it wouldn't be the idea, the spiritual idea at all. It would be a piece of MEST. You can buy God – you can go down and buy a cross – and it's MEST. It's all solid now.

Isn't that interesting? Where we have Desire, Enforce and Inhibit and out through the bottom. And you have a dying, if not dead, religion. One whole nation swallowed in blood to get rid of it and bought another slavemaster much worse: Soviet Russia. Uh... other nations have a level of tolerance and fortunately never abandoned that thing which Rome abandoned.

Rome died the day it denied itself. The principle of self-denial is a very interesting principle. The fellow starts buckling up the day he says he didn't say it, when he did. You know, he keeps saying... he keeps disowning, disowning his acts, disowning his acts, no responsibility, less and less responsibility and he's gone.

And Rome was founded on the secure foundation of religious freedom. All races could worship anything they wanted to worship. And on that basis it thrived and it absorbed any country because Roman law was superior to any other law there was. There was more fairness, better courts and better protection under the cloak of Rome than in any other governmental system on earth at that time. And people were even happy to have a Roman rule in preference to tyrants, fascists – something of the sort.

Romans were tough. They didn't mince about things, but they had law and a province or a newly acquired country could, in time, become fully accredited so that they would have Roman citizenship which was right to right under law.

And people actually would surrender up to Rome on this bait: justice. And she became powerful under this. She became powerful under it because she respected man, she respected the right that man should have, including the right of religious freedom.

By the way, that is a very, very relative term. You, for instance, today sit here with a constitution which guarantees religious freedom but, by golly, what would happen to you if you started to worship Baal? Man! How that would ring in the tabloids. If you started to worship Lucifer, if you started to worship any of the various gods...

One fellow, Allistair Crowley uh... picked up a level of religious worship which is very interesting – oh boy! The press played hocky with his head for his whole lifetime. The Great Beast – 666. He just had another level of religious worship.

Yes, sir. You're free to worship everything under the Constitution so long as it's Christian.

Don't become Mohammedan. Nobody will come around and shoot you because you're a Mohammedan, but don't try to start Mohammedan churches. You'll be discouraged very definitely.

As such, the freedom which man is guaranteed in the English-speaking world today is really not as wide as the freedom which he had as a Roman.

'Course, part of that freedom was if he got too badly off and too far into debt and unable to protect himself and if his friends all deserted him, he could be sold into slavery. Or soldiers taken in combat could be sold into slavery. They did not take these soldiers in combat and put them in a stockade and make them work for farmers (there's no slavery in the modern world).

Uh... there's no slave camps in Russia. Slavery's dead. Uh... what they do is... is... is... is they get these fellows on a want and an inhibit and – in... on an enforce and inhibit cycle and say, „You get your Saturday paycheck if you worship at the right time clock.“ That's the God of the modern society: The time clock. He has a face the same shape as the dollar.

And uh... your society in Rome, then, suddenly denied itself. There was a race which was teaching certain doctrines – Christians, unwanted uh... unwanted gentiles, came into the Hebrew countryside and studied that religion and took it back out into the world. And uh... the people in those areas around Jerusalem and so on, didn't have a pioneer spirit with this world... with this, they disowned these people, but these people still went out and preached this. And it had an interesting ingredient in it that no other religion up to the time had had in it. And Rome was unable to understand this. And that ingredient was hate. It's perfectly all right, it... it... it... it's uh... another thing to have in a religion. It's neither bad nor good. These people were not trying to do a messianic job on the rest of the world, but gentiles used to come in there, and they'd join the church and then they'd go back to Con... well, Constantinople didn't exist then, well, but go back to other places and start beating the drum for this new religion. That was before Christ.

And then this legend of Christ came along and people really started to beat the drum. Again the Hebrew didn't keep this rolling, this people rolled in there and picked up this legend

out of the rich legends of the Hebrew races and out she went – Ha-wham! And people went mad on this. They spun, they went up and down the pole like a... so many firemen at a five-alarm fire. They were... beautiful condition. They'd rush into Roman Courts and say, „Okay, here I am! Execute me!“ The Roman judge would say, „Well, really! Now after all. Can't we just take this under advisement?“ And they kept getting justice and they didn't want justice; they wanted blood, death and murder. They wanted to be a martyr!

Oh, that's a fascinating chapter and Rome finally said, „We're so damn tired of this that hereinafter aforesaid Christianity is not going to be accepted by the Roman Empire,“ and what do you know – crash! Down came the Roman Empire – denied itself. It denied its principles and freedom and had begun to inhibit something. It had inhibited... inhibited God in one respect or another and down she went.

Interesting, it... You know that empire still kept going for another 800 years under various guises, but it certainly went up and down after a while. In the year five hundred and something A.D., the total population of Rome consisted of two wolves walking in the ruins of the Forum. Right back, the cycle had turned all the way.

And we had this, then, as a descending spiral. And the reason I'm punching all this stuff up, I'm demonstrating something on a national, or Third Dynamic, level. It came back to this line-up: Here you had a philosophy injected which first entered with a desire, became an enforcement and an inhibition, and the first moment somebody had agreed, agreed on the level of inhibition it died. And the first time there gets to be a heavy inhibition in any line, a thing dies because that inhibition level is, itself, death.

This tells you, then, your preclear starts in this way. First dynamic, second, third, and forth – doesn't matter where you pick him up. Here you're looking at him.

You know that your preclears were a part of this whole picture? This dwindling spiral of religious freedom became part of the woof and warp of the life of most preclears, who actually followed through that period.

And now today they're left with, then... there's just the ashes. There's... there's nothing more sterile today than... than religion. It is dull, just dull beyond dull. It can't be had – it's too scarce.

You could go around any place you wanted to and set up a soap box or something of the sort, and start giving people God, and you'd survive. Evangelists do that on about the cheapest... cheapest guitar, git-fiddle level imaginable. They get over the radio and everything else. They're just perfectly willing to give somebody God. And... and... by the... the communication lines that are set up are just fabulous. And yet this isn't general at all; this is not a religious revival. This is the last flick-flack sparks of the fakir who is picking up at the pitch stand something that was once very grand.

I have no partiality with regard to religion. Anybody who wants to sell pie in the sky or hot air needs no license to survive from me.

Uh... now, when we get down to cases, we find that this happened to the preclear. First he desired, then he finds out that he's GOT to have what he originally desired, and then he can't have it. And it just goes flick-flack down scale.

So as you run a preclear up scale, you've got to run him back to, to get rid of his knee, really, by mock-ups or have and have not or any other way, you've got to run him up scale to what? Desire to have the knee – he had a desire to have a bad knee. So let's get him to have a desire to have a knee. And we'll find out he made it a bad knee so that he could preserve it and so he could have a knee. He made it a bad knee so nobody else could have it. That's your origin of chronic somatics.

He makes the body sick so it won't be too desirable. In other words, he's clear down bottom scale with this body: He's down in inhibit.

And what do you know? We look up on our tone scale and we find out inhibition starts in at about 1.1 and goes right on down scale from 1.1 – and it's death all the way.

So look up neurological illnesses and that sort of thing, on the SCIENCE OF SURVIVAL tone scale, and that's what you find there. He's got to inhibit the havingness of somebody else so he won't get it.

He's saying in another way, „Don't eat me.“ He can't say, „Don't eat me“ with a club or a lightning bolt. He can't say that. And up higher up tone scale he can't – he's very far from being able to say, „You don't want to eat me, do you? You have no desire on the subject.“ And of course whatever it is that was trying to eat him would say, „Well, no, come to think about it, I don't.“

That's all – no force involved.

Now we go down tone scale a little bit and the fellow had to be able to say, „Oh-ho, you're going to eat me, huh? Well, there's your head“ – handed to him on a silver platter. „Oh, you're going to eat me, are you? Ny, you taste good!“

And we get down tone scale from that and the fellow can no longer say this, so he says, „Look, the reason you don't want to eat me is because I'm really poison – boy! Am I poison. Look at the arthritis in that knee. Boy, would I disagree with you.“ He gets all sorts of reasons why he has to protect something.

So you get somebody who starts out with great beauty. What do they do? They have to start protecting this beauty to maintain it. Now that's a beautiful one, isn't it? They can't recreate the beauty; they can't create it again. They know that another specious fact they can't create anything. They can't create the beauty, they think, so they sort of have to enforce the beauty of it. And you'll get somebody going down tone scale on the subject of beauty. First they desired beauty, they were beauty – there was nothing to it. Uh... other people desired beauty, and then the other people – they still might have had the idea, but other people had decided they weren't beautiful anymore.

So what do they do? They have to enforce this beauty. First they do it with powder and paint. Then they do it with exhibitionism. You'll find in the cycle of somebody's life, a period when he's actually tried to go around and practically flout himself under the noses of other people. It might have happened quite early in his life, but that period's always there – in a dwindling spiral. He's just flouted himself. And he's saying, „Look, you better think that I'm good-looking or else!“ Big row about it – „You don't think I'm pretty anymore, that's the trouble. That's the whole thing. I'm going to cry unless...“ Enforced – enforced beauty.

Now what do we get down at the bottom of the tone scale? – They finally wind up by making themselves uglier than they need be. They inhibit the existing beauty. „Oh! You don't think I'm beautiful anymore? Well, you can't see me beautiful?“ That's all there is on this dwindling spiral.

Now we keep looking at these spirals, looking at these cycles of action. What are we doing? We just keep comparing data with the same data – agreement. In order to have any of the desire communicated, you have to have an agreement that it communicates. In order to enforce something, you have to have an agreement that it can be enforced. In order to inhibit something you have to have an agreement that it can be inhibited. And above that level of agreement, there has to have been postulates that this sort of a thing can take place – postulate, and then you agree with a postulate.

Now you get agreement... agreement itself then, because it turns into flows, becomes eventually Agree and Disagree. And that is reality itself. You agree with it or you don't agree with it. If you don't agree with it, it doesn't have reality. If you do agree with it, it does.

You can agree with it too much and you're it. And you're not you anymore.

So we get all these fascinating, fascinating uh... complexities arising out of what? The principle of the cycle of action, resulting from Q-1.

Now how does Q-1 exactly tie into Desire and Enforce and Inhibit? Very simply. Here we have theta, create, space, energy, objects, locate energy and objects in space. That's what it really amounts to. And we get, under desire, we get an expansive thing. Desire is a created space – funny isn't it? – at the first level that you get it in this universe.

Of course, above that level it's a postulate. Just below that level it starts to be a flicker of agreement. And then we get this expansiveness. First moment we enter the MEST universe. Desire can be a very wide thing, high on the tone scale – high on the tone scale – very wide, expansive, so forth. The harmony and beauty of beauty nowhere shows up like it does in a BIG space.

If you want to really knock somebody's eyes out if you were a painter and you really wanted to ruin somebody's... make them just so interested, you'd take a great big hall, and you take enormous curtains. And you take one picture that you painted, just that. And you put it down at one end of this hall – fix those curtains so they're ready to drape across the thing. And then just a little brac-a-brac. Let's put a little carpet on the floor and some curtains on the window. But by golly, let's not have anything in there that even vaguely shows up, like the curtains around the picture.

And then let people come in at the far end of the room and see this great space. And sitting at one end of it, this small picture. They can't help it, they just sort of cave in. They say, „Look! My God, that thing must be valuable.“

Value is in terms of space, you see.

You know that a fellow who is big and expansive and can reach around a lot of things, and so forth, has, initially, space – he's operating in lots of space. If he tries to operate in

smaller space, why uh... he gets to snapping around it quite a bit. He operates in smaller space, he's much worse off.

Now let's take... let's take space, very little contact, big anchor points, so forth. Boy, ha... have you ever seen a... a... have you ever seen a waterfall, for instance, that fell a hundred and fifty feet? Anything like that. Just that big space. Now have you ever seen a waterfall that fell 150 feet and had just one plume fall all the way. There's some such falls on the banks of the Columbia River – I don't... And there's some Yosemite that do this. They fall through all that space – just one plume of water comes all the way down.

Gee, people stand there and they wonder why they're so enthralled. All of a sudden they've got anchor points and they've got bigness and they've got simplicity. And out of this they get harmony. You can practically feel their souls just sort of smooth down and go „Purrr.“

That's one of the big traps of this universe, is it apparently has all this space, see. And having all this space why uh... anything like a sun, you know? Little suns, that's all. Must have... you say, „It's too tiny.“ No – you take a...

Let's take a bucket full of 25 carat diamonds – the purest, most unflawed diamonds possible. Let's take a bucket full of them – put them right there. No, no. Let's take one – knock that away and take one great big velvet, black velvet cloth and set it on a table and put one light on it. And then take one one-carat diamond and put it on there. If Tiffany's ever changed their policy they'd wreck their business. But they quite customarily put nothing in the window but one simple stone. And there it sits – one stone. People go by and they say, „Screeeee!“

And the boys who run these other... these... these uh... two-bits-for-a-collar-of-diamonds jewelry stores with those racks and racks and racks and racks and racks of things, have to actually, really to attract any real attention and get the passers-by to stop, they have to put in value, value, value, value, value in terms of lots of money so that people get to looking at a mass and it's a curiosa. It's not an appreciation at all. They get the appreciation, „Junk.“

And... and you get this – in the front of one of those windows you can have big diamonds rigged up, five-carats diamonds, ten-carat diamonds in rings and everything else like you see on New York, Broadway. You see those right straight up close to the window glass. And uh... there'll be a rack of them sitting there and people'll go along and say, „What do you know? Five thousand dollars! What do you know? Ten thousand dollars! What do you know? Twenty-five thousand dollars! Isn't that interesting? You know, it's funny how much that thing costs. I wish I had something like that. Well, let's go over to the show.“ No interest level. No space, so of course it can't be of any value.

Now uh... you could get something very tiny and enclose it in a very tiny place of very exquisite workmanship. You get sort of the idea of a theft when you do that, when you... when you see this little, tiny ivory worked castle, you see. Little tiny castle, and it's got a little, tiny thing in that offsets. You sorta get the idea that somebody stole something, when you look at this thing. It... it... it's... it's... it gives you kind of that feeling. You d... you don't get really the feeling – you get the feeling of beauty and exquisiteness a little bit, but – somebody swiped it.

Why? It's very simple. I mean, somebody has taken and out of a space that he shouldn't have, he's worked in some beauty into it. You see, that's too small a space to have that much in.

Now uh... let's go in some other fields: What... what's your great singer? The first criticism of a singer: „Oh, he has a parlor voice.“ How much space can he fill with sound? That's the first requisite.

Caruso was the greatest singer of all time because he could knock out the back of any auditorium practically. Also he had force in his voice – he could crack wine glasses, hold a true note. And you say, „This is truth of note.“ No, that... the upset of that was there was – must have been enough force in that voice to crack wine glasses. He had perhaps great beauty of voice, perhaps not. But boy he was sure loud.

Want to become a great singer? The hell with shifting notes. Don't even bother to carry a tune. If you were just to go out and practice so that you could take the biggest auditorium in the United States or the Hollywood Bowl and get to a point where you could fill that Bowl with sound without any electronic equipment, boy, they'd elect you. You'd get elected right then.

Now, it's a funny thing: What's the difference then between the great singer and the hog caller? Both of 'em can fill a lot of space with sound. Well, look... look them over – look them over. There's a different intention behind the sound. The intention is to call a hog in one case, and to be loud; and the intention in the other place is to interest people and create a desire.

Big difference. Where do you find your biggest difference then? Your biggest difference is up in the postulate intentional level. That's... that's the difference – up there. And then a little bit lower than that there's an agreement that the singer is... is a singer, and an agreement that a hog caller is a hog caller. And we've agreed to laugh at hog callers and we've agreed to be very serious about singers – very simple.

That's right. That's about all there is to it. You go out to be a great singer, you make sure that everybody knows that you're a great singer. You wear the trappings of a great singer, that's all. I've seen some pianists sitting in dives that could tear the keys off the piano with any classical music – beautiful, just beautiful playing. But they didn't have on a tail coat, they did not have an air, they didn't have the style, they didn't have all the symbols and trademarks of the great pianist.

How do you act as a great pianist? Hah-hah! We know how you act as a great pianist – you're very impressive in the first place. You come in, you ignore the whole audience. You sit down, you sweep your coat tails out of the way in order to sit down at the seat of just one piano sitting on this huge stage, see? And you sit down, and then you wait very patiently until everybody deigns to be damn quiet. And you start in. And make sure that you have the grandness of gesture. That's all it is.

The poor guy sitting down in the jukebox playing with his derby hat over one eye, maybe can play rings around that guy on the concert stage, but he doesn't know one fact – one fact he doesn't know: that he has to act big and great in order to be big and great. And if

he acts big and great and with the proper mannerisms to be big and great, he'll be big and great. Because he's what? He's not putting on anything but the agreement.

If he refuses to act within the frame of agreement which is assigned to bigness and greatness, or if he has some purpose in not acting in that frame of reference, he won't be.

You can really pitch it any way you want to. You can just throw it in any direction. But if you're going to throw it in any direction you want to, you'll have to be able to initially feel that you can command space and energy. It's all well and good to just fake in and know you're faking in. It isn't that people read your mind, it just shows up in the manner; the manner isn't there.

Calli-Curcy never came out and looked at the audience apologetically – never. Neither did Caruso. Caruso came out and he'd look them over. „All right, you people are privileged now to hear me sing.“ He'd say, „Now you're going to hear me sing.“ There... it wouldn't – nobody would have stood a chance if they had decided not to hear him sing. Nobody would've stood a chance.

Now there's... there's you... there's your difference. What is greatness? It's simply that: What a beautiful language – „Great-ness.“ Big-space.

If a fellow fills up all the space he has, he'd better find bigger space.

Now there's the quality of action, and that mostly has to do with consistent quality of action. He has a consistency and a control – increase and decrease – at will. It isn't enough to sing loud. One must sing loud and fall off to a softness, and sing loud again at will. He must also be able to stop and start singing at will. He follows this... this whole cycle of action.

And at that level of big space, there is desire, and people see that as the space and they also will see it instantly as desire. There we have desire at work: Big space, certainty and if any force is there at all, the force is subordinate to the agreement that there should be force there.

You get the complete feeling at that level that a person would not need any force in order to carry out his mission.

Now what do you know? Do you know you could walk down here and take the star of a cup you could just walk down and take his badge away from him... and have him agree perfectly to do it, that you should do it. You just assume that you have the right to, not the right you have to defend. This is sort of a God-given right. You walk down and talk to him about his badge, and you'll have it in your hand in a couple of seconds. You don't have to use subterfuge to get it. That's the way not to get it.

Now there are much easier ones. Do you know that... how they tell a shoplifter in a store? How they tell a criminal on the street? They don't have his description. He looks suspicious. You know that people... people... cops arrest a criminal on... away from the scene of the crime a few minutes afterwards ordinarily because they look so suspicious. They just weren't big enough to do what they did, because they knew they didn't have the right to do it and that was the first requisite of criminality, is knowing one doesn't have the right to do it.

The second one knows one has the right to do it, it ceases to be a criminality and becomes a right.

And the difference between a right and the difference between a criminal act, is simply knowing one has a right to and knowing one doesn't have a right to. In other words, knowing one has a right to, one would have to command enormous space and enormous power to know so completely that he would have the right to any item or object in an entire city.

Boy, would he have to be big. He'd have to be a hell of a lot bigger than that city – big. To the petty thief who knows he doesn't have the right to pay a nickel to ride on the subway, and the second after he's paid his nickel he still looks like he doesn't have a right to ride on the subway. And, what do you know? He paid his nickel! Now that's an interesting point, isn't it. Fascinating.

He knows he doesn't have the right to. He knows he doesn't have the right to do anything. He has no space and no time, no havingness. And as such, he comes right on down scale.

Now there are some people who have the right natively to have a... a space bigger than a galaxy, easily. And who have come down in their own eyes to a point where they know they can't have a space bigger than a planet, and they don't have a right to any space bigger than a planet. And they go on acting apologetic about the whole deal. And you'd... you'd swear – they aren't on... out like a petty thief, but they're down in their own estimation to that degree. The very great on earth have had that feeling.

They're scaled way down and they still have enough of this to spare. Well, there's a... what's the difference then between a petty thief and a person the size of the MEST universe? Well, your petty thief possibly could be, some day, the size of the MEST universe. But it would mainly depend upon his knowing he had the right to be.

And when you get a postulate-changing session going on with some preclear, you will be astonished. They'll realize they don't have the right to do this, or to do that or to do something else – because they agreed not to have the right.

And one could call the whole dwindling scale of stuff, „Agreeing not to be able to.“ That's the saddest story ever sung: „I agree that I do not have the right to...“ And there are a lot of understoods back of that, a lot of postulates that have gone before. „I agree that I do not have the right to...“

The first day you ever said, „Well, all right. I see that other people are using these things and so forth.“ Just nonsensically you said one day, „Well, I agree. I uh... well, I agree that other people have the right to...“ Oh-oh! That's the same thing, isn't it? „I agree other people have the right to...“ is the „I agree I don't have the right to have a right more than other people have a right.“ Oh boy!

„I agree that other people have a right to manage this or do that or square around something or other, and that I have no business monkeying with it.“ Oh-oh!

Everywhere you look in this confounded, upset, cock-eyed society everybody is saying, „I don't take any responsibility for this. And that's not my fault. And that's not my re-

sponsibility, and I'm not responsible for that, and I'm responsible for something or other" and they get down to a level, they don't even vote. That he don't... he can't even take that responsibility for having elected the government of the United States because they recognize it's kind of specious. They realize they have the perfect innate ability to own an area the size of the United States and to be an area the size of the United States, and yet here they are, they won't even participate and vote one vote. They couldn't take the responsibility to that degree.

Now there are two ways that they do that. The fellow who was as big as the size of the United States would never go near a polling vault or a box – never. He wouldn't vote, he... because he'd be into an agreement with all these other people who were voting and he wouldn't see that. But on a lower level a person won't vote simply because they won't take the responsibility for who is president. And that's way down.

And everywhere you look, „I don't have the right to do this, I don't have the right to do that.“ There's a screwball attorney uh... who is uh... fouling up like a fire drill – some little hick town someplace. Uh... and... and he's busy trying to figure every way he can figure to lose some little two-bit court case – in Scientology. He's doing this. Why, it's the most fascinating thing you ever saw. These... these guys... these guys are so low they haven't... they haven't got any responsibility for any fellow human being, and they have no responsibility for themselves at all. Why? Because such a person has had it demonstrated to him very adequately by having his wife who was a cripple for many, many years made again to walk and play the piano.

Hah! He didn't have any responsibility for her, did he? Didn't have any responsibility for himself – couldn't possible have done so. Why? Because it isn't any responsibility of his that everything's going wrong, and so forth. And this trial – he's the only one that's there. It's up to him to say anything at all.

It's very interesting, isn't it? The guy could actually fail to recognize his beingness to the extent where he can't even be the size of his own family on responsibility.

In other words, he couldn't continue his support of something which has relieved him of the terrible burden of having a cripple in his family for the rest of her life. You understand, that would cost him just days and months and so on of misery on his own part.

And yet – yet that's happened for him. And yet his level of responsibility is so low that he's just figuring out any way he could possibly figure where Scientology could possibly go by the boards right in his own home town. Isn't that fascinating?

His level of responsibility can't be any size at all, then. 'Cause he knows it works, it works for him, it works in his hands, he's fully trained and yet he's got to lose. Never had enough processing to put in your eye. But there... there's... there's a level of responsibility.

What is the essential difference between what I'm doing in res... in Scientology and other people? Is it because I'm brighter? No, no. Uh-uh. Is it because I... I... I know more? Naw. No there's really only one thing, is I recognize that it's... that it's my job, I recognize anybody has this job. You see, anybody has this job. And there was this great big pair of boots and they were sitting right in the middle of this universe, and they were awfully big

boots, and you could get down amongst them with... with telescopes. You could look the length and breadth of them and find absolutely nothing inhabiting 'em.

And it says in these boots, it just simply said, „These are the boots which go down a road which leads out of this joint.“ And other people had been diving spaceships through them and playing hopscotch in them and... and so on, when they ever did see them, and so on. They were sitting right there.

They sat on the doorstep of every door that has ever been covered with crepe. They sat on the doorstep of every bank that ever reneged on a pledged agreement or refused a loan to somebody who was desperate. They sat on the doorstep of every church which itself was pretending to take vast responsibility. They fell across every single boulevard and progress that Man ever thought he could make. He could go ahead and take responsibility for destroying culture, but not for helping a single individual in it. Ho!

Fascinating! Why, those boots – well, you look at these boots, and they... they weren't even big boots. They were little boots – little kids' boots. Wasn't anything to them. And what'd you do? You just threw some space out that big, that's all. I mean, you narrowed the space down to the universe of one man and you found out he was a highly representative man, and then you took a look. The boots were very wearable.

And they're very, very simply boots. But what do you know? These boots have a catch to them. They aren't just one man's boots. They were every man's boots. And because I assayed to take a few steps in them and square them around and find out where the road was and what leather they were made out of, didn't absolve a single individual who cared to benefit from those boots from wearing them. And that is the grimmest joke of all.

A person has to come up the scale so that he can take responsibility for himself and all of his fellows and the whole cock-eyed condemned universe before he can walk down that road out. Isn't that fascinating?

He can't even run his engram bank unless he says, „It's my business and I mean to make it so.“ Isn't that interesting? Because he's down tone scale on inhibited, he knows all knowledge is inhibited, he knows all things are inhibited, he knows every thing he is scare, he knows death is inevitable, he knows all these things. He knows he has no space. He knows that life is an object, not an animate, glorious thing. And as long as he knows that, then he will know no more. And at that level one knows practically nothing.

The bank will sit there and some of the little incidents in it might be quite bright and it might be interesting. But boy! is it of narrow scope! It'll be a little tiny bank.

Those great big ridges standing out there have to be handled by a big guy, if you're going to handle them all the way. Now we have the modus operandi of how you get to be a big guy. There isn't any gimmick factor whereby you all of a sudden discover you have to make up your mind to be self-determined.

You could take a preclear by the nape of his neck and hold him up there and bang his head against the wall with these techniques until he is cleared – if you start him on the line, you never have to explain a thing to him. He'll finally wind up, but he'll never walk out of this universe with your help. He never will.

He'll only walk out of this universe if you permit him to recover enough force so that he can have responsibility for what's going on.

There isn't any hidden gimmick; there isn't anything else he has to think; there isn't anything he has to believe in, really, to amount to anything to go this way. And you can boot him up this line quite artificially, but what you're really doing is taking him and putting these boots on him. He has to be fitted with these boots and these boots are called Responsibility.

The ability to handle force and take the responsibility for the use of it, the ability to create and handle space of any dimension and take the responsibility for handling it.

He'll find himself going up the line automatically. There isn't any funny little gimmick on the thing. It's just a grim joke you're playing on him. He thinks he's been diving and ducking and jumping into the weeds and hiding under the house and so on. And he says, „Well, this is just another way to hide under the house“ – you've got him by one ankle; you start pulling him out.

And what do you know? He has to stand eventually. Not by any determinism of his own, really, if you really wanna make it that way. He'll be standing out in the bright sunlight fully visible before he goes anyplace. He's gotta be able to take responsibility for all enforcement, and all desire way up the line, and all space before he'll walk any place.

So we've got that scale going back and forth, and up and down and we find out that there is a bigness which has to grow in the person. And if you don't see that bigness growing, he's not on his way out.

And the difference between the preclear that has to be chained down to have the boots put on him and me is, is I never wanted to be a slave and I never had to be. That's all. I never agreed.

It was very interesting – somebody was talking about science fiction the other day, I wondered how much of all this was science fiction.

Well, there's science fiction and science fiction. Some science fiction's bad, some science fiction's good. Unfortunately, for your sakes, this isn't fiction. I wish it were. If it were just a pleasant afternoon, we could all go on being slaves.

But unfortunately – unfortunately it doesn't happen to be fiction. Like the professor – I mean, the chair of physics up there said, „The diabolical accuracy of these predictions will be borne out by the most exacting research and investigation.“ Well, they're diabolical because they take slaves away from those who would have slaves. And they set man free. And they'll even set men free who don't want to be free at all. And I think that is the most... grimmest jest.

And when it comes to... when it comes to any of these techniques, any of these techniques, they... they add up all the way up – something I talked to you about before, time and time again – uh... freedom. Freedom.

And that freedom is lots of space and ability to use it. That's freedom – that's all. That's all freedom is. It's... it's exactly what it says it is. It is the most idiotically literal thing imaginable – freedom. Lots of space and the ability to use it.

And then complete freedom is above the level of not needing space. And not even having to agree. That's... that is above the level of freedom. That is cause itself. And you never saw cause itself ever being worried.

It... Prime Cause has nothing which could enslave it, except itself. Just like there's really nobody ever going to really pick up this preclear and carry him out of this universe. Nobody's ever going to do that. He can put boots on; he'll still have that last mile he has to walk himself.

And that means that he'll have to take responsibility for what he does and his force. And not only that, for everything that goes on around him.

And we look at the thing that does happen, we look at these people, we look at somebody – gee. He... all he's got to do is walk into a court and put on the proper defense which has been outlined for him. But he says, „No“ – he can't do that. He can't do that. „That's not possible because all is lost. We all know all is lost.“ He hasn't taken responsibility for his own profession or his own pride in himself or anything.

What are we looking at? Carrion? That's how low one can get and that is actually a degradation of sorts which goes below the level of being degraded; because a person who knows he is degraded isn't very badly. It's a person who's terribly degraded and isn't even vaguely aware of it that's dead. And you can look around and see these people on every side. And they're going through and they say, „Nobody has any right to give me any responsibility. I have no responsibility for anything. I... I take responsibility – I'm to blame.“ – something like that. „I'm responsible. This isn't any job of mine.“

They're going around like that. If you said to him, „Do you feel degraded?“ They'd say, „No no-no. Just now married to Marxism.“ The hell they are. They're lower than the dogs, because they're gone and they don't even know they're gone. And that's the horrible part of being gone.

When one is all the way gone, he ceases to know anything at all. And he doesn't even know he's dead.

Now on this level, there you see that dwindling spiral adding up, adding up. And it's the track of agreement all the way down the line. And the agreement leads from Desire to Enforcement to Inhibition in each case. And that requires force and space and as you go down that spiral, you'll find out there's less and less space, and less and less space and finally a solid object.

Let's not have that solid object you.

Let's take a break.

(TAPE ENDS)

Structure/Function: Selective Variation of

A lecture give by L. Ron Hubbard
at the 11 December 1952

All right, let's go in for something here on this third hour of December 11th, afternoon. Let's go in for something very much more specific. And I'm going to give you your straight rundown on this quite rapidly on this page 38, List of Processing.

„All processes are based upon the original observation that an individual could have implanted in him by hypnosis and removed at will any obsession or aberration, compulsion, desire, inhibition which you could think of – by hypnosis.“ Hypnosis, then, was the wild variable; sometimes it worked, sometimes it didn't work. It worked on some people; it didn't work on other people.

Any time you have a variable that is as wild as this, study it. The essence of solving problems is the essence of solving one against the other: the highest certainty that you can reach, versus the most variable thing you could reach.

Well, I had a high certainty already – I had survival. Got that in

1938 or before that. And uh... I'd studied the endocrine system and structure at will. Oh, just... oh, just studied it and studied it and studied it. I spent a year doing nothing but studying the endocrine system, trying to find out if anybody know what happened to the endocrine system. The British solved the endocrine system better than the Americans had. And it was a... really some kind of an alarm, or monitoring system of the body. But it did not respond to matter. It couldn't be monitored very much by matter, but boy, could it be monitored by mind.

Wooo! You could take somebody and you could remove a compulsion or an inhibition and his endocrine balance would just go Zing! – way up along the line. Or you could hypnotize him and selectively repress, if you please, almost any gland he had. And then knock that repression out and turn the repression on again. Handle it at will with direct command and hypnosis. That's function, you understand. And you could feed him hormones and you could feed him anything else you could think of and you couldn't materially change his behavior.

So I had solved the basic problem of what did you study? Structure or function? If it had been function, I would have gone into function on an engineering level and uh... tried to knock the problem apart from that angle. It turned out that wasn't it. It was: structure was uh... not the answer or the road to an answer because you couldn't do anything with structure. You could use the most rigorous tests you could set up and observe as close as you wanted to,

and nothing happened. Nobody'd ever tried to do this before in the history of the examination of man. I want you to understand that that job had not been done.

Nobody divided the problem into two halves – structure, function – and had then selectively taken each one of these halves and seen if you could monitor structure and function by treating just one half of it.

In other words, could you change structure and function by handling only structure? That was a question that should have been asked. And then, could you handle structure and function by handling only function?

Well, you have to break a problem down before it can become a problem, so maybe nobody even know there was a problem here. But certainly, there weren't any answers to it. I don't make any reservations on that. Louis Pasteur's work is a shining example of uh... accuracy in a field which is otherwise just flop. Uh... even Pasteur, he should have looked a little closer. He had all the tools to look with.

What happens to an experimenter or an investigator is something very interesting. He becomes so convinced... he becomes so convinced that he has to be right, that he doesn't bother to look. There's a good dissertation on this – Will Durant once wrote a beautiful dissertation on this – they find something and then they've got to rush around like mad and wave this thing around and never look any further.

They want to hit an action spot, accomplish it, and there they go. In other words, they're running on a very short cycle. As soon as they start something, they've got to stop it. You've got to run on a long cycle to tackle a long problem like this.

So, here you had all these people running around – they... oh, operating and chopping and shooting people with things and... and oh God! on and on and on and on and on – without ever having taken the problem apart.

Well, all it required was, we took the problem apart, just compartmented it. All right, we find out... oh boy! were there some crews operating on this! There were a lot of people working on this. How do you change mental behavior and structural action by treating structure? Oh, they were shooting... they had people out of these Japanese prison camps and so forth, and they were shooting them and they were giving them narcosynthesis uh... and doing all sorts of weird things in various directions. And it all boiled down to a structural address to the problem.

Well, to an engineer it's appalling for anybody to work on a problem... to even work on a problem if he doesn't even have the design. „Let... let's work on this thing before we answer the question „What's it for?“ – you know?

It sounds so idiotic to an engineer. We say, „What's it for?“

And they say, „Well, there isn't any reason for it and there's no goals. We're all in apathy anyhow and it doesn't matter. And the problem's too complex.“

You ever ask somebody about this: „How about working on the problem of the mind, trying to do something about the problem of the mind?“ „Well, that's too complex.“ You say, „Rut you're working on the problem of the mind.“

„Well yes, I know. But it's too complex – there's no s... real solution to it.“

In other words, you're in a complete defeatism on the problem. Well, how does anybody ever solve a problem if he knows it can't be solved as his first postulate? Nuts to you brother! And I didn't realize that it was even... it was that bad for a long time. I... I just found out it was that bad just increasingly. I started out first believing that there were a lot of people who were doing something on this. All right.

I turned around and I had hypnotism. I had a little advantage there because I was using hypnotism that I had learned in India. And that doesn't bear too much resemblance to Western hypnotism. You've got variety of hypnotism there. There are ninety thousand ways of putting a guy out – I swear there must be that many ways. I mean, you can just run on and on and on. There's various things you do; you treat the perceptic lines in certain ways and guys go „Ka-boom!“

For instance, I had a... very amusing one time; I talked to the staff at Saint Elizabeth's. If you can place somebody in time and space – we can put it out now – if you can place somebody in time and space with great accuracy and then put a monotony on it, damndest things happen.

So I talked to these people from Saint Elizabeth's, a spin-bin down around Washington, talked to the staff. And I was very careful to talk to the staff in a certain way – and put 'em to sleep.

Uh... hypnosis bears a considerable resemblance to sleep and a person knows... any auditor knows when he's dealing with a hypnotic subject. Any auditor should know something about hypnosis because it's a very standard set of something or other. There are various things that will happen. The breathing will become shallow, and uh... the next thing that happens is their eyes will roll back up in their heads, like that, or roll down like this. And their eyelids will go flicker, flicker, flicker, flicker, flicker. And uh... if you do anything that makes people do that, and you've got them hypnotized, that's all.

There's various methods used. You just capture their perceptic line and you're the only one in whom they're on agreement. You've just separated their agreement from the rest of the world and they think you're the only one, see? Very simple.

Then be careful never to remind them that there's any other part of the world with which to agree – don't do as I do here. I talk about this field and that field and some other field. And it spots it around, and it requires... you... you go all over the doggoned space area, see? Well, that keeps people awake, and it keeps them alert and they keep learning. Otherwise they just get to be a phonograph record. You could just turn them on and they go „Yap-yap-yap-yap-yap-yap“ and they run the whole lecture off verbatim and they haven't got anything there at all. All right. Now hypnotism could then selectively vary structure. Anybody for the last 120 years could have carried out this research project. This is not a special project and it's not anything unroutine. This was carried out as a routine piece of research. Routine.

What do you do to a problem to solve it? First you ask the question. Before that you have to assume there's probably a solution. No reason to work on problems if you don't think there's any solution. You just assume there's a solution, then you go ahead and solve 'em.

And then you take the bodies of data that you have and you cut them up in compartments and make sure that the compartments don't get confused on you. In this case, we cut up structure and function; we didn't say, „What are we going to use this bridge for?“ and then neglect completely uh... how... what we were going to build it out of. And we didn't uh... we... we... we... we chopped the problem in half, in other words, so that each half would be all: structure down to function and structure. Function down to function and structure. One or the other probably did it. It certainly wasn't both, although it could be this third one – it's a team. Does it respond to teamwork? The hell it does!

Guys sick and dying and brokenhearted and insane and unable to heal their bodies and everything else, so it isn't working as a team.

All right, then therefore, they're probably separate functions. So let's... let's see if we can solve it that way. Hypnotism varied the hell out of the endocrine system; the endocrine system apparently was some kind of a meter. You could look at this meter called the „endocrine system“ and you could tell whether something was happening to somebody.

So if you varied their mind, you varied their structure. Oh boy! Could you vary their structure. You could take hypnosis and you could selectively shut off, by knowing what these glands influenced, you could shut off that function in the individual.

You know you can hypnotize somebody and tell him his nose is running? And... and his nose is running. You can just get torrents of mucus running out of his head, just torrents. He could just take handkerchief after handkerchief after handkerchief, and he'll just get them sopping. You can start a person perspiring on command, and he'll sweat and sweat and sweat. You can turn him hot; you can turn him cold; you can extend his hearing; you can contract his hearing. You can do anything of these with hypnotism. And boy, it's just no good at all to find out what something's wrong with somebody because they're non compis mentis when they're hypnotized. They're just an effect.

But you set up this thing and you use this and you use it as a meter – a specialized form of use of the structure/function mechanism of the human body. You become the mind, let them be the structure and the somatic mind, or something of the sort.

Now, can we vary it? Boy, can we vary it! We can make guys fat, we can make guys thin. We can do all sorts of things if you use good hypnotism. But we can't do it all the time. Why the hell can't we do it all the time? We find out in the field of structure we can never do it – that's advisedly stated. It's just never.

Take the structural approach of electric shock, that's structural. They give people electric shock. Do you know they haven't got a record of electric shock ever doing anything for anybody? There isn't any record. But they do have a record that says that if they didn't give people electric shocks, they get out of institutions six weeks earlier.

You know that these figures were never collected? You want to know about criminal acts against humanity – go ahead and practice something without ever getting any statistics – hmmm. That's interesting, isn't it?

You know that I have the only survey that was ever impartially – and it was really impartially – done on the subject of electric shock. And I hired a guy to do it. He was not inter-

ested in Dianetics; he was not interested in psychiatry. He was an investigation publication man and all we did was get all the results there were on the subject of electric shock, wherever they were published by anyone, anywhere. And we collected them all together and drew them up on charts. Didn't cast any evaluation on them at all, just drew them on the charts to see what the statistics would say. And I've just given you the results. We couldn't find a case anywhere – just a case nowhere – where electric shock had ever improved anybody.

We couldn't even find out where it had selectively quieted people down. We found out that there was a „three-day period“ in electric shock. You gave them a shock every three days; they stayed very tractable, you know – „Duhhh!“

Now anybody can make a corpse. You can do it with a bullet, but you don't call bullets therapeutic. You see? So we had to define what's therapeutic. But you say you can make the person better. Well, did it calm him down and make him happy or anything? No, definitely not.

It gave him a terror of electricity, though. Fixed him up so he wouldn't use force in any category, made him shed all responsibility for everything. Uh... did interesting things.

You can rehabilitate an electric shock – by the way, the way you repair elec... electric shocks aren't serious... the way you repair it is just rehabilitate the guy's ability to mock-up force, that's all. You don't even address the electric shocks. He'll feel a buzz in his head once in a while when you're doing this, and you just keep mocking up force – standard routine mock-up processing. Electric shock is simply electricity.

First thing you know – Room! There goes all the electric shocks in the bank. They don't go suddenly or anything. They just cease to have any effect upon him. So they are really pantywaist when it came to hurting people too. They weren't even tough enough to hurt people. Prefrontal lobotomy? Fix the guy up so he gets another body.

Uh... okay. Now uh... they're not dangerous. I talk about it merely because it's a...

There... there's only one thing that really outrages me. I... I get outraged just because I can't believe it. It just won't fit into the frame uh... uh of reasoning. It... It's just one of those things that I've always been completely unable to see, is why can't somebody solve that problem? Uh... this... these problems are all easy, they're just... just so easy. And yet, something like... you... there's somebody... he's in... he's in bad trouble, see? He's in bad trouble – he's starving to death. He... he's... he hasn't got anything to eat and he's getting skin and bone and there he sits. And all that he's got in front of him is a whole ham and loaves of bread and so forth. And he's unable to solve the problem of how to get it into his mouth.

You say, „No! That's complete idiocy!“

So you go at that problem. Anybody who wants to backtrack on that work will find them very interesting material on it. And that's covered rather full in Book One. It tells the various things you can do to somebody to stop this and start that. So it means what? That there's some kind of a mechanism by which, if you can get some guy to agree, why then anything can happen. You could make him believe anything if he'll agree with it. Haaaa! Hmmmm! He has to be in a special state.

All of a sudden you just take a look at the human race – we're trying to unhypnotize people. We're trying to wake people up, and it's simply that: we're trying to make them higher and higher alert.

I... I dare say someday we may have a process which... by which some magical formula or other we simply say... we simply say, „All right, now here you are in a hypnotized state with regard to life and existence, and you're in a little bit better, more awake condition at this moment than you ordinarily are, but there's a much awaker condition than this, and the way you awaken somebody out of this condition is to count from five to one and snap your fingers. And if you count from five to one and snap your fingers, a person wakes all the way up. Now when I count from five to one and snap my fingers, you will awake. Five, four, three, two, one – wake up!“ The guy comes into full consciousness. There might be such a... such a process. It would head in that direction.

By the way, you once in a while do that to a preclear and he gets very startled. „Doing! The lights just turned up!“ Something like this. All right.

So that's the kind of *modus operandi* in which we worked and out of this we discovered something which you can use today. There is a gimmick in the environment called a res-timulator. You give a guy an hypnotic implant and

you tell him to play with his tie. You tell him any time you play with your tie, he'll do so and so and then you wake him up. So you adjust your tie, and he does so and so. And pretty soon he says, „I wonder what I'm doing this for? Well, I explain it this way...“ And he's got some wild explanation that has no bearing on your tie.

For instance, you've said, „Every time I touch my tie,“ when he's hypnotized, „every time I touch my tie, you will now... you will cough.“

Okay. So every time you touch your tie he says, „Aha-ahum,“ he says, „awfully drafty out, don't you think?“

And you say.....

And he says, „Aha-ahum.“ Fascinating. And he just keeps this up and you finally wear the button out.

Two things you learned: the button can be worn out, and you can have some kind of a gimmick like a tie which will start a guy coughing. Hah!

But what's he do? First he rationalizes very generally, then he narrows the rationalization – decides it's in the room. Then he narrows the room to you and starts to find a little bit of fault maybe with your clothes. And all of a sudden he'll look at your tie and he'll suddenly remember and he'll go „Boom!“

„Oh, it's that tie! You told me when I was asleep so-and-so, that I would cough every time you touched your tie! Aw, nuts!“

Now that means then that behavior can be transmitted to somebody who is put under a heavy current, and so on, a monotonous current inflow. And he could be put into this state. Doesn't matter much whether you shot him in the face with a gun and said, „You're dead“ or

you shot him in the face with a gun with a blank cartridge in it and said, „You’re dead.“ Most of the time he’d die if you said, „You’re dead.“

You get the level of operation, then. It’s just an inflow – boom! It doesn’t matter whether it happens fast. If it happens very fast, you could implant it quick. If it happens slow, you implant it more slowly. It operates in any case.

A man can be knocked out with drugs, he can be knocked out with a blow. He can be hypnotized by physical pain, or by over-perception. Any of these things. So we add these... all these things up and you say, „For heaven’s sakes, these people are going around and they’re falling down and they’re getting unconscious and people are saying, „Well, he’s pretty bad off, and he’s awfully sick! Let’s see if we can dig up any of these experiences when somebody’s unconscious and find out if this is a hypnotic state.“ And you say, „Look at these people are going around and they do act as though they had restimulators in their environment. They... somebody comes in a perfectly warm room and says, „My, how cold it is,“ and that’s terribly aberrated behavior. And I keep observing it at all hands. And I wonder if it has something to do with this ‘pin mechanism’, the restimulator, which is the tie in the hypnotic incident.“

Yeah, yeah, yeah, yeah, yeah. All right, let’s knock ‘em out colder than a mackerel with physical cause and physical reasons, and we’ll just avoid all the ritual and mumbo-jumbo of hypnotism and we will say, „Whenever I touch my tie, you will cough.“ And they come out of it groggily. And you know, they... they... they just don’t quite uh... you touch your tie and they just look a little uncomfortable – nothing.

And then you say, „Well, uh... speaking of ties.....“

And the fellow says, „What? Ahem!“

And you say, „Well, I was just talking about clothing – ties and that sort of thing.“

„Ahem!“

And you say, „Uh.....“

And he goes, „Ahem!“

There’s another condition necessary then. Ho-ho! There’s a thing has to happen called a key-in. When the unconsciousness is way deep, in order to get it into an action strata, there has to be a lock sitting on the very deep one.

So you’ve got the engram but it doesn’t key in; it just sits there until somebody comes along and mentions it in such a way as to sort of trigger that into a higher level of consciousness. But it’ll still lie there as an unconscious experience.

Do they wear out like hypnosis? Oh, yes, yep! You can wear this button out just like you can wear out hypnosis. Hmmm. Well, let’s just have him go over it again. And the guy remembers it all. At first he remembers just the beginning, and then the end. And then he remembers the rest of it. And then there’s more of it and then more of it. And what do you know! The button wears right on out.

And you finally says... you finally mention „ties,“ he doesn't cough. You touch your tie; he doesn't cough.

And what's he do when he finally discovers what you've done to him in the hypnotic incident? He says, „Aww, nuts! That's why I was coughing!“

And with that same incident, you can turn on streams of mucus out of somebody's nose. You can... you can completely regulate their endocrine system in the most selective way. You could say, „Now, look. This stuff testosterone is bad, see. Your body can't absorb it. When you get a shot, it gives you no lift up sexually. Sexually, you're dead, fellow.“

Two ways to do it: one is kick him in the genitals – that's correct. Just as an injury of that selective line, all of a sudden interrupts the testosterone balance of his system and keeps it interrupted long after you'd think that injury should have been set up. Or you can simply slug him out and tell him so. Two methods – both of them highly effective.

As long as we have the mind going unconscious when it happens. Otherwise, nothing happens, except some kind of a little key-in or something.

Well, if we run it through enough times it wears out, the endocrine system turns on again. Function is monitoring structure. What do you know, we got engrams.

Now we can operate on this guy; we can shoot this guy full of hormones; we can talk to him about this; we can talk to him about that. We can hypnotize him to heal it, or we can feed him religion. And he doesn't get well!

You can go out and you can say, „Now look. If you just believe in the great god Throg-Magog, and so on, you can put this whole god over alongside of you and he'll monitor you and he'll tell you what to do after this.“ And it'll just work out fine for a couple of days and then the guy will spin – zing! He'll really spin because he's made something else responsible, of course, as we know now.

All right, the great god Throg-Magog, then, could handle him for a couple of days and then handle him no more. Then he just goes downhill and downhill.

So what? All of these duress or control therapies – structures, unconsciousnesses, hypnotism, medicine – in no case would alleviate a condition. They would hold it in suspension or hold it in abeyance in some fashion or another. But in the presence of a mental block on the subject, nothing could be done!

If mister has gotten his back broken because he's got an engram about his back, it would be the same thing as though you told this fellow under hypnosis he had to go out and get his back broken. Same thing. And you told him forcefully enough and that he had to have an injured back, and it was necessary to his survival to have an injured back, and everybody feels so sorry for him to have it, and make it very desirable to have an injured back, he'd go out and break his back.

And what do you know? You heal it up and you could strap it up and heal it up and fix it up any way you wanted to and it wouldn't get well, and it wouldn't get well, and it wouldn't get well until you pulled the doggoned incident.

Now you can ha... do that. And the tests... we're on such things as a cut finger. You'd knock the guy out and cut his finger and then tell him how valuable that finger cut was, and tell him he should get his finger cut. Just put a little pain in it, don't hurt it any. But give him enough pain so he's got pain on the unconsciousness. And out he goes, and hurts his finger. And he'll hurt his finger, and he'll hurt his finger – and he'll hurt his finger, and he'll hurt his finger. And every time he hurts his finger he gets another engram. Hmmm. He gets more sympathy too. Hmmm.

In other words, it's getting deeper and deeper and deeper, and worse and worse and worse, all the way down the line.

So we've got the same mechanism at work and they can be worn out. But they require key-ins just like hypnotism does. And you can run all of these various experiments and you'll find them very productive. And you'll find out you can run incidents like locks, and you can run locks wholesale. You can scan 'em, you can run all sorts of things all over the place, and you won't have any trouble with them.

Now on the assist, for God's sake, don't forget the assist because it's one of the best ways to handle something – an immediate injury. Boy, you can get that thing down, bang!

But there's what's known as a creative processing assist. Give him new thumbs, if he's hurt his thumb. Process parts of the body: mock up parts of the body, get superfluity on parts of the body, lots of 'em. Break the back of the MEST universe motto, „It shall be scarce!“ And break the back on it. And the way you do that is just that, by giving the guy an abundance of mock-up.

You see, the mock-up is more real than actuality as some people here are finding out. „You know, this MEST universe isn't very real. But these mock-ups I'm getting are beautifully real.“

Now of course, you get somebody... you back somebody up, you have to know where you're backing them to. And we find out, all of a sudden, you're backing them to a high level of self-determinism and yet we find out to stop at a short point on self-determinism is almost... is quite undesirable.

So you have to get him up to a high level of self-determinism where he is a good, ethical being as well as a very strong one. And we find out he has to be a very strong being in order to be an ethical being. And uh... so that sort of has to solve itself in that direction.

And we've moved right straight out of structure entirely. The second the guy can handle all force, he can handle structure. He can have it or not have it at will. He can step out of his head and mock up some structure, and he can do it well enough so that somebody will have to accept it. You can do a much better job than this universe, by the way.

Now, you could continue to live in confluence with your friends. You could continue to live in the MEST universe. You could continue to do all sorts of things. But with this knowledge and this information you could bail yourself out. That's important. With the data which has been accumulated on this, you can bail yourself out. There isn't much that you can get into that you can't get yourself out of, even if you're all by yourself. These processes will work actually, on yourself, all by yourself.

So we've gone on up the line to a collection of data, and this data is very brief, but really – it's there. It's just all roads lead to Rome on the thing. Self-determinism and that's Q-1.

And... but – look at the basic datum: what was Man trying to do? He had the answer to that: he's trying to survive. That sounds kind of silly, „He's just trying to survive,“ but that's right. That's all he's trying to do. There's no reason why he's trying to survive. It's just a game, it's something to do and he got in too deep. And then he got to be a broken piece and then nobody could help him out. Then he couldn't help himself out, so somebody had to bail him out. I think he could've helped himself out, myself.

Now, uh... the data accumulated showed us a heck of a lot of things and all of these things were of the highest importance maybe, at one time or another, uh... as processes. But fortunately, you don't have to know all these trick processes. But you do have to know the phenomena, because you'll encounter the phenomena and their... you have to know that direct address of phenomena is an agreement with the MEST universe that it exists. So you have to back up from that phenomenon.

So under processing we get, of course, the Auditor's Code, how is it done? It's done from a high level – that could also be called the Code of How to Be Civilized – it's done from a very high level of ethic. Not from a moral... when you start to get victimized by the Auditor's Code it has become a moral code to you, because it's no longer reasonable, because it's damaging one dynamic. But don't bust it as a straight break, because that is even more damaging. There is an ethical way of handling all of this. And the best way is to be so strong that you wouldn't have any inclination to. And you start to help somebody out, they just get helped out, poor fellow.

And the fellow says, „Well, yap, yap, yap.“

And you say, „Huh?“

„Well, yap, yap, yap, yap, yap, yap, yap, yap, yap, yap.“

You say, „Poor guy, you really mean it.“ It doesn't bother you.

He runs all around the neighborhood, he says, „You know that auditor down there, he's just terrible. He does horrible things,“ and so forth. „Beautiful women go in there day and night. You know, he really, all horrible things happen in that place – terrible. Very immoral and all that sort of thing.“

If you're tough enough and you radiate far enough, do you know that the neighbors wouldn't uh... wouldn't even be disturbed. Doubtful, though, in this society. One has to assume there's something there, and so on.

All right. Now in page 38 here we have the Theta Entity and the Theta Entity is a misnomer. There is no such thing as the Theta Entity. It's a typist error, uh... and it might not be in the book. It should have been caught. What's meant there is the Thetan. We know about that. Uh... the entities? They're ridges on which facsimiles are planted and I was drawing you some pictures in a recent lecture about all these squares and – compartments across the top.

Each one of those things can be a thinking entity. It thinks it's alive. It can think as a being as long as energy is fed to it.

Always remember that one: as long as energy is fed to it, it can think and act as a being. Therefore, if you, quote, pay attention to it, it will think and act. You start talking to an entity and, of course, it talks back. With what energy? Yours.

Now the auditor can actually start talking to an entity and energize it, just as people in a person's environment energize his entities very often. They come in and energize an entity and they get him dispersing and doing this and that. They actually are blowing energy at an entity. And it's apparently thinking, acting – that's the way they control him. That's a beautiful control mechanism.

The entities will have the damnedest facsimiles on them, and they'll apparently be stuck on the time track someplace. Each one different from every other one. That's because of the various ridges on which facsimiles are planted. And that's all an entity is.

You can blow an entity to pieces any time you want. Every once in a while you get the strangest spooky notion that there's other thetans. And every once in a while in a preclear you'll get some very, very decadent thetan out of him.

You take a look and he'll say, „You know, that's a funny thing. There's a glow that's of a very low order on a ridge and I can't seem to handle that ridge. And I don't seem to be able to do anything with that ridge.“

You say, „Is there anything else on it?“

„Yeah.“

„Well, now detach that thing. Well, you got that thing detached there? Well now detach the whole ridge and throw it away.“

They actually will be occasionally, but they're not active.

Preclears will also have the idea that they're hanging around the backs of their necks. They've got old currents and old ridges will go into vibration. And they start thinking about the backs of their necks and, of course, any ridge that's on the backs of their necks will go into vibration. And they get the idea that entities or... or en-thetans – ah, that's a wonderful word – en-thetans are creeping up on them and crawling up on them, and that they're being mobbed by this and that and so on. They can be very convinced about this, by the way; and that they're... they're about to be attacked, or the whole town is about to be blown up or any damn thing you could think of. And uh... they'll get very worried about this.

The truth of the matter is, no matter how dark it is there's nothing can touch you. Unless you sit down and carefully determine that something's going to. And if you carefully make up your mind that something is going to happen to you, you can undoubtedly fix it up so it will.

Now, that's the sum and substance then of entities. As far as running engrams, I've just given you a dissertation on it. That's really all you have to know about running an engram. Spot the incident where it happened, and make the guy go through it so many times he is so sick of it.

It's very strange to people sometimes. They'll be quite amused at the first time they ever discover a this-life engram. They went all the way through the operation; they were completely alert all the way through it. Or... or there are parts of the operation that they're not alert in.

Don't be too surprised if there's chunks of engrams that ought to be there that aren't there. Don't be too surprised at this. You're dealing with energy and concept of energy, and the fellow had a concept that it was there once upon a time, but something might have caved that ridge in. There might be a heck of a scramble of energy in the vicinity of this thing. A piece of it might be missing.

Now sometimes during an operation a whole ridge will blow. Don't think that a pre-clear suddenly... by the way, never make this mistake, that this is a sudden and strange manifestation that occurs – these ridges and flows and things like that; they're... they're sudden manifestations that occur the moment the person became a pre-clear and never existed before that. Don't make that mistake. They put a... put a patient on an operating table and they come down with that knife or that machine or something of the sort, and there's a bad shock. And this shock results in an electronic flash. And that's some ridge blowing up. They don't have anything connected to him to demonstrate what's happening. But he comes out of that and he's a vastly changed being. They've blown his bank up. And scrambled his incidents and ruined him. And he's got to be rehabilitated in the handling of energy.

Very often an operation produces results solely because it merely shifts a person on a time track. Probably that's the only reason it does, I don't know. But uh... I wouldn't say so far as that. You can still patch up a broken leg, although you're a hell of a... you're a hell of a thetan that can't fix up a broken leg, let me tell you. Well, throw that one away and get another one. That's right, it's a better looking leg anyway. I mean that's... that's about the way it goes.

All right, uh... the running of engrams, then, can become complicated by manifestations of energy and the fact that one tries to have the engram so he can run it. And of course there are vectors in it, so the second he tries to have it the thing will very often go away from him and he doesn't have it any more. Or he tries not to have it and, of course, it moves at that moment right in on him.

There's one way of doing this, is sort of emanate in the direction of the ridges. You emanate in the direction of the ridges, they'll start lighting up. Just blow in their direction. Don't emanate anything except a... a flow – not a agreement or disagreement or anything else – just... just emanate in that direction, and look. And, what do you know? Engrams will come into view.

You just postulate yourself a little higher up tone scale, see, than you have to be. You don't agree or disagree or have to have or not have to have, and so forth. Just emanate a little bit in that direction. Just feel yourself flow in that direction a bit and engrams that are otherwise.....

The guy says, „I can't run that incident,“ and you know he's sitting in Mama's death and so forth. You can just get him to emanate kind of out in front of him or around back of

him or wherever this engram's parked. It's parked geographically. It... because... he... it's just one that he didn't say, „Go into yesterday“ to.

See, you have to actively say to an engram, „Go into the last five minutes,“ or it won't go. And then you have to hide from yourself the mechanism of doing that in order not to know you do it. Automaticity enters in on it and you'll forget you're doing it.

Actually, it's a completely conscious process. Every instant of time is a completely conscious process. So that if you... if you... if you're not just saying, „Time. Time. Time. All right. Don't have. Don't have. Don't have. Park. Park. Park. Park. Park. Park“ of time, you haven't got any time track.

A guy sometimes gets into the state of not doing anything with it, see? And he wonders, „Where's my sonic?“ It's all stacked, right in front of his face. It's all right. He can stretch it out and he's got it all again. Only he's got to stretch it out. He's got to say, „Well, that's in last year. Now we'll string it from there.“ And he'd have a track.

But you have to do that, you see? And it's not spatial. YOU DON'T SHIFT SPACE. You have to... you... it's the same space as the thing occurred – in. It's just disappearing in that space. And when he's mastered that trick, he's mastered time. It... it's simply time... time past is „not have“. It's just „not have,“ that's all.

And time that isn't is just „will have“. And time that is, is „have it“. It's so simple. You can go on like this and explain like this. And it's something like trying to explain ad nauseam that golf balls are white because they're white. That's all, they're just white.

Now you run secondaries, grief charges, and you're into the subject of loss. And what do you know, right back into time again. Loss is what? No time. You run a secondary the same way you run an engram. You start them in at the beginning. They can be in terror, they can be in fear, be in any of those things. If you just tell the preclear, start him just like this.

You say, „All right, when was the first moment you received news of your father's death?“

And the preclear says, „Well, I remember clearly that so-and-so,“ and he's doing a big pretense. The engram is sitting right in front of his face and he's saying it isn't there. See? „Well, I recall this, I know this. Yeah. And, uh... somebody told me.....“ That's a lock on it – „that.“

And you say, „No, no, no, no, no, no. When is the first moment you can pick up there that you heard your father died?“

„Oh, um, I guess it was a telephone call.“

„All right. Answer the phone.“

„Well, I can't remember that far...“

„Now just a minute. Pick up that telephone. Where does the telephone normally sit? Take a look at it. All right, you got the telephone? Well, now answer it. Now what is said to you over the phone?“

And the guy runs it off, and all of a sudden, „What the hell,“ he says. „I’m hearing this again.“ He runs it on through and at first he’s very vague and he gets upset and it’s very thin. And then he gets closer in and closer in to the thing. And then cries maybe or gets terrified or gets upset and... and it all goes by the boards. Well, that’s solved by having and not having. You could say, „Now get having and not having on the subject of Papa, having to have a father, not having to have a father.“ You do the same trick by running it on a flow so these processes are not disrelated.

Now, running locks, you can just scan those wholesale. A lock requires a heavy incident to sit on. There’s got to be pain and unconsciousness in the incident before locks started gathering on it.

So when Joe Jinx comes in the room and he says, „Eeeeeowwww! A black cat!“ you say, „What’s the matter with you?“

„Oh, I hate black cats! Do you know every time I see a black cat, I get a black eye? I’m going to leave. I get terrible sinusitis too. Ohhh! You’ve got a potted geranium! Oh, I can’t stand geraniums! I’m.....“ and so on and so on. As he goes down the steps he sees that somebody’s left a roller skate on the steps. He can’t abide anything like that. Why aren’t people..... „Oh, a newel post on a ban.....“

What is this guy trying to do? He hasn’t found his restimulator. He’s looking all over the environment, see, trying to find the guy with the hand on the tie. He knows there’s a signal and he’s supposed to do something, and he fu... lost the signal. And he just starts jumping at the whole environment. And you get what is known as associative restimulators. Because it’s a hand on a tie he’s looking for, any tie hanging up anyplace drives him into fits. And because ties hang on shirts, any shirt hanging up anyplace turns him into fits. And because shirts go on bodies, then any body hanging up any place turns him into fits. And because bodies hang any place, then any place turns him into fits. You get how this is working?

All right, you can actually sit a guy down on an E-Meter and look for the restimulator. „What’s the gimmick? What’s making you jump?“ You could just search for it relentlessly. It’s rather a long process but you just search for it and you’ll find that the reason this guy’s nervous and the reason that guy’s eyes are bad – for instance, why is the guy’s eyes bad? You could look in the real universe, laughingly called, and find out exactly what he’s hoping he won’t see.

So the first drop you will get is, „Are you afraid you’ll see something“ – crash! Now what is it he doesn’t want to see? He doesn’t want to see one of these restimulators. Because if he sees this restimulator, then he has to do a Saint Vitus Dance, or something, see, he knows that.

All right, so we’re right back on to the same basic formula that we were on before – the environment is upsetting. Well, he has certainly agreed that it would be upsetting so you’d better gradiently break his agreement with the whole darned environment. Because if you don’t, there isn’t any halfway point.

Oh, get that envir... that... get that environment beautifully unreal. Get him absent-mindedly walking through walls, tipping his hat to his hostess at night and walking through

the front door and out, forgetting to open it. Going out and sitting down comfortably just outside of the curb, and turning on the switch and driving home – not remembering that he didn't bring the car that night.

Life could be beautiful. Of course, I don't guarantee what's going to happen to other people. You see, in view of the fact that this is all science fiction, it's so incredible that uh... nobody will believe it anyway. And a fellow says, „Oh! This big tough guy at the party. He's always the life of the party, you know. He's big and he smokes cigars, you know, and he drinks heavily and he was a boxer in his youth. He's strong, knocks the girls crazy. He, oh, they're for him. And he tears telephone books in half, you know. Throws them negligently over his shoulder. Tears packs of cards in half – real tough, see? Real strong.“

It won't hurt this fellow's reality any after he's torn telephone books in half to have them lie on the floor and then tear 'em in quarters – without anybody touching them.

So, it's a good thing we're... we're operating completely behind the mask of any reality.

You're gonna bust somebody's reality to glory with this sort of thing. You can already bust their... if you just took one of these processes here, you could still bust their reality.

„Everybody knows that after a certain age, such and so couldn't possibly happen and the body couldn't heal about this and that.“ My God! We've turned off cancer and diabetes and leukemia and... and so on. The... actually auditors have hauled them off of death beds now for two and a half years and braced them up and put a couple of spikes through their hair to hold them up on the wall until a better process came along. But they are still alive!

Actually Dianetics and Scientology have probably saved several thousand lives – I don't know. I would say so because I kept... I started keeping a case history on... a long time ago, and it got too numerous and I couldn't keep it. Guys would just keep writing in. I wish I had it now, the... the... just what letters I had on the subject, and so forth, were once in existence. And they're not now.

But, uh... gee, they just kept coming in and coming in and coming in and coming in. It's a very funny thing. There are an awful lot of book auditors out in the field who did a tremendous amount of good, really used it down the line.

Some of... sometimes these auditors study a technique, they'll find it too fast, they can't charge a preclear enough for it. They'd rather have a slower technique than these new techniques. Boy, that's really... they're really in agreement with the MEST universe when they figure that there's got to be scarcity. They're creating a scarcity themselves.

You see, if they suddenly took up... took ten people and took ten days and cured all those ten people – oh, no! The... the horrible reality shatter that would occur in their neighborhood would be such that there would be Aunt Mamie and Uncle Joe up there, the relatives, saying, „You know, I have a friend. And I wanted to know if you couldn't do something for this friend of mine, because uh... uh... of course, that friend wouldn't be me.“

Now, that's all very simple, this business of running concepts and feelings. You can get any kind of a concept and just get the guy to hold it for a little while – and it wears out.

And uh... then there's running ridges, running circuits out, there's blowing up circuits. Well, your thetan can run around the body and pull these things off, you know, and hook 'em up to light taps or digest the energy or squash 'em, or light fire to one corner of the ridge and blow up the rest of the ridge. It's very fascinating. You can handle a ridge any way you want to. You just simply get out and take a look at it and do something with it. Ground it, or turn it purple or change it around or fit it across the back instead of across the back of the head. And then finally you've changed it often enough, you said, „To hell with it. We won't bother with this ridge any more.“

All right, let's put another ridge on, and then mock up one and put it on, then fasten that one in good and strong. You say, „Wait a minute. I'm fooling with my own body, and the ridge which I just mocked up is a perfectly good, solid ridge.“ We'd better come off of this. We'd better not do this any more because that's getting just too real.“ And then one day you say, „I wonder, if I put a ridge between those two E-Meter cans, if it'd short out the E-Meter?“ And you sigh deeply because there are the E-Meter cans lying several feet apart, and you've got a line between them and the needle registers.

You say, „I thought I was handling just... just imaginary things, and here I was handling real juice!“

And running a live flow, that's running present time flow. You just manufacture energy and blow things up with it, that's all. You just say, „Let's see now. There's a lot of ridges on me, or there's a lot of ridges on this preclear, or there's a lot of flows going on, or a lot of dispersals going on. Let's see – what do we do about this? Hmrrrmmm, well, let's just throw a beam at it. Let's throw a beam at 'em and burn 'em up.“ And boy, you don't want to get too fancy with that the first time your power starts coming on. You'll blow the GE up – really. He'll just go... start going „Ka-paw! Pow! Pow! Pow!“ And the preclear's sitting there.

If you wanted to be real ornery, just take a bead on his ridge – on a front ridge. It's bad to blow ridges, to hell with blowing ridges. Just put them in yesterday or something. Why worry about blowing 'em.

Uh... but... uh... you put a beam on this ridge he's got across his face, you could really raise hell with him. Just kind of tune it and say, „Kok! Wave length is so-and-so.“ You don't have to say wave length any more. You say s... „Now match the wave length now. Okay, there's the ridge. Now, an energy flow will flow – ker-whap!“

And the guy'll go „Booo!“

And you'll say, „My God! What happened? What happened? Did a lightbulb blow up? I'm kind of blind. There was a flash.“ And it really will. We're speaking in a term of reality, now, that you test with great ease. Those are the easier things.

Now as far as freeing a thetan by concept and feeling is concerned, and freeing the thetan in various other ways, present and future, by dichotomies and tone scale – all of that, we've been covering all this.

„Get the concept that you need a body. Now let's get the concept that you don't need a body. Let's get the concept that you do need a body“ – you're not running a flow, really, and so...

And the guy says „But I DO need one.“

„Well, get the concept that you do. All right, now get the concept you don't.“

„But I do need one.“

„All right, get the concept that you do,“ and you say, „For Christ's sakes! Get the concept that you do.“ And the guy runs it.

Two hours later, „You still got that?“

„Yeah – got the concept that I do.“ Two hours and fifteen minutes later, „You know I'm getting the idea that I don't need this body!“

Well, you don't just abandon it at that moment. You say, „All right, get the concept you don't need the body.“ He'll run that for an hour. „Now, get the concept you do need the body.“ He's changed his mind again, flows reversed, you see? You're not paying attention to the flow, you just hold the feeling and God knows what happens – or hold the concept, rather.

Now the feeling is quite different than the flow. Aesthetics are very good. You are right on solid ground and as far as by dichotomies, why, there's nothing easier than dichotomies to run – positive and negative. I mean your flow comes one way, then goes the other way.

Dichotomy means yes and no – positive and negative. It says, for everything... now, somebody was saying, „How would you run Agree and Disagree on having?“ Well, get your agreement to have, get your disagreement in having – positive and negative. And you'll get flows and they'll flow around. Of course, that's slow freight. Actually running flows and that sort of things or running engrams has this... has a bug in it, as a process, and why it was always a slow process.

The preclear has to postulate that he's an effect of them before he has anything happen to him. He has to say, „All right, now I know that it's there,“ and maybe this is just admitting it's there. But at the same time he's waiting to be an effect of an energy flow, never a cause of an energy flow.

So you're processing somebody down scale, and when you're running mock-up processing you're postulating your preclear as cause continually, and never as an effect.

He says, „Now look,“ he says. „I keep getting these mock-ups!“ He says, „My God, do you know the back of my neck is about to burn! I can just feel the flames coming on... off of it!“

And you say, „Well, no, no, no. That's just all right. All right, now get this anchor and put it back through the bottom of the boat. Now lift it up. All right, all right. It's a lot of work.

„You know, my neck...!“

You say, „We're worried about an anchor. Now how about that?“

Now don't think, really, that your mock-up has to be very similar to the ill the person is running, because as he gets better and better, you can test whether he's getting better and better because at first when you've got Mama, you had Mama – identification, see? Mock-up identified with reality. And then next you could... you could get something dressed up in women's clothes and so forth, vaguely the same period, and that could be called Mama. And then... he's perfectly satisfied with that. Now the next time he gets something and he's got a broomstick. And he can... he can call that Mama. And now the next thing he's got out in front of him there, uh... he's got a... his mother never had anything to do with church and he's got a hymn book. And he can call that Mama. And then he's got a crumpled-up sheet of paper – no significance, you understand. I mean there's no symbolized association.

Now, Freudian psychoanalysis halted people in the association band. It at least permitted them to associate instead of identify, and then stopped them in that band, by insisting that it was an association and that their symbolizations associated with real life. And then having gotten them into that band, took them downband again by making them agree.

And if the IQ were ever taken on a patient undergoing psychoanalysis, daily tests – that sort of thing – if there'd ever been any thorough work done on this field...

You think I'm just being sarcastic. Well, for any field to stand around and pretend we do thorough research. Oh, my God! They never did any. You look in the books and all you'll find is opinions, opinions, opinions, opinions, opinions. „Where's the data? How many people were run to get this opinion?“

„Well, we never ran anybody on that opinion that's... the aesthetics wouldn't let us. Let's go into the aesthetics before we go into any reason. Let's not get to the aesthetics afterwards.“

Uh... and – by the way, what's wrong with most young writers is when they're trying to make this society agree with them and buy their stuff. They fail to get a reasonable bone structure with which to be aesthetic. And they insist on being aesthetic without a bone structure.

Psychoanalysis did that – Freudian psychoanalysis insisted on being very aesthetic, without any guts. And uh... they didn't know what this was and yet they tried to dress it up. This society and Man at the state he was, wouldn't stand for this. And that is not just the failure of psychoanalysis. I would not say it failed – it never got started.

Anyway uh... the point we're having for supper tonight is simply this little slight datum. And that is that you want your preclear to be cause all the distance you can, so even though he starts to get into a period... First he's identifying. He has to see Mama in the mock-up to have Mama in the mock-up. Mama has to be live and breathing and everything before he's... she's really satisfied that he's there. Of course, if he's negative, he can't even get Mama in the mock-up, it's below that.

And then he gets a broomstick and then he gets a prayer book and then he has a crumpled piece of paper. And then he's... he tells you he's got a whup. And you say, „What's a whup?“

He says, „Well, you can’t see it. Well, yes, you can. See?“ And you look at this thing, and it’s a nice piece of Picasso design work – that’s Mama. No significance.

DON’T EVER, ever, ever, ever, ever, exclamation point, underscore, in italics in 18 points caps, ASK YOUR PRECLEAR TO EVALUATE WHAT HIS MOCK-UP MEANS IN TERMS OF REALITY. If you do that, you have missed the whole point of 8008. You’ve just missed the whole cockeyed show.

Never ask him... you... you know damn well, you say, „Isn’t that interesting? Every time we talk about his boyhood he gets this factory chimney – ha! Phallic symbolism. Every time we do.“

Well, you know something? If you were to suddenly point this out to him or have him find it out, you know he’d go down tone scale on a meter and in IQ. The work in this field has been carefully done – extremely carefully done. And I wish somebody had done that careful work before, because I had to do a lot of work that should have been done.

That made me mad, by the way. I got awful mad about that. But... I went on a tearing fury about five years ago. I found out all of a sudden there wasn’t any statistical data in the field of psychoanalysis. And I – unhhhh! It’s been in existence since 1894 and nobody’s ever done statistics. And I kept asking people and I went around to psychological departments and I went around to other people and they said, „Why, no. It doesn’t exist.“ And they said, „Well, we have experimental psychology.“

And I said, „No, no, no, no, no. I want to know what’s happening in the field of psychoanalysis. I’m not interested in anything else. Now where’s the statistics?“ Ummmph!

I’ll be damned if I didn’t have to sit down and for 30 days – I would have been much rather out there pushing a car on the desert, or I would have been much happier down in a hotspot or someplace else. I have to sit down and run people on libido theories.

You say, „Well now, how is your guilt“ – and by the way, I did this very well. I’m very well educated and so on. „Yes, Mrs. Jones. Yes, life has been hard for you, hasn’t it. Well, now supposing you just go on talking. Uh-huh. Just go on talking – that’s right. Just go on talking some more.“

And you all of a sudden said, „Oh again. What was that again?“

„Ohhhh, why, you seem to be fixated on the Grand Canyon. You’ve mentioned the Grand Canyon eight times. Now what does the Grand Canyon mean to you? Oh? Tch-tch-tch-tch.“ Just go ahead on this line.

Now let’s find out that – I... I didn’t know what I was doing to this degree: I didn’t know a lot of things, but I knew this, that I could get people who had had analysis, whose college within the last three or four years, had been – therefore psychometry was fully in existence at the moment of their leaving college – who had then had an analysis.

God! Getting the statistics together took about 30 days of precious time and the statistics were damning! Oh, they were just grim! Terrible! It said 25% of them went spinny. Hah!

It said some percentage I won’t mention committed suicide because of it. And you know where the gimmick is? They, made the patient agree with the real universe and it spun

him in. And they showed him that every dream he had, every dream he ever could have was really caused by the real universe. And that he wasn't free to have an illusion of his own, but that every illusion was motivated by the real universe. And that's a control operation that kills them. It slaughters them in their tracks. That's right.

So, don't ever let me catch you pulling the same operation. The course runs the opposite direction entirely, Get them to disagree with the MEST universe. And not even by fighting it, just „to hell with it!“

And you'll find out their differentiation above the association level – they differentiate more and more and more and more and more and more – until there isn't any relationship between what they're mocking up and the MEST universe.

Okay. Let's call it an afternoon.

Hope you've learned something this afternoon.

(TAPE ENDS)

CHART OF ATTITUDES: RISING SCALE PROCESSING

A Lecture given by L. Ron Hubbard
at the 11 December 1952

This is the first evening lecture of December the 11th.

I'm going to cover rapidly now the Chart of Attitudes with all of its various facets. You've read this Chart of Attitudes, you've found it in the HANDBOOK OF PRECLEARS. And in the HANDBOOK OF PRECLEARS it talks about it as an ideal state of man.

I don't think there's any real contest with its being an ideal state for man, but if you took the whole top band, you'd find it was an awfully inactive state.

If you didn't go on from the top of the MEST universe band into some sort of activity or something of the sort, you'd have no beingness. That activity is yours.

Now the odd part of all this is that your activity is, in this universe... is enforced or inhibited. You're given the supplies and then to a large degree not permitted to use them. And your own process, your own manufacture of mock-ups and so forth, is actually in contest with the MEST universe. The MEST universe says, „Look how big and strong and real I am, and how weak and puny you are.“

How does it say that? It says, „My actuality is brighter than any you can make.“ This doesn't happen to be true. The reality of the MEST universe is poorer than a reality which a preclear can gain in his own universe. This would only be natural, because what is one's own can be more real than that which one has given to him. One always appreciates that of which he is the author more than he appreciates something of which he is not the author.

This is a rather inevitable sort of thing, and so really here, following out this old process of SCIENTOLOGY 8-8008, we find we are working with, really, a curve that goes two ways here. It starts down from here – 0.0 – and then goes up here – 40.0 – and comes over to here and comes down here again. And this could be the MEST universe, and this could be your own universe.

One of the reasons universities get patronized is because they use the word UNIVERSITY. One of the reasons they get loyalty from their students is because they use the word UNIVERSITY and YOUR UNIVERSITY. There really is no other reason. That's right, flatly; because let's look at the s... facts of the case. The writer, would-be writer, goes to a university to write. If he's 'taught', unquote, to write in a university, he'll never write.

A painter goes there to learn how to paint, and he comes out – he never paints. Fascinating fact. That's because he runs into authoritarianism. It does something to one's will to be positioned for such long a period of time as from the age of five to the age of 22, 23 or 24. A person is young, he can stand it up to about the age of 15, 16, 17. And then he starts to suffer – badly – by being positioned. If he does not take on the responsibilities of his own existence shortly after puberty, he is going to have a hard time of it the rest of his life. And that is the flat end of it.

It is no joke that university women do not have children. That's a fact: They don't. They don't reproduce that particular line to any great degree. There are a lot of them that do, and the funny part of it is, these days they're breaking out of that rut somewhat – somewhat. But the GI bill didn't do anything for this.

Look at Heidelberg. The European university is a very interesting one. Sometimes you even go to class. The GI bill was a whip over the heads of anybody who wished to study, the like of which nobody's ever seen. You had to have a high average to keep up. This is one of the ways the government used to keep everybody from benefiting by it. You had to have a high whip... – average, big average – bang!

You had to get in there and know those facts. And instruction under those conditions was what? As many as 400 students to a class, with one instructor, and that instructor was just a lecturer. No instruction, really.

Very interesting. I looked at universities when this was going on. There's one thing that saved the bacon of the GI. He'd been out on his own somewhat, and he'd also found out how to duck and dodge in the service. It's the only thing he had.

But if I have to rehabilitate, or try to rehabilitate one more writer that a university has ruined, I'm gonna go over and really fix me up some short story professors. I'm gonna zap 'em so they'll know they've been zapped. 'Cause I'm sick of it!

They run the same old yap. The kid turns in a good idea, a piece of his own universe, and he gets it back: „The punctuation is off.“ Who the hell cares about the punctuation. That's what you have editors for.

What do they teach these kids? They teach 'em how to edit.

Some of the most famous writers in America were congregated in one room. These writers were looking for someone who had a Ph.D. in literature, a doctorate in literature, or something in literature, that we didn't even know what the degree was. And everybody kind of squirmed; one fellow says, „Well, fact of the matter is I... I took engineering, I didn't take writing.“

And another one says, „Well, I... I only spent the first year in college and then they kicked me out.“

And another fellow said, „You did? Well I was there two years before they kicked me out!“

And all of a sudden we looked through this whole crowd and we find out – my God! Everybody here has been kicked out of a university and probably didn't spend very long there

except maybe if they were taking engineering and then they were hanging around with the fringes. And then the only reason the university graduated them as engineers is they knew damn well they'd never practice engineering. And uh... well, it was about all we had.

Except one little small proud voice piped up over in the corner, and he said, „I have a degree in literature.“

We thought, „For Christ's sakes! Mice?“ And uh... it was what? It was a literary agent! I mean, oh no! Flesh brokers. They can't write. Oh, how they'd love to! He was the only one there.

The aggregate income of that room, by the way, was in excess of 150 thousand dollars a month – except the literary agent. He did criticisms for a dollar a manuscript.

Isn't that fascinating? Something must be off the rails if a country does not turn itself out aesthetics. There were 280 thousand bachelors of art graduates in 1947 from the United States. 280 thousand! My God! Think what would have happened if you'd graduated into this country 280 thousand good – artists! The whole face of the United States would have changed.

Now there are things that can be taught, but not the arts. You can teach 'em engineering, you can teach 'em something that has any process or procedure; you can get 'em together and teach them government. You can teach law. You can do a lot of these things, but you can't teach the arts.

And there's where I get the index: How much better could they work? Well, they could work better if they stayed true to their own pretense that they're a university.

If one went to his own university and if it treated him like that, he would have the right to think and he'd have the right to have an opinion. And he'd have the right to make up his own mind. And he would be there so that information could be made available to him, so he could figure it out.

And this problem right here would have been licked hundreds and hundreds of years ago, if it hadn't been for the scholastics and if it hadn't have been for the modern university. You owe 'em a great debt – a debt of continued slavery – because they pretended they were responsible for this problem, and they never took responsibility for it.

So, you'll get all sorts of kick-backs as you go outside of that propaganda. Understand, I'm not trying to destroy the American university as an institution. I think we've got to have football, and the more football we have the better.

Anyway, the whole idea here is to restore freedom of action, freedom of thought, freedom to believe, freedom to survive, freedom to know, freedom to be responsible, freedom to create motion, freedom to BE fate, not have to have it. Freedom to win... very interesting. THOSE are freedoms.

And funny thing: A man has to be free in order to be those things. And as soon as he starts being owned, he ceases to have them. And one of the first steps is to tell him how nice it is to be owned: „We'll take full responsibility for you.“

You know, in the Roman Empire, that the consuls and so forth were often pro-consuls, and kids around town. The kids around town, the kind that you see maybe going to a boy scout troop or something like that in this society. How you defeat an abundance of labor. The kids around town, the richer families, the... so on. The more noteworthy children took on the duties of office at 12, 13 and 14. And most of the famous characters that you read about in Roman history, you're reading about periods of their lives from 15 to 20. That is when the body is growing, it's vital, it's progressive and it doesn't know the word STOP. It doesn't learn that until it's about 30. By that time it's got it, good.

Now when you look over all of this, the second that a man says, „I have to have some other force than mine own,“ he ceases to be free. An interchange of knowledge can occur, but an interchange in borrowing of force cannot. A state and a people have no business operating on a police basis. They should never... but this is a beautiful police universe. Police, police, police. Every direction you look. Regimentation and policing – very wicked.

Because people are persuaded to turn over their individual force to something that they are given to understand is superior to their own ability to protect. And that can never be. That's a snare; that can never be. Nobody'll look after a man's own but himself. And nobody'll look after the property of a group but itself. But if you do that sort of thing, you are proposing anarchy, you're proposing that you do not have a government by force. But you're proposing that anybody be given licence in the field of *forte main*! Oh, no. That, unfortunately, isn't workable either, unless one has achieved at the same time a level of ethic permissible to have such force in existence.

Fortunately, nobody ever had the adventure or the information to look at it before and find out: Did one's ethic increase to the degree that he was free above a certain point. No; they looked at a rabble that had always been nailed down, chained down, hangdog, mauled, rolled under *Have Not's*, that would suddenly spring free, crawl out of the gutters and sewers and by negative-positive reaction HIT a country, tear it to pieces, throw it back down the time track in havingness, a thousand, two thousand years: The French Revolution.

And then they say, „Look what happens when you give them freedom. That's a good reason now why we should use force.“

It was force and the suppression of force which caused that action. It wasn't the other.

A man's freedom, then, cannot be a halfway thing. You cannot compromise or quibble with the freedom of a man. If there is a perfect form of government, that form of government would be anarchy. Everybody has agreed to this. An anarchy, however, would have to be built out of individuals who were capable, each one, of complete self-government, an impossible condition in the past. If each person were capable of complete self-government and capable of taking responsibility utterly for his own acts, you would have, for the first time, a basis of ethic.

And the other way around, you would only have a moral, and a moral code is no good. An ethical code can be depended upon, because if you have an ethical code, you only have it as long as it exists. And it exists only as long as a man has enough strength not to himself be afraid.

And any time he is susceptible to terror, you're going to lose your ethic. And the only time a man gets afraid is when he loses his belief in himself and his trust in himself.

And every criminal you find in an institution went on the road to crime in one direction only and at one moment only: when he lost his own self-respect. You can go check that, and you'll find out that that is uniformly the case. And if you want to rehabilitate the criminal, rehabilitate his self-respect. One day he suddenly found out he couldn't trust himself any more and from that moment on he became a criminal because it did not matter now what he did.

And in a gradient scale, you have a modern society.

Now what then is your level that is an attainable level for freedom? It would have to be a level which is so high that every man could reason and be responsible in his own right, for his own acts. And also for the acts of others.

Blame-regret, blame-regret is the course of a police state. And its spiral dwindles down and dwindles very rapidly. So there's no halfway point on this scale. You can't cut it off here and say we've done a good job and reformed the whole world. You can't cut it off here at 'A'; you can't cut it off at 'B'. You've just got to go ahead and put the guy into shape so he can handle himself and his force. You can patch up somebody and make him well. That's what you were straining against in auditing. You see, you broke agreement with the first book, you broke agreement with the MEST universe to – this degree: to about 4.0. You said, „Look, it says I have to have engrams and I have to have things that force me to do various things. And look: I can run them out. As fast as they happen... bad things happen to me, I can run them out.“

And you were disagreeing with the mandates of the physical universe to that extent. But that extent ceases at 4.0, and from there on up it requires another process.

That's why, immediately, homo sapiens can go to 4.0 on DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH and the SCIENCE OF SURVIVAL. But he can't go anyplace above that without having his self-determinism restored to him. He becomes well, he becomes better able to reason, but I have not seen what I had hoped to see because unfortunately it can't exist: an ethical, strong, homo sapiens. And if it can't exist, let's go up here.

Gee, you're clear up to about a potential of 36, 38 before you can get a full level susceptible to good ethic. An ethic is that which is enforced by oneself, his belief in his own honor and good reason and optimum solution along the eight dynamics; that's ethics.

And morals is somebody who sticks a spear into your belly or a sepulchre over your head, hides a boogey man back of a chair, tells you nothing and says, „You've got to do it because the unseen Gods...“ There's no difference between a taboo and a moral. This language is even beginning to go to pieces, because in the dictionaries of today, unlike the dictionaries of just a hundred years ago, a moral is defined as an ethic, and an ethic is defined as a moral in the modern dictionary. Ahhh, they've even lost the philosophic definition for an ethic.

You don't think he's bad off? He's bad off. Homo sapiens at 4.0 is a lot better than homo sapiens has ever been. But homo sapiens at 4.0 compared to a level which you would...

desirable ethical, it has to measure up to the potentialities of the being, and at 4.0 he is much, much, much less than a 100 thousandths of his proper horsepower, and it's too fine and too small a strength to be able to stand up to the winds of the world, and the howling o... yells of all the fears of the universe. It's too much, that strength out there, in here; it's too cold for homo sapiens or it's too hot, or it's too scarce. He can be killed too easily. As a consequence, this big, blustering universe can look at him and say, „You don't dare be ethical. You're afraid.“

And so he is; he's afraid.

Now, when you get into knowingness, then, and when you get into an allowable band, these here, Survive, Right, Full Responsible... do you know that a man really doesn't dare be right? What would happen if you went out determined to be right for 24 hours? What would it mean that you'd have to be right every time that you said anything, did anything, mentioned anything? You couldn't be polite; you'd have to say what you meant. Hah! You'd be shot in your tracks before you got out of here.

Typical behavior of homo sapiens: Two elevators in the hotel are both sticking this morning. Girl gets on, she fusses all the way down, she's fussing, damning, oh, cursing around terribly because one of these elevators is sticking, and both of them are, really, and misses floors and all that sort of thing. She's going to really give the management a piece of her mind. And she walks over to the desk and she picks up her morning mail, and she says to this little tiny meek clerk, she said uh... „I suppose you're fixing the elevators?“

And the clerk said, „Yes,“ and she dropped it at that. Real brave, homo sapiens, real brave. He knows it doesn't do any good.

Well, let's ask the same question: What the hell is this girl doing needing an elevator?

So, this is a rough universe. You'd have to be able to handle the majority of forces in it before you could stand up to it and never be afraid. Or you would have to hold inside yourself a piece of courage that would be strained and tortured beyond all belief in an effort to be courageous enough to take this universe.

I believe the people who are alive today are by far the more courageous ones because this universe really dishes the boys in who aren't.

Now we've got here two tracks. And we might as well split them off into two tone scales. We'll draw this line down here – Y-Z, and we'll show the difference between these two things just by dividing it. And I don't know what the scale over here would be. I haven't got any idea, because that's all up to you. This scale might start here at something like 40 where you made space, but you always had to have an object before you made a space, which might put 40 there. Or both of those might be 40 for you; or you might have 0.0 here. –

And as you went up to... say you got too much space in your universe, you might go into minus 8 as a penalty. And you might have a little square that... „When you move into this you go back eight steps.“ I don't know what's on this side. That... that's... that's your universe. I haven't got any idea of what would be in that or how you'd figure things out.

I do know this, however, that it'd be very interesting. But over here on the MEST universe side, you bet your life, I know what's over here: 0.0-20.0. It's taken me 25 years to find out what's over there. It wasn't that it was a tough problem; it was too incredibly simple. And you always kept overshooting its complexity, always kept overshooting it.

The secret of the MEST universe was, there was no secret.

So, we get here and we come up the line. Well, theoretically a person would go from this point over here... this point uh... 'N' and he'd go up here where this parabola, or whatever it is, hits this 'Y-Z' line. This would be area... area 'T' for Transit. And uh... as a person's tone rose, his freedom would rise and he'd go up to that area, according to graph... fortunately you don't really go according to graphs, you see. You could theoretically go up and through that area and down this side again. That Isn't possible.

But there is a way that... because, you see, it isn't possible to transit at the top there, because it's a... It's a what? See, you wouldn't be able to tell where this space started and ended that was your universe and the MEST universe, and you could get very, very mixed up about space up there at that point, 'T'. And therefore, time would go screwy, and so on.

So what you're doing is an entirely different operation. You're actually postulating a 0.0 in your universe, and you're doing... doing mock-ups in your universe at first, comparable to, or less than, the... the stability of mock-ups in this universe.

So you're doing a jump here from the right-hand side of this curve... to the left-hand side of the curve to the right-hand side of the curve, see? Own... the physical universe curve. You're doing things over here on the Own – universe curve which are comparable. You're doing the same comparability. You're not building a universe. You're just practicing over here on your Own universe curve.

„What do you know?“ several people say, „It's a funny thing it's happening, but the MEST universe isn't... doesn't seem to be getting any more real... unreal; a lot of things I've run in it. But you know these things I mock up! Boy, are they getting real! They really look good“ and so forth. And, „I'd sure hate to get rid of that... I sure hated to get rid of that. That... that was... that was real nice“ – uh... that... that sort of thing. Picking up more and more and more and more and more and more.

And of course, when one is able to do that, all the way over, he can actually flash back on to this side and if he's gotten himself parked here – 20.0... 20.0. Supposing he's 20.0 on this mock curve – this Own Universe curve. See, you're not building your own universe. That's just its curve, that's just a practice curve. So if you're opposite 20.0 on the MEST universe curve, and you're 20.0 over on this side, what are you gonna get?

Very fascinating, because you'd probably be able to rig up a blonde in an evening gown down in the street and men would come by and they'd say, „Gee! Ha!“ – tip their hats – that's theoretically. That's what would happen.

You'd get way up into forms of action, you'd be able to interchange images. But that's just a practice curve. So what's the curve of your own universe? Now that'd be another curve over here, and I don't care how it would go – torsional G space for all I know.

But when you're all up the line, and so on, why you're up there. Well before you get to that point, 'T'... well before you get to 'T', you should be able to throw things up, which at least to you are superior, vastly superior in quality, depth, intricacy, design and interest, far superior to MEST universe. And in view of the fact that you're doing this as a thetan, any... most any time you could part company with a body. I mean, you've got reality on that, a lot of you.

But at the end of three weeks, you certainly better have better than just a little reality on it. You'd better be out and clear. There isn't any reason why you can't be. There isn't... I haven't seen a hard case in this whole class.

All right, the uh... you're doing a comparative level. Well, now these concepts which are here on the Chart of Attitudes don't tell you anything about the quality of a mock-up, except in a highly generalized way. But they tell you... when you say, 'Chart of Attitudes, MEST universe', that gives you an ideal state of being, Or man, or something of the sort.

And over on your own universe, the mock-curve... practice mock-curve, what you're trying to attain in a mock-up is the following:

You want to be able to survive; it should be right; it should take full responsibility for what it's doing and you take full responsibility for it. You should be able to own all. You should be able to make anything that approximates anything. You should be able to make it continue on an 'Always' basis, or have 'Always' there; in other words, all kinds of time. You should have things which are motion sources in there. The level of truth of that universe ought to be good. You would BE faith in that universe; or your mock-ups, as far as faith is concerned, you would probably rely on a mock-up a heck of a lot quicker than you'd ever rely on a piece of MEST. I mean that seriously. You'd just rely on the mock-up.

That's not bad; if you can create a Cadillac which can outrun Cadillacs, I think you'd depend upon your Cadillac. Get the idea? But if you were really up at the top of the mock-up curve, you've made a Cadillac, you would drive your Cadillac much in preference to a Cadillac. You get the idea? It sounds strange, it sounds peculiar, but if you were doing that, and you really set out to make a Cadillac, yours would be a better Cadillac, for you.

Actually, you think a MEST universe is good? Uh-uh. It takes gas; it's scarce; it costs money.

Now the level of knowingness. You would know what the beingness and other things were of this universe – your universe, your mock-up. There is a knowingness about your mock-up. You could make a mock-up that knows or you would know everything that was about the mock-up. And as far as knowledge was concerned, you would have the knowledge down pat that required. There would be a knowingness, a feeling of knowing, about these things. You would be cause, you wouldn't be effect.

Or you could make a mock-up that was cause for a lot of things. You would have reached 'I am' – full beingness – and you would be able to win. The easiest way to win is to be both sides. You'd be able to start things, terrific differentiation, a very good state of being. You had to be able to make all the space you wanted, so forth. –

That... that's just your goals of identity or identification or individuality of your mock-ups and their character and quality.

I know it sounds terribly upsetting to you when I say something like Cadillac. Actually, you would he... probably never mock up a Cadillac. Anybody who wants to go around and mock up a Cadillac and then drive it, of course, would finally find himself faced with the fact that he didn't have license tags on the thing. He'd have to... he'd... it's not a practical solution.

You... you'd have to put motor numbers on and serial numbers and persuade somebody in the Cadillac company that they built it. You get how the universe works a guy in? Well, heck! You wouldn't want to do that then, unless you built a Cadillac which had the potentialities of a General Sherman tank and which, of course, had bullet-proof windows, had a turret gun in the top of the thing, and which would go down the road at 180 miles an hour. Then it would be perfectly safe to own that Cadillac, and so forth, with no license plates, no serial number. When you're building in contests, you've got to build senior to, and that's always a good process.

Now the funny part of this universe is that when you mock something up – way back on the track, see, you've had terrific experience with this. You... it's just lost, because you kept putting 'em into competition with the MEST universe and then agreeing with the MEST universe. Then you put this thing into competition and you'd mock up this girl. And you didn't have much experience so you didn't know what a girl should look like. And the MEST universe'd come along – you thought it was the MEST universe – some other thetan'd come along! Beautiful mock-up of a girl. Oh, lovely. Oh, gee! And you'd go – „Boy, that's really something! And this... this thing of mine? Naw.“

And then there's a certain sort of feeling about something you haven't made yourself to it, that furnishes interest. You have to have something somebody else has.

A lot of idiocy in this because you wasn't educated, fella! You was ignorant. In fact, you was stupid! You talk about the gullibility of an early track thetan. We've never mentioned this before because he's in a state of capability of knowingness; he didn't have any data. Oh, boy! Was he stupid! Somebody'd come around to him and say, „You just won a contest!“ And he says, „I did?!“

Well, now fortunately, you don't have to keep an education in terms of facsimiles. You can just park it as knowingness.

In SCIENCE OF SURVIVAL we had something about theta enturbulates with MEST, and then frees itself from MEST with a knowingness of what MEST is; that's in SCIENCE OF SURVIVAL. It impinges itself too heavily upon MEST and then withdraws. And then it'll impinge itself and withdraw, and impinge itself and withdraw. And that cycle goes down until it knows all there is to know about MEST.

Well, we don't know all there is to know about MEST, but you don't have to know all there is about MEST.

You pull out an awful lot of information right now. What a cagey character you would be – boy! If you... did you ever hear of this? This old guy, he's standing outside the high

school and he's looking at all these beautiful young girls walking out. He's standing there, wise and old, and old and very old. And he says, „Boy, if I was only 16 again and know what I know now.“

Yes, yes. You're in the same position as that old viper. You actually can look at these precious morsels, but you have a knowingness about it. Never discount it. You'd better pick up your full track knowingness. The only way you do this, by the way, is just run mock-ups about not knowing, and so forth – knowing and not knowing and so on.

How do you mock up knowing and not knowing? Well, I'll have to tell you all about that in the second lecture tonight. Transposition of symbols to language... how do... language... what does it become and why.

All right, knowingness, then, doesn't really depend upon data, and there is a basic knowingness that is you that exists without wave length. It's a funny thing to say, but it's true. The capability of knowingness is all at the same level: The amount of data which can absorb, changes. A person can be very naive and way up tone scale, and then he becomes sadder and wiser. And for the first time in this universe, really, homo sapiens has been able to take the knowledge gained and back out. That's very valuable. In other words, you don't have to keep on digging in.

It may even be... it may even be your track is sort of going according to plan. I mean, this might be the exit depot. You don't know; it might be. Maybe I don't tell you everything. Maybe this is all science fiction I tell you, anyway.

By the way, I... I hope it gets lots of publicity as such. Boy, it'll make you guys free for a long time.

One day, one of you'll get very ambitious and pick up five yellow cabs as they come down. You couldn't get a yellow cab, you couldn't get a yellow cab, and you finally say, „Damn these yellow cabs!“ And instead of mocking up a yellow cab, you suddenly pick up the first yellow cab, and you get the second yellow cab and the third yellow cab and you put them up on the top of one of the high buildings around – turn their motors off so they don't skid and run off the top of the building, and leave them there. People say, „Who did this?“

Well, we're going to issue a lot of little cards and have the little cards say, „You have abandoned your godliness.“ It's a good motto: Abandoned your godliness. You don't say what the godliness is, but everybody thinks they know what you're talking about, and you know darn well what you're talking about.

It's true too.

All right. And then, all of a sudden, why it will become something else than that. Actually, incredibility is the finest guise in the world for a secret. It's too incredible; nobody believes it. How do you suppose this MEST universe got itself covered up? At every stage you've been in, any other stage was too incredible. You see, that's that win... backflow. If you've got to believe, if it's enforced belief, there's also going to be inhibited belief. And when the guy really got down scale he couldn't possibly get out because he had inhibited belief. He had to distrust. When he tried to believe he'd distrust. And you wonder why people

down along that lower band of the scale can't believe in any god. Why, no god's safe in their hands. They can't believe.

So, get this action, then. Let's get the quality of these things. You'll find all of these things delineated in your textbook. You'll find they do consist of a fairly good state of being. They also describe, to some degree, the quality of a mock-up. If you couldn't make a mock-up... a year from now, if you're not able to make a mock-up senior to you as you sit there, that can do more and act faster in your universe, I'll disown you – (I think I'll disown you anyway).

Now, let's then take a look at this Chart of Attitudes and let's give you right quick, instead of all this persiflage, let's give you right quick Rising Scale Processing. How many minutes have I got on that thing? Student: Umm, about a half an hour. LRH: Good. Just right. Time clock's doing well.

Rising Scale Processing: This is the use to which you put the Chart of Attitudes, and is a method of changing postulates, not a method of running flows. This is, in essence, the essence of Postulate Processing. Postulate Processing is the process or any process which permits an individual to change his postulates – except old engrams. You run out some old engrams and... and of course you change the postulates in it.

But uh... this doesn't talk about that. This is willfully changing postulates. The first thing you've got to do is get the person up to a point where they're flexible with their postulates and fast with them. You do this with mock-ups and so on. And one day – the guy can get almost perfect mock-ups – almost perfect – but... he starts... he says, „I keep running into this or that.“ Or, „I've got to change my mind about this.“ Or, „I've got to do something else about that.“

Well, what you do... what he's doing is changing postulates. He'll find out that he starts to do something and he recognizes all of a sudden he can't do it, and he will just suddenly go, „Rrrrrrr!“ and change this postulate and that postulate and so on. And wipe those postulates out and – make a new postulate. And all of a sudden he'll say, „Aw, that's all right. Yeah, I've got the lights back up again now. Now she's doing the rumba.“ He had all these postulates about dancing, and he had this girl and she went around with him, and it was very embarrassing. Every time they went to a nightclub or something of this sort, this mock-up... – rumba would come along and he couldn't dance with her; she couldn't rumba, so he... you'd change that. How do you change that? You had to change his postulates that she couldn't rumba. That dancing was evil; that dancing should be religious; uh... yap-yap-yap-yap. And he'll. he'll. just change postulates – Brrrrr!

That is the process of the thetan. The thetan simply creates by making postulates. He uncreates by changing postulates and unmaking postulates. There is this drill about starting, increasing, decreasing and stopping thought chains... is beneficial in assisting one's ability to make postulates and uncreate postulates. If you can't handle your thought flow, if you've got a stream of consciousness running, you're going to have a hard time with postulates.

So what's Rising Scale Processing? It is one of the phases of Postulate Processing which enables a preclear well before he is uptone – oh hell! – this will work on a VI, it'll work on a V case – is to shift his postulates. And he does this by rising scale, not by running

flows – that's different. A flow is a flow in, a flow out, a flow in, a flow out. All right, let's just change postulates.

Now what do we do about postulates? Let's look at this list for the Chart of Attitudes. Now we have here Survive and Dead. Now what's that mean? Well, it means that, just like this, we have... Survive is somewhere between 22 and 40. Of course, above 40 the idea of survival is just nonsense. How could anything immortal not survive?

That's one of the grimmest tricks in the world. You see, you happen to be immortal, and worried about surviving; it's a typical reverse flow trick of this universe. You're actually worried hour by hour and day by day about surviving and you're immortal! All you object to is when you don't survive, why you forget; something takes away from you hard enough for you not to remember. And as a result you get upset. And what you're really upset is not about surviving at all, but about knowing. You hate to be in a state of unknowingness. You knew you were there, but you knew you were not supposed to know you were there. You know all about it. You take the Battle of Trafalgar, you know. You know how many men were aboard the ship and how many killed and wounded there were and how... how many dispatches were written up to send them up the river and... and all that sort of thing.

And by the way, this is wonderful science fiction, just wonderful science fiction. God help science fiction writers! God help them! Boy, do they key in. I think of poor old Paget. (I'll use his pen name – big gag). Poor old Paget. He's a shaking wreck! He's a ruin.

You guys know this fellow. You know his stories under a lot of other guises than Paget, and he's a ruin. He sits there at the typewriter and he types and he thinks he's disagreeing like mad with the MEST universe. He's running away from the MEST universe; he's d... writing escape literature.

I picked up one of his stories recently and started reading the history of a ship which is very well known – EXTREMELY well known. And he's just varied its history. He hasn't varied a line. He actually is sitting there writing escape literature and, of course, he's digging in deeper and deeper and deeper, and he's getting worse and worse. They have to take him in and doctors will sometimes take and give him a course of B1 shots. And they'll give him 1 or 200 milligrams of B1 every couple of hours to keep him alive. And he's that bad off.

And then he goes back and he works a little bit harder and he works a little bit harder and he works a little bit harder and all of a sudden Wham! B1, B1, rest, rest. Sit down by the seashore, be... take it quiet, take it easy, take it easy. And then he says, „Well, I think I'll write some more of that escape literature“ and uh... zong! There he goes again. He's coughing. He can't stand the sight of a camera...

I don't know how long that boy was on the track, or how many spirals, but boy, he's sure writing ancient history. It's all dated up in the future, too. He'll date something up in the future and then he'll get very careful he doesn't date it. He actually uses actual dates. He's playing the very... most wonderful game with himself of not to know.

If you were to put him on uh... if you were to put any of these boys, by the way, on a machine gun you would get something fascinating. You'd get... „Now all right. Now let's talk about uh... space.“ Space opera, you see, is a very minor point in this universe. Don't

think that it is major at all, because it is not major. And for most people, it is not even part of the track. Space opera is not part of the track at all for most people. It's only the degraded, the burns, the stiffes, the cliffs, the gyps, the McGees – and the floaters, the flotsam and jetsam, the guy who has rammed around and fallen flat on his face and so on. That... that's space opera. God! These guys... I could tell you that story of that track... I... I j... I don't think it would go into English. There are a lot of words in English that are missing. It's just too wild. And it's... it's peculiar... it's a peculiar story. A very highly specialized story.

The other track comes right straight down on the subject of planets, and uh... in some preclears' life it's just fascinating. You find him leading this cozy little home life, and he's been in this cottage and they were on that farm. And then he was in this city as a little minor tradesman. And in some other place, why, he drove a truck and... and so on. There's cities and things – nothing shiny. Just pastoral and pretty – nothing to it.

Some girls... about the only time you get a... a girl... you get a lot of girls who have been on the space opera track, too. They've been boys on the space opera track – or girls, God help them! – Boy are they a mess! They're really degenerate. They're walking around here, trying to do a job of being normal. Of course, they're much smarter, much wiser. And actually, for anybody to have survived that track and still be in a body, it must mean they're awfully tough. That's the truth. Like I suppose they put most of the guys who weren't tough... are still sitting in cans someplace.

But uh... anyway, this quiet, pastoral scene, the girl... and the only time she ever saw a spaceman or anything like that, she'd heard about it. They'll show up on a meter.

Well, now you take one of these space opera writers, if he's really been on that track – he won't write about it if he hasn't been. He just won't have the knack. That doesn't mean you couldn't... you couldn't be ingenious enough to invent the whole thing from one end of the other. That just means they don't. Also they don't write science fiction if they haven't been solidly on that track. They'll write something else – fantasy, something.

All right, put them on a machine. You say, „All right, now let's take this last story you wrote,“ and it'll dive. And you'll say, „What are you diving for? D... Didn't it sell?“

„Yes, it sold“ uh... needle falling away.

And you say, „Well now, take the hero of this thing“ – fall, fall. And uh... you say, „You know, that fellow's being affected by writing. Now let's take that detective story which you wrote“ – no motion of the needle at all. „Well, didn't it sell?“

„No, it didn't sell. Yeah, I got a reject on that.“ Yeah. That's ve... very interesting.

So you say, „Well, this guy must be all keyed in and hallucinating. He just must have been driven mad by writing all these stories. So let's examine all these stories carefully.“ And what do you know? They start blowing as locks.

Locks on what? Well, let's put him back on the machine again. And let's ask him, „All right now, have you ever been in a space ship?“ WHAM!

„Oh, don't ask me questions like that,“ he says. „You make me think I'm imagining things, or something.“

You say, „Well, have you ever been in a space ship?“

„Well, gee! I get nervous.“

„Well, how about hands? Uh... well, how about trying to get... how about blow-ups in space?“ I mean, anything like this, and so on. „Were you ever there? What was the year? What year were you a member of the Galactic Police Force Espionage Corps“ – something or other. WHAM! WHAM! WHAM!

And you say, „What story did you write about this?“

He'll tell you, „Skylark“. I'm... I'm... that's all... I don't know anything about HIS past history, E. E. Smiths. Uh... he'll say, „Well, it's such-and-such a year. Yeah.“ You get a needle reaction.

„Now,“ you say, „how about the stories you've written about that?“ Tiny little needle reaction – keying out.

„Now, let's take the SKYLARK and let's go over it a little bit further and a little bit more on this.“ Oh, boy! We're starting to get the big action on the actuality and no action on the story. And then you just turn it up and... not by slanting the questions or anything, you just turn it up, just try and get some kind of a charge on the stories.

But you'll get charge right straight across the boards on it was biographical or auto-biographical. And all of a sudden this guy will start to reel and he'll start to cough and he'll say, „You know, I feel a helmet. I'm sure it must be a helmet. My ears are ringing like mad. I can't understand it. My ears often ring when I'm writing. Come to think of it, they only ring when I'm writing about space stories, and I get that feeling right now. It's like a goldfish bowl or something closing down over my... yeah, you keep your chin down in order to keep the earphones open. Oh, no!“ And you say, „Well, now let go of it.“ „Oh, I can't!“

„What would happen if you let go of it? What would happen if you didn't have it?“

“Oh, no... nothing.“ Needle – WHAM-WHAM!

Of course, he's out in the middle of space. He'd spatter all over the landscape if he let go of it out there in a vacuum.

„Well, all right now. Let's... what would happen if you took it off?“

„I can't take it off, see“ – needle falling. You finally coax him out of this idea, and so forth, you find he's got a cracked helmet on or something. He's... he's practically dying. And you run him on all these incredible situations. He starts to perk up and he gets happier and he gets cheerfuller and he gets to feeling better and he gets to feeling better and better and better. And then he says, „I just thought of some good space opera. But,“ he says, „I think I'll write a detective story.“ He loses interest in it.

A lot of your bad science fiction is written by boys who... they were just bad the whole track, but they weren't very bad. The guys who really write the good stuff, and so forth, boy were they horrible!

What are you laughing about?

Yeah-yeah. I never wrote any science fiction myself. People think I've written it. That's right. It doesn't classify as science fiction.

There's 'One Was Stubborn'. There's a story which you would be vastly amused about in this class. It appeared in Astounding Stories, many years ago – probably 1940. 'One Was Stubborn'. It is a civilization which was... it isn't space opera, see? It's usually about civilizations, things like that. It was a story about a civilization which was buckling under the terrific agreement on the subject of Christian Science. It was just caving in on it. But there was one guy who didn't believe in Christian Science. And it's his fate at the end of the story. It's called 'One Was Stubborn' – a terrific application of what we're doing right this minute. It's fascinating.

And uh... there was a story called 'Final Blackout'. Actually it was a political commentary and a character study of an officer, that's all it was. It's laid right here on Earth, and a very short time into the future. A lot of these other things.

Once in a great while I'd write something that had to do with that.

You take the UMS stories, the Ole Doc Methulesah stories and so forth – straight off the record. No fiction to them really. They're hopped up; that's about all.

Now here we've got... real death would be thetan death, and it would lie down below minus 8 here. And uh... you'd get homo sapiens would be somewhere in the neighbourhood... his death would be here, at 0.0.

So, let's take a look here – dead... death, homo sapiens, and let's find up here is alive. Now let's do a rising scale processing on the scale of Survival-Dead.

„What do you think“ – you say this to this preclear – „What's your idea of your chances of survival?“ Preclear thinks it over for a minute.

Well, answer this question yourself: What's your idea of your own chance of survival? Just face it bluntly and get what your current opinion is of your chance of survival. Take in all possible fields. What's your current – opinion?

All right, now take that opinion, whatever it was, and by the way, what was yours?

Huh? Inevitable?

(No, before Scientology it was an awful long time, and now it's 'Forever'.)

Oh, it is? Good.

What was yours?

(Same)

Okay. What's yours?

(About the same.)

Is that what you got? Hell, you people aren't... don't need it... I mean... Well, did anybody... What was yours?

(Well, I answered the question 'Very good.' You asked the question...)

All right. Very good. Your chances of survival are very good. How long?

(I can't answer that question.)

Ah! We've got a 'don't know' survival. „Very good, but I don't know.“ All right. Let's take that: „Very good but I don't know“ and let's see if we can't get a higher opinion on it. Just sort of shift it up to a higher, better opinion on it... Well, get that other opinion, kind of hold it for a moment. „Very good, but I really don't know“ – to a little bit better opinion.

(Excellent here.)

All right, now let's get it from 'excellent' up to a higher opinion.

(There's two things I can't get the concept uh... first the chance of survival uh... in relation to time...)

Hm-hm.

(...chance of survival in relation to uh... well, anything other than time.)

Beingness.

(Beingness.)

Umm-hmm. There's a maybe on that somehow. Then there'd be two things: Your chance of survival as homo sapiens?

(Yeah.)

Well, what's your opinion of your survival as homo sapiens?

(That's the 'very good', I guess.)

Hmm? Not very good?

(I say, „That is the 'very good',,,)

Oh, that's the 'very good'. How... what about the other one – you don't know?

(That's the 'don't know'.)

Oh, that's the 'don't know'. We've got the 'don't know'. All right. Can you take that 'don't know' and shift it any higher as a postulate?

(I don't quite get the question. How do you...?)

Well, could you shift it up to 'might be' from just flatly 'don't know'. Could you say „Well, it might... might be able to survive. There might be something there to survive“?

(Well, I think 'might be' would be below 'don't know'. 'Don't know', to me, is in the middle.)

Oh, that's in the middle?

(Yeah.)

What's above 'don't know'?

(Above 'don't know' is uh... 'good'.)

Good. (Below... below 'don't know' is uh... possibly 'barely probable'. In other words, 'don't know' is in the middle and sort of uh...)

All right.

(...halfway in between.)

All right; well, can you get a better opinion on it?

(I can get the concept of a better opinion.) But can you GET a better opinion on it? Or does the opinion have to have data?

(That's right.)

Uhh-huhh.

(I think that's what's lacking.) All right. So that's hanging up, and uh... an opinion can hang up or c... condition can originate or generate for the lack of a datum.

In other words, you can get randomness caused by a missing datum. Or you can get a 'maybe' caused by a missing datum. So here's a missing datum showing up preventing a postulate. You could go ahead and ask what he has to know, and so forth.

That's very good. But when we ask for an upper shift of a postulate, let's get an upper shift on this one: Right, and down here, Wrong. And uh... where are you on... on Rightness? How right do you think you are?

(Oh, I'm generally right.)

Generally right. Well, you can do better than that. Let's get this postulate, this concept 'generally right' and let's shift it up higher.

(Well, uh... it doesn't make any difference uh...)

...If you are right?

(I mean, I'm right as far as I'm concerned and that's the important thing.)

Uh-huh. Can you shift it higher than that?

(I get the concept that I'm just about always right naturally.)

Good, good, good. Let's... can we get it any higher than that?

(It's difficult. Yeah, why not?)

Yeah, okay.

Now actually, we could go through this Chart of Attitudes and just shift like that. You say, „All right. what's your concept, how right you are?“ See, you're looking for the right-wrong scale. The guy... whatever he gets, „Okay, let's get a higher concept of it. Let's get a better idea of it.“

When he says, „What's a better idea?“ you kind of explain to him what's a better idea in your level.

And uh... how responsible are you? Let's get that. How... how responsible?

(Fully responsible.)

Hm?

(Fully responsible.)

Horribly?

(Fully!)

You're fully responsible. Okay. How responsible are you?

(Fully.)

Fully responsible. Do you really feel responsible? How responsible are you for police?

(Quivering.)

Okay, let's raise that concept about responsibility for police.

(We shouldn't have to have them.)

Umm-hmm. Let's raise that concept higher than that. (We won't need to have them.)

Okay, let's see if we can get any higher on it. Your responsibility for police.

(There isn't any necessity for them.)

There isn't any necessity for 'em! Good. Let's get it higher than that.

(Well, I won't have any police in my universe.)

Okay. And so we go on up toward full responsibility on one subject, you see?

And uh... now we could take how... how much of an effect do you think you are?
You... how much of an effect do you think of yourself as being?

(An occasional effect.)

An occasional effect. Let's see if we can boost that up.

(Rarely an effect.)

Okay. Let's get a higher idea of it.

(One over infinity effect.)

Does that me... really make you feel... does it change any idea in you?

(No.)

Well, come on. Let's change your basic concept on the subject of being an effect.

(I may not be an effect – I'm not an effect.)

Aha! Now we're getting a shift: 'I'm not an effect'.

(I guess the next thing is 'I am cause'.)

But you're not reaching that, though, are you? How close are you coming to it?

(Infinity over one.)

Okay. Now that's one way of doing Rising Scale Processing. You just explain to your preclear that you've got this scale and this scale goes „Survive, Dead; Right, Wrong... How right do you think you are? How responsible do you think you are – do you want to be? And how much do you own? And... and uh... how many people could you be if you had to be,“ and... and so on. You just go across the scale like that.

Now there's an entirely different way of doing this, and uh... this is also Rising Scale, but you'd call that first Rising Scale as a very gradient scale. That's very gradient Rising Scale, small step Rising Scale.

(TAPE ENDS)

Rising Scale Processing

A lecture given by L. Ron Hubbard
at the 11 December 1952

This is continuing the first lecture, but it's Lecture Two, second hour, evening class, December the 11th.

Uh... speaking about Rising Scale Processing, there is the second method of doing Rising Scale Processing. Don't underestimate this method, don't under-evaluate it. This method is senior to any flow processing or engram processing that you can do.

You can do this on anybody... for the excellent reason that they don't require any information or any qualification of the scale that they are working. You get some preclear who is stumbling in out of the dark of the street and uh... comes into your brightly lighted web, uh... he shouldn't have to be educated ad nauseam about what you're doing. So uh... you just start to do this and you start to do that, and you don't bother much, really, to educate your preclear.

Truth of the matter is, on education of the preclear, it's really just a little bit of cruelty to make a preclear a theta clear and drop it. It's just... just a little bit of a cruelty to do so, because he starts going up the line, he wants to keep on going up the line. Or if he's not going to go up that line, he's going to go in the opposite vector so fast, but you're not going to have to worry about him. You're either going to... you're going to fix him up with some kind of processing.

You can get him with mock-ups and that sort of thing just as fast in the head as out for chronic somatics and uh... little abnormalities of various sorts; such as, he's a cashier at the bank and he has this obsession that makes him put five thousand dollars in his pocket every night. Uh... you could get mock-ups. He's just worried about money so you mock up making money and unmaking money, and spending money, and then getting money of various patterns and shapes and money the sizes of newspapers and plastering rooms with money and the body with money and weighing the body down with money and manufacturing it and tearing it up and throwing it away and getting more. And curing the scarcity of money for him, in other words. You could do that with great ease. But, if you get a person up to theta clear and then you don't do anything else for him, God help him, really. He'll move in, he'll get in trouble. He wo... won't know what he's doing, he won't have any kind of an education. And it's something like... like uh... you... you're... you're playing midwife to a thetan and you get him born and you say, „The dickens with him; we're not going to educate him. We're just going to let him grow up like Topsy,“ only he isn't going to grow anyplace. He's going to fool around and stumble around. He's not going to know the laws behind all of this stuff. And he's not going to have any idea of what his capabilities should or shouldn't be. And he gets

enlarged and swollen ideas about how big he is, and the next thing you know he's changed... going to change the affairs of the world. And then the only trouble is that the moment he's crossing the Pyrenees he trips and falls flat on his face and he crawls home. Or he gets wandering around some place out in a much larger sphere and he runs into some place where there are lights flashing, a light hits him in the eye and he doesn't come home.

You've still cured him of a number of things; but for... I leave you to... to... you'll find out that you'll be educating them. You'll be telling them... you'll be telling them very carefully... you'll feel something like... like an old, old soldier telling the young recruit – something of this sort.

For that reason if you're not a theta clear and you're doing a lot of auditing uh... it... it gets to be rather upsetting to you to be telling this theta clear about what's coming along because... and so on. All of a sudden he picks up and he starts running like a freight train and you wonder where the heck you are. And he just widens the gap. But he's still not educated. He's quicker at picking things up and all that sort of thing.

Well, anyway, Rising Scale Processing is not a mock-up process. It is strictly postulate processing, but you use it on a rising scale basis. Your preclear comes in off the street. You don't educate him. You don't tell him anything. You merely say, „All right, now there are two conditions: Surviving and Dead. Is that right?“

And he says, „That's right.“

„Now, let's get the concept of being dead. You got the concept of being dead? All right. Now let's shift it to... towards surviving.“

„Oh, yes. I can do that.“

„All right, let's do it again. Get the concept of being dead. Now shift it toward the concept of surviving. You got that?“

„Yeah, yeah, I did that.“

„All right, now get the concept of being dead and shift it toward surviving.“

„Ooww!“ he says.

„What happened when you do that?“

„Something went 'ping!' or something.“

„Well, you blew a little ridge.“ You set him up one way or the other.

Now let's go on to the next one. Let's get... there's a scale that goes between a gradient scale, that is to say, degrees of being right and degrees of being wrong. „All right, now let's get the concept of being wrong.“

„Yes.“

„All right, shift it up toward being right. Now get as close as you can to being right.“

„All right – yeah.“

„All right, now get wrong – now wrong. Shift it toward being right.“

„Yeah!“

„Now,“ you say, „get being wrong.“

„Hey, I can't get that anymore.“

„Well, get the concept of being right.“

„Yeah, I can get that.“

You're shifting his postulates using extreme ranges. So you're just jumping from the bottom to the top, ka-boom, bang! Ka-boom, bang! Something's going to break.

What do you know? Give a girl... give a girl whose endocrine system is all shot to the devil an hour of this processing. Kind of boring – very little randomness to it. You just give her an hour of this processing. You just take your gradient scale here and, „Let's get the idea of no responsibility at all. Now let's get the idea of complete responsibility.“ You'd think she'd go down scale on that. She doesn't.

It's the scale... of course the MEST universe says, „No responsibility is the thing to have and full responsibility is very hard work.“ Nya! That is exactly in reverse. No responsibility is horrible! And full responsibility, of course, is a very light-hearted thing. It's just in reverses.

All right, and then we get the... „Now get the concept of owning nothing. Now get the concept of owning everything. Now let's shift it between owning nothing and owning everything. Can you get that? Owning nothing.“

„Yeah, it makes me feel sad.“

„All right, now shift that toward owning everything.“ And you do that shift a few times and you come back here.

„Now get the concept of being nobody, just nobody at all. Now let's get the concept of being everybody. Now let's shift between being nobody to everybody.“

„Now get the concept that never... there's just no... nothing will ever happen. Let's get the concept of 'never'. Now let's shift it up to the concept of 'always'.“ They do... do that a few times.

„Get the concept of being stopped. Now let's get the concept of starting. Stopped-starting. Get the concept of having hallucinations. All right, let's get the concept from there of being truth itself. Okay.“

„Now, get the concept of distrusting everything. Now trusting everything.“

„Trusting everything... trusting,“ they say, „that reminds me of my ex-husband. You know, I could never trust him a minute.“

You say, „Well now, that's all right. That's okay. That's fine. I'm very glad to hear about your ex-husband. Now let's get that concept.“ Don't get them straying off.

You know this theory that a person, if he talked along enough would talk out all of his aberrations is about as sensible as the... if 50 million monkeys were turned loose on 50 mil-

lion typewriters for 50 million years, they would write all the literature ever written. It doesn't say what else they'd write. Probably write Time magazine.

Uh... „Now let's get the concept 'I know not', just the concept you know nothing. Now shift it up to the concept 'I know'. Now let's get the concept of everything having an effect on you – everything affecting you – just everything affecting you. And then causing things to happen.“

He'll say, „I can't get that. The concept's too big for me“.

You say, „All right, get... get being... being affected by everything by only being affected by what you want to be affected by.“

„Yeah, I got that. Yeah, that's good. Yeah, I'll get that again. Dom-Dom.“

„Now you go over to being nothing – that you don't exist, to really being. Now let's shift those concepts.“

„Being nothing – really being. Yeah, I got that.“

„All right, now get the concept of losing everything.“

„Oh, yeah. That's a sad one.“

„Now shift that up to winning – winning everything.“

„Yeah, I got that one.“

„Now get the concept of everything being the same, whole thing the same, everything the same – to everything being different.“

„Yeah, I got that.“

„All right. Now, get the concept of... of... of being all possessions – just being possessed and owned entirely. Now let's shift that from the concept of owning entirely or possessing everything or being everything“ – however you want to put that last line.

Now what do you do with this next? You go back to 'dead to survive' and you just go around in circles with this chart of attitudes, and running the whole scale. Now you... as soon as you've gone down to being had or possessed to owning or being, come around here and get 'dead' again, to 'survival' and 'wrong to right' and so on. Get them a few times each. Go around and around. And when you get around to the end of it again, start back at the bottom and shift to the top once more on the first one and the second one and so on. Just keep this up.

It will do this: it will boost a person straight out of a Fac One. It'll just kick him out of Fac One. It is a manhandling process. It just literally takes this guy by his bootstraps and boots him up the tone scale.

And you can expect such things as this to happen, not as a uniform result, but you can expect it often enough if you keep at this with this Rising Scale process, you can get into a state where all of a sudden, as the person shifts up tone scale they feel a sudden ping! in their head that isn't any ridge breaking. They feel a shudder and a shake go through their whole body. They feel a sudden warmth and an action taking place in their body which they've never had before.

They say, „What on earth is this?“ They say, „I feel like something turned on. I’m... I feel like I’m turned on all of a sudden!

Things are kind of light!“ And so forth. Well, they’ll turn a little bit off again very subsequently, so you have to get them back and do this process for another half an hour or so again. And you’ll probably have to do it several times. And each time they really think they’re hitting the top of the scale every time. They’re not. New ideas turn up, flash through and they are shifting higher and higher on the scale, higher and higher on the scale. They’re getting wider and wider on these two concepts and they’re getting less and less able to get the bottom concept. Until one day you would say, „Now get the idea of being d...”

„How can you get the idea of being dead?“

„Well, you just get the idea of being...”

„I can’t get the idea of maybe something else being dead – not that very well. Gee, everything’s alive! I mean, how can it be dead“ They’ll argue with you. Their concept is changed to a point where they actually couldn’t recognize DEATH as any kind of a permanency or a state or anything else to be dreaded.

Their whole endocrine system is liable to turn on with it. The pineal – that mysterious, mystic gland of all mysteries – is liable to turn on. Fac One’ll turn it on – if you just run a Fac One. But you can turn on a pineal every once in a while with this sudden jump process on the Chart of Attitudes. Very worthwhile process. One that you ought to kind of write down in your hip pocket as being... some character who isn’t doing too well on mock-ups or you... you’re too bored to run ‘em on it or something of the sort, just try this other one and your... just... you just kick them right on up top tone scale. You’re just booting them up bodily. You’re putting them in the elevator and turning it on full juice and letting it roar on out the roof.

It’s that... actually that’s rough a process and yet it apparently... it does not handle flows. If you catch the guy wincing and using effort and using force on this – nahh, he’s not doing it. Or his postulates are so bogged down in the middle of flows that he’s just having a horrible time doing it. Just tell him to get just the idea. Just coax him until he finally will get the idea so he can sit there and think, „Yes, dead.“ Instead of „Yeah – dead – DEAD. Yeah, I got dead; now I’ll shift that up!“

What he’s doing is, he thinks he’s lifting weights and you’ll see him strain on this – effort. He’s putting a lot of effort into it. You want the idea shifted. And you keep explaining it to him if he does that.

But I saw this have a very signal and wonderful effect. This little process here – there’s an awful lot of stuff parked away in Scientology that probably never sees the light of day and possibly never will. Such a process as this is senior to running engrams. It’ll make a MEST clear just like that.

You don’t just say, „Well, I’m a self-determined individual and now I’m going to be self-determined and now I’m SELF-DETERMINED, you understand? And anybody that says I’m not self-determined is going to get his throat cut! I’m very free too. I’m very unemotional! Grrr!“

I saw Dave MacLean pull that after just 24 hours with Ron House. Gee, that was really a rough deal.

Uh... that isn't the same... same process or isn't even vaguely like that. What you're getting is change and you're operating change. And of course, there's a third stage on each one of those and you never mention it.

When you get the guy stopped to starting, you're going through change. And in each one of these things when they get the center band on any of these, you're getting a change.

So you're just running up and you're changing. And he's going through... these two concepts have changing concepts between them, so of course they change. And the mechanism is hidden from the preclear entirely. He doesn't realize that to go from stop to start you have to get up through change. He doesn't know that. He doesn't know anything about cycles of action, and you're just setting up the cycles of action and running the end of the cycle to the beginning of the cycle.

And you're reversing scale on him, and you're turning the cycles of action backwards, so that in each case, as we look up here on this chart that we used in the first hour, second chart, we find out that your cycle of action is being shifted from bottom to top. Of course, it shifts all cycles. It goes through practically every cycle there is that is intelligible.

There is another cycle of action, by the way, I've never mentioned. It's Positive – Current – Negative; Start, Change and Stop. It could be Minus – Current – Positive too, because they're named wrong. We won't worry about that. That's an electronic guy's dream. We're not interested so much in electronics. We're interested in preclears and human beings. Only reason we have to get interested in electronics to the degree that we get interested in electronics is we're trying to pull a guy out of a force universe, or pull the effect of the force universe off of him so he doesn't wind up in night court. So he doesn't wind up...

You could do this just to that degree, you know. You can straighten a guy out so he'd be the damndest homo sapiens anybody ever saw coming down the street. He's not a theta clear, he doesn't know anything about the thetan, he doesn't know anything about this new technology at all.

You can simply pick him up by his bootstraps and boot him up into 4.0 and say, „There you are, Bud!“ Don't do it... don't do it too long with these techniques though, 'cause you'll spring him accidentally.

You keep up postulate processing... I dare say if you kept up postulate processing on the roughest case you had that's so mired in you couldn't get him out with a building jack, if you kept up postulate processing and mock-up processing for 200 hours, the guy would be outside and well-collected and in good shape. I'd say so, just offhand at a guess.

I've never been able to run these things that long on a person. They generally spring in the first five minutes or the first fifteen minutes or the first hour or the first two hours.

One guy really didn't intend to be at all... he didn't intend to...he wasn't doing it. He was doing mock-up processing for an entirely different purpose. And he was doing the British Edition of SELF ANALYSIS. And he was doing it with a group. And after he'd been doing

mock-ups for a short time... he'd been doing, I think, something like about uh... six weeks, couple hours a day. One day he was... a little tiny bit of auditing and he was out of his head – bang! He just moved right straight on out and there he was looking at himself. And yet, at the first session he got... boy, he couldn't have gotten out with a sledge hammer. If you'd sawed his skull in half, he wouldn't have gotten out of there.

Uh... interesting difference: he had just used nothing but routine, the most routine of uh... of mock-ups. I mean, just routine mock-ups, routine mock-ups, routine mock-ups. And that's something on the neighborhood of about uh... 45 – that's about 90 hours. And he'd done it with a group. And he wasn't good at it to begin at all – he was terrible at it. It was an unexpected result, because he wasn't trying to improve his ability to get out – completely unexpected.

Now these processes, then, this shift up scale, the wide change, top – bottom, bottom – top. You could get yourself a flow kind of process here. Get 'Being dead, not being dead', 'Surviving, not surviving', 'Trying not to survive, other people keeping you from surviving'. Those are all flows. If you started running that, positive-negative, the guy would find out uh... after a very short time, he felt like he was in the middle of a hurricane. He'd have flows, flows, flows, flows going in all directions.

And as a result you would be having a flow-type processing. He would go through lines of being frightened, he would get upset, he would get sick – lots of other things'd happen. And you start fooling around with flows, unless you're going right straight out to handle nothing but flows, you're going to handle that flow and exhaust that flow, leave it alone, because it takes very – a lot of auditing to get any result and uh... it will upset a preclear.

You start running a preclear on flows, you get a preclear who's running flows and you don't turn it immediately into mock-up processing, but you just let the flows run, I'll tell you what's going to happen. His ability to do mock-ups will reduce, just like if you let a preclear start using pieces of the MEST universe or pieces of his facsimiles to patch up his mock-ups, something like that, why, it isn't going to assist him. He's saying „The MEST universe has to be leaned on in order for me to have a mock-up.“

Well, he's leaning on it quite a bit anyway, but if he starts leaning on it in mock-ups too, that'll lead to most anything.

So there we have then the Chart of Attitudes as a process. And uh... I recommend anything that changes postulates. That's even senior, you see, to making things, mocking up and so on. That's way up the line.

Or, if you must run flows, run the straight flow Agree – Disagree, if you MUST run a flow. Get Agree – Disagree, Communicate – Not Communicate, or Communicate Out – Communicate In. Or the characteristics of emotion – if you have to run them.

But it would be a strange obsession if you ran flows in preference to creative processing. Easiest way to run flows is just the way I was running them on you tonight. Very easy. Turn a firehouse in a guy's face if you want to run a flow, and then change the firehouse all around – you think you're running an electronic flow.

There's another way to run flows which is quite interesting, is run invisible flows, and have him make out how he knows they are invisible flows, why he knows they are invisible flows and that sort of thing. Sound, you see, is an invisible flow. And it's quite aberrative because a person can't control as well that which is invisible as he can control things that are visible. So sound, therefore, has a terrific power over him that light doesn't. And therefore he'll lose his hearing acuteness before he loses his sight acuteness.

It's harder to control sound because you can't see it. And that's why we are very sound in processing words.

All right – very early in the game – they're sound. They're made out of sound; they're symbols of sound; you couldn't see them, so forth. If you want to know how aberrative sound is, why that's a test to make – which we're going to go into.

Now, this kind of processing of actualities is nowhere as good as mock-ups, but processing postulates is much, much senior. And making a person mock up emotions and mock up various other things is much senior to any of the other classes of processing.

So you do mock-ups as senior to all processes done to date, and then postulate changing as senior to mock-ups. And make sure when you're changing postulates, you're changing postulates.

Now that's... that Chart of Attitudes there is all categories of knowledge that we need to monkey with at this time. It's really all cycles of action.

Now let's cover a little bit about mock-ups. Now I can say a lot more about mock-ups, but let me... let me cover mock-ups very briefly here in this little sequence of the processes we are using.

Mock-ups are done by gradient scale and you get the least he can get. Don't concentrate on visio any more than you would on any other part of the band. Don't go goofing off on the subject of all visio, all visio and no sound; all visio, all visio and no emotion. All visio – no, sir. You get the emotions out of those things, this guy, and so on.

Use, at the beginning, simple geometric forms in preference to complex forms. Use black and white to improve color. If your preclear's having trouble, look over the problem from the standpoint of space, because you've got to have space before you can have mock-ups. He might not have any space.

This would be a big joke on you, you know, to be sitting there and you're running him and running him, and he hasn't got any space to put these mock-ups in.

And the first rule about mock-up processing would be, of course, not what you give the preclear but what you find out the preclear's doing. It's more important for you to know what the preclear's doing than it is for you to have a... have a large repertoire on the subject of mock-ups. Because you can turn mock-ups into a high level of generality that doesn't strain yourself at all.

But we could make up something... we could make up something called a uh... yeah, a routine. We could... we could make up a routine. Now we could do a routine with a mock-up. Now a routine with a mock-up might run something like this, „In front of you, behind

you, to your right side, to your left side, above your head, below your feet. In front of you 20 feet away, behind you 20 feet, to the right side 20 feet, to the left side 20 feet, above you 20 feet and below you 20 feet. In front of you a hundred feet..." See, you could just have this as a rising scale mock-up. „In front of you a hundred feet, in back of you a hundred feet, to the right of you a hundred feet, to the left of you a hundred feet, above you a hundred feet and below you a hundred feet.“

Now you could, to keep the preclear from getting confused, you could call them uh... well, let's be very original right here on the spot. Let's just say, „We will have a five foot routine“ and that would mean „In front of you five feet, behind you five feet, to the right five feet, to the left five feet, above you five feet, and below you five feet.“

Let's have a routine on ten feet, let's have a routine on 20 feet, a routine on a hundred feet, a routine on two light-years.

Now we could do a routine on anchor points in the same way. We could have anchor points in front of you, anchor points above you, behind you, around you, anchor points up close, anchor points far away. That sort of thing. But that isn't as important, because there's no great this and that on anchor points.

What... what we would want in this case would be mock-up placements. It's very silly for the auditor to have to sit there and do those. Well, if you wanted to educate your preclear, you could educate him into doing a routine. But remember that the second you get him grooved into a routine, of course he'll be able to do just these things and no others.

Yeah. So, your routine, with something that you could turn on and then once in a while vary – vary like mad.

Now, you could shift it from the front to the right, now shift it back, and so on.

But when you're handling simple geometric figures, you would be handling dots, discs, circles, triangles, squares, cubes, cylinders, pyramids – simple geometric figures – rather simple. Now get 'em in all colors and get 'em in all positions.

Now don't let me hear you... any of you having this kind of difficulty: „Well, this preclear can't change things rapidly“ or... or „This preclear changes things rapidly“ or „This preclear – „, so on. That preclear does what that preclear does as long as that preclear's doing it. Don't try to rush him. And don't try to slow him down. Let him hit his own speed. Only you make sure you find out what he's doing. Don't just sit there and optimistically suppose he's doing everything he says he's doing. That means that any 1.1 you've got your hands on would just fool the hell out of you. Every time you said „in front of you“ he's thinking „behind him.“ And every time you say „below the feet“ he's putting it in his right pocket.

The best thing to do is run mock-ups with an E-Meter in the guy's hands, and you just watch that thing. Because if he's doing wrong, it'll be too much of a strain for him and that needle will keep knocking around, knocking around, knocking around.

You say, „What's you running, fella?“

„Oh,“ he'll say. „Well, I'm... just what you tell me.“

And you say, „Well now, did you put that last one behind you?“ He'll say, „Yes,“ and the needle will go „Wham!“

And you say, „Are you sure you put it behind you?“

„Well, as a matter of fact, I couldn't get it loose.“

„It's about time you told me,“ you'll say.

You'll save a lot of time in this wise. Your preclear's your best E-Meter... pardon me... your auditor should be the best E-Meter, but if he is, then he's got to keep his eyes on somebody else's energy all the time. And it's a strain, so why bother with that? You can sit down and look at an E-Meter dial and relax. You could look at it with 'theta-vision' if you want to. You don't have to look at with MEST vision. That's right.

But – uh... uh... you'll have a preclear get disgusted every once in a while. You have to remember when you're running a preclear, when you are outside of your body and you're running a preclear, remember to keep your eyes open. He'll think you're asleep or something and he'll get upset. Yeah, that's an idea.

Now uh... next thing you should know about Creative Processing is don't let this guy get away with having everything going „Brrrrrrr“ by, and flicker and flack and change and kid himself that „Yeah, he said it to do that. Yeah, he said it to do that.“ Each time, agree late, see?

„Yeah, well that did that because I really said it, I guess. I'm not sure... I mean hmm.“ Things random as hell. He's not controlling anything. Yeah, he's getting beautiful mock-ups. Yeah, it's „Mock up this way bicycle. Okay, got a bicycle?“

„Yeah.“

„Fine, fine, fine. You got that? That's good. Good bicycles? Yeah, that's good. Now let's put it behind your back. Yeah, good boy.“

What d... what he's got is... what he's got is a bicycle which changed to a 1912 bicycle which changed to a little kid riding a tricycle which changed to an ape in a circus riding a monocyte. And he... this is happening without his consent at all. I mean, he's got a bicycle and it's going in all directions. That's automaticity taking place, see? You find out if he got the bicycle.

Remember that conserve is middle scale. You've got to teach him to conserve as well as destroy. And if a person is having this trouble and he's having it very badly and he really can't control mock-up worth a doggone, have him controlling spots and dots. That's the favorite. And „Put a dot up there.“

Now he'll ask you all sorts of questions. „Do you think I'm just imagining it? Or am I... are you really supposed to see it?“ A guy that asks you that is really worried. He's worried about one thing; he's worried about hallucinating. He's afraid that if he really sees something he'll hallucinate. He... he's... he's sure of it.

And very often a person who has had a great deal of experience with people who hallucinate will be instinctively afraid of getting a controlled mock-up. Remember that.

Hallucination is an uncontrolled, unwelcome, come-and-go-without – being-asked thing. And a mock-up is a heavily controlled thing, and if a person just imagines the concept of it or something like that – huh – hmmmm. Because we get our next definition of a mock-up. A mock-up occupies space of the preclear's creation. It occupies a space. It isn't an imaginary picture, it isn't something he kind of sees in his mind. There is a mechanism in the mind which will see little imaginary pictures. And they go by flickity – flickity-flickety-flick. It's usually a circuit. Yes, it's controlled to some degree, but that's not a mock-up. A mock-up's out in front. A mock-up has distance from the preclear. A mock-up has substance. And when you get good on them they have body. And you want your... drill your preclear about reaching over and feeling the body of the mock-up every once in a while – the thickness of it.

The guys have been putting up cardboard pictures all this time. And you say, „Get a cardboard picture two feet thick.“

„No, I can't do that. I...“

„Well, feel the thickness of the cardboard you've got it on.“

„Ha-ha! What do you know! I DO have it on thick cardboard. Yes, about an inch thick.“

„Well, all right, let's... let's just swell that guillotine out there to the proper blade width. Now let's feel it the proper blade width. You got that?

„Ah, it's a cardboard blade. I can tell – I can bend it.“

„Well, put a steel blade on it. Oh, I know, let's have a real good guillotine. Let's have a solid gold blade. Now feel that blade – you got that? It's got depth, huh?“

„Yeah, what do you know? It's got depth.“ In other words, work it out with him.

This mock-up has got to be better than anything the real universe – hah! laughingly called – can possibly produce. In the end, that's the test of a mock-up. Is that senior to anything there is in this universe? Is it better? Brother, it better be. That's all you're doing. The MEST universe has been in contest with your preclear, saying, „Nya, your illusions are no good. You can't create anything. You haven't got any strength. You haven't got any force. Nya, nya, nya.“ Criticize, criticize. Bark his shins, kick him in the head, fix him up. Get him to agree again; throw him into a snake pit; get him to agree further. Then pull him out and say, „You're no good,“ and so forth. „We promised you the moon. Yes, I know. We promised you the moon. You can have the moon – it's all full of grit. Here. You've got the moon. We're pushing it in your face this minute.“ Crunch!

Typical, you see? I mean, it's uncontrolled! It's not his – his sense of ownership is bad.

Well, let's go to another step about mock-up processing. You know that if you were to put out eight anchor points and stabilize them with the preclear in the center – he isn't out of his body or anything else – and just have him sit there and hold those anchor points – I don't care how long – 80 hours – one hour – two hours – half an hour – I don't care how long you do this. It doesn't matter. An anchor point is an anchor point. There isn't supposed to be any action in it and no action will take place.

You've given him some space. And the first thing you know the... the walls – there aren't any walls. You've just put out eight points, you see, and he'll feel this dark substance kind of moving in and out of them, and he'll feel the wall kind of creak. He isn't putting out any effort at all except to hold the anchor points. He isn't pushing this stuff back out. And don't let him start either. Let's just de... de... feel this thing going on. He'll feel his body sort of going „creak“ and it's very strange. And all of a sudden he'll... he'll have a... he'll very often have the funniest sensation: „You know, I've got some space of my own?“

And he'll actually feel ridges leaving him, and he'll feel his breadth and expansion a little bit. And he'll feel so restful.

If you want to know the way to go to sleep, by the way, just put out eight anchor points and hold them there. Beautiful feeling – just gorgeous.

The next step to that is to put out eight anchor points and hold them there and not let anything else be in it. But put something else in it. Throw a chair into the middle of your eight points. And then get it, finally, to where that chair doesn't exist in the eight points. Get complete nonexistence of the chair. And do it on a gradient scale. Get a little matchbox to put out there, and finally get that selected out of. You know, it's there but you're not admitting its presence. And then finally it just isn't there – for you.

Then put a chair in, or put something else in or put a couch in – or something heavier in amongst those eight points. And then put something very heavy in there. And just hold the eight points until it's gone. Your space, see?

Well, you shouldn't make the decision to pull these in yourself, if you're doing it yourself; you do this for the preclear.

By the way, an auditor prevents the preclear from making decisions – really. If the preclear had to make postulates about all these things, he wouldn't get well near as fast. The auditor makes these postulates for him and that's perfectly all right. Can you finally see the mechanism behind that? He has to say, „Now I will imagine there is...“ or „Now I will mock Up...“

And the auditor says, „Now put a...“ so he hasn't had to postulate that it was not there before he put it there. The auditor says, „Well now, put it there,“ and he puts it there.

And uh... so let's get a... an eight-point space and let's put a chair in it and a sofa in it and – a real chair, you understand. I mean, you know – this chair. Some chair – put it in there and then just have it there in that eight-pointed space, with those eight anchor points, until it's not there, until the guy's fairly sure that chair's not there, until he's POSITIVE that chair isn't there. What do you know? He's got a body in there! He's got a body in those eight points. He can make MEST objects disappear. Well, he can handle the body better than he can MEST objects.

All of a sudden he realizes the body's not there and he simply moves off as a thetan – negative clearing.

Now you could do this. You can sometimes set up the four corner points of a room as this, and you start doing it, and then the guy...it knows it isn't his space. He's using MEST

universe corner points. And therefore he realizes anything can come into that space – anything can. And he's liable to find gorillas and giraffes and wild elephants and dogs and cats and airplanes flying through it. And he's scared to do anything about it, and he can't move out of the body because he hasn't got any space to move to. You've got to make him create the space by putting these anchor points out. You don't mock up anchor points – don't make that mistake. You don't mock up an anchor point. You put an anchor point out. An anchor point is real. It has actuality. Just because it doesn't hang around and bong against the MEST universe every way you turn isn't any reason why you... why it's not real.

An anchor... don't get the idea... give the preclear the idea, „Well now, mock up some anchor points,“ uh-uh.

If you want to get outside and take a look at the GE, you'll find out he's got anchor points.

For instance, Nibs was telling me to get up – I never tried that for some reason or other. It never occurred to me. You start pushing around the GE's anchor points, and they're not like your own anchor points at all. They snap back into position – they move right back into position again. You can push them out of the road – they're way out. But you can push them out of the road and they move back into position again.

So, what have we got then in terms of space? This is another method of space, another method of the body, another method of mock-ups. You could reverse a mock-up then, can't you? Well, after a guy's been running for a short time with mock-ups, mock-ups, mock-ups, he can make mock-ups, gradient scale. If they change too fast, if he can't control 'em, for God sakes give him something he can control. „Little black spot on the wall.“ That's black and white control processing. We'll go into that more deeply. But black and white control processing – until he can hold it steady and he doesn't get a lot of randomness in it. Give him as much as he can control and then let him learn how to control that. And he'll get there.

And then you get a negative result, finally. You'll get him good at... you'll get him so good at creating his own things, that he can uncreate MEST objects in his area.

Well now if you were just to give a guy practice in mock-ups and practice in mock-ups and then let him get around to a point where he's pretty good with mock-ups, just fair with mock-ups, and then you could run him into the... uncreating MEST. He can always uncreate MEST to the degree that he can create mock-ups – that's for himself.

And if he can create mock-ups that are visible to others and solid to others, he can uncreate MEST that is observably uncreated by others.

A lot of times when you're doing this, it'll key in some existence as a magician on your preclear and he'll start doing it all with black cloths, by the way. And instead of making something disappear, he'll hol... haul a black cloth over it. And instead of making it, uh... uh... change or shift or something, why he'll turn a cloth around or do something like that. You find out what he's doing. He keeps talking about all this blackness in the area – he has some kind of an existence as a magician. Or he has used this blackness, and he's using blackness to make objects disappear and appear again. And that's no good, of course. Just give him his surfeit of black cloth. Just give him all the black cloth you can possibly give him. Just give

him lots of black cloth, just give him lots of it. And then have him take a little tiny piece of it and tear it up and throw it away. And then give him black and white spot processing and control processing. And then give him black cloths again – lots of them. Give him... oh, just fill the joint up with curtains and curtains and curtains. And then have him make somebody walk through the curtains. And then fold them all up and sell them for enormous cost. And then mock up some more, and so on. Until he's so damned tired of black cloths!

And he finally says, „All right, I'll just make it disappear.“ It stands there, and it goes.

You've got to drill a guy in time. And he very often will use black cloths to cover up the fact that he hasn't actually made something disappear. Something will be out there and you s... you say, „All right, put it in yesterday.“

And he'll say, „Okay.“ The only trouble was he dropped a black cloth over it. It's still there. He's convinced he can't make anything disappear. So you'd better work on something to make it disappear.

And if he really can't ever make anything disappear, you give him a real MEST object and make him disappear that one. How does he disappear that one? Give him a toothpick and let him throw it out the window.

Now, in other words, uh... at least get down to some level of activity where he can make these things come about.

Now this uncreation follows... uncreation of MEST is a process right along with with creation of mock-ups. You can call it 'unmocking' because MEST is just a mock-up. That is, I'm telling you that because we're shaky on our pins that we don't know where MEST is. I can sure handle MEST – I'm sure you can too. But the truth of the matter is that you can take MEST away, in your space, really, surely as good as you could mock things up in your space.

Now I... I want you to try that. I want you to try that. I want you to put some anchor points right now a few inches below the floor. Now unmock the floor. A few inches below the floor – unmock the floor. Just get the floor non-existent. It'll give you a funny feeling if you do it. Sure you can take the floor right out from underneath you. –

Actually, if any of you were really up scale, batting up around 6 or 8 on the tone scale with your mock-ups and so forth, you'd actually have a little trouble here. You'd probably have to take it up with John over there, and Helen, because pieces of the floor had probably gone missing – get thin.

Now the upshot of this is that there is a method of springing the thetan. The thetan is in a what? A MEST universe object. So you do mock-ups, mock-ups, mock-ups, mock-ups, mock-ups, mock-ups. That's fine. Lots of drill. Hell, don't forget that there's another process. It's unmocking.

Now, all right. Now let's get... put out anchor points. That's spacation – getting him oriented in space. If he can't get oriented in his own space, why get him oriented in... in... in MEST universe space at least, somewhat. Then get him oriented by putting out his own anchor points, and practice with that for a little while. And then get him into doing... doing

mock-ups in that space. And then the next thing you do is put MEST objects in, actual MEST objects in – and unmock them.

He's in a body. You see, it'd be the same thing – if he could unmock the body, he could move out of it. It couldn't hold him if it weren't there in terms of a mock-up. Just as he could move into one of his own mock-ups and feel its weight. Well, he could... if he could unmock the body thoroughly, he, of course, would be free as a thetan. He could move anywhere.

So when your tough, real tough cases, and so forth... you can follow this process of unmocking.

Now, you carry this process of unmocking far enough, you can mock up things that people can see, and you can unmock things and so on.

So your next level... your next level of process – another thing on this – your next level of process above that is use of force. You'd come back every once in a while and start using force. And get the guy so good at using force he doesn't have to use force. You don't learn to use force by not wanting... just... just by saying, „To hell with force. I'm going to do this otherwise.“ You're going to have to go through force objects, you're going to have to be able to use force; I'm afraid that's the only way out of it.

And you go through this process: you have him pick up his f... one finger, and then you have him pick up two fingers, and then you have him pick up three fingers – using beams. They can do that very early in the case, lots of times. Have them pick up beams and then have them... have them pick up a finger and move a finger sideways. And then pick up the whole hand. And then pick up the hand up to the elbow. And then pick up the hand and yank it straight up into the air and throw it backwards. And... and uh... the guy is outside, of course. He has to be outside to do this.

And uh... as far as I know. I guess maybe he could lean over. I guess you could, really, lean over your hand and put a beam down from the center of your... now that doesn't sound very practical. It's easier to move outside.

Anyway, uh... you could go ahead. And you pick up the hand, and then you get so that you pick up the other hand. And then... and because the guy is free to move objects which he customarily moves. He's very convinced these objects are movable.

Now after he's picked up hand after hand after hand, arms and both arms and so on, have him pick up his ankles – various methods of doing this. You put up a couple of anchor points and put a line from the anchor points, down around the ankle and have it hold hard and then shorten the line. Or push the anchor points wider. Very simple.

Or you erect a tripod and lengthen the tripod – any kind of a jerry-rig he cares to make. He's actually picking up the hand with postulates, but he knows he has to use force. And so you'll have to use force in order to do that so as to get up to a point where you can do it without force.' It's going through the middle of the scale.

All right, when he gets so that his hand can be picked up and his arm can be picked up and his legs can be picked up, why have him pick up his body rather forcefully – one direc-

tion or another – and handle his body from outside. Boy, that is worth a lot of processing: a guy gets bigger and stronger and tougher.

But remember, in every case, as an auditor, that you mustn't let him exceed what he can comfortably do at any one time. Keep insisting he do it, but grade it down a little bit so he's always accomplishing something. In an all gradient scale – that's the motto of the gradient scale – he must accomplish at least some of it. And you've got to do that. You mustn't leave the auditor... you mustn't leave the preclear in a failure.

I was going to say the preclear mustn't leave the auditor in a failure either. It's up to him, too.

Actually where you guys are processing each other, the favorite trick of a preclear leaving the auditor in a failure is one that ought to have the preclear's teeth kicked in. A preclear ought to be very careful never to leave the auditor in a failure. Never come around the next day and say, „I had a terrible slump... terrible slump right after you audited me, and I went in a terrible spin, and so forth. I felt... feel much better because you audited me but I'm in a terrible spin.“

Nuts! The auditor will audit you again. You don't have to do that.

Now... so anyway, uh... you start lifting a fellow up like this one way or the other and you get him very accustomed to handling force. Now don't think just because he's picked up his hands, arms and legs and made the body sit up and lie down again that you've really done a job on the exercise known as lifting. You haven't done such an exercise yet. You supplement that exercise with mock-ups. You make him mock up something and lift it, mock up something and lift it, mock up something incredibly heavy and lift it, and then have him lift a part of his body. Don't leave him in periods of long agreement with the MEST universe.

„Lift the body, lift the body.“ Then „Mock up a body and lift it. Mock up a body and lift it.“ Then „Lift the body. Lift the body. Mock up another body and lift it. Heavier, bigger, stronger body,“ and so on. You'll find out that he'll stay very well off.

Otherwise you'll find his energy what? Declining, because he's agreeing with the MEST universe and the energy in the MEST universe is triggered and rigged so he will decline the more he uses it, unless he also creates in his own universe at the same time.

And you can find yourself doing that from here on out as long as you hang around this universe. You'll be in a good shape as long as you alternate these two things. When you do something in the MEST universe, do a mock-up. Do a mock-up. Do the 'mock-up a lot better.

If you insist on handling things with MEST universe laws, and so forth, mock 'em up and handle them with some other laws. Then alternate that. Here you are walking around 24 hours a day, agreeing with the MEST universe. Well, get in a few mock-ups – much more important TO YOU PERSONALLY.

It's more important really – that low on the tone scale you may... maybe don't see this – but it's really more important to you to do a good mock-up than to do a good job down at the factory or something. It's more important. It'll work out in the long run to be.

So this lifting is quite interesting. You do your mock-up interspersed with – and remember too that when you mock up, why you have to go through the same series and sequences as always. But on your... on your lifting, work for speed. Don't just get... work for force. Don't try to be a barbell man, you know. Get down there and go „Creak – creak – creak. Look! Muscles! Look! Facsimiles!“ Same thing: muscles, facsimiles. And „Creak – and now I've got it up here and it's only taken me a half an hour to get it up to my shoulders. And just a minute while we read another copy of Bernard McFadden's latest magazine.“ And uh... you've... you've got that...

Now don't get that at all. You aren't trying to build a tank. You're trying to build a fast plane. You want this guy so he can pick the arm, throw it up it full length, a way an arm could never fly if you were just uh... lifting it with muscles. Pick it up at full length, practically knock it out of its socket again, and drop it – disconnect! Learn how to disconnect. Handle and disconnect; handle and disconnect. And for God's sakes, if you never do anything else in drills at all, learn how to disconnect!

One thing you never learn. You have to hold to „you want, you want.“ And all the energy you're surrounded with says, „I want you, I want you,“ or „Don't want me,“ or something like that.

It... it's all saying, „Don't disconnect! Don't disconnect! Don't disconnect!“ As a consequence, the first time you get your preclear out there and throw him... have him throw a tractor beam on something, you say, „Now turn it off.“ Yeah, he can turn it off. Yeah, sure. Five, six, ten minutes – three seconds, eight seconds. That's slow! That'd be...

Would you turn some guy loose with an automobile who had a one-minute reaction time? He saw the stoplight and one minute later put on the brakes. Wouldn't be safe, would it?

Now, would you turn somebody loose with an automobile who had a three-second reaction time? He sees the stoplight and he puts on the brakes – sees the spotlight and two and three. Boy, there's an awful lot of fenders smashed in that period of time. That's not safe. That's a... that's fast for a lot of preclears. They put a tractor beam on something, you say, „Now turn it off“ and the second you say, „Turn it off,“ it'll be turned off about – one, two, and he's cut it off.

Ahhh, he might as well take a gun and shoot himself, theta-wise. It's murder! You mean, when a body gets hurt on which he's got a tractor beam – for some reason or other – when that body gets hurt, he can't get that tractor beam off? The second he sees the body is going to get hurt, he can't get the tractor beam off fast enough. Because at this moment he's rattled. He sees the body is going to be hurt. It's... he's rattled and he tries to disconnect and it's going to take him that long? That's why he's here.

Out West when they used to bury a dead man they'd say, „A case of 'too slow'.“ And I can look at all the cases in the room and know that I'm looking at a case called 'too slow'.

Get that drill. Turn those tractor beams on... just put them on something and hold it still. You don't have to move it. Just put a couple of tractor beams on something and turn them off. Put them on something – turn them off. Put a mock-up out here and put a tractor

beam on it, and turn it off. Put a mock-up – turn it off. Mock – turn it off. Put it on a real object – turn it off. Real object – turn it off. Your own objects – turn it off. Real objects – your own object – turn it off. MEST universe objects – turn it off.

And then what? When you're picking up pieces of this body, learn to hit and run. Pick 'em up and hold them once in a while just to show you can get the persistence, hold 'em for a half an hour. So, a half an hour's nothing. They're... just hang a line up so they'll stay up half an hour. It's all right.

Uh... used to do that every once in a while. It used to upset people like mad. Put your arm up in the air and just hold it there in an uncomfortable position, up like this. And of course, you're not holding your arm up at all. You've got a line on it. It's just staying there.

Or can you imagine anybody's body staying in this position, perfectly steady for an hour? There's no trick to it at all. It's that kind of thing the yogis saw... saw some boys doing with dolls way back on the track and the yogi's been trying ever since. All you do is hang the body up or tie in some direction or other and go off and leave, you see? It's like tethering a horse. Anyway, uh... now, picking up a limb and dropping it is terribly important. Pick up a limb – drop it. Pick up a limb – drop it. You know what it works out to be finally? It works out to be you don't put lines on 'em any more. You say, „The limb will lift and drop.“ The limb will lift. There it is – very peculiar.

But you have to be tough enough with force to be able to do it with force before you can say to a limb, „It will now lift.“ See?

So you do that drill, do it fast. And then get so you can pick up the whole body, drop it down on the floor. I won't tell you where to go from there. If you haven't figured it out by this time, you ought to quit!

There's one thing about this whole thing! Don't you go throwing this planet out of its orbit! Now I can give you the names and addresses of quite a few planets, and I'll even go with you in great cooperation, great cooperation on a very specific subject: I will incinerate and help you burn up pieces of country or towns, if you must, that you don't like about the planet. But let's not get so generalized.

Now if we've gone to all the work of getting a lot of auditors together and having a good exit depot, we can have this thing smooth as grass. That's okay. You could put a nice cordon around it so anything comes in – a spaceship comes in – why, you just happen to be noticing that we're going to be in trouble. Or an atom bomb comes over, or something like that, somebody would say, „Hey, look at the atom bomb!“ The fellow takes the fuse out of the thing – it's coming over at 30,000 miles an hour – and takes the fuse out of the thing, and says, “Hey, yeah! Ha-ha! Isn't that a funny little top? Hey Bill, can you use some atomic power? Oh, you don't need any. Well, let's sell it to somebody. I know somebody I don't want to survive. Let's give it to him.“

Well, let's not go throwing this planet out of its orbit or getting fancy with it. You understand that.

Another thing, is don't go putting the sun out. I know some good suns – you can put those out – lots of 'em. If you've got to put a sun out, mock up your own. Go over, out and

beyond and that sort of thing. Because once you've gone to all the trouble of orienting and learning the culture of an exit depot – well, you don't want anybody messing it up too much.

I know there's a lot of people we can do without, there's a lot of thetans we can do without. I know that. We're not even setting ourselves up as judge and jury on the thing. It happens that they're completely hopeless. They... they actually wreck themselves on the whole deal.

But uh... just... good thing that two things are happening. That... that is to say that this is all incredible and that none of this could happen. That's very, very... that's a good thing. It makes it whether you want it or not. I stand here and I... I'm telling you two varieties of data. And one of those varieties of data is the actual scientific datum which has been dug up out of this universe and out of all universes. That's the... the specific datum, and it's application to the homo sapiens and beings in this MEST universe. And that data you can be darned sure of.

Next is the data... I... it's not data. Next is my opinions. Hell's bells. I reward myself for my labors by having opinions.

Uh... just separate out those two things. Don't separate out on the thing that Scientology's one thing, Hubbard's another. You say, „You know, Dianetics is one thing, Hub...“ That's old Art Seppos, the old... flatulence... the old... the old stupid bum! He... every copy of the first book that sold he lost a little more control of his publishing company. He wanted to walk in and buy it for two thousand bucks. When he got through, the publishing company was worth a hundred thousand bucks.

So he fixed up a preface and all sorts of things so the book wouldn't sell, and he wouldn't distribute it or anything else. He was having cat fits two-and-a-half years ago because that book made a pauper out of him. He couldn't buy the company that published the book. He was only the president of the company. Oh, boy! And he used to tell people that. Anything he could do – he once called trans-continental to San Francisco to tell the „San Francisco Chronicle“ what a horrible fellow I was. It was the opening night of a lecture there. And... we've had some real squirrels here on Earth. You've got no idea.

But the point I'm making is... is... he didn't go in for that, but just... just modify the thing like this: There's a lot of viewpoints that I have that you might not have at all. If I have a lot of axes to grind, they're very obvious axes – extremely obvious.

Uh... and they actually don't influence this data at all. What I give you as fact is fact. What I give you as opinion – you're welcome to it or not as the case may be. But I'm not asking you to agree with me. For God's sakes, don't do that! Just go look.

Goodnight.

(TAPE ENDS)

Game Processing

A lecture given by L. Ron Hubbard
at the 12 December 1952

This is December the 12th, first afternoon lecture.

I think that we had better cover Standard Operating Procedure this afternoon. But I'm going to give you Game Procedure first. In this first hour or some fraction thereof, I'm going to give you game processing. And the reason why I'm going to give you game processing, just above this level, is because there is a spirit of play – a spirit of play which has to be recovered for your preclear.

And unless you understand this... The guy's got no goal when he steps out of his head. He has no goal. He doesn't think there's anyplace else to go.

And one of the reasons why you'll see a theta clear hang up as exteriorized and stable outside, but no higher up the line, is that he doesn't find there's any reason to do anything. There's no goal. He says, „Well, so what? Well, it would mean I'd disassociate myself from all of my friends if I went on and did all of these things. So the best thing for me to do is just kind of stay out here and just be a little freaky.“ Nothing to do and no place to go.

He doesn't realize that there is a sensation above any physical or mental sensation he has ever felt, and that is, called the spirit of play. And that is more absorbing, more engrossing and headier than any other kind of activity he can do.

It is the first and foremost ingredient which causes a thetan to come into this universe or start to build his own. That's the highest level you've got.

Now you'd think that was very strange, wouldn't you, that we'd have as the highest level something a kid attains easily, and which we don't pay any attention to his having attained. And yet all of you remember about the vividness of play. You don't remember it very well, though, or you'd never have deserted it.

Now what a child feels as vividness of play is so minor and is so beset by the hectic environment in which he has to dwell that there's hardly any comparison between the most vivid and interesting and exhilarating instant of a child's life and what is simply the commonest feeling of being alive high on the tone scale.

You would call... you would call a child's headiest, most exciting moment of play uh... below the sensation known as 'being alive', high on the tone scale. See, Spirit of Play is the only way we can translate it here.

Now there's an aberration, really then, if you might call it that. An enforcement and a necessity above just havingness – that's time – that's above time. There is something above

Time. And that is this: There must be a game. And that is on Desire, and that is your highest level Desire there is. There must be a game.

Now this DEI I've been talking to you about – Desire, Enforce, and Inhibit – can exist way up, and not quite so high up, and then not quite so high up. And then start DEI all over again.

You get why... what that is? You've been looking at... at it as – all these cycles probably, and you have possibly an idea that your cycle can only fit on the grand cycle. Here's the grand cycle – 40, 20, 0.0. You think that's the grand cycle – and it is. But you may have been thinking only in grand cycles. If you have been, amend it. I've showed you a couple of times that gradient scales have the whole as the sequence of their parts; that's a proper statement of it.

The sequence of the whole is similar to the sequence of any part of the whole.

Now here is the whole from 40 to 20. Now, we'll fix this here with a bracket. And we'll have here, Desire, Enforce and Inhibit. Now that's all... all very well, but that's... that's the cycle of the whole.

Now let's look at this again and find the cycle of part small 'a' to part small 'b'. And, what do we find? We find Desire, Enforce and Inhibit. See, here's your little tiny part. Now you have uh... it's on the same scale, you've got another small part and that might be down here and that would be from point. small 'c' to point small 'e'. And maybe it's Enforce, Inhibit, Desire. Enforce – same sequence. You can take this sequence any place here, then, and it could start out Inhibit and then go into Desire and Enforce.

What is the difference between area marked '1' and area marked '2' on this tone scale? We've got small cycles running in big cycles. And a big cycle is composed of sequences of small cycles which are identical to it, see? We are examining now the cycle 40.0 to 20.0 and we find out that that is the grand cycle. And the grand cycle is composed of what? Sequences of itself in smaller portions.

So we go up here to the top and we find out it's Desire, Enforce, Inhibit and then re... it's Desire, Enforce, Inhibit; Desire, Enforce, Inhibit; Desire, Enforce, Inhibit. We take a section of that cycle at any time, any small section of a cycle, you might find a cycle of action in this case, ending and beginning. You can take that section of it. See how that is?

The part in this case is similar to the whole. If the part is similar to the whole, then you will find that from 4.0 to 2.0 you have a Desire-Enforce-Inhibit. DEI then fits on a small cycle, you see? Uh... enthusiasm would be making somebody desire, and uh... Conservatism would uh... would be something on the or... order of uh... rather inhibiting a desire. And just below that level somewhere there would be a desire. And then it would go into the enforcement of Antagonism.

It tells you that this... this... this is just a way of plotting.

Now you've got... anger is a hold, really. It can be an inhibition. People are afraid people will get mad, so therefore it can be an inhibition. It's also an enforcement. So it's

translatable according to its direction and intention, see? It's translatable according to its direction and intention.

All right now we take then – this is made up of little tiny cycles and this line, this cycle here – this bracket – is the DEI grand cycle, and it is composed of what? It is a gradient scale of small cycles which are the same as itself. And, just to think better about it, it's not only the same as itself, you could put on the grand scale here, DEI grand cycle, you could put chunks of any other cycle and just fit them in on the thing.

And this way you can get the most fascinating complexity of interactions. Let's take the emotional scale and put it in here in little sections. Fit your emotional scale where it belongs on the grand cycle, and it'll spot emotions which don't have names. And yet you know they exist. Such a thing... such a thing as uh... uh... Beautiful Brutality – you know there's such a thing as Beautiful Brutality. That would be somewhere along the emotion of Brutality and uh... with the aesthetic perception band. And that's what you would get out of that.

So you could... you could dub in any part of another cycle into any part of this cycle. And you can just keep interchanging cycles, or interchanging sections of cycles. This doesn't need to upset you. You've got a grand cycle and those grand cycles, and you work with those alone – you'll come along all right. You don't have to iner... but if you want to understand human behavior, interplay and so forth, completely, you better realize that right up here at 40.0 almost – there's a DEI. There's an Inhibition setting in way up.

I'm jarring you a little bit. Some of you look like you've been backed up against the wall and kinda like you're being brutalized. But that's because you have yourself all beautifully set up in a gorgeous static called a cycle of action. And you didn't allow any fluidity in this cycle of action. You said this cycle of action always goes from 40 to 20, in spite of the fact that your experience with preclears tells you there's a complete cycle of action between 4.0 and 2.0, from sanity to insanity. And from 2.0 to 0.0, which is relatively sane and strictly fruitcake. Little gradient scales.

Why? This thing is made up of what? When you say Desire, Enforce, Inhibit, what are you saying? You're saying Flow, Dispersal, Ridge. Now you could look at that in several ways. You can say... you could say your ridge... your ridge is desirable and enforcement of it would be the flow and the inhibition of it would be blowing it up.

Let's take... let's take those three things on an automobile. Here's an automobile. It's desirable because it's a chunk. So we get a flow to obtain the desirability – and somebody blows it up before it can be obtained. That's one way of looking at it. That... that is in terms of objects. And we've got these ridge, flows and dispersals.

All right, now let's look at that... let's look at this again. As we come up here, we find now Desire has to do with space, RELATIVE space. So, your object is big there at the top. Your object's got lots of space in it. And that space itself is Desire. And Flow is change of state. And Dispersal is dispersing the existing thing.

Now I could start up at the top. You could figure this whole... whole schema of things.

Oh, by the way, there's a cute way of figuring this. I MUST tell you about this: Somebody's going to figure this out. After the other evening I... I gave you this talk about... about rarefaction-condensation of electronic waves? People are ready to blow their brains out over that until they realize one thing about it. It's: Space is just full – MEST universe is just jammed and crammed with minute particles. If you don't believe it, there sits the sun. Once upon a time there was an explosion there at the center, and your sun made a whole bunch of rarefaction-condensation ridges and then something brought it to a fast halt. And it left particles at exactly the harmonic distances from the sun that you now find planetary rings. Those rings evidently solidified and you have a planetary system, solar system size. It's a very easy thing to explain.

And furthermore, there is a harmonic in distance. You've got an intensity of that sort. And what happens? The sun keeps putting this out. It's got a certain harmonic wave length. And it keeps putting into this band, ridges. It puts into the band of Earth, ridges and more ridges and more ridges and more ridges. How does it do that? Photons hit the Earth, they hit Earth. And every time they hit Earth, they splash.

You've got then, Earth going around the sun and photons coming out of the sun and hitting Earth. And therefore on the orbit of Earth you have a continuous impact of particles. And as you get this continuous impact of particles, the Earth stays more or less in that orbit and all these particles being in balance with the solar system and native to the solar system, you of course, get Earth going around and not only being hit by all this, but what dust remains will gradually be collected by the Earth as it sweeps around in its orbit.

See, Earth's sort of a big vacuum cleaner. These photons... photons are actually particles. They're not mythical objects. They're... they're particles. And uh... that was a great shock to the boys when they realized that a cyclotron – that an electron had mass – awful shock when the... they first realized this.

All right, so these mass things – it would be like... what happened if a whole bunch of airplanes were flying out of the sun and hitting Earth? And then Earth kept going around and around the orbit, and these scattered, crashed airplanes were staying more or less in the orbit. Earth would gradually sweep them all up, wouldn't it? If they didn't stay on Earth initially.

Same way with the photon. Photon comes out of the sun, just like that airplane, hits Earth and then either escapes from the gravity of Earth and is picked up later as a fragment; and Earth is on a harmonic point for photons. And for sun energy.

All right, so you've got bands building up. Earth could not help but get bigger and bigger and bigger and bigger and bigger. And the sun could not help, as it loses its photons, getting smaller and smaller and smaller and smaller. And so it is: The sun is getting less and less space, more and more dense.

How dense can it get? It can get so dense that it can no longer... it is no longer possible for an electron to escape from the surface of the sun. Gravity of the sun is sufficient to overcome the impulse of the electron to leave. And the impulse of the electron to leave requires an impulse, you see. So as that impulse slows and as electrons leave slower and slower and there are less and less of this type of fissionable material to react on the sun, you get this

strange phenomenon of a dark star, which isn't dark at all. It's a terrible thing, a dark star. The electrons go out from it and then turn around and fall back on it again.

And of course, the thing doesn't shine. It couldn't possibly shine, because any photon that gets into it, doesn't get out of it. And any photon that's in it trying to get out of it, can't escape from it. So you no longer have a sun shining.

That is the way suns go out. Their electrons find it impossible to emit beyond this gravity point and are pulled back in, so the sun doesn't shine.

But as long as the sun is shining and as long as any sun shines, as long as the Milky Way shines, the number of photons per cubic centimeter in space – if you were really to do a job of counting – would be beyond an individual's ready power to add up on a modern calculating machine.

There are just lots of them out there, and they're flowing like mad in all directions. Arcturus' photons are flowing through that space; the Milky Way is composed of suns bigger than, most of them, sun 12, which is our sun here. And the fact is that all these stars are flying photons off in all directions, and these photons, actually, because they are not measurable, not being an electron mass – it's just like swimming. I mean, it's not empty space.

It isn't even vaguely empty space. If it were empty space you wouldn't have any sunlight at this minute. You see how bright that sunlight is out there? Well, that's photons. It looks bright because the photons are hitting air particles and they're making the air particles shine. Or they're hitting fog particles and they're making the fog particles shine. And if you don't think that's lots of photons...

Well now, we're clear out here in the one, two, three – third planetary ring from the sun, and yet the sun is putting out enough photons to make this air do this trick.

Now you wonder about radio waves getting to the sun, or radio waves getting across space. „Well, radio waves couldn't get across empty space.“ But they haven't got any in this universe. There isn't any empty space.

Now there's your rarefaction-condensation at work. You want to go out and test this with Geiger counters or something easy, do it. It's very simple to do. You couldn't exhaust, for instance, out of a bell jar, all the photons – you could exhaust all the air, but not all the photons.

So the boys really got fouled up on air. They'd fire a pistol in an empty jar and say, „See! You can't hear it. But light shines through it. So if light shines through it, the light is waving on linear waves and there's some kind of a spooky wave called a linear wave and we don't know anything about it but we can kid everybody that we do. It doesn't work in formulas and it's unpredictable, and we don't know what these statics storms are and they couldn't possibly be dispersal areas moving across Earth.“ And so you get a foul-up.

Now what's all this got to do with our subject at hand here? Simply means that this is the doggonedest, crammed, jammed-up space imaginable.

Now if you were to deal, then, with totally empty space you'd at least have space. You'd at LEAST have space. And that space is desirable. Right now you'd say, „Gosh, I wish

I could fix up some totally empty, unassociated space that had nothing to do with the MEST universe. I sure wish I could – my own space.”

All right, that means that space is desirable.

Now something will happen about that to a gradient that is almost indescribably faint. The second you’ve got that space, there’s a slight enforcement to have it. You enforce it on yourself. You say, „All right now... now uh... now I want this space. Now I’m putting out these anchor points, now keep those anchor points right there.“ That’s enforce. „And uh... now I’ve got to put force on those anchor points. And look, those anchor points show a tendency to move out or move in. Let’s stop their motion. Heh-heh.“ In other words, inhibit.

And that would all be practically in the same thought breath, the same instant of thought. You would say, „I want this space. I have to put out the anchor points to enforce its existence and I’m going to inhibit the motion of the anchor points.“ And you’ve talked about a little tiny cycle of action that would take place clear up here between uh... ‘F’ and ‘G’. And between ‘F’ and ‘G’ here is a complete DEI.

Now that’s true of any of your cycles of action. How vast a pattern do you want to work on? Or how vast a game do you want to play?

Now there are fellows that go down to the old men’s club and they sit over the chess-boards and they play a good fast game of chess. If you were to give them adequate sized pieces, they would just squirrel. The way to play chess is to play it with live players... play it with good live players and uh... play it on a board of some size – oh, 200 feet by 200 feet – something like that. That’s good aesthetic chess. He can sit up above that and he can play chess.

But a guy has to sort of reduce down in mass so he doesn’t have as much space-mass ratio. And they get these little tiny boards, and so on.

Did you ever play chess on a miniature pegboard? Well, if you will plot the games played on a miniature pegboard and if you could plot the games played on a big board, you’d find out they’d be different games. There’s a little more bravery and dash on the bigger board. And a guy gets pretty conservative on those little tiny pegboards. That’s just relative size.

All right, then, the magnitude of the game – we move right into it – depends upon the space-mass ratios involved. If you’ve got very, very little mass for lots and lots and lots of space, you’re going to play a game that is very airy and of very quick duration – very fast duration. I mean, it’s just Zing! Swish! Swoosh! – fast game. All kinds of space and very little playingness.

Or, because that’s such a fast game, hardly any game at all. Or it could be an infinitely slow game, because, my God! Once you’ve got that much space your viewpoint, as far as time is concerned, is just all haywire. You’ve got all this space and practically no mass in it. And that would require... that would require a lot of airy, wide playing.

Probably if you were playing a game like that and it had speeches in it, or something like that, there would probably be all kinds of things to do in order to try to balance off this small particle mass. Nobody would be trying to do anything fast. They’d be trying desperately

to do everything slowly. And the slowness with which they would operate would just be like flashing lightning. Lightning bolt flashes, the game has begun and ended.

Uh... the... the uh... for instance, a speech of proposal of a game with all that space and with that very little mass would probably be very lengthy, it would have lots of ideas in it, it would be terribly complex. It would probably have an awful lot of grave courtesy in it. All backed up by a terrific spirit of play, see? And it would probably, this ornate, long, involved speech and probably each move would be accompanied by sweeping flourishes and uh... there would probably... they'd try to have to put together rituals to take the place of mass – no matter there, you see, to amount to anything, so the fellow says, „Well now, let's see.“ The ritual by which we lose a particle. Of course, the value of a particle in all that vastness of space becomes great.

This is to demonstrate, if you ever go into the heart of Africa or someplace and find a white man... Or did you ever go out in the desert anyplace and find somebody who's been living there for a long time, and he hasn't seen very many people. And you show up, you get treated like a prince – terrific ceremony and great courtesy, and he's so really, genuinely glad to see you. You see, you're valuable – you're precious to him. I mean, he's very happy to see you. You'd think it would be the opposite. He's out there because he hates things, and so forth. That isn't the case.

You can go rattling around the world, hit the sparse places, because the welcome mat in them is always out and you are valuable, your opinions are valuable, your news is valuable. All this is value. So you get terrific value per particle.

Now let's crush it down to about half, and you have the space and the particles balancing in value, space at the top, at the beginning of the game is completely without value. There's so much of it, and value is established by scarcity. So there's all this space, so you've got all kinds of space. Nobody would dream up a top scale game for fighting for an area of space.

You get a bunch of boys together, you know, a lot of minds and so forth. And they... they oh... „How about – let's have this game and we'll have this boundary line.“ They say, „What?“ „A boundary line – you have half of this space.“ „Half of what space?“

„Well, half of all that area. And we'll take the other half of that area, and then we'll defend these two areas.“

The guy will say, „You must be nuts! There couldn't be a game like that.“

And you'd say, „Yeah, you could play a game like that. You divide this space in half, and you defend...“

„You must be nuts! You couldn't possibly do that. Uh... this... what's the point? What... what's... what'd be the point in this game?“

And you say, „Well, to take your space, and you try to take our space.“

Uh-uh. You'd never get it through anybody's head at that level, or through your own head at that level. You'd just look at all this space and you'd say, „Winning space, that's nothing.“

Now, all right. Right there at that level you'd say, „All right, now you see this small particle? That's one electron. That is the wienie in this game. That's what we're all going to be after.“ That's a Hollywood term, by the way. In the old movies with – they always had a treasure or something of the sort. And uh... this big treasure uh... that everybody was after, if everybody in the movie was after the girl, or if everybody in the movie uh... was after a position, or what anybody in the movie was after, old Hollywood writer slang was that was a 'wienie'. And by the way, you take the wienie out of a picture or a story and it just goes right straight out of the game classification and ceases to be a story. Inelegant term, but quite expressive.

All right, one particle. And you say, „Now look, your whole team is after this particle and our whole team is after this particle.“

And they'd say, „Gee, that's a good game. Oh boy! Yeah, let's go! Now how do we do this?“

„We'll make it so this one particle is unchangeable, it's unalterable -so no matter who gets it, he couldn't stash it behind him or something of this sort. That one particle can't be altered. Ha-ha.“ So therefore it can't be destroyed so that it can be won. Because if it could be destroyed, then at the moment the other side was going to win, why they wouldn't have any... any... any game. So it's got to be an indestructible particle.

So, here we've got all this space and this indestructible particle. All right, now let's sit around here and see who can think of the biggest idea or the smallest idea, and the one who has the best one – we'll put the judges over there – and the one who has the best one wins the particle. Wouldn't be any action to amount to anything, you see. There's just too much space. Action – what... what's the idea of floating around in all this space? On, no! You don't mean we... we're supposed to MOVE in this stuff? There's just too much space.

Well, let's go down scale from that and at 20-20 we find out that space and particles are equally valuable. And that the space... to make the particles in the space equally valuable, boy, do you have to have a vastitude. You have to have a vastitude of particles and a vastitude of space, really, to start making this game interesting and really get action.

But you get these and you get terrific action. Fast motion – now that game could be played brutally, which is heavy wave, or aesthetically, which would mean very tiny wave. And it could exist brutally or aesthetically at around 20.0. Either way – brutally or aesthetically.

And very often you will get the aesthetic team versus the brutal team. And they set that up today in their little miniature games called wrestling. You've got the brute and you've got the hero. And your hero is usually very pretty, and your brute is very crude, and so on. So this... you just play dichotomies when you get to the middle of the scale.

You have the top of the wave band at the center of the scale, aesthetic wave at scale center, versus brutality at scale middle.

Well, let's got down scale and look at this game called 'being a human being'. And we find out that there's damn little space and terrific numbers of particles and that the game is rendered utterly haywire by this factor: In order to get any kind of scarcity, people are so used

to the idea that space has no value; they still think they're top scale, you see, space has no value. So particles must be valuable – and good Christ! They've got bodies made out of billions to the billionth power of particles. And they've got all of this terrific space – I don't know how many particles there are in the body. If you just start talking about a particle... a particle, and you make that particle an electron, God knows how many electrons a person's got in his body. I don't think even the smart boys could calculate it up.

Now you've got all these particles, these electrons, here on Earth, in Earth, in... you've got mass, objects, objects, objects and that's cheap. Rrrrrr! You have to work and work and work. And we have to invest an idea in an object to make it good. We have to invest a lot of time and craftsmanship to make it good, in order to increase its havingness. And to increase its havingness more and more and more we finally get to – a wienie.

Guys have to own lots of particles. Space is still of no value. That's really aberrated, because, boy! it's so, they're... we're so short on space. Do you know of a single place here on Earth where you can go a thousand miles an hour – except right here at this spot on the surface where you are at this moment, going a thousand miles an hour – do you know anyplace on Earth where you could turn loose and go a thousand miles an hour? That's on the Earth's surface. Well, you sure don't. The uh... various things... the... out there on the deserts and down at Daytona Beach and that sort of thing, and your sea... waves make it impossible to really step up to any speed like that. And you just don't have 'length' to really travel fast.

As far as your upper atmosphere's concerned, the stuff is jammed. Boy, this is really packed in. Air – 15 pounds per square inch. And if you don't think there are a lot of particles of air, you're crazy. They talk about the wall of sound. Every once in a while some plane goes 650 miles an hour, or whatever it is, and he suddenly slows down and goes through this 'sound barrier' – crash! Everybody's windows go „Boo-oo-oom!“ miles away.

So, not a lot of motion involved in this game. Down here they can play chess and think it's a game. Now the game has therefore gotten very serious, mostly because it doesn't have any point. They... you... you can't actually... you... you've got to work and work and work and work and work. In a depression they have to burn oranges with kerosene and pour milk in the rivers in order to starve the kids in order to make milk and oranges scarce.

And what do you know? There is no such thing as scarcity. There is such a superabundance that men have to sit down and work overnight to try to dress something up to make it valuable. There is no scarcity. There is such a superabundance of particles that this Earth could feed at this moment over a hundred times its present population with modern equipment – photosynthesis.

A photon... they thought the algae converted 28 percent of sunlight. The boys were going around thinking this, and they thought this and they'd never made a test, so they just went on thinking this. There was a doctor by the name of Warburg. Hitler – clever old fellow, Hitler. Oh, he was a smart boy, he was. He was just as clever as hell. Uh... he wrecked more games in less space of time and provided less games than any man I've ever heard of.

And yet he was apparently trying to go in the direction of games, whereas actually he was uh... merely a despoiler of games. He set up games which would wreck. And that was the

only goal at the end of each game that was set up – wreckage. I mean, his own wreckage, too. I mean, he set this up very carefully. Terrific inventive power and productive power of the German people, and what's he do? He uses it to try to knock apart everybody else's game in the world, instead of playing a game. He would not permit it, that anybody could play ball with Hitler – nobody. He had wrecked all the games – boom-crash! „Und herring und garbage. Ach!“ Boy, he was a great boy.

Anyway, a guy like Hitler comes along and he takes all the aesthetic value, everything else that he can possible mass together, and all he does is crash games.

Well, games... games here on Earth are... are pretty hard to s... to set up for that reason – the superfluity of food. So they've set it up on a scarcity level which overreaches it and makes the game - no fun for anybody, really. Work, work, work. Scarcity, scarcity, scarcity, scarcity.

Hitler chased out Warburg. And War... Dr. Warburg, 1933, '34, went to the University of Maryland, where he has since conducted tests on photosynthesis vats. And the algae converts something like 88 percent of the sunlight that hits it, not 28. And this gives you a green yield per vat acre of 500 tons of food per annum; the highest yield we have today on an acre of ground is alfalfa at 5 tons an acre per annum. And the usual yield is about 2 tons per acre per annum of the very arable land. Isn't that fascinating?

And al... and algae eats minerals and we have all kinds of those. Minerals and water and you've got lots of water, don't let anybody kid you you haven't got lots of water. There are methods of refining sunlight – I mean refining sea water – to such a degree that you could have all the fresh water you wanted.

For instance, even in California. The governor there... the governor there, of course, keeping up the law of scarcity doesn't make it possible, offered a prize of a million dollars to anybody who could invent a process which would turn sea water cheaply into fresh water. Who's he kidding? Himself or the public, or who? Because it can be done with considerable ease. He's got nothing but solid deserts back of him – the damndest, biggest desert you ever saw in your life – huge, natural filter plants, HUGE. And uh... the... the... the... all he needs is pumping systems. It doesn't cost very much to pump water around. You could filter salt out of salt water and put fresh lakes back of Los Angeles until hell wouldn't have it.

Only trouble is it would spoil the scarcity. Everybody's very well aware of it here on Earth that we must have a scarcity of particles in order to increase wantingness. And they've increased it and it's gotten out of gear to a point where there can be no real game for the majority of people here... they're not even aware of the fact they're in a game until they're pretty solidly processed. They'll come up the level and they'll... all of a sudden they'll get back their spirit of play. They're practically dead because scarcity is space, really, but space has no value. And scarcity... enforced scarcity of particles when there is such an abundance of particles and an abundance of potential food production that you couldn't keep up with it.

Now as far as birth control is concerned, you say, „Well, yes, birth control, we'll just overreach this food supply.“ Oh no it wouldn't.

Uh... the auditors who have discovered this to date have asked me not to mention it, but theta clearing provides uh... pregnancy termination uh... at will. We mustn't mention this because, God help us all, there goes the moral code. Penicillin took out the disease level and uh... now if a person... a girl can take a couple of beams of energy, just move out back of her head and take a couple of beams of energy and terminate a pregnancy...

Now it didn't... nothing... nothing wild or forceful or upsetting or anything like that. Just make sure that the tube opens. That's very simple. There're uh... there're muscles, and so forth, which contract and expand at a certain period every month and that sort of thing, and pregnancies that were as much as three months advanced, and that sort of thing, have been terminated this way. In how long? 24 hours. With what kind of a set-up? None. What kind of repercussions? None. Isn't this fascinating?

So you've got something like birth control sitting right there in theta clearing. A lot of experimentation could be done with something like this, in order to get it all down fine. But the three auditors who have had anything to do with it have discovered that it was just deadly: One-two-three.

Well, if you've got... if you've got birth control under control, if you have food in plenty – gosh! It looks to me like the game could get very interesting and very easy here on Earth. Yes, it could. Because look at... look at what people are mainly concerned of. Uh... it's all right for us in this country; we've got plenty of food, but uh... gee! They've got an abundance of babies as the whole goal of the society of India and China. Oh, no! It's just... just... you just don't...

Puerto Rico with one of the heaviliest populated areas in the world is playing a game down there now of having 18 children per family. Oh, it's just grim! Well, you provide a superfluity of human beings like this, they get so cheap that there's no role for them in any game.

And do you know that nowhere here on Earth do they have a Games Umpire, nowhere here on Earth do they have a Games Supervisor, nowhere on... here on Earth do they have an Office of Maker of Games, Substation Earth – noplacé. There's nobody going around thinking about games – nobody. So what do we do about something like this? Why you can just upset this old applecart left and right, by studying what is basically a game.

Now in the first place, everybody... there's another right that other people might contest, is: Anybody has a right to play in a game, some game. That's right. Now people who are playing a game have a right to exclude people from playing a game, but they do not have a right to set it up so that those people can't play in another game.

So there's a lot of rights of games. And when you've... when you have examined and expanded rights of games, you have overreached and much more than restored and outlined the rights of man – much more. Because it adds something else. All the rights of man do is give a man a right to be bored. If they gave him the... gave him the outermost freedom of action, all these 'freedom froms', it would wind up with its final goal as the right to be bored, because there's nothing with which to gain... engage his interest. Nobody's taking any responsibility for engaging anybody's interest except a handful of artists and a few entrepre-

neurs here on Earth. They... they're just of no... they're... they're given every single kind of roadblock.

It's from these people alone, really, that interest in existence stems. Oh, they've just set this game up so haywire that the game is just completely out of control and the whole game MEST universe is going about in the same direction. The game was set up with a 180 degree wrong vector and, of course, as it comes out along the line it drifts further and further over on to the wrong side for the individuals involved in the game. And that's no good.

So, at the start of it, however, the feeling that there must be a game would be your highest echelon of compulsion. There isn't any reason why you have the feeling there must be a game, but if you're here, you've gone through that strata, and you still have that feeling there must be a game. And I'm not telling you to get rid of that feeling; I'm telling you to rehabilitate the spirit of play. And then you can look over the upper strata and find out if you want to get rid of the other one.

But you're not going to get rid of the other one until you've rehabilitated the spirit of play. You've got to go up through this cycle of action you see on the board here, up through the area I've marked '1' there, at least the 'AB' strata, before you could even know the sensation Spirit of Play. It doesn't take too long to get to that stage, but it is gotten and attained by drilling in emotion... putting emotion on things and taking it off again. And not forgetting exhilaration and way above that, Spirit of Play... Spirit of Play.

Now somebody who gets up to 40.0 and hits serenity – nobody ever put serenity at 40.0 – it is ABOVE 40.0 and it's ABOVE 'there must be a game'. And a guy who can get up to feeling serenity without feeling 'There must be a game' has simply gotten... it's just one of these things has happened; he's gotten on the subway at 42nd and Broadway and has arrived in the Bronx without travelling on the subway. He just... it just... in this agreement pattern, and in the pattern of backtracking out of this universe and rehabilitation, it just can't happen. You couldn't hit REAL serenity without having gone through the most hectic, compulsive aspects of Spirit of Play – unless you've known Spirit of Play in its heaviest sense, there could be no serenity for you, because Spirit of Play would still lie there as a basic underlying compulsion.

And you talk about Serenity, you better know what you're talking about, because there isn't anybody in this room has ever felt it, I'm sure of that – not... maybe, for 74 trillion years anyway.

Serenity – oh, brother! You can... Serenity. You... you get next to somebody who's really serene, you feel like you've, on a hot summer day, walked into a beautifully cool lake of water. You just feel like „Uhh-huhh!“

But there's HIGH, FREE feelings in these upper scale emotions in the games. Boy! This feeling about 22.0 – it's... you've got... you've got a flock of teammates and there's a... all this thing is running this way and that. I mean, everybody's so dead serious. Oh, they... they... they are serious too, to a point of brutality, if they are playing on the brutal side of this thing. You talk about playing for keeps! Because there isn't very much to lose, you see? I mean a guy can't be hurt bad. A guy who can be hurt as bad as homo sapiens couldn't play such a game. They really play for keeps.

We've got this Team A, they're the Whites, and Team B, they're the Blacks in this game. And they consider themselves teams, they've got divided sides and this and that. And boy, the code of ethics that goes for a team-mate is tougher and bigger than anything you ever had when knighthood was in flower.

When we picked up the chivalric condition of knighthood and its vows – was probably picked up back on the track from some team or some degraded uh... bit of team ethic. And uh... yes, that's superlative. And, oh, a guy would do anything on a team basis. He'll get himself killed to save a teammate, and that's all. Teammate's in danger and he can prevent that danger from occurring, he'll get himself killed. And that's just expected.

That isn't heroic. Down here on Earth a guy goes out and gets himself knocked off to save the company, or something of this sort, Christ, they give him medals and they string it all over the place and he's in all the war savings bonds ads and... and uh... the government...

By the way, this government never commercializes bravery. I don't want you to get that idea. This government has not cheapened every medal and honor it could offer. This government would not cheapen anything. This government's a pure, upstanding, noble group, and it has no ulterior motive in being... a politician in the government, there is none of those. Nobody ever gets any graft or anything like that.

You know the country's in apathy on crooked government right now? They even let the Republicans in.

Well, anyhow, here's team play. And... and you talk about playing for keeps: They're playing for this particle, or they're playing for this planet or something of this sort. It isn't covert play. You see, Earth really isn't being played for. There is a crew that would like to think it's playing for Earth, but they're pinned down. They're pinned down like a soldier with 88 millimeter shells passing over his head at the rate of one per millisecond. And there's... there's... they... there's a covert infiltration, and you pick it up in preclears every once in a while, monitoring action that takes place here on Earth from a between-lives area. And you'd think this was very powerful and it's REALLY getting some place – naw. Because it isn't a game. Because the people who are doing that are too degraded on team play to stand up against the team that's playing the other game. There isn't any game going on here. Unless it's a game called 'rehabilitation', or it's a game called 'exit depot'. Now uh... – which it could be.

All right, now here we have, then, this whole... this whole sphere of interest and activity called the MEST universe which started out as a game. But don't think the MEST universe is the only game there is. This would be something like saying, „There is only the Rose Bowl.“ They think of this in California and I'm sure they're convinced of it. Every five Californians that you picked up with and met, you would ask, „Is there any other stadium in the world?“

He'd say, „No. The Californians invented stadiums and they invented football. And they built the Rose Bowl and now that they have built the Rose Bowl, this is the only bowl in this world, besides being the biggest bowl in the world.“

Now California is second only to Texas in the naivety about its uh... environs, and so forth. That's not the case. The... the games played in the Rose Bowl are not the only football games or ball games played in the world. I don't want you to get the idea there are just because you talked to a Californian.

But that's kind of like the MEST universe. The MEST universe would have you believe this is the only game there is anyplace in the whole of anything. That's not true! Not even vaguely true. Games are going on with all kinds of rules, terrific interest levels and so forth.

All right, I'm going to read off for you this paper just so we've got it on the tape. How many minutes we got? – five minutes. That's plenty.

„The aberration above time is ‘there must be a game’. Now there's a postulate up there, ‘there must be a game’ and there's an interest level and therefore it enters into a flow. And ‘there must be a game’ and ‘there must not be a game’. So you have the Un-maker of Games quite as important as the Maker of Games.“

Now we get „The rules of games are as follows: Limitations on self and others, obedience to rules, unconsciousness of rules to add reality“ – we pretend the rules are real. „ARC with others to play. Pain as a penalty which will be obeyed“ – you have to have a penalty that will be obeyed. Otherwise, nobody will stick with the rules. „Agreement to rules and penalties is necessary to continue a game.“ And boy, are they! „Deterioration of a game until no game“ – cycle of action shows you the whole game is an object with no action. You know, the... the... the wienie finally becomes everything there is, and there is no action even to get the wienie.

„Work is admission of inability to play“ – if you have to work, you can't play, obvious. They really yap about that here. „A game of complexity and levels“ – the Tone Scale is such a game. It's just a map of MEST universe games.

„Peculiarity or liability of a maker of game, people attempting to play the game of Maker of Games“ – it's a game itself. Your big capitalista or commissar will do that. „The game called Maker of Games results in No Game. And the game called Unmaking Games results in a game. 8008.“

„There's a game called freedom,“ which is what you're playing right at this minute. „And Games contain trickery and misdirection to win“ – your 180 degree vector of Have and Agree.

„The prize of winning is making a new game“ – what do you know? „Or permitting a new game to be made or making it possible for a new game to be played.“ Those are all prizes, and that's all the prizes there are. „The necessity“ – oh, of course, there's these gimicks, these wienies and so forth. But everybody just knows that they're spurious as hell.

Uh... „The necessity to have a new game coded before one ends the old game.“ Otherwise, everyone becomes a maker of games with no game.

Now, „The value of pieces. Ownership of pieces may be also the ownership of players. And the difference between players and pieces, and the difficulty of pieces becoming players“

– boy, when a piece becomes a player, there's really a hell of an upset in the game; it'll just blow. Oh, the quarterback walks out of the football game and all of a sudden starts to run the whole football game, and nobody can tell him „No.“ That football game's dead.

Now... so you've got to hide the rules from the pieces, otherwise this is going to happen.

„Now the caste system of game consist of this: The Maker of Games, he has no rules, he runs by no rules. The player of the games, rules known but he obeys them. And the assistant players merely obey the players. And the pieces obey rules as dictated by players, but they don't know the rules.“ And then, what do you know. There's broken pieces, and they aren't even in the game, but they're still in the game. And they're in a terrible maybe: „Am I in the game or am I not in the game?“

Now, „How to make a piece. This is how to make a piece: First, deny there is a game. Second, hide the rules from them. Three, give them all penalties and no wins. Four, remove all goals“ – all goals. „Enforce them... their playing. Inhibit their enjoying. Make them look like but forbid their being like players“ – look like God but uh... you can't be God.

„To make a piece continue to be a piece, permit it to associate only with pieces and deny the existence of players.“ Never let the pieces find out that there are players.

Now out of these you're going to get games. Now here's a process that has to do with the making of games, and all this process adds up to, is you just address to those factors which I just gave you, oh, run and change postulates and any creative process that you can think of and shift postulates around, you get a whole process.

But remember, that up at the top of it there is a big postulate, „There must be a game.“ Therefore if you want to regain the Spirit of Play, people have got to unmake postulates they've made all along, saying, „There mustn't be a game. There mustn't be a game. It can't be a game. Don't play with me. I mustn't be played with. Life is serious. This isn't a game. We're playing for keeps. I'll never get out of this,“ and so forth. In other words, the postulates which they've made to convince themselves that these are the rules and the only rules that can be played, and these that I've just read off to you.

I'm going to have this typed and you can figure it out more or less as you want to. I could, of course, give you even further rundown on this, if you wanted me to, but it takes... takes a little while to do so. It's actually the backbone of what we are doing. But let's take a break.

(TAPE ENDS)

Games/Goals

A Lecture given by L. Ron Hubbard
on the 12. December 1952

I uh... understand you want to hear some more about these games. That right? Okay. I'll just give you then a breakdown on the list, which I gave you at the end of the last hour, and explain this thing just a little bit further, so that you'll have a good grasp of what we're doing here.

You see, the first thing that should be sorted out on any operation is the intention or the goal. This was a practice of the ancient magician. He would become an effect if he had not stated what he was trying to cause. If he'd just cause, cause, cause, at random, without ever analysing what he was trying to DO, he was doing at random and heading toward chaos.

The difference between thought and matter is that thought aligns in its highest echelon, and matter is chaos. Now, the chaos of matter is quite in addition a chaos which came about from thought hitting the particles too often and misaligning them. So let's... let's look this thing over, from this standpoint: To have a goal in processing, and a stated intention in processing is itself tremendously important in processing. And it's very very important for the auditor doing the processing to know what he is trying to do and for what he is aiming. He doesn't have to make a terribly full statement of this, but he had better have something so that he can make a full round statement of his overall, unlimited goal.

I don't care if he is... if... if he... it's an indifferent goal, or a not terribly desirable goal, or this is the effect toward which he is heading. He wants to achieve this effect. Now oddly enough uh... you can run this in a circle if you want to. You can say, "I am trying to cause this result. I am trying to get the preclear up to a point where he can be cause." Well now, that's all right. But it's kind of nebulous. It's part of the ingredients of the intention, but it wouldn't be all of the intention. Uh... were you ever part of a group that just went on acting and acting and acting and acting, and never got down to saying what they were trying to do?

Now if you get into any group, political, social, anything like that, it doesn't matter, and you find out there's a terrible lot of random motion going on – there's nothing happening, but there's an awful lot of motion, but nothing happening, you've sat down in a piece of MEST. You haven't sat down in theta; you're sitting in a MEST. Random vectors.

The difference between a piece of chaotic matter and thought is that the chaotic matter is without goals beyond those goals which somebody else impresses upon it. An orange is a living thing. It knows what it's trying to do. It has been persuaded that it should produce itself so that it will be eaten. And it has found this actually is a good way to plant orange seeds, and

get them well fertilized so it'll grow, make itself quite edible. But it's trying to produce new oranges. It has a goal. Very well aligned.

And one of the things in which you're in awe, in the process of life creation, is not so much the complexity of steps and alkaloids and chemicals used in life creation. But there's that goal. That single, clear, starry goal. And it is simply the goal of "produce another thing like myself, and lots of 'em!" And what you look at there, you... you're not looking at MEST, or the process of complexity, but boy, there isn't another goal that compares to that, to direct beeline intention. And so a fellow, the human race has sort of bowed down to that, and they sort of take a look around them and see this enormous obsession going on. This... this... this fixity on a goal of reproduction of self. And they say life is a wonderful and mysterious process. It is so wonderful and so mysterious, that you when you get upscale and so forth will be able to imbue something with life.

That's really not what life is doing at all. It's just using an existing impulse. It's not making new lives. It's setting up these channel lines. And... so that things can travel down them. It's sort of like a road-building crew.

But get the interest people get in a well-aligned and fixed goal. Now if you just have the preclear there, and you nebulously say, "I'm going to make this person well" and then... then you don't even bother to define what 'well' is, and you don't know what... what is 'well'? Well you don't have much of a goal for your preclear. So you could merely state, and always should state, what you are trying to do for the preclear. Not leave it understood, or half thought-out, or say, "That was part of a lecture sometime and I'm sure that somebody else knows about it but I don't." You're being an effect when you're saying that, and you're not going to cause, not worth a nickel.

To cause things one must be cause, and the primary requisite of cause is a statement of intention and goal. Primary requisite to be cause, is a clear statement of what you're trying to do. And only when you clearly state it can you avoid being yourself an eventual effect. "What am I trying to do?" If you can't answer that, you'll foul up.

Well, let's put it to this limited degree. A preclear comes in, sits down, says, "I uh... so-and-so and so-and-so... I want uh... so-and-so... and I've always had this bum lock of hair and I want it to be trained flat." That's his goal. Who was it that had a goal, he got this, oh... tremendous amount of processing on something just so he could grow a couple of hairs, or something like that. Or we ask this preclear, theta cleared, and everything else, and what was this preclear trying to do? Well, this preclear was trying to uh... make it so she wouldn't mind it if her husband scolded her. I mean, merely... really limp! But that's better than not having any goal! Most preclears come in, they say, "Well, I..." – they're not happy, and so on. "I want to be happy." Oh, boy! That's nice and nebulous, too. Beautiful.

So let's have action goals, huh? For our preclears. All right, one preclear comes in and he sits down and you see this preclear is loused up like a fire drill and he doesn't know how loused up he is, and he says, "I want to fix it up so ties fit me better." You don't care what he says! The second you accept his goal for him, you are an effect of him. The hell with what he wants! Oh, that's strange! The guy's in a very aberrated condition. And he isn't going to want

what he says he wants after an hour's processing. He isn't in any state to make any goal, or any decision about a goal. He really isn't!

You take a look at him, and say, "Now, let's see..." You don't have to tell him. Make a statement. Write it down. Keep... keep one of these ten-cent store ledgers, like I'm always threatening to do when people steal. I'll keep a few cases in... in a ledger and make a few notes and the next thing I know I look around and I say, "Where's my ledger?" Uh-uh! There's more of those things parked around the country! People looking for some magic secret or something, I... what do they find in it? They find, "Effort Processing. Lecture so-and-so..." so on. Just routine processes. Routine as the devil!

All right. Every once in a while they find some experimental data, like we... we uh... worked with this preclear on action goals. We had him go down to the dime store, and uh... buy uh... fifty sets of glasses. And then come back and break them in a number of different ways. Something like that, to see if this improved their vision any. Just... but what's the cause? So you have this little ledger book, and you write down, "Jones, Mrs." And you put at the top, age, rank, serial number? Nuh-uh! You don't show this case book to Mrs. Jones. The dickens with what she thinks about it. After you've talked to her for a couple of moments, you put down the hour she reported in; that'll be of value to you later on. Tells you how much time you spent on her, in case you want to add up your ledgers. It's quite important. Tell her how long you've processed her. Also you can have that in the book, so that's quite important, too.

But uh... how long s... length or... or amount of havingness of Mrs. Jones, this could be a list of. That's really what you're marking down. Uh... now, Mrs. Jones doesn't have you, you understand. That's... that's the way to be a terrible bad auditor. How're you going to have any effect upon a preclear, if you're asking the preclear all the time for a license to survive? You don't get many preclears either, by the way. They... they sort of notice this. You can give them sympathy, but you can only... their... your sympathy's only valuable if you give it from an altitude. And the only way you gain altitude is simply to be cause. And you're cause by locating them in time and space. You tell them when they're supposed to be there and when they leave.

Make a practice sometime of telling 'em to leave. You ought to drill yourself on it. "All right, you leave now." And by the way, if I were... if I were really... had the thumbs down around here on processing good and solid, you could get little assignments like that. But I've had to be on deck to straighten them back and forth.

I gave a fellow an assignment one time, "Now, I'm giving you five hours of effort processing," and uh... so forth, and his trouble was a tremendous uh... physical infirmity which demonstrated enormous embarrassment. I gave him the assignment of making everybody he met, or knew, demonstrate that infirmity. Tough assignment! He knew he couldn't do it. He knew he couldn't. So what do you know! A week later, he'd gone around and put it into action. Instead of being embarrassed himself, he had managed to make everybody embarrassed that he knew. This guy was a cock of the walk. He was in most wonderful condition! In just gorgeous condition!

For instance uh... he knew that he would never have the right to talk to a woman. Much less embarrass a woman! So I made him go around and selectively embarrass women. By remarks to them. Not... not bad remarks, you understand. But just tell them something or other and... that would make them nervous. Just a little bit. That guy came back and he was feeling benign toward the feminine part of the race, patting them all on the head, and they enjoyed him a great deal like that; he was fun. He had been able to command these objects.

All right, when you're trying to command objects, be cause. And always be cause, and everything else but cause, and when you put down that 'Mrs., Jones, 2:15', why, you also put down after you've talked to her for a short time what goal you intend to achieve with Mrs. Jones.

And then she says, "Well, I can only spend a certain amount of time. I can only spend a certain amount of time," she says, "on this and I only have five hours that I can be processed," and so forth.

It's always a good thing to tell them in no uncertain terms uh... "You have as many hours as you need. And if you only need three, you only need three."

And so we have a condition resulting here of a preclear who is going to get well. Not a preclear who's going to come in and burn up some time and pay you a fee and go out again and monkey around.

Let's get down to some of the niceties of how you handle people. I may not follow my own rules, but I sure know the rules! And to a large degree when I am extremely successful with somebody or other, I have followed the rules – I look back over it.

He says, "I only have enough time, I'm going home... Here is... I've got a hundred guineas," or, "I've got five hundred bucks," or... or whatever it is, and, "I want so many hours of processing for this," and so forth.

You say, "Well, the processing fee happens to be 250 dollars an hour, and you have as many hours of processing as you need, and if you only need a half an hour, that's all you're going to get."

And they say, "The man must know what he's talking about! He must be able to do things!"

You think that's offensive language – no, no! Don't bother to be offensive about it. But it is better to be offensive, that way, real mean offensive that way.

"I don't care whether you've come over here or not; it's nothing to me whatsoever whether or not you come over here to get processed. That's... that's... all you can possibly pay me is money. And that isn't worth a damn, and you know it, and you probably aren't worth saving anyhow!"

You could go to that limit, and it would be better, and you would get more preclears, and you would do more for the preclears, than if they came over and you said, "Well, yes, that's right," and, "We'll see if we can do that..." and, "That's right..." and everything is all very calm, and uh... and uh... so on. And uh... "Well, if that's what you want, why, we'll give it to you."

No, no, no. Don't be so damned agreeable. 'Cause that's inflow. Be disagreeable; that's outflow, and they'll want you! Say, "Yes, you come over here at 2:15, you be over here at 2:15, and we'll give you enough hours... as many hours of processing as we can."

They say, "Well, I only have two hours, and I want to spend it..." and so on.

Uh... "Well, I'm sorry. I can't say how long you'll be. You'll maybe only be here an hour, and maybe I might keep you six. Who cares?"

Give them no margin of placing themselves in time. Because you are much better off in control of the preclear than the preclear is in control of himself during the period of processing him. And the way you do that is place him in space and time. And never let him get the idea he's placing himself in space and time.

Once in a while suddenly call the guy up and say, "Drop over here at eight o'clock before you go to work." Rattle him on the subject, if you're having trouble with a preclear. And you'll find out he'll respond better to processing! This is how you build altitude.

But under the name 'Mrs. Jones' you put down the goal. "This squirrely old dame ought to be fixed up so that she could possibly live with her husband." And you just work, right straight toward that goal.

And she says, "...and my lumbago, and my arth... arthipedics, are uh... are all sparthlicated..."

You don't care. That... if that has to do with her getting along with her husband, and that's what you've decided she'd better do, that's what's going to happen to her! And what do you know! You've decided what's going to happen to her, she'll never gonna... he... she won't affect you. She can sit there and rattle off aberrations and exude glee of insanity and... and feed out engrams that would ordinarily be terribly restimulative, and... and all that sort of thing, and that won't have any effect on you at all. You know what you're doing with her. It doesn't matter how limited your goals is, or how extended your goal is, just go ahead and do it. Don't even be practical about it. And don't mind changing it.

The next day she comes in, you've changed your mind. Don't shift the goal! But know that YOU changed YOUR mind, on receipt of more data. You've decided she ought to be able to live with her son. That she'd probably be happier doing so.

Now that sounds very funny, making peoples self-determined by dominating them and controlling them. That's telling you you'd better be responsible for your preclear, and you couldn't be responsible for this preclear at all unless you were willing to control and dominate him during the session. See? If you aren't willing to do that, you... you're not willing to handle the force of a preclear. 'Cause we're not trying to handle that preclear for bad cause. You're not trying to be bad cause.

But maybe you are bad cause. Maybe you move her out of her body and she does a bunk and they bury her. Well you know that you did your best along the line. You know what you were trying to do. And you know what you were trying to accomplish. Things like this can happen. Probably never will happen, but they could happen. Be willing to take the consequence of it. If you are, if you go around propitiating, and say, "Give me a license to survive,"

to everybody you meet; every time a preclear walks in you say, "Have you got your license to... the license you've got for me? Oh, please, sign me a license to survive," and you won't make 'em well. Steel yourself up. Just on the basis of being cause. And most of being cause is stating the goal.

You're willing to state a goal on something.

Now to give you here a goal, we're going to make a theta clear. A person who is going to be stable outside of his body, and who does not have to come back in because the body is injured. That is a highly specific, but very broad goal. That's what you're trying to make. There is no 'why' you are making a theta clear, you see. You know that in the process of doing this an awful lot of a guy's upsets and viewpoints and educational malfunctions and all kinds of things will spring. Matter of fact you can sometimes take somebody and move him out two feet back of his head, takes a look at himself, drill him a little bit, orient him in space. You don't even stabilize him outside of the body. He comes back in like mad. He wouldn't hardly know the guy from the beginning to the end of the session. He's so much better, he's so much more alert, and so forth. That's just the theta exterior.

All right, you make a good theta clear, you could kick him in the shins, or an automobile could run over that body, or anything could happen to that body, he would stand there and be outside, not trapped. What you're doing is making a thetan trap-proof, as far as a body is concerned. And pea... I love these... these short-gap no-synapsis characters that go around saying, "A theta clear is uh... just a theta clear, and that's nothing, why, anybody could be that, or do that uh... because uh... the astral walkers have been uh... been skidding around on their feet uh... for a long time on this subject, and everybody knows that they're theta clears, and anybody can..." Oh, piddle! It isn't even vaguely connected!

You've got the individual EXISTS, and IS without a body, and no dependence on one, beyond his contact and communication lines, as long as he wants to stay in contact with the bodies. But the body doesn't command him, he commands it. That's a terrific goal, right there! You've got a human being, made into a new kind of human being. It's a body being monitored by a trap-proof thetan. And that makes quite a guy! Quite a guy. There's a big difference between that guy and homo sapiens. An enormous guy! This goal is so far beyond the goals of the first Book that I don't think you could measure 'em with light wave... meters... light-year meters. It's just... be... way beyond anything. Because the bird's immortal!

Maybe you hadn't... probably... many of you taken even that into consideration. That you've just made a god! What is the definition of a god? It's an immortal. Since time immemorial in this language, the gods are immortal. The immortals are gods. This guy can be... body can be bashed in, so forth, all he's got to do is pick up another one. Knowingly, full knowingly.

You've given him his identity, his own identification inside himself as much as he needs it, and his own state of beingness and stepped him sideways off the track, completely, of having to flick back through between-lives areas, and be this effect of God knows what-all. The body got killed, it'd be a sad thing because he would not be able to collect his social security as himself. That'd be real tough, wouldn't it? So don't... don't sell this goal short. You've just made an immortal. So that... that's a good enough goal! All by itself.

Well, if you make your intention of a person... you say we're going to make a theta clear out of a person, that's what you intend to do with that person. Just by definition. But if you don't intend to do that much, let's do something short of that. Let's still state what it is. "I'm going to fix up her left hind leg. Work till her left hind leg is fixed up and then drop it. That's the end of that."

Or if you were to put down you're going to make a cleared theta clear out of somebody, oh no! How can you state you are going to do something of which you do not know the scope and dimensions? With an individual you're going to say, "I am going to research the business of being a cleared theta clear, with this pc, and find out some more about it." Well, that'd be all right. But, "I'm going to make a cleared theta clear out of somebody," you might as well write down, "I am going to make a Thee-X-Epsilon" with no idea of what a Thee-X-Epsilon could possibly be. It is not a goal. Because it has no scope or meaning.

What can a thetan do? Now, we'll say cleared theta clear. You couldn't put down such a goal. Because that's the postulated outer line unattainable absolute. Probably anything we understand it to be is probably attainable already, but what is the outermost limit of it, Lord knows! Haven't got any idea and you haven't either. You won't have for a long time!

But what... what do we get then, when we look at this? We say, "This is... we've got a theta clear, and we're going to do something more. We're going to process him some more." So you put down as your goal, "I am going to process him some more." Sure, you can go process him some more. You can just process him and process him, and... to do what? "Well, I don't know, make a better thetan out of him, or..."

No, you could say, "I'll process him some more to get rid of" these 'can'ts' I found on the E-Meter as follows..." All right, you got those 'can'ts' out, end of track! Otherwise you don't get any... any end cycles on anything. You just keep going on forever, and your whole life gets dragged out to an interminable piece of endurance.

So when you say, "I'm going to..." here, you've got a... got a cleared thetan, "Now what's my next goal for him?" You could put down what the next goal is: "I'm going to fix it up so he can lift his body." See, you make a statement, to yourself. I don't care if you write it down. Make the statement to yourself at a clear moment. "What am I going to do for Doaks, now that he's a cleared thetan? I'm going to fix him up so he can lift his body." And that's a specific drill, and you fix him up so he can lift his body.

Then maybe the next time... next time you process him, a few weeks later, you give him a few hours of processing, and he gets a what? You're going to get him up to a point where he can lift up a taxi cab. Now, a taxi cab would be an entirely different project than lifting his body, but they're consecutive on the same line. You get the idea? Specific statement of goals.

Now let's look at the overall in... statement of why we are doing this. Why? Well, the reason why we're doing this would and should be codified before we could adhere, or cohes, as an operating group to the extent we would like to be one. Because that would be what the group goal is. What are we trying to do?

Well, the group goal to a large degree depends upon the group. I don't happen to be uh... either inclined to or in a position to tell you what the group goal should be. But I can sure give you the data so you can work it out. And if you all put your heads together and decide that's what you're trying to do, all of a sudden a lot of spirit and spark could come in on this.

I told a preclear one time... he said, "Well, I can't understand why I've got to originate all this energy."

And I said, "Hey, did you ever stop and think of this one thing? You could probably attract waiters in restaurants much more easily simply by reaching over and taking them sharply by the ear, or the shoulder, and turning them around and pulling them forcefully into the table."

He said, "I could?"

And he worked and he worked and he worked and he worked and he worked. And he came back to see me one day, and he says, "What do you know!" he said, "I not only dragged one clear across the restaurant, but I also dragged the head waiter over to the table, and I made them stand there, and then I convinced them that I hadn't done it. And that they were mistaken, that I didn't want anything, and I wouldn't let them go away!"

I told another preclear, "Do you realize that you could reach over with a couple of energy beams like this and make any girl smile at you, you wanted to smile?"

He said, "You could? No!"

So he worked, and worked, worked. Force, see? Energy, energy. Had a big goal. Force, force, work, work work work work work, work.

And he finally goes out and pssww! "Yes! What do you know!" he says. "It's an awful artificial smile, though. You can make any girl smile at you," he says, "It makes them feel so silly. They walk down the street and they look at you and they wonder why they're smiling at you!"

So, I said, "Well, you know, if it makes them feel silly, all you've got to do is put those same two things on their motor controls, and say, 'Feel pleasant toward me.'"

He says, "You couldn't do that!" I said, "Well, try it! Try it!" "Feel pleasant toward me. I don't... don't..."

I said, "Try to get back up the line, how pleasant it is to touch them. Skip that. Just 'Feel pleasant toward me.'"

And he says, "You know, they do. They exude an awful lot of enthusiasm in my direction all of a sudden."

He's been going around this all... for some time. He hasn't got any goal of his own. You just have to keep giving him these little piece goals, and so forth, and uh... figure out things that'd be interesting to do, that he all of a sudden says, "You know, that's awful interesting!" And he'll find out his process will just skim forward. Just take a terrific rush! You've given him a goal.

Now a group goal is a very necessary thing if your group is going to get interested and go forward. A person's cause is motivated by future. Motivation's in the future. It's, 'What I want'. 'What do we want'. That's cause. And if it's interesting it sort of pulls us forward to it. You're making the cause be motivated by something you want to have. And so when you postulate the goal for Mrs. Jones, make it something you want to have. Something that'd be interesting to you.

I don't care what you do to Mrs. Jones. I don't care if you drop her off the top of the wall... Woolworth State Building. That's your preclear. 'Course, if you drop too many of them, why then as a group we have to take a hand. Not to punish you, but to placate the police! And somebody'd have to drill up on how you pick the locks on cells or something in order to get your body back out, because there you are, trying to whisper in all your fellow auditors' ears, "Hey! The body's down in the clink!" And, "I... I'm so rattled, I... I can't zap any of these cops!"

So, what's your... what's your goal level as a group? Well now, it frames around this pretty well, truth be told. There's games to make and games to unmake. And there's one thing to play a game, and all games have umpires, and it's quite another thing to be an umpire to a game, and it's quite another thing to unmake games. You say that sounds like a very destructive goal. Oh no it's not! 'Cause what you do when you unmake a game is you get the players together, and you say, "Hey, what kind of a game would you like to play now?" You haven't busted their game up willy-nilly; they were perfectly willing at the time you unmade the game for it to be unmade. Actually you could play the game of unmaking games.

Or you could play the game of umpiring a game. As a group, do you realize you could set up umpires to the group called MEST universe? It's very strange, isn't it? It sounds, it just sounds so flamboyant that you probably don't think it's completely attainable. But this is an easier one. You could actually set yourself up so that you just simply say, "Well, we're the... the umpire squad, and uh... we decided this Earth-Venus-Mars triangular game here... gotta know more... something more about this, so that it could be played a little more equitably and so on, and with a little more interest. And uh... let's find out what rules you're playing by so that we can enforce them."

Or there's the game called U.S. and Russia. And you simply set up a nice, conservative quiet 22.0 tone scale association, that simply starts monitoring the situation between the U.S. and Russia. And you say, "Well it's all very well for you boys to have conferences, and uh... that's all very well, but uh... unfortunately you... not... don't realize it completely, but you've got to have an umpire present. And you've got to have more conferences, and these conferences have got to be wide open to the people of both places." And they'd say, "Well, why? What do you mean?" "Well," you'd say, "It's like this."

And then... then Stalin and a couple of other generals, and things'd be finding themselves meeting in a small swamp in the middle of Korea. Yeah! I mean that literally! Pick 'em up by the nape of the neck and slam them into the middle of Korea. And you say, "Okay, boys. Now we said there's going to be umpires in this game!" All right, it doesn't appear immediately attainable to you. So it's not within your framework of workability. But it'll get there soon enough. And if it gets there and you want to do such a thing, go ahead!

Or, you can suddenly turn this way: You can just walk around and pick up teams, or set-ups, who'd gone all to pieces. Or they've dwindled down to nothing, where you have no game. Do you realize the cruelest thing that can happen is for a game to deteriorate to a no-game state? Where there isn't any game possible, and everybody's stuck in it? And they've forgotten their rules, and they don't know anything about it, and so on. You could as a small association simply go around... (I'm going to petition to the city of Philadelphia to take the wheels off their street cars, and use some gravity bolts or something. Every wheel on those street cars is flat as the motorman's head!)

Anyway uh... you've got a makingness of games inherent in ending games. You have a responsibility for doing something about broken pieces, pieces and players, if you decide to end games. Well, you could suddenly put your heads together and say, "What do you know! What we're going to do here is we'll set up and just for practice monitor a few of the games going on on Earth and find out if their games are going according to our Hoyle." Whose Hoyle? Our Hoyle. Well, we'd have to have Hoyle. We'd have to write Hoyle on the subject of games, or Sudrow on the subject of games, or something of the sort.

And uh... you decide that uh... this or that was happening, or people weren't interested in this game, this game could be pepped up and become more interested. So you've just become game catalysts. You should pick up... (You see? I ran regret on that streetcar and it backed up all that distance!) Uh... there is a goal, which is an attainable goal. If you were to take, in the United States, and set yourself up as game umpires, that's just what it'd amount to. Is... is the game called business and industry, is the game called militarism vs. politicianism, are these games running so that they're interesting? Sole consideration! Is the game interesting? No! Well, let's take and adjust a few factors that make it possible for the game to be interesting.

Okay. Now. The limitation in the rules of games, the limitations on self and others, is necessary for there to be an interplay. There's got to be a limitation. There's got to be some frame of reference. That limitation can only be as light as an ethical understanding. We're going to operate within ethics. And the reason why there has to be a limitation is not terribly obvious to you now, but it's obvious to you from the theory which you have studied for some time.

And that theory is simply this: Our whole activity tends to make an individual completely independent of any limitation. That's right. You can get so much bigger than anything you are, and so disconnected from anything you're in contact with, and so completely careless of the fact that this is what's happening. If... you can go straight on out, and one person is capable of himself being a universe, hence you could do the whole thing yourself. You're that big. But the second that you are that big, you would be imposing limitations on yourself, in order to scale down to a size which made you able to play against yourself. And then you'd impose limitations on the two sides of yourself. And you've gone into the same spiral of limitation.

You see, limitation is necessary to that degree because there is no limitation, basically, and the limitation itself is an idea of limitation. And when you have an unlimited thing, in order to produce any action or randomness you've got to limit it to some degree. See, it's not

fair. Any one of you people could go ahead and rule the whole confounded shooting match all by yourself. So you'd make up a team, and say these are the limitations in which we're operating and they're so-and-so and so-and-so, and such and such, and change it around as you will. Do you follow me?

Old Alistair Crowley had some interesting things to say about this. He wrote a book of the law. He was a mad old boy! I mean, he... you'd... you'd be surprised though, that Crowley, Schopenhauer, Nietzsche, Aristotle, all the boys, practically, along the line, except the real screwballs like Kant (He was insane! That's why people bought him) – they all talked about the same thing. And actually you can find all these ideas we're talking about, someplace in the writings of practically any philosopher who ever thought things over. He couldn't fail to fall headlong across the most salient facts in the case. He never organized them or was able to evaluate or use them. But he had 'em.

Schopenhauer, THE WILL AND IDEA. Try attempted breakdowns of this and that. You read this fellow now and "By God," you'll say, "this guy really made sense." Don't... don't forget, you're talking from an aligned viewpoint of knowingness. And you can make anything make sense now. You could even make Congress make sense!

Now, if you're going to have rules, if you're going to have a game, you've got to have rules. And if you've got rules, they must be obeyed. An... a rule which is not obeyed, or is obeyed just some of the time, or is so bad that it can't be obeyed all of the time, it shouldn't be there at all! And a game which has no rules has no game. It's chaos. No alignment. Nobody to agree on anything or... so on. After you'd won something you'd never want it, you see; there couldn't be a goal in it. So it has to be some sort of an agreement.

It's only when the agreements become compulsions on individuals that the game gets very upsetting. And a piece then degenerates into a broken piece, and it... nothing is making any sense to him. He knows it's no fun. He isn't a participant, really, he's just kind of used. And nobody really wants him or needs him. One of the things your broken piece asks continually, he asks to be needed. He wants to be wanted. He gets way down scale, and he hits that bad. That's sub-zero on the tone scale. Imagine having to be needed!

And uh... so your obedience to the rules of course makes it, the rule, possible. But if they were bad rules they couldn't be obeyed. What's a good rule? It's a rule which aligns action, and permits compliance. That's all. It uh... you can't have a rule that doesn't permit compliance, although we've got a lot of 'em on the statute books. There are a heck of a lot of rules you can't comply with, by the way. There's a rule in South Carolina says you have to beat your wife with a stick one inch in diameter. Just try and find a stick that's exactly one inch in diameter! Furthermore you've got to have a wife to obey that rule. Furthermore a rule that doesn't apply to all hands isn't much of a rule. Then you've got a specialized caste system going which is too complex.

Now, "unconsciousness of rules to add reality." And after you've got the rules, if they're real good rules you can duck 'em. You say, "Well, everybody obeys these automatically."

"Oh, you're here in this area? Why, of course, in this area we do so-and-so and so-and-so. Naturally! Nobody'd think of doing anything else."

"Well," the fellow says, "you mean you got a law about this thing or something?"

"Yes," they say, "natural law, yeah. God gave it to us."

They just left the conference yesterday where they formulated it. "God gave it to us." That's it.

Now you've got to have ARC with others to play, and reverse ARC with others to play. There's got to be another team. And you have to have teammates. But you could go up to a level where your need for ARC didn't exist at all. But you're making a game now.

Now pain is penalty which will be obeyed. You've got to have the rules obeyed. How do you enforce the rules? You put an automatic enforcement around that everybody desires to use. The second everybody desires to use the enforcement, they will obey it, too. They obey it to set an example. Pain is the enforcer in this universe. But don't think that's the only one. It could be: You disobey the rules... you disobey the rules, you are immediately surrounded by smoke. And the smoke continues till you're able to obey the rule. Just like that. I mean, you'd have no pain to bother with, but it'd certainly be annoying!

Now, "agreement to rules and penalties is necessary to continue a game." Fellow has to agree to a game before he can participate in it. And the reason why things have gone bad here on Earth, and in the MEST universe at large is simply that... that people didn't agree to this game. They thought they did. This game started out in a very strange way. And uh... of course went off its rockers sooner or later.

It started out in an effort to never be unmade. Its goal was eternity. Its dream was forever. Can't have anything. The guy that made it up didn't know anything about the necessity to have rules to have a game.

"Deterioration of game until no game" is inevitability in any game. All games come to an end. This game tried to set up for an eternity. Like he'd yap, yap, yap, yap, yap, 'Eternity, eternity, eternity', and hell, there isn't any such thing as time, how the hell can there be an eternity? This is very weird. 'Eternal, eternal' boy, every time you turn around in this universe you see 'Eternity', 'forever', 'infinity of time'. They don't exist.

All right, when a guy is unable to play, it's because he has never agreed to play the game, and somebody's lied to him and said it isn't a game. And how you do that? You convince a guy he has to work by creating a scarcity. And then d... making his existence, his continued existence, completely dependent upon it. And that's work!

Now, the game of complexity and levels – of course you've got to have complexity in a game, otherwise it becomes monotonous. Okay, we'll run that on down the line.

Now, necessity to have a new game coded, before one ends the old game, otherwise everyone else becomes a maker of games with no game. Every guy's trying to make his own game. And you just get a general wild scramble. Well, you start ending a game, you kill something without putting something in its place. And the darn thing won't die. Not worth a nickel. It just won't die. What exists has a persistency in its existence. If you've ever tried to knock a group off you would recognize how unwilling that group is to die.

I swear to Pete you could take every member of a military company and stand them up against the wall and shoot 'em down, and you'd still have a military company! Proof: The massacre of the Seventh Cavalry. We've still got a Seventh Cavalry! How could you have a Seventh Cavalry? The Seventh Cavalry was massacred by the Sioux Indians, at the... Little Big Horn, in 1876. Still got one! Persistence of existence.

Well the way you do that, you have to get a more interesting game, before you end an old game. Now you want to know why your preclear stays around his body, and hangs around and doesn't do anything and doesn't go anyplace? Two things happen. He hasn't found, one, that his mock-ups are more interesting than reality, laughingly called. And the other thing he hasn't found is communication in the state which he is in with others. So he feels there couldn't be any ARC and he's liable to cut himself off completely. These things then have to re... be rehabilitated. See?

And he'll go on, and he'll hold himself kind of static because he doesn't see any... any upper goal. He doesn't see himself going anyplace. Therefore it really... really is of considerable interest that he sees that he can go someplace. Well if he's just going to the stage of theta clear, that's fine; let him go to the state of theta clear. That's pretty good. He can still operate as a mortal, and be immortal. And boy, that's sure having your cake and eating it too!

So, we have then uh... as far as the group is concerned, quite a wide variety of choices. What does a group do which has in its hands the capability of making games? Ending games? Umpiring games? You found the rules, you see? I mean, here you sit, you've got a good group, and what do you do? Well, if you want this to be a group, you want to cohes, you kind of have to get together and put your heads together and get some kind of agreement on what you're doing. And then – and only then – can the group be cause. If you just idly spin, this way and that, and not think about it any further than that, the group will not become cause over any large area, but is apt to become an effect of a lot of things. So even though it's a poor goal, it's better than none.

And you can put that down as a beautiful maxim, that sounds like one of these horrible truisms, but boy it'll fish you out of more holes than you could possibly imagine you could get yourself into. A poor goal is better than none. You'll find yourself very often squirreling around, and spinning around, and you won't know which way you're going or which end is up, because you've decided all the goals you could put your eyes on were too vague or too poor, or too unwanted to try to attain. And that itself is a bad aberration, and it shows a misdirection on your own part, and a misestimation on your own part, and a lack of understanding on your own part of what you're doing.

There is no goal vast enough to absorb your total capabilities. Because your total capabilities are so vast that they make goals. You are, yourself, cause. So how on earth can you set it up so cause can have anything else but cause? Unless you come downscale a little bit.

A goal, any kind of a goal, is better than none. You say, "What am I going to do?" Oh, worry about it. You... you squirrel on it and squirrel on it: "What am I going to do? Oh, how am I going to handle myself? What are going to be my goals?" and so forth.

Set one up! Any damn thing! Say, "I'm going to become..." or "I'm going to be..." or "I'm going to have..." And goals set up in the capacities of Be, Do and Have. And the start of

a goal is beingness, and the end of the goal is havingness, in this universe. But you don't have to set them up like that.

You can set yourself up a cycle of action in any direction you want to. Supposing you are... you just don't know what to be. Well, just think about it for a while, and think about it, and then think about the strangest thing you could be, or something like that. And all of a sudden you'll say, "Say, you know what? I'll bet I could be the doggonedest minister of a Baptist church you ever heard of!" Well, silly, but it's better than just sit around and mope! It'd be silly for you, 'cause it'd be a relatively insincere goal. Or would it?

Uh... they... they have a formula on how you become the minister of the Baptist church. And I'm afraid that you've gotten just a little bit above the standard formulas. One of the ways you do it is go around and find the Deacons, is to have them elect you. Sounds strange, but that's all. Another way you can do it is pick up some poor divinity student who's better off dead anyhow, he's practically dying, hang him up, and make him up... patch him up a little bit, and parade him on down like a doll and put him on the pulpit. It'd be interesting. You could run him part-time.

You know, a guy came in one day who had a lot of... had... oh, he'd just been ennuied, just so bored with existence, all of his existence. Very conservative and so on. I saw him a few days later, and this guy looked like he was a... he looks like a... a quarterhorse, or a... or a short-distance runner. Panting, big bright terrific look in his eye and so forth, and he was... I said, "What's happened to you?"

He said, "Well, there wasn't anything worth doing, so I made up something to be worth doing." "All right, well what was that?" (I won't tell you what it is, because...) It's very amusing!

And he'd thought up that one and then thought he could do something else simultaneously, so he was working on each one part-time. And boy, keeping those two straight was more than he could possibly keep track of, and he was really going all out. He was going to bring about the confederation of two completely impossible opposite polarities. And merge them. And he was proceeding to do so. And then one of these days you'll see a very strange circumstance happen in some department or other. You'll see a lot of 'em happening.

Now you call this interfering with peoples lives. Piffle! What lives? Now you'll find out there's a certain number of people that go for broke. And there's a s... lot of them say, "Oh, boy! Gee! These beautiful, beautiful slave chains! Gee! Oh, now nice! Nice, nice, big chains around my neck and my ankles," and so forth.

The hardest thing for any liberator to face is the fact that a large percentage of the people he was trying to free wanted desperately to be slaves. And it's broken the heart of every liberator to date. To date! Hardly any exception. A man'd have to be awfully stupid not to see that. But he would be pretty dull if he didn't see this, too: Sure, sure, but the guys he did liberate were worth liberating.

Why... why try to get these allnesses? That's typical MEST universe. "We have to do it a hundred percent – I used to fall into those traps too. Uh... "We have to do it all, we have to do it a hundred percent."

The Christian goes about it in the opposite direction. He says, "The one that goes away from the flock and we had to bring back was worth all the rest." There he's just obeying the laws of flows, don't you see? The guy walks away, so he's got to be had back. That's not clever! Uh... as an insane thing. But sure!

Uh... another fellow'd take a refuge in this... if he sees this happen, all of a sudden says, "Well, maybe fate decided it. Maybe it was all for the best, and maybe fate decided it."

Your fate! There is no other fate but thou. That's true. And so you say, "I'm going to free all and every..." No you're not! Unless you were willing to become all and every, and then be yourself free. That's the way to do it. Why bother? No randomness!

So pick up what you can get as freedom, and then if the other thing is too much in the road still, it's still got all them thar slaves in it, and those fellows that are saying, "Oh, boy, gimme... gimme that MEST, gimme those chains. Let me haul on the bottom of this tombstone so I get it good and heavy so I'll never be able to crawl again out from under it." Let 'em stay there! The hell with them! That's their hard luck! And the other thing is... the other thing is, there's the guys that go for broke and the slave who wants his chains. You can always use a slave. Gives randomness. They never do anything for you, they always pull you down. Gives you randomness.

You know, in every Roman triumph they had a slave drifting along, trotting along back of the... the... the great victor's chariot. He came home in triumph, he'd just conquered the Basques, or the Lion's Club, or something of the sort, and they always had somebody, a slave, standing there telling him he was just mortal after all. He was just mortal after all. You can't control everything. That's right. In every one of those triumphs they had that guy behind the victor.

Well, that's fine, that's fine, uh... that's what a slave does, essentially. He's saying, "Look! You can't make god out of everybody. You can't do it. I'm proving it. Look at me!" Uh... and he gives you randomness as a result. So why worry about those things? Why worry about those things? It is a game. It is not serious!

But what is serious is unmaking a game and not having a game. That's kind of serious. Unless you are just willing to go clear on up, shoot the works, straight or, up to the top, into the beautiful serenity, and just be above beingness there. Straight on through.

There might be spheres and areas on theta that you could then move across into that would be different than game areas. If they are, I do not know about them. And I know many areas in which theta's operating, and whether they know it or not they're operating on the laws of games. One way or the other they're operating within these laws which I've read to you. And they don't know these exist, which is the beautiful joke on the whole work. There are universes which know every law you've got in the MEST universe. And don't know the rules of games. So you could set yourself up to be an inter-universal empire... umpire team. You could. And get away with it.

But what do you want to do? If you have these rules of games, you can tell yourself that there are all kinds of things to do. But the first thing you've got to do is become a good, solid theta clear. Let's take a break.

(TAPE ENDS)

SOP Issue 3:

Postulates, Creative Process

A Lecture given by L. Ron Hubbard
on the 12. December 1952

This is the 3rd hour, December the 12th, afternoon lectures. Going to cover in this hour, a little bit different than I've been covering 'as we go along the line here, I'm going to cover Standard Operating Procedure Issue III. And Standard Operating Procedure of Scientology was originated the end of September in England, in 1952. And that was Issue I. Now that came out in the magazine SCIENTOLOGY issued from Phoenix, reprinted. That is... been changed to this degree: It has been shifted to take out of it anything except postulate processing, and creative processing. And spacation. And it has those three processes as its basic, plus exercising the thetan perceptics.

The process is essentially very simple. This process makes a theta clear. Extended and continued it makes a Cleared Theta Clear. Now it has this as a strangeness: You can use the various steps of this process, one after the other, and get a thetan exterior. That is, the guy is outside and knows it. He isn't astral-walking, he isn't in himself saying „I'm over there“ and all this; he's outside and he knows it. He says, „Do you think I am?“ or... or something of this sort, he's not.

I mean, this is... we're dealing with Aristotelian logic. Yay and nay, without a maybe. Of course he's going to be astonished, that as his knowingness increases his outside-ness increases. And as his knowingness is low, his inside-ness is high. And he'll say, „Yes, I'm outside,“ and he knows it. Well, he'll know it more and more, of course. But he knows he's outside. He'll get up to a point... he'll get up to a point where he'll wonder if he ever was in that damn thing. That's a fact.

Now what degree does he know it? The degree to which he will tell you, „Yes, I know I'm outside.“ And what degree is that? Whatever he desires to call that degree of knowingness. This is very simple, you see, but it's very... very crude, really. For instance, there are people here who are so dispersed they don't know where the hell they are. They're... they're way out, maybe! They make... might be dispersed all over the place. And think therefore they're outside.

You see, they... they... they're just not anyplace. This would be their negative space. Negative space. That... that negative space would... space not only doesn't exist but it's elsewhere. Always elsewhere.

Now you'll pick these people up on the track, and uh... you... you'll get them picked up, and uh... collected. They're stuck here and stuck there and stuck someplace else, and dispersed there, and things have moved into their space someplace else, and when you first start to process 'em, you'll find him someplace else, and he might say, „Oh, I just love it! I just... just love it here, and I just wouldn't leave this under any circumstances,“ but after twenty minutes of processing they say, „My God, I'm glad to be out of that place!“ That's a fact.

This MEST universe vector business. They've been forced to like it somehow or another. You're liable to find your preclear anyplace, you're liable to find him standing around a carnival, which happens to be using one of his old skulls. I ran that one time. Fellow was waiting around in an animated skull. He... it was his skull, and so on, and the carnival was using it, to make its jaws flap. Carnival was using it there, and... and it had a red light in it, and its mouth was opening and closing, at the entrance of a tunnel of love. Now you'd talk to this boy about love, he'd just scream. You want to know about how simple an aberration can be, if you talked to him about tunnels, he'd go mad.

What'd this have to do, you must say – he must be lost in a tunnel. No, he had a skull that was nailed up to a post outside the tunnel of love with a red light in it. All right. Or he's guarding an area someplace; he's been set to guarding an area. Or someplace down the track he may have been set to guarding somebody's wife. So he proceeds to guard his own. Yet he's down the track someplace guarding somebody else's wife, or somebody else's slave, or something, somewhere.

And he'll answer for it if anything happens; it's really been impressed on him – electronically and every other way. Boy, he's... he's... he sure is hell on guarding women! Or she has been set to guarding or watching or spying upon somebody, and she's got this one confused with her husband, and uh... she's all upset about that too. You free 'em up on the track. I'm trying to show you that just freeing a person up on the track, as we've known for a long time, is terrifically beneficial.

The dispersed case is stuck on the track, in lots of places. His aberration directly derives from all the places he's stuck on the track. Those are the most aberrative things. And his stuck-ness on the track is represented by, one, a theta bop of some narrowness, which means a body, and a theta bop of some considerable width, which means an area. Such as 'Home Universe'. He's still stuck in his home universe. Okay. So as you go down Standard Operating Procedure, you have Case One, he's pretty well collected in present time, as far as space is concerned. Therefore he moves right out.

From there on down he's less and less collected, but just the operation in Steps Two... Case Two, Case Three, Case Four, the operation alone of making him step outside may collect him. Case Five, no, no. He can't be collected. He can't be collected simply by stepping outside. He's elsewhere, and he's elsewhere too solidly.

Now Case... that's all a matter of space. Now, Case Six and Case Seven likewise are very dispersed. Only Case Six and Case Seven are really well- collected at some other place on the track, not here. You know, they say, „He isn't all there“? Boy, is that apt! „It's enough to drive me out of my head.“ How apt.

So let's look over this from a standpoint of high practicality, just the standpoint of space. And we find out that space regulates the steps in this standard operating procedure.

Now let's look at it from the standpoint of energy. And the standpoint of energy... we find as we go down the line, the person is more and more solid as an object. You would expect this is his space, is less and less well-organized, and he has less and less free space until he finally runs into negative space, at about... that is, he's out, and here, and there. And we get down, in energy we find it's more and more thick, more and more thick, more and more condensed. So that he is surrounded. A One, in homo sapiens, normally has fairly dense energy around him. But he can move through it and it doesn't bother him too much. A Two has more condensed energy in his immediate vicinity, has less space. A Three has even denser energy, a Four much denser, and a Five, oh brother! You couldn't get this fellow out with a hacksaw, until you do some processing, get him collected, and get him some space, and let him handle space and a few things like that.

A Six, „What engram?“ They're all stacked in one place. The characteristic of... the characteristic of energy as we go down the line, is a stuck needle.

Now the thetan can, to some degree, disperse and give space to the GE. Surprising. But the presence of a powerful thetan in the vicinity of a badly aberrated and badly packed up GE can give space to that GE. Just his presence is sufficient to stretch the amount of space around the GE. But we can have a condition like this. The steps being modified by the solidity of the GE. The GE is terribly solid, and we put him on an E-Meter, put the preclear on the E-Meter, and the guy steps out of his head rather easily, and he is practically on the bottom of the tone scale. And the needle registers stuck.

How fascinating. It merely means that that E-Meter measures first the GE and then the thetan. So you've got a GE who is stuck. Not the thetan. But when you get down to Five and Six, the person doesn't step out of his head, he's low on the tone scale, and he does not demonstrate any real activity of needle. You've got a thetan who is not collected – get how complex this can be, now – a thetan who is not collected, who has heavy energy deposits, very solid, around him too, who is in a GE, which has very solid ridges, and which is pretty badly dispersed itself.

Now you don't necessarily get a stupid case when you do this. The brilliance of this case is dependent upon the... a little funny factor, that uh... isn't well isolated at all. It is above the levels of wave length. And, you can imagine this, thetans vary from thetan to thetan in potentiality of creating space and energy in it. There's a real honest-to-goodness variation in intelligence, then, which comes from, you might say, theta itself. There's a real difference of horsepower that comes from theta itself. But as you 'look around you, you will not find any thetan of sufficiently low horsepower, as far as I know at this time, to remain unable to be... incapable of being collected and being made into a theta clear.

The guy has to be awfully bright to be here at all in no matter what kind of a condition. And the physical infirmity of the individual is no index of the power or ability of that individual. The solidity of ridges is no index either. Because what's postulating there is not using energy. The energy's getting in the road of it. And it's not using space. So it's distribution of space.

But let's take the real spinners, and we find an exception to that. The real spinner was described once to me by Richard DeMille, who wrote those course books. That's Richard DeMille, Cecil B.'s boy. An awful good kid, Richard. He probably knows... way up on this subject, he's probably one of the best, quote, authorities on Scientology there is. 'Cause I'm not an authority on it. Uh... I couldn't be by definition.

And uh... he explained one time, he says, „You know,“ he said, „what psychotics look like to me?“ He says, „You... you... you take a uh... psycho, and you turn him loose, and he's going in this straight line, and a little tiny impulse hits him from one side, and it moves him over from going on the straight line, and he moves off in this new direction as modified by that impulse. And he walks off in that direction. And then the next time, some other impulse hits him and shoves him over into some other direction, and starts him on a new course, exterior impulse, and he moves right on over and follows in that direction.“ Of course, he's obeying the laws of particles. See? Now, and he gets hit from another quarter, and he moves off in this new direction, got this erratic zig-zag.

Now you get a person who's not, and he starts on a course. And a particle hits him, and he might stagger a little bit on it, and he keeps right on on the same course. And another particle hits him to shove him off in some other direction, and he might stagger a little bit in that direction, he stays right on the same course. And the only thing that happens to him, he slows down.

Really, that's the essential difference between the psychotic and the sane person. The psychotic obeys the law of particles; the sane person obeys the law of free aligning action. He aligns action, continues to align action.

And is not a particle. Your psychotic also looks and feels like an object. He has no responsibility; he is handled, he doesn't do the handling.

So we have these complexities, with regard to these steps of this case, and therefore we find that a psychotic quite often will simply step right out of his head. You walk through a sanitarium, it's about the same percentage of people in the sanitarium can step outside of their head as the people on the street. And uh... mad as hatters.

So there's something there, there's the essential capability of persistence in alignment, not capability of reasoning, is the difference between sanity and psychosis. So don't expect just because this person is mad as a hatter and is treating everything like objects that he can't step out of his head. Don't make the essential mistake of saying then that there are cases outside the action and perimeter of Standard Operating Procedure Issue III. There aren't.

And what do you do with a psychotic? Well, if you can get his attention at all, you give him Standard Operating Procedure Issue III. You just go right on down, you'll find out that he can't do anything else by the time you get down to Step Six, you get ARC Straight wire as another process in addition to those I named first at the beginning of this lecture. But you're already operating outside a perimeter of uh... contact. So that's really just establishing accessibility.

And a better process, that is ABC Straightwire in terms of mock-ups. Let's put a little man out there, and let's see if we can hear him talk. So we say ARC Straight wire, throw it in under creative processing. All right. ARC Straightwire'll solve it, though.

So, here we have this process applying to no matter how many preclears you've got, or what they're doing or anything else. If you're going toward theta clearing, this is the process you use. If you're going to fix up a chronic somatic you may attempt to resolve it by simply using mock-ups, without even essaying toward theta clearing.

But if you want my candid opinion, I believe that theta clearing an individual by Standard Operating Procedure is a much much faster method of knocking out chronic somatics. That is an opinion. Because I found out occasionally if you start to fool around with somebody with too much processing before you theta clear him, he's liable to bust a ridge or – something of the sort that makes it less possible to theta clear him. Once in a while this happens.

Furthermore, he's subject to every ridge the GE's got. And as long as he's subject to those ridges he's gonna start responding like homo sapiens to everything. The fastest process I know is Standard Operating Procedure Issue III, for anything. Good for man and beast.

You'd be surprised sometime when you're a good thetan, how many beasts you could walk up to and tell them step out of their heads and they'd do it. Thetans get all fouled up, by the way. One day they're very fond of cats or something of the sort, and one fine day why they're... see a little... they're a thetan you see, and they're kind of maundering around in a sub-zero state of unknowingness, and they get the impression of this cat, very big, they feel this cat is over there, and they're outside of a body at the time, and they're wandering around, and just drifting, and they... they say, „That poor little cat seems to be in pain“ and they put a tractor wave on the cat and they go 'Slurp!' – and they're a cat. And they say „Meow!“

All right. We uh... girl was run in Wichita one time, they couldn't do anything for her, and couldn't do anything for her, and all of a sudden they found a past life as a lion. Well that'd be all right, but there is no past life of a lion on the GE track. And we were running GE's at that time. And then when the rest of it came out, it became even worse... she had eaten her keeper! And I never heard of anybody two million years ago, a lion in the forest primeval would have a keeper. Until we discover it was in the Chicago zoo! Became very bad. They ran the incident, she became sane; that's all that seemed to be wrong with her. She went away very happy and cheerful about everything.

Now... now we've got some kind of an idea of what had happened there, she'd probably had been hanging around the zoo. And uh... she ate a keeper. Checkup of the newspaper records demonstrated that at that time a keeper had been eaten by a lion at the Chicago zoo. Anyway, we'll go on... Don't buy any of these wild piece of science fiction here.

You can just murder the police, if you want to. You can go down to those lie detector operators and really fix their clocks for them! You could say, „Did you ever ask any of these criminals that you're putting on this lie detector if they ever have lived before this life?“

And they'd say, „Of course not.“

You say, „Well, you’ve got one right there, you mind if I ask him?“ You say, „Did you ever live before?“ Off the tape go the needles! You say, „Did you ever commit a crime last life? What are you accused of in this life... bank robbery? Oh, well did you ever rob a bank in some past life? When? What bank? Where?“ Oh, Chicago 1932, or... or New York City uh... 1912, or something of the sort, or Boston, 1904. And you tell the guy, you say, „Well all right, what’s the names of the other guys? Let’s spell them out... that were in the robbery,“ and you just beat the information out of him by selection of letters, you know. And alphabets, and so on. Make your police detector guy send a wire to Boston. There was a bank robbed at that time. They caught the other guys later, too.

Okay. Before you do Standard Operating Procedure Issue III you set up your E-Meter, and you do creative and destructive, very destructive, assessment. Just do an assessment. Now I’m working on symbolism of language, a table. Be ready one of these days. If you don’t have the table just break it down by dynamics. Somebody wrote me the other day that dynamics had been installed in several incidents. What’s he think any kind of an implant... any kind of an implant would do to a guy, huh? But install... let’s say it was a group implant. Well, how... how on earth do you suppose the guy would ever, under any circumstances not have the third dynamic accentuated, if he’s being told by hypnotists to be loyal to a group? They weren’t installed one way or the other.

Okay. You can read all about this here if you want; we’ve got all of these various definitions. And I’m going to go over these definitions in another lecture. We’re only interested here in operating procedure itself. And we find out that Step One, positive exteriorization, reads as follows: „Step One, positive exteriorization. Ask the preclear to step a foot back of his head. If he does, ask him to go back further, then up, then down, practicing placement in space and time. Then one asks pc if there are any items in the body he would like to repair and proceeds to let the preclear repair them according to the preclear’s own ideas of how he should do it.

„Then educate the preclear by asking him to create and destroy his own illusions, into finally getting a certainty of illusion, and from this certainty perceiving the real universe with all perceptics. Note: The realest universe is of course one’s own illusory universe, and should be completely rehabilitated before one attempts to perceive or handle or worry about the MEST universe.“ It says ‘complete’ in that, that is a typing error. It should be ‘rehabilitated’. It’s more important to rehabilitate that, one’s own ability to create a universe and destroy it – it’s more important to do that than it is to ask him to perceive MEST universe waves.

„Rehabilitated sonic, vista and so forth, the MEST universe, are very clear and very certain. Clear perception in early stages does not attest to being outside. The only test is whether the preclear knows he’s outside, and failing the first line of this step go to Step Two.“

All right, let’s take a comment on that. That... that’s a very simple step. You say, „All right, now BE a couple of feet back of your head.“ Fellow says, „Who, me?“ And you say, „Yeah. Let’s just pretend that you’re inside your head and let’s be a couple of feet back of the head.“ Well I don’t know what percentage, about... probably about fifty percent of your cases suddenly say, „Okay, I’m there.“ Just like that. It won’t even seem strange to him.

The awareness is such a high turnout of fact and actuality, that it causes no comment from the preclear. He just knows this is true. He kinda thinks he knows it all the time. And of course he did. Now you just put him on through drills.

If he doesn't step out, if he says, „What? Oh uh... out back of my head? Uh... why, um... umrr, uh... I... what are you talking about? Uh... uh... no, I uh... you mean step... step back of my head, or be back of my...? I'm sorry, I uh... Well I guess I can...“ You go to Step Two. He says, „Yep, I'm there,“ you've got Step One, and you just carry on.

Now the drill here is quite important. You know a lot of this drill, it's just creative processing, I noticed here we've evidently got a line left out in this copy. „Change postulates.“ Doesn't it ask him to change postulates here? Nope. That's evidently been left right square out of this copy. So let's make sure that we add to this copy, and you make sure that you know, Change Postulates. Give him rising scale postulate changes, and shift his postulates, and change his mind around, after he's outside. Because actually that's the only process there is. Convincing him through action that he can make postulates and make things happen by postulates. If you haven't got that yet, you... it's all you're trying to do with mock-ups, is make him make new postulates, say, „Yeah, I can do that.“

Course if he says, „I can do that“ he can do it. That's that! I mean you finally... he finally finds out how high and tall this gets, and how absolute it is, and he gets very interested, and wow. He'll go through periods of being very careful not to make postulates, too. He's afraid if he says the Empire State Building will fall down, it'll fall. No it won't, not for quite a while.

All right? So get Postulate Processing in there in Step Two. And now failing the first line of this step go to Step Two. By orientation. Older issues of this said 'negative exteriorization'. That's still a process. Evans Farber played around with that. You'll find it in Issue I, Issue... I mean uh... yeah, Issue I, if you want to look it over. Negative exteriorization. It's also covered in 8-80. And it's the only one given in 8-80.

See, the one I was using before that had as its emphasis... on responsibility. Now you can get all the process you want out of responsibility. If you've really got to specialize in a process, there are a lot of them, and you know that you can specialize in this process. You can specialize in Cause and Effect. You can specialize if you want to in Have and Have not. You can specialize, if you want to, in Responsibility, Irresponsibility. Aesthetics and Responsibility. You can do this, very easily, and if you use responsibility you'll blow him out of his head. Have and Have not won't blow him out of his head, but for some reason or other responsibility does. 'Cause it's mainly his responsibility for his environment and his body, and that sort of thing, that keeps him there.

All right, Negative Exteriorization was a very simple affair; it simply says, „Try not to be a foot behind your head“. And the guy'd bang into it. Well, that's the opposite vector, MEST universe, this guy is very very heavily influenced by flows who can do this, and quite often will do it. But a preclear occasionally also gets mad, and quite in addition to it, I haven't found auditors being able to make it work.

Uh... this is one – I can make it work, I haven't any trouble. Evidently Farber can make it work. But practically every auditor I've trained sooner or later come around to me and said, „Ron, you know, I can't get anybody to work on that negative exteriorization.“

Well, there's... as I said, there's several kinds of processes then. One of those processes is simply a process that I can use. Well, boy, I... I can make anybody well with practically anything. I could probably even take psychoanalysis now and make it work. I mean, let's get impossible! How would you make it work? Oh, you'd... I don't know. You'd say so-and-so and so-and-so, and you'd look at the guy real hard and emanate from a couple of different directions, and plow down a few ridges and say, „Well, you feel guilty about that? Well, that's fine, now tell me all about that.“ And while he's talking, why pull a few more ridges off of him, monkey around... I don't know what you'd do.

Then there's a process that uh... two or three guys can use, and with which they'll occasionally do results, and then there's a process two or three guys can use and produce results rather uniformly. Then there's a process that you can use, and other people can use, and you know what you can... how to communicate it, and you can talk about it and other people can use it and they can get results, and these results are very uniform and that's a very desirable process.

That's a process you want. You don't want these other processes. First Book had a lot of that, „several can do it but a lot couldn't“. I had a lot of that.

So a negative exteriorization, still a process, works on opposite vectors. I'm sorry that... that uh... it didn't go further than it went. Orientation is a more able process. By the way, negative exteriorization wasn't just a lost effort; let's not get that idea about this thing. It showed that there was an awful fast method. You didn't process flows on Responsibility and so forth, and blow the guy out. It was a sudden approach. You just walked up to the guy and you said, „Try not to be two feet back of your head“ and poof! In some of these cases he was. And it demonstrated that it could be done. And as such it was a very valuable process, because it all of a sudden pointed up, gee whiz, there's a snappy one. And out of that, why you can just work to make the process snappy.

So by orientation, ask the preclear, still inside, to locate the inside of his forehead. And ask him to put a pressor beam against and push himself out the back of his head. Supplement by this asking him to reach out through the back of his head and grab the wall with a pulling beam, and pull himself out. Ask him to steady himself outside and then by means of beams, to raise and lower himself while outside, and to move to various parts of the room while still outside.

„Use creative processing and by orientation as a thetan placing himself as a thetan in spaces and time he can become sure of his whereabouts.“ Create spaces and times, in other words, in which to place himself. „Have him find and cast off old lines which have their terminals fixed to him.“ You're going to have a rough time with this boy, because he's going to be nailed down, if you have to get him out by force. You got... you got lines on him, and very often lines up to the sky, and old communication lines that have been on other people and they're snapped back at him and oh brother! is he a tangled mass of energy!

„Have him find these lines wherever they are, and attach them to radiators and water taps and get the energy to drain out of them. Two will ordinarily have enough lines to cause him to snap back in the head when he releases beams. Failing this, go to Step Three.“ In other words that’s... it’s just the thing. Here’s a guy in a box, and there’s no back to the box. There’s a man in a box and you see him there in a box, and you come along and you say, „Well, why don’t you get out of the box?“ and he says, „I can’t.“ And you say, „Well how about putting your hands against the front of the box, and give it a shove.“ And of course he shoves himself right on out of the box. That’s all there would be to that.

When he gets outside he’s outside. There isn’t anything esoteric about it. There’s one more thing about Step One I’ve got to mention, that’s a very simple thing. It concerns itself... it’s better to say „BE two feet back of your head“ than „MOVE two feet back of your head.“ A Step Two, you say „MOVE out“, he pushes himself around, he uses effort. And then you work on him so he can think himself to places. Think himself in one part of the room, and think himself to another part of the room, then think himself elsewhere, and he’ll pop there. Very fast travel.

Get him out of his use of beams to propel himself around, as fast as you can. That’s done by rehabilitating his use of beams. Make him so good at using beams that he doesn’t need beams. Not just discouraging him from using beams. That’s the Hindu method. „Bring him down tone scale, make MEST out of him.“ Okay.

Step Three, Space Processing. This is Spacation. Spacation is, „...in the MEST universe has forced upon the thetan its spacial dimensions and directions the thetan is likely to become a point which is being subjected to all counter-efforts and emotions of his environment, for his entire concept of space is being determined by the MEST universe.“ And of course he can agree with the MEST universe to... down to a point where he agrees with the MEST universe till he can’t see it anymore; you realize that, don’t you? A guy’s got to be able to perceive an illusion before he can perceive the MEST universe very well. That’s one of the things that led into creative processing. You see uh... the thing is an illusion.

Test: You improve the guy’s ability to create illusion and he all of a sudden begins to look at the MEST universe, and he sees IT better. You’d say, „Well this is just force at work.“ Uh-uh! No. You keep on improving his perception, you keep on improving his own illusions, and perceptions, just... just by creating illusions. The first thing you know he goes and looks straight through the MEST universe, and he says, „What MEST universe?“ Isn’t that fascinating? So we’ve got an illusion as being the key to these illusions. So, all these things we’ve been studying about Spacation are usable then, in Step Three.

„Have the thetan still inside find his feet in the opposite direction where the MEST body is located by the MEST universe.“ It’s quite a little process, by the way. You haven’t heard anything about this yet. Unless you’ve read this. Why don’t you try that, right now?

Student: „Say it again.“

Where are your feet located, with relationship to where your body is? Now let’s locate them straight back of your head. Now let’s locate them straight above your head. Now let’s locate ‘em way off to the right – way off! Now let’s locate your feet way off to the left. Now

let's locate your feet back where your feet are. That's a real silly one, isn't it? Anybody snap any ridges doing that? Nobody got any ridges snapped?

Well, if you just throw a preclear's feet around, or throw his body around, and put his body right side up and upside down and so forth, all connected to his head, you can finally put his head down in his stomach. Then put his head down where his feet are, and he'll be sitting there looking at the top of his head.

Let's try that again, Let's put your feet straight out back of you, and upside down. Make 'em point that way, back of you. Let's locate them. Now, wiggle your toes out there. You got that? Wiggle your toes real good. Now, put your feet apart and put them back together again, out back of your head. Now put your feet back where your feet are. Now let's locate your stomach, in space, with relationship to where you are. Now let's take your body, and putting the head where the stomach was, stretch it out horizontally, so your feet are way out in back of you. Put your head down there where your stomach is... now turn it blue... now turn it green. Now take a look at the back of your head... take a good look at the back of your head. Now turn your whole body upside down, so that your feet are up in the air and your head is about where it is. Now turn it what is laughingly called right side up. Anybody flip out, and find themselves looking at the back of their head, that they hadn't done this before? Hmm? Hmm? Did you?

Student: Yes.

LRH: Okay, there's one. Anybody else, find himself looking at the back of his head when he'd never seen it before? Well, that's a very, very fast operation. I hardly gave you any of this technique at all, see? And we got somebody who did!

Student: At least I think I did.

Well sure! A guy doing this will say, „I think I did.“ It takes a lot of drill. Now you just keep that up, see. Now you put the guy's head back where it belongs and you give him some other kind of a head, then you put his feet some other direction, and then you keep locating him in space, and locate the body in various orientations in space, you see? And you use the feet as anchor points, make the feet widen... and then finally able to control the body. Let's put the body out horizontally, way back, and then move the feet out, and move them in again, and then move them in walking motions.

Guy'll finally say, „I... you know, I can handle this body...“ if you keep drilling this... „I can handle this body from any position.“ Is the mission it calls, „If I can handle it from any location, I can probably handle it from outside. So it's safe for me to move out!“ That's all. And it's just drill, drill, drill, drill, and you just keep that up. And find out if he springs. Work him like that, maybe a little longer than I worked you.

If you... you're going to get that technique, you're going to get it quick. Because that's one of the techniques that you would use in Orientation and Spacation. –

All right. „Have him create difference in his body, and reverse the various limbs and positions according to his viewpoint. Each one in disagreement with the MEST universe. Particularly as appertains to gravity and other influences.“ Stop him agreeing with the body, in other words. „This sets up an ability to disagree with the MEST universe in terms of space.

Have him locate his eyes in the back of his head and the soles of his feet and in other places. Have him assume other bodies, each time changing them slightly and putting them away. Then have him gather himself into his normal MEST universe spacial area, and go to Step One.“

Go through all this drill, see? What you're doing also is testing. He's testing, way out this way and way out that way. Is it safe to be in that space? You see, he doesn't really know. He's just got to take the MEST universe's word for it.

Voice: It may be interesting, I... just while you're talking there, I just turned my head around on op... I turned my body around, and my head this way and put you back there, and all of a sudden I didn't know which way was front! Just for an instant. LRH: Hmm-hmm. Voice: I was aware I didn't know which way to look. LRH: Hmm-hem. Very interesting! You... you get a guy, you see, he's... he's...

Voice: Sweating!

LRH: You see, he's... he's so used to using this body for orientation that if you take it away from him he feels he won't be oriented in any circumstance whatsoever. And he's got a dependency on the body for orientation. Now, space processing has added to it... you go to do more space processing, you just do anchor point processing. Either in this step, or just in generally handling your preclear. I've done a lot of spacation. Anchor point processing. –

This isn't a complete list of what you do in spacation. This is just what you do in springing a thetan. If he has the enormous stress on the body as his sole and only anchor point, your chances of getting him out aren't good. Until you've collected him.

Now you can run things on the track, you can run mock-ups, you can do this in many ways. But if he's got an absolute certainty that he needs that body in order to find himself, oh boy! So you just handle that body, and manhandle it, and mishandle it, and put the wrong scenes in front of it and the right scenes in front of it, and put it upside down and right-side-to, and put the limbs in the wrong places, and reverse everything and make the body do things that it couldn't possibly do, just like he did there... what say uh... turns the body the other way and facing his head... put it in back... and oh boy, all of a sudden the guy gets, „Where the hell am I?“ Let him get that shock a few times. Till he can stand it. And he'll move out!

He'll say, „What am I doing in this thing? I don't need this thing! I needed it for orientation. Well I can still keep an eye on it, and be elsewhere.“

All right. Next one is Step Four, Ridge Running. Now that's only in here because it's a good process, as itself. Haven't had very many people use it very successfully. But I've had enough people use it successfully, so that it's still there. When done this way, Ridge Running works, on some cases. Fascinating, too! Case is terribly occluded, and you all of a sudden give him these little white flows. I'm not going to go in and tell you how to do Ridge Running at this time.

Show 'em a little white flow, and... that's a command flow, a not-command flow, and all of a sudden the guy comes to the realization he's not only outside, looking at his body, but he's in realization that, „My God, I can handle this thing.“ That's all he's trying to learn. That's all you're trying to teach him, when you want him... to get him outside. He can handle

that body without putting lines on it, without doing anything to it and without snapping back into it every time it's hurting.

You're telling him he's more powerful and he's better able to control it outside than inside. He's inside because he can't control it or anything else unless he's inside. You're going to fix him up so he can control anything he wants to, particularly the body from outside without any lines, flows or anything. That's theta clear. He's... person's just stable outside the body, and he's handling it.

All right, Black and White Control Processing. Now you've seen some examples of that. That is just straight, „Put up a spot“. The guy's eyes open or shut. And have him see it. Move it. Change it from black to white, white to black, enlarge it, contract it, move it around in circles, let it persist, turn it on, turn it off, put it behind him, put it below him, and so on. To the tiniest gradient scale that you can get him to do this, and then increase it. You use the lowest level that you can get him to do, and know he's doing, and then you get him increasing this and you just go right on increasing it, from there on.

And it gives him orientation and control over his mock-ups. His mock-ups get better and better and better and better and all of a sudden he's got completely control over his mock-ups. But that is the lowest gradient scale and that is Step Five. And that determines Step Five.

Step Five will first tell you, „I see everything totally black. I can't get any mock-up, I can't get any pictures, I just vaguely imagine something, when I do get something it flitters by so fast I can't tell what it is.“ Well the answer to that is, „Put up a spot“ and get him to control the spot. So the result is that he can't control or see or use mock-up processing – you think. And you've got Black and White Control Processing moved out to be something else or someplace else.

Well, it's not. It's the lowest step of gradient scale mock-ups and it's right on the gradient scale of mock-ups. And the only reason we call attention to it is, is for some cockeyed reason – I have explained this a lot of times, ever since I first picked it up, and by golly, I still get questions on it! So we just made a... a process out of it and said, „It is a process.“ Well, it's really not a process; it's the lowest gradient scale action of perception of mock-ups. A tiny black spot.

The guy says, „I imagine things, but I don't see them.“ No, no. Black and White Control Processing. „Control that spot. Turn it white. Turn it black. Move it up. Move it down. Move it to the left. Move it to the right.“ What do you know! The guy's tone will come way up on an E-Meter as he realizes all of a sudden, „My God, I can actually control a spot of light!“ You'd be surprised. And there's your very occluded case.

All right. What else do you do for this case? Well, it stresses the necessity to give him an E-Meter assessment. You find out a lot about this Step Five. He comes all the way down through Ridge Running, no good. So we'll have to talk about Step Five very carefully, all by itself. Well he's the guy that can't see, can't feel, can't hear. He might be quite bright, he might be quite worthwhile, quite powerful. But no mock-ups. He's in agreement with the MEST universe like mad! That's the trouble with him. Very often your engineer will walk himself into being a Step Five, in the exercise of his profession, because he has to agree so much.

All right, Step Six, says ARC Straight Wire. Well, you can get him into ARC with mock-ups if you can get mock-ups. Or you can get control processing a little bit, but actually you'd get this... some guy to remember something that's really real to him, he'll pop up the tone scale. „Can you get something that's really real to you?“

And he's below any level of reality that he thinks he could reach, and Step Seven is Present Time Body Orientation. „Where's your body?“ Person who needs a Step Seven of course is insane. That's an insane condition. „Where's the light switch?“

„What's the realest thing in this real room, to you, eh? What's the realest thing in this room?“

„The light switch“.

Finally find him so he could locate the auditor. Maybe he can't locate the auditor. Can he locate his big toe? All of a sudden he says, „My God,“ he says, „Yes.“ All of a sudden he feels kind of sane. „I can locate my big toe. There it is! Aha!“ Big line charge. The guy was crazy a few minutes before and now he's tippily sane. He'll go off again and on again, Finnegan. But he can locate his body.

Well there's the gradient scale of the guy who is able to step out and knows he's a thetan to the gradient scale of the guy who doesn't only... not know he's a thetan, but he doesn't even know he's got a body.

Okay, and that is a brief rundown then, and the over-all rundown on Standard Operating Procedure Issue III. Now we have to cover these steps in a much fuller sense. Each step at a time, particularly Steps Four, and Steps Five. And of course Steps Six and Seven. And Steps Four and Five, because they're the steps that have been the bafflers. The rest of them are easy.

And then we've got to cover, specifically, the exact drills you put a thetan through. We're not dealing, fortunately, with an inexact science which depends upon my opinion or my idea. Next guy that says this, „your... according to your ideas...“ I'm gonna to pop! I mean, just out of hand! And my MEST body has been covert and mean and ornery, and vicious and under my control and trying to kick back at me and it hasn't been able to, or anything of the sort, and and... the next time I uh... I'm just going to let it go! So if you see somebody fly off the stage madly, you'll know what happened! Hubbard just took the control point off. Be my MEST body's fault!

Okay. We uh... should know Standard Operating Procedure, Issue III, by heart. By heart. You should know it. You should always use it, and when you process a case, process it by that procedure, and don't get innovative. Because this process saves you time, and makes theta clears, and I hope that's what you're trying to do.

Okay. Thank you very much, I'll see you tomorrow.

(TAPE ENDS)

Standard Operating Procedure (SOP)

A Lecture given by L. Ron Hubbard
on the 13. December 1952

Well, you're very lucky people, that's all I've got to say. This is the first lecture of the afternoon of Saturday, December the 13th.

By the way, who kept a good set of notes? Anybody keep a real good set of notes on this? You got a real good set? Good. We'll be looking into that.

This afternoon I would be very happy to tell you all about Standard Operating Procedure. And uh... will. In fact, I will here for several days.

But, very interesting that Standard Operating Procedure is actually so easy. Uh... I really don't know why I'm talking about it. It is so easy.

Now you may or may not believe that. I really don't care what you believe, because the best little handy, jim-dandy convincer of which I know is simply to take Standard Operating Procedure and take three, four people and spring it on them. If you took five people, at least two of them will become theta clears in a very short space of time using Standard Operating Procedure.

And the other three would fall on down the track, on down the steps and you'd probably get... you might or might not get in that short a series, a couple of uh... Fives – pardon me – one Five. Probably wouldn't get a Five on that short a series. I think a Five runs about one in fifteen, or something like that, cases. Uh... but you might get a Five.

You might get one of these cases that's nailed down, sealed in, uh... bracketted, wicketted, uh... grouped, smashed, occluded. You might get all sorts of things. But uh... it's very doubtful. And if you did get one of those cases, what would you use to solve it? Vitamins? Um... something very „Well, it must be an unusual case. He... every time I ask him to do one of these things he just doesn't seem to be able to. Maybe we ought to try diathermy. No – it doesn't work. I don't know. Couldn't have been anything said in the lecture about a case this tough must have something unusual. Nah-uh.“

You won't find anything unusual, I'm sorry to tell you. Adventure is dead. You just go on and use some more of it.

And if you just get plain downright desperate on this Step Five case, you just get terribly desperate about the whole thing, then you could sit down for a couple of hours a day or make him sit down, or have somebody else sit down with him for a couple of hours a day, and just run off SELF ANALYSIS using its lines to create illusions. In other words, to do mock-

ups on the lines that are contained in SELF ANALYSIS – not to recall incidents. It says „recall incidents“ – „Can you recall a time that...“

And the way to use that book now is simply to say, „Can you create a mock-up in which“ – you know – „you enjoyed something.“ So you put something out there and feel enjoyment for it. And then it's got a list of perceptics down at the bottom of it and you try to – and one of them says „external motion.“ So you see this thing moving. And another one says „sight.“ So you get a good look at it. And another one says „sound“ and so on.

Well, it doesn't matter too much if uh... you can't see these things or feel them very much. A fellow can get some sort of a vague idea they are there. Vague, no matter how vague. So he could just go ahead then and uh... go on down the list no matter how vague it is. And if he starts boiling off like mad, have him see him behind him. You've just excited too many flows in one direction.

So, just put him behind him and that stops boil-off immediately.

That... that... you could get down to that level of uh... uh... incredible uh... apathy about case and it would still work out if you did that. That is the last... last ditch. You won't have to go any lower than that. You either use the techniques you've got, or if you just throw in the sponge and give up and all that sort of thing, why you've got SELF-ANALYSIS as a drill. And he'll be out in a month, six weeks – I don't care how long it'd go – it wouldn't matter. It wouldn't matter how long it would go.

And as you start processing people with Standard Operating Procedure Issue Three, you will be occasionally tempted to dive into the incident which presents itself, oh how nicely! Nah-uh! No! And you will get ahold of cases that insist on diving into the incident that presents itself – use a club. You don't want any truck with a real, real convincing facsimile or any part thereof.

And don't get the idea that because he turns on somatics while running mock-ups that the two have to be connected. They don't have to be connected. There doesn't have to be any relationship between a mock-up and what's wrong with the preclear. In fact, it is the upper crust of flippancy if he's got a bad foot to run mock-ups on his left ear. Just make sure that you use all geometric patterns and designs and the reason why you use all geometric patterns and designs is simply to give him complete coverage so he's avoiding nothing.

And as you begin to process your preclear you will occasionally find out he gets much worse. Oh, boy! He can get worse with a vengeance. I don't think you can make him as much worse as you could on a misuse of some old techniques. But you could ruin him – if you don't know what you're doing. And even knowing what you're doing, you can still ruin him.

Number One, don't have any qualms about ruining somebody. That'll ruin far less.

And Number Two, if you found out he was ruined – oh, of course, lots of preclears come back and tell you they're ruined. Yeah, that's to get more processing. That's the old gag – if you don't give them more processing, they go... then they go around and tell all the neighbour they're ruined. And then if you still don't give them more processing, why they even get up to a level of practically physical attack.

Of course, their method of saying „Please process me“ is to ruin you and your reputation sometimes.

But so – so the preclear is ‘ruined’ by your processing. It’s as I say, Number One – So what? He was ruined by the MEST universe before you got your hands on him.

The chance that he has in coming to you and recovering from, is so... was so slight, it was one in hundreds and hundreds of hundreds of trillions. His good fortune in coming to you is such that you needn’t ask him for any license to survive, and you needn’t apologize. You have complete liberty on the thing.

How anybody could feel strange about charging the price of the moon or feel that he’s compelled to help somebody, when all these people exist to be helped, or is compelled to try to convince somebody that what he’s doing is efficacious – convince somebody with discussion or proof or anything of that sort – I’m sure I don’t know. Because the use of Standard Operating Procedure Issue Three, and a complete good grasp of the theory behind it brings about this kind of a fortuitous condition. You’re cause.

And any time you think you have to go below the level of cause in action, you’re gonna fall on your face. You’re Cause. And the second you start squirming around, apologizing and trying to prove it to somebody, and being all upset because he got worse or something of this sort, you’re just making a big, dramatic statement „I’m NOT Cause.“

You get your case in good shape and your frame of mind in good shape, there isn’t anything can phase you – nothing, including a 16-inch gun going off straight in your face.

And in that frame of mind, the funny part of it is, it isn’t anything esoteric. Your pre-clear looks at you and he doesn’t see an apologetic look on your face, and he doesn’t see you all ready to get down on your knees and say, „Oh, yalla, yalla, yalla – AMA, AMA – please accept us, please accept us,“ or whatever that old German freak song was. „Hooble-Goobla! Please accept us!“

Uh... he says, „This guy can’t do anything for me. Something has to be done for him.“ He just looks at you and your attitude and your tone of voice and he knows immediately that you’re going to do something for him. And you’re going to do something for him – it’s just inevitable that you’re going to do something for him. Why, he goes ahead and lets it happen about ten times as fast.

But he looks at you and he sees doubt and uncertainty and request to survive and all that sort of thing written all over the place, and then he’ll hold it up for ten times as long as he should have.

It’ll happen! I’m just talking about his havingness – the duration of his havingness of aberration extends somewhat in the face of your apology for being able to do something for him.

And when I say you can ruin him utterly and completely, I’ll tell you just exactly how and what will happen any time you figure you utterly ruined a preclear. You got scared. You put your courage in your hip pocket and you ducked away on that low-level mockery on the

tone scale which mocks the upper part of the tone scale. On that level of the tone scale it said, in so many words, it said down there at the bottom, uh...“I am afraid to hurt anybody.“

You ever want to manage an enterprise, don't man it – if you really want it to go, if you care about it at all – don't man it with somebody who's scared to hurt somebody. Because he'll wind up by butchering them – just butchering everybody – inevitable! His effort not to hurt will result in murder!

Let's just look at one manifestation of that. He holds apart and doesn't mention something, and he lets it grow and he lets it grow and he lets it grow and he's holding it apart. And he's holding it apart. He's found out that somebody in the shipping department annoyed him. And instead of knocking it into line on the floor of the shipping department, going right to it and saying „I don't like this, and why are you doing it?“ he just lets that annoy him.

And the fellow in the shipping department finds out that something is going on along this line, and we get this further and further hold, hold, hold. What have you got? A condenser action. And sooner or later it's going to go „Ka-paw!“ and the poor guy in the shipping department might never really have understood what was wrong at all. He wouldn't even have had any inkling, until one day the condenser charge is built so great that the resultant shock knocks him flat on his face, knocks him out of a job, knocks the shipping department into a cocked hat. All because of what? It's because your manager, the first moment he was annoyed about something that was going on in the shipping department, was too damned cowardly to go into the shipping department and say so. So he chalked it off against this fact: He says, „Well, I don't want to hurt his feelings.“

That is the biggest curtain of all. The guy brings that down and he doesn't tell himself what's true: „I'm too cowardly to do anything about it.“ So he substitutes that for: „I don't want to hurt his feelings,“ a big rationalization. He doesn't go in there, the shipping department doesn't know what it's all about and then one day „boom!“ A lot of guys get blown up in the resultant. And the operation might just blow up too.

Why? Because all sitting around the operation you've got this sort of thing of back-off, back-off, let it build up, build up, don't say anything... we don't want to hurt anybody, until all the lines in the place are going so haywire that a fellow never has a chance in there. That's all. He never knows whether he's right or whether he's wrong. He knows the boss won't tell him. And he knows if he goes to the boss and the boss says, „Oh, yeah. That's fine. You did a good job, that's fine,“ he knows he... he hasn't any security at all of the fact those words are true.

Same way with the auditor. Any time he s... knocks off of a case, or any time – this is a very funny one. That I can take any of these cases that are... that I suddenly see going „Zing! Zing! Zing! Spin! Spin! Spin!“ And I'll say, „What happened?“

„Well, we got into this, and we did this and we did that“ and so forth.

Number One, it's usually a Step five auditor that does it. And Number Two, we find out that the auditor didn't finish the technique. In each and every case so far examined where anything happened, the auditor didn't finish what he started out to do. He was insufficiently cause to produce an effect.

And he got halfway through and the preclear was starting to scream or something of this sort, so he says „I mustn't hurt them, so I'll knock off and do something else.“ Oh, Christ!

Supposing doctor – doctor had a... had a... had a body out on the ta... bodies aren't important, but just to mention it – suppose he had a body out on the table and he... he had the spine half out or something of this sort, and uh... uh... the ether started to wear off and it was obviously hurting the patient. I suppose he wouldn't do anything more about the spine because it might hurt the patient further. No, just let him die.

Courage could be summed up in, one, being willing to cause something and, two, going ahead to achieve the effect one has postulated against any and all odds. There doesn't happen to be any such thing as failure. There just doesn't happen to be any such thing.

But of course, you all want to agree there's such a thing as failure so that you can have a reason to fail, so you won't have to be cause. Tha... that's... that's another thing – but there isn't any reason to fail. There's no excuse for any failure that ever occurred anyplace in history, except this – except this. There was just not quite enough carry-through and push-through. You can mark the high tide of any empire or of any army in any period in the history of homo sapiens, and you'll find out somebody, someplace on that track was deficient in guts. And when he was, he lost the whole track. There isn't even such a thing as carrying on too long in one direction toward the postulated effect. There isn't even that. There isn't even such a thing as there are too many odds. That doesn't exist. Nor... there isn't such a thing as saying „Well, what I postulated was unreasonable and therefore I have to abandon that goal now because it was unreasonable,“ and so forth.

No, you have to have a consent to track along in a certain degree of agreement with a whole lot of 'things in order to sit down someplace on the track and saying, „There are too many for me.“ Let's just take... let's just take the simple matter of... in the first place, you found out irrationality at the bottom of the tone scale is becoming MEST with all these rationalizations. And one is MEST at the bottom of the tone scale.

Let's go up to the top of the tone scale and take a look and we find out it's causation is by postulate. Is there any reason there? No – no. No consecutive logic at all.

So you say, „All right, now we're going to reform the habits of the Philadelphia Police Force and change the force utterly and completely.“ Not „we are“ – you can say, „I am.“ Don't bother to set any time limit on it. The havingness in this case is simply the Philadelphia Police Force. And the amount of time consumed is the amount of ti... amount of havingness of that police force. And you just go ahead and do it! And if you're strong and tough enough you would simply postulate that it was going to happen. And it would occur.

And down scale from that you would have to go into action and make it happen – and it would occur. And down the f... scale from that, you would say, „I wish it'd happen“ – and it wouldn't occur. And down scale from that you'd say, „We'll, somebody ought to.“

You see, taking responsibility for something that has occurred is balderdash! So it occurred!

Now let's uh... just look just a little bit further and uh... we find out there was one was wrong and one was right. From whose viewpoint? How can you be wrong from your own

viewpoint? There isn't a single instant anywhere down the last 74 trillion years, really, that you did not at the instant you acted, act to the best of your ability, and actually try to carry through the effect which you postulated one way or the other.

And you kept falling back from it and falling back from it and falling back from it. Sure – falling short of this goal and short of that one. But you were still trying – until somebody convinced you that it was fashionable not to try. The whole sickening, what we would laughingly call 'morale' of the Armed Services in World War II is just some of this – just some of this. It was 'fashionable' not to. It was fashionable not to be brave, it was fashionable not to be bright. It was 'fashionable'.

A man could get himself thrown out of practically any officers club by suddenly being brave.

I know one officer that was reprimanded for taking on a submarine three times the size of his ship and sinking it – a Japanese submarine. And he was called in and reprimanded. That doesn't sound possible, does it? No, we had a... we had a... we... we had a big, big vogue, we had a big vogue of 'Let's all fall back and not be responsible'.

Whereas the horrible part of it was that practically any man there, had he assumed responsibility or assumed or believed in his ability to cause an effect, he probably could have shortened the hell out of the war. And if he'd assumed it a little earlier, there probably wouldn't have been a war.

There's just one guy, you see. We're not... we're not talking now in terms of... of... of 'We've got to have vast numbers of people'. We don't have to have, operating in any level to get an effect. It just gets a little more random and sometimes more interesting when you start pouring people in there by the thousands and the millions and the billions.

But where the auditor stopped, is the first question I ask a preclear who's in bad shape. „Where'd the auditor stop?“ And we get ahold of the auditor, and we say, „What happened between you and that preclear you was with last night? What happened?“ „Well, I tell you. Every t... every time he went into it, he would scream. And... and it was just the pain was too much for him – that was all. And he would... he would... I'd give him a mock-up on this and he'd start screaming. And... and so on, and he just couldn't stand the pain.

And he'd s... start – and then he finally got so he'd start to scream and then he'd go out unconscious. And uh... naturally, I had to change the technique!“

Ahhhh, why didn't the auditor just tell me the truth? „I'm yellow. I didn't want to hurt him“ because I was afraid it would hurt me.

Do you know that creative processing carried out any distance at all will land a person into such things as a complete conviction that a cannonball is travelling right straight toward their middle, and that it is going to land any second. And they can practically feel the... the... the... the wind of its arrival. And they're just certain, and sometimes they'll look at you rather sadly and say „Well, my body is about to blow up and I hope you'll take care of things a little bit for me. I hope it won't get you in trouble.“

And what do you know? It never does: It just never happens. This expected instant doesn't arrive. You might know that you were within a split inch of it, but it just doesn't get there.

Now you can just stop and leave him with that expectancy and say „Oh, well, I will stop processing now because I don't want to hurt you any more. I just can't stand seeing you squirm and writhe.“

Uh... what you do when he gets into that sort of a situation? Do you suddenly change the process you're using? Umm-umm. That's not the time for change. Do not change process in the middle of a stream... in the middle of a scream. If the process which you're using, got him there, the process which you used will get him through it. When you're using creative processing or postulate processing.

This doesn't happen to be true of processing real facsimiles and flows. When they're coming along, yes, you still chew on through. You've got to use those. But you can come... it can get a lot easier on the preclear and he doesn't get any better. I mean, you can start and turn over to reality and say, „Well now, all right. We'll process the real incident and that'll ease it all up and that'll take that cannonball out; that's just a few... just a few passes at effort processing.“ Yes, it'll take it off – um-hmm. And leave him stuck right there. Because you got him in there with one route and you're trying to take him out with another route – it won't work.

So you start creative processing. The preclear's bright and cheerful and sunny – happy and everything else. And you're just doing fine. And then you say, „All right, now get a tricycle. Now you've got the tricycle? Okay, now let's have the tricycle, start doing an orbit around you clockwise. Let's have it go around you. Now let's stop it. Now let's start it in...“

The guy says, „You know, I feel terrible.“

And you say, „Well now, all right. Just keep the tricycle going around – just change it in its orbit and... so it goes backwards.“

The guy says, „You know, I think I'm going to throw up.“

You say, „Well now, just pass the tricycle on around. Now turn it red – turn it green.“

„My God! he says, „You know I can't stand this!“

And you say, „... And turn it pink, and turn it lavender. Now turn it upside down. Now put a little dolly on it.“

The guy says, „Oh, God! If you only knew how I felt! You wouldn't make me go on with this!“

And you say, „All right, now run it between your legs and run it over the top of your head – that's right. Now let's have it going around again.“

Of course, you're talking to empty air by this time. He just passed out. So you kind of wait till he comes to a little bit, and you say, „All right, now take the tricycle and put it into orbit around you. Now turn it red – now turn it white – now turn it green.“

He can keep that up for some time. He can just keep passing out and all sorts of things. And every time he gets a little bit conscious, pass the tricycle around him again.

Are you interested in what's, quote, 'really happening'? No, you're interested in what's actually happening. This is a subject we're going to have to take up at some length, some length: What's actually happening and what's really happening.

What's actually happening is what the preclear would determine. And what's really happening is what the MEST universe would LOVE to tell him what's happening. And you don't even vaguely know why it is. Was it because his tricycle was run over by a street car when he was young? Was his tricycle, because it was taken away from him, does it remind him of this and that?

You might find this astonishing fact: You're dealing with wheels, and wheels have to do with some kind of electric... electronic implant way down the track someplace. You don't care where it came from. The guy can't face a wheel. He's facing wheels though, isn't he? Push him through. The guy's unexcited about the whole thing. Just keep him going through – keep him handling it. And then the first thing you know, why, what... what do you think happens? If you just left him at that point where he says, „I... I know I'm going to throw up,“ and everything, do you know that you could actually just knock off at that point and... and this can happen: He could go home and then go to the hospital for an operation or something. You know you could do that? Just so you didn't hurt him, you could butcher him. Just because you were afraid to hurt him, you could kill him.

You start him into a sequence where he's feeling bad and then you say, „Well, it's late now“ and you knock it off. And he figures he's all right. Doesn't look too bad. He gets up the next day and boy, is he in apathy – in horrible shape and so on. He didn't handle what you set out for him to handle.

I'll tell you uh... I... I did this one time to a girl and uh... I'd processed her for about three hours. And right at the end of the three hours, I'd – you see I'd made... I'd omitted doing something I should have done. I didn't intend to process her very long. She was scheduled for a hospital and I got her over it somewhat and got her worry over about it, to postpone that. And I was just working on that – getting careless in re antiquity. I didn't give her an assessment. I didn't take the E-Meter and add up on a slip of paper the can'ts – 'create and destroy on the dynamics'. I would have picked this up, bang, if I'd given her an assessment. She couldn't do anything to Mama.

Instead of picking it up on an E-Meter, I picked it up in processing. That's really, if you want to know the truth of the matter, you can gauge your cases. But that's the wrong place to pick it up. You want to pick it up on the E-Meter and then you know it's there. You know that she can't do anything to Mama;

Right at the end of the session, why I suddenly found out that I'd said, „Now have your mother come in.“ I was just going through this and that and nyeowwww! Well, I straightened her out on it and sort of scanned it out and passed it over. It's not too unreasonable. After all, it was two thirty in the morning, and I'd only intended to process her for a half an hour, and I'd been at it for about three hours.

And uh... the next morning she was truly, truly spinning – in apathy. Didn't want anything more to do with Scientology, didn't have any hopes of anything ever occurring, uh... was furious with her old auditor, was doing a bit of an hallucination about what evaluation I had made out of her old auditor, was very certain I'd been very scathing about the other auditor she'd had – making trouble, see? And... and all of this – and she was in terrible condition. When she left there she was all right – she was quite high. But the realization she 'couldn't do anything to Mama' brought up in processing had sufficiently depressed her.

Now that is inadvertent. I was just unwilling to sit there beyond two thirty in the morning. But get this: I had made a mistake. At the time I did it there wasn't enough data to really say these things were or weren't mistakes. But this was about the second or third time it had happened. So I started to check up on it and I find out this is about the worst mistake you can make.

You sail into this case, and you don't do any assessment. And then you start giving them creative processing. Nooo! You don't know what you're running into at all, what can't they create, what can't they destroy. You'll find out all sorts of things.

So, the next morning, she's in apathy. Takes this other auditor about 24 hours of talking to her very quietly and me talking to her and so forth to square her around. And all the other auditor did immediately was just push through Creation-Destruction mock-ups of 'Mama.

Bang! She snapped right out of it, up scale. This was after this girl had been out of her body, too. Interesting, isn't it?

Well, there's a case of not wanting in courage, but just being bored. I was frankly bored with the case. At two thirty in the morning, I had better things to do. And she didn't look in bad shape. I hadn't assigned any goals for this case beyond 'Well, let's snap her out of it so she doesn't have to go to the hospital.' She didn't have to go to the hospital – .she went into apathy.

You can do the same thing any time for any reason for any cause that you suddenly back up from a 'can't', evidently. You start them into a 'can't' and then you back up.

All right, when they start running mock-ups, they're running mock-ups of a certain kind, and the next darn thing you know, why, they... they're telling you, „My God! Under no circumstances could I possibly mock up this or that or something or other.“ And you started in on a gradient scale.

Well, after they've mocked it up for a short time, they start to get sick or... or they feel electronic thunder bursts going on around their heads and something...

What fixed them up? More of it. And if you're running out of ideas, just grab SELF ANALYSIS and feed 'em those mock-ups, give them that mock-up and then place it in the various vicinities and handle it and turn it upside down and turn it in colors around the body. That'll do it too – that also will work.

Now what is the missing ingredient here? It isn't lack of courage in all cases. It's just not going through to the effect which you desire to produce, that's all. You just fell short and decided there was something else that you ought to go off on.

Did you ever hear of a rabbit dog, did you ever hear of a bird dog that couldn't be broken of chasing rabbits? Well, there are such things. And eventually in despair, they really fix 'em up, Guy's got a quail... this dog he's been trained to hunt quail and they've got out there and that dog's going out and hunting quail and he's chasing quail and flushing quail. And all of a sudden he finds a rabbit went across that road and he takes around, right after that rabbit, just zingedy-boom! To hell with the quail. And you don't happen to want quail. You don't want anything to do with quail, but uh... the dog – oh, pardon me. He doesn't want anything to do with quail all of a sudden and you want the quail. You don't want anything to do with rabbits.

Well, you cure that dog by suddenly taking the rabbit, or a rabbit, and tying it around his neck and letting him walk for days and days and days with this decaying rabbit around his neck. And he'll finally get so apathetic about rabbits, that after that he will hunt only quail.

Now that is the best method of breaking them which I know.

Now. I am sure that none of you want a screaming preclear tied around your neck because you... But the truth of the matter is some auditors just get obsessed on going some other direction, diving off the track and going in some other way. They start a process and then they never finish it. They start it and they never finish it and they start it and they never finish it.

See, it's easy to start things in this universe and it's damn tough to conclude them. And a guy gets into a habit of never finishing anything. Don't let that one show up in your processing of preclears.

If you are alert to the fact that you're doing this, well, for heaven's sakes! Under no circumstances should you set, then, big pieces of havingness in terms of an effect. In other words, don't get yourself great, big goals. Get little tiny ones. Put yourself on a gradient scale with the preclear. „Now I'm going to finish this. Now I'm going to finish that. Now I'm going to finish something or other.“ Get yourself accustomed to finishing something.

And when your preclear starts sparking and sparkling and the... the... the uh... stuff starts to scream along with the E-Meter diving in all directions because shocks are passing through it and you're all upset and going around in circles, just give them more of what you're doing to them – because it'll work – in mock-ups.

And that is about the... You see, the process is easy. The process won't fail you, but you possibly could back up in view of the fact that you hate to hurt preclears. You say, „Well, we're hurting him so much, we'd better stop.“ Nahh! Butcher them.

By the way, if you go in with sort of the motto, „Well, let's... let's give him creative processing and then ruin him,“ you never will. Reverse vectors of the MEST universe.

If you say, „All right, now let's go in here with Creative Processing and uh... make him feel light and cheerful and airy,“ you'll probably butcher him – reverse vectors, you see. What's your intention?

Well, the better intention is d... just „Well, let's see if we can kill him.“ That's right. Or, „Let's see if we can make him utterly decay before our very eyes,“ and he'll fool you. The process itself carries right on through.

Well, you set up what you're trying to do and you set it up on a good assessment and you carry it through with enough persistence to get you through to the end and you never blink. The guy says... let's... starts letting out piercing screams that you're sure can be heard blocks away – they probably can be. Probably the police will be there at your door in a very short space of time. And you'll do well if you just tell them – don't tell them you're a Scientist; tell them Dianetics. They're used to complaints about that.

And uh... give them your attention to carrying forward the process which made them that way – because you'll be doing Creative Processing or Postulate Processing, one or the other. And he'll just get that way and that's the way they are. And then they get right on through it.

It's fantastic to see somebody coming in and he's – you don't know what's wrong with him. You put him on an E-Meter and you can't find anything he can create and you can't find... you can't find a... anything he can destroy. You just... he's just naauu – he just keeps falling off the meter and he can't create anything and he can't destroy anything, and he can't be and he is not and uh... he's a shaking wreck, he's trembling and... and he's got twitches and uh... y... you'll just say, „Oh, no! Oh, what did I do to find this on my doorstep this morning?“ And so...

How do you handle the case? You sit down and you say, „Well, let's see. Ron didn't tell me uh... what you did with one of these extreme cases. It's just uh... person apparently completely out of line. I can't understand it. Don't know what we'll do about this.“

No, you don't do that. What you do is find out how good he is at the creation of mock-ups and then start him at the lowest level of his abilities – I mean, his... the level that you can attain, where you're absolutely sure that he is doing what you're asking him to do. And then keep checking up on him, and uh... you just carry it through from there. That's all. you could do about it. And you will come out all right in the end.

You see, my mistake was not in, really, on this girl, uh... omitting the assessment. If I'd had unlimited time, I would have plowed right straight on through that. But here was a great big bug sitting there on the track, ready to bite. And I didn't have time, I thought, to carry through with it. So I lost the next 24 hours. It wouldn't have taken me another 15 minutes to have her in the condition where she was chewing Mama's head off, really.

Now uh... another thing you can do... now that's – of course, there's always these two crimes in processing. You call them the 'tion's': Invalida-tion and Evalua-tion and, one which I will cover a little later, Convic-tion. Those are the 'shuns' as an auditor. Leave them alone.

It's all very well. Every once in a while I bust my own rules. You've always got the privilege to say you're busting rules. Every once in a while I bust my own rules, and every time I do, I'm sorry. I can bust all kinds of rules in processing and never get in serious trouble. But when I start busting the 'tion's' I generally get a little bit sorry, one way or the other – something will happen.

All right, persistence then is of the essence, leaving reality alone is of the essence, and handling actuality only. That is, when I say 'actuality' I mean the preclear's universe. And remembering that he's only a preclear. Quite important. Don't put an overevaluation on your preclear, because, you see, when it becomes serious and important you'll do a kind of a MEST level job on him. It's not serious and it's not important. If you weren't there, this person would do what everybody else would have done. It isn't scheduled and there was no law passed that you had to be there and you had to help. No law's been passed to that effect. That's not scheduled on the MEST universe time track, you won't find it in any annals, you won't even find it in the predictions of Nostradamus. This thing isn't on the list, it isn't on the docket, what we're doing here. There's a lot of things that are on the docket that won't ever happen because we're doing this. In other words, we junked the docket. And then, therefore, whatever your fate line of Mr. Preclear is, or whatever he might have expected to have done and gone to his grave and become eaten by worms and uh... never know anything anymore – now that's scheduled. So that you are there, is fortuitous. You're doing him such a hell of a favor, you never have to ask for his license to survive. You never have to ask him to be permitted to survive – never.

If I impress anything upon you, you don't have any duty to help him out. And if you do a good job, the only one that's going to pat you on the back is you. Not your preclear, not his family, not me – that's wrong! I will. I always feel just as pleased as the dickens.

Every once in a while some auditor will call me up, two, three, four o'clock in the morning, saying, „You know! I just finished this session and this guy walked in and he had a club leg or a... a cauliflower ear or... or his brain had been reversed in his head and was now in his left foot“ or something of the sort, „and uh... I just got through working him him for 12 hours solid. And you know, you couldn't tell the difference. And he went home, and he just called me back, and his wife didn't recognize him when he walked in!“

Good! I just get cheerful as hell about it! It's wonderful.

But as far as appreciation of your good works is concerned, the main reason you got into... first time you really ever got into trouble was when you thought that you appreciating you was bad. That's typical of this universe. You're not supposed to like you, you see. And you go around and you say, „Excuse me for being me.“ The use of the first person is very much frowned upon, although you find in the very vital societies of the past, the very strong ones, the ones which nothing was ever able to run down – the guys used to walk out customarily and say, „Well, I'll give you my opinion and it's the opinion of the wisest and best and smartest man anywhere in this tribe.“

Ohh! How would that sound? How would that sound in England or America today. No, no! And yet – the Germanic tribes were still going forward, by the way, had just made

another push. And the Roman legions that had them buttoned up have all been dead, lo! these many centuries.

The Teutonic knight method of conversation was the subject of great ridicule to the Romans who were trying to conquer him, because the knight would ride forth to the banks of a stream which was being held by legionnaires and he would tell them that he was the best doggoned knight that ever existed. And he could lick them all single-handed and uh... that was his opinion. And in view of the fact that it was his opinion, then it must be true.

And boy, the Roman legions have been in there and out of there and chewed them up and thrown them over the side. And they still have that kind of a streak running through them.

When I say 'vitality' I mean force, strength and so forth.

Now, they shouldn't be held up as any kind of a model, but do you remember a time when your self-confidence was very high, when you had a great deal of confidence in yourself. You... you knew what you could do. You had good self-confidence. You remember such a time, or is it too long ago?

Well, if you can spot such a time in your life, just try and answer this next question. This next question is simply this: How many times since have you told people you didn't have any self-confidence? And how many times have you been very careful not to have any? How many times have you falsely and needlessly sought for somebody's opinion on something? You go around – you know that you don't want their opinion but you go around and say, „I would like to have your opinion of this“ – you want their approval of this or, „We're looking for this“ or „We're looking for that with regard to this.“ Ha-ha! Phooey!

Yeah, you can't be a homo sapiens and be right. And one of the best reasons there is in all that line is, is you can't have any self-confidence and still be polite. MEST universe. Don't think it has anything to do with politeness. It's a big control operation.

Do you know what would happen if you would customarily say to your preclear, „You know I am probably... probably uh... the most skilled practitioner in the field of any of the arts of healing, anywhere, on the East coast.“

You think... you... your immediate reaction is, they would go away and they would say, „That conceited jackass!“ That's what you'd think they'd say. But that isn't what they say when you say that to them. They say, „Well, he's pretty cocky – well, he probably is. Of course, he's no... I mean, he's hell to talk to,“ or something like that. But uh... he probably is.

You know, you should track some of these reactions, because there's the reactions which people would like you to think happened, and that 'everybody knows' happened, and the reactions which occur.

I know... I know a girl who was just homely as hell. She used to tell everybody with great confidence how beautiful she really was. And it would startle them to such an extent they would think their powers of perception were bad. She had more boyfriends than you could count. She used to spend all her time telling them how lucky they were, too. Fascinating, isn't it! What everybody knows is true, generally isn't.

All right, then when we get down to Standard Operating Procedure, Issue Three, we find out that there is a variable in the procedure. There is a variable in it.

Not very much of a variable, fortunately. If an auditor – because it doesn't depend on his good sense. If an auditor will simply apply it as IT, the variable is not large.

But this variable will to a large extent establish the amount of time required to apply it.

And that's the auditor. The variable isn't in whether or not I gave you the answers, now, because you've got the answers. I have talked to you here now for many, many hours about theory, theory. And as I outline these operations and outline these techniques even further, you will see this theory is not just theory, that it's very easily applied.

Actually, I'm pulling a little bit of an operation on you. This thing has gotten so simple now that I have to make it... dress it up – I have to dress it up and give it more width and scope than it has, because it actually is just Standard Operating Procedure, Creation of your own universe, how do you do it? Spacation, Creative Processing and Changing Postulates.

And we have various kinds of cases; and they fall in seven categories. And uh... you find out what category they're in this way, and you use an E-Meter so-and-so and you find out what they can create and destroy – and you mock this up and you find out they're all right. That... that's really about all there is to it.

But you, of course, in the end – result is not in question. None of these results are in questions. Even this variable on the part of the auditor isn't very badly in question.

But you actually could be so hungry to trap thetans that you'll do anything but use Standard Operating Procedure.

There's an incident known as Fac One. Fac One uses sound – great big machine with a big hand crank on it and it's grind, grind, grind, grind, grind. It poured sound and waves and push-pull and that sort of thing at a body, and it trapped the thetan pretty badly in the body.

And that incident has practically been done to anybody there is around here. It's a fascinating incident and it some... happened anywheres from a million years ago to eight hundred thousand years ago. Pardon me, eight thousand years ago. I found one three thousand years ago here on Earth. But uh... the people who did that incident were doing something that many people did all the way down the track. They're trying to trap thetans and make them work.

Now you'll every once in a while find one of these people – flagrant example of this – and they are actually in the Operator's valence of Fac One. It stands out like a search light. They're in the Operator's valence of Fac One. They will do and say and behave like the Operator in Fac One. They are just carrying forward on engrams. They are not sent here on any kind of a mission. We call these people 'monitors'. And they very often will walk up to you and want to prove it all, and they stick their face in your face and... and they... they just try to pin you down.

There's... you've known quite a few of them around these operations. They'll blow up in the operation after a while – they go nuts. Because they find out the operation is just too

strong in terms of knowledge to do anything. They're just dramatizing. They don't know why they're doing it. If they realized why they were doing it they'd practically blow their brains out.

They require a very cagey auditor in order to process them – very fast, cagey auditor to catch them and nail them down but mock-up processing will fix them up.

The monitor, Fac One. You've got to prove it, he'll hold you down, he wants to know this and that. And boy, when he starts operating on a preclear, God help the preclear. Boy! He'll do anything he can do to invalidate the preclear, at the same time very smoothly pretending to do a good job of processing – very smoothly pretending to. He's usually a Five – Step Five – and he just will take Standard Operating Procedure, Issue Three, and it just won't work in his hands, that's all.

And the reason it won't work in his hands is because he doesn't do it. There's nothing esoteric about it, he says, „Step two feet back of your head. Oh, you're there? Well, ahh-um-hummm. You're there, eh? You can't see the back of your head... Oh, you can? You mean you're detached from your body?“

And the guys says „Oh, look, I am?“ – smash! Back in he comes.

If one of these monitors operates on him enough it'll take another auditor two or three hours to straighten out this preclear. That's dramatizing the Monitor of Fac One.

A lot of Fives kind of have a instinctive idea that thetans are something you should be afraid of. They have enough overt acts against thetans, so if they freed the thetan, oh boy! That thetan would chew them up. „Maybe this is the guy I put in the can eight billion years ago.“ And they get a – they... they feel if they free them, they'll be ruined.

So, the Operator in Fac One in such people do make variability – not in the technique, but there's a variability in the auditor. But you as another auditor can overcome it with great ease. Let's take a break.

(TAPE ENDS)

On Auditing: How to Succeed/Fail, Assess

A Lecture given by L. Ron Hubbard
on the 13. December 1952

We talked about auditors and uh... carrying it through. This is the second afternoon lecture, December 13th.

And there hadn't ought to be any question now about how to fail. I hope I've made this very clear, and those who wanna fail with a preclear can take careful note of this. You make him prove that he is doing it, you uh... invalidate him by looking very questioning whenever he tells you anything. Uh... you uh... try to convince him what's happening and you... you figure out for him what's occurring. And uh... then you upset him as to what he's doing, very badly. And then you kick beds and things – kick the couch or something of the sort. Or you drop an ashtray or something, just at the right moment. Or – and this is the best one – you try to make him agree with the real universe.

He gets out and he says, „Well, I don't uh... see the room very good. I don't see the room clearly, but I do see the room.“

And you say, „Well, do you see the ceiling? What kind of a ceiling is it? Oh? Well, I'll tell you – you're really in for a shock, because uh... well, no, we won't tell you now. Just look at the ceiling.“

Yeah, this is the way to fail. This is the way to fail. Give you a good road map. But I'm more interested in giving you a road map to succeed.

Now one of the best ways to succeed is to do an assessment on your preclear. And this is the first entering wedge of something that should persist **ALL THE WAY THROUGH EVERY SESSION YOU EVER GIVE ANY PRECLEAR**. Find out what the billy-o he's doing! And when he says something, find out what he said, if you don't understand it. And if he tells you something peculiar that you don't immediately grasp, find out what he told you and what he's talking about.

You want data from the preclear. You are not a machine gun, simply firing at a preclear. The whole operation of auditing can collapse with a dull crash if you insist on a one-way communication channel from you to him. Find out what he's doing. When you give him a mock-up, did he do it? Wait for his 'Um-hmm'.

When you say, „Fill the room full of skulls,“ don't immediately say, „Now turn them all to babies. All right, now move them all downstairs.“

He says, „Just a minute. I’m trying to get one skull.“

You say, „All right, now you got them downstairs? All right, now move them all out into the street.“

He says, „Wait a minute,“ he says, „I’m trying to get this one skull.“

And you say, „Well, now, that’s fine. Now let’s take the building down at the end of the street and let’s turn it on edge and fill it all full of those babies.“

The guy is already all keyed up and you giving him load on load on load on, until he goes straight into apathy. The fastest way there is to drive a preclear into apathy is not to let him carry out what you said before you give him something else to do.

I wish I had a bloody dagger to stick that datum home with, or something. Or I wish I could put on each one of the walls of the room you’ll use in auditing a big sign that says „For Christ’s sakes! Find out what he’s doing!“

Don’t go writing me a letter afterwards and saying, „Standard Operating Procedure Creative Processing (or something of the sort) doesn’t work on some people. I get these nice, cheerful, quiet little girls and it seems to work all right on them, but every time I try to work on anybody else it doesn’t seem to work on them and therefore I’ve concluded after a vast piece of scientific research, fully as vast as that done in Fairhope, Alabama, uh... that uh... or the Phoenix Psychological Institute – and I’ve discovered that Creative Processing only works on young girls who are rather in an apathetic state of mind. And that it is not applicable to any other type case.“

You could... you could draw that conclusion if you didn’t find out what the guy was doing. Because this is what would happen: You would only be able to operate with a case that was doing mock-ups rapidly – doing them right and doing them rapidly. That’s the only kind of case they work on. And that would be by great accident.

So you see, your „bap-bap-bap“ type of processing – do it as fast as you like, but wait for that acknowledgment. And if he says something and says, „Mmwogggleemm,“ don’t say, „Well, he’s just muttering in his beard,“ and go on. No, you say, „What did you say?“

He’s probably trying to tell you, „Look, I just found out that I am really not in my head, and I’m getting a very clear view of this room from on the ceiling. And the funny somatic I have in my head is that I’m plastered against every ceiling of every room I ever go into.“

And you’ll find out the damndest things. They’ll all follow these laws here and these rules and observations, but you have to keep your ear open. The preclear is not noted for talking loudly or being succinct or distinct or anything else.

And if you don’t have a two-way communication channel with the preclear – pow! He’s going to go into apathy.

Now I’ll tell you what you can do. You’re not even vaguely working with hypnotism. But hypnotism is in entirely reverse vector – that’s making him agree with it all. Now make him agree harder and harder and harder and harder.

And if you... if you were to do this with a hypnotized subject, if you were to say to him, „All right, now uh... let's have both of your arms rise in the air. Now cross your legs,“ do you know what'll happen to the fella? He'll go straight into a complete squirrel confusion – just immediately. Because he doesn't have the capacity to carry out two actions at once. You wait until his arms are up before you tell him to cross his legs.

A hypnotized subject can do anything under hypnotism as long as he's permitted to carry out the orders given, one at a time.

So, find out if the guy did it

You could err on the side of being too fast, but you can't err on the side of being too slow.

Now there's always some one-way route of error in some subject or other and – in surveying there a couple of them, one of them is, there are only shortening errors in surveying. I needn't go into this as to why this is, but you take a chain, you put it between a couple of stations and the only error that you can get is shortening. Your chaining is always less than your actual distance. It may only be 7/8ths of an inch a mile, but it's always less – it's never more. In other words, there aren't any compensating errors; you can't overmeasure and overmeasure and overmeasure.

All right, it works that way in asking for mock-ups. You can err only on the side of being too quick; you can't err on the side of being too slow. You can make things dull, but that's better than to have them too fast.

I'm not telling you to poke, now, or monkey around about it. I'm just telling you that the error that you will make is a shortening error – trying to shorten the process.

This process is so short now, it's like greased lightning. And you just take a little more time and ask him to do it a couple of more times. And ask him to do it again a couple of times, and uh... only ask him to do one thing at a time. And you've got it.

It's really very simple, but find out what the preclear's talking about.

I checked three auditors on this and I found out that in their hands, six cases had gone into slumps and had had to be bailed out, by those same auditors, at a cost of another total of 35 hours of auditing. They'd gone into slumps. Why? Because the auditor had never bothered to find out what they were talking about.

The preclear said, „Yup-yub-wub-zub-zoob-thub.“

And the auditor raced on over it and he says, „All right, now let's see. Let's put that... throw that elephant out the window.“

And the preclear says, „Wub-lub-zub-zub-zub.“

And the auditor says, „Well now, that's difficult. Well, turn him upside-down.“

And all this time the preclear's trying to tell him, „I've got a facsimile of my mother and it's stuck right square in my face and I can't get rid of it.“

And all he gets piled on top of that facsimile is confusion, confusion, confusion, confusion. So he has to bust himself loose from the communication line and handle the situation gruesomely, sometimes, enough, by himself. And he parts company with the auditor right there.

I know one case... one case in addition to that that had, I don't know how many arduous hours of auditing and travail piled on the top of this case by this incredible one: THREE TIMES THIS GUY WAS OUT OF HIS HEAD LOOKING AT THE ROOM CLEARLY, TOLD THE AUDITOR SO AND THE RATTLE AND BANG OF COMMAND WHICH CONTINUED TO HAMMER AND POUND HIM WAS SUCH THAT HE COULDN'T MAKE HIMSELF UNDERSTOOD! And he was STILL getting another process that had NOTHING to do with what he was doing!

Now boy! Take that to heart. He went into apathy finally about getting out of his head or going anyplace or doing anything. He finally just laid down and quit. That's a wonderful recommendation, isn't it, for... for an auditor.

Three times he was! With full visio and full perceptic. And the last time he got out of his head, and he was finally hauled out of his head, he was hauled out just by main strength and awkwardness, with practically no perception, tone down at the bottom – everything shot – and he would... just crawled back up the line with one hundred and fifteen hours of auditing to straighten him out.

Why? This dumb yupwell of an auditor didn't have enough sense, when he said, „Mup-wup-wub-wub,“ to say, „What did you say?“ And he would have found out the guy was having difficulty making his jaws work because he was out of his head.

Boy, it... it... it just takes COLOSSAL GENIUS to be that dumb! It's a two-way communication line and always will be a two-way communication line. The preclear wants something to do and wants cooperation in what he is trying to accomplish.

There're certain things which he can't do. The auditor, by his auditing, makes it possible for the preclear to accomplish those things. If there is something happening to the preclear that is strange and peculiar, like he keeps getting frying pans in his face or something of the sort, just streams and streams of the damn things. Just... and... and every time he tries to get a mock-up, my God! Here's all these frying pans keep hitting him in the face.

The auditor that doesn't find this out isn't going to solve it. And he might be so appalled by all these frying pans that he doesn't communicate it very well and he's in a sort of a groggy state of being knocked flat, and... and he can't call 'em frying pans. He calls them „scllznglumps.“

Now, the auditor doesn't have to insist on a very intelligible communication, as far as words are concerned, but he wants the idea transmitted. If he wants to continue the preclear coming up the line, he will insist upon knowing what it was – not by asking angrily or ornerily or annoyed or anything like that, but just by asking patiently what it was. He's got to accept the responsibility of his not having heard it. Not make the preclear feel like the preclear is responsible at all times for being super intelligible.

Now one of the ways that the auditor accomplishes a rise in tone in the case is you get the guy with frying pans running madly into his face – these frying pans are smashing him and so on – is, let's take the whole confounded universe full of frying pans and tie pink bows on their handles and then put five handles per frying pan. And let's just make more of it and more of it and more of it and more of it and more of it. Change the frying pans into other things and change in color. Give him more of it until he finds out, „My golly, these things aren't going to hurt me no matter how many of them there are.“ And he says, „The dickens with it,“ and uh... he... then he'll handle one frying pan and then he'll throw the frying pan away.

And you get the idea? He's got a condition he can't handle because there's too much of it? Make MORE of it.

Because why? The preclear's been trying practically half his life to slow this thing down and stop it. Naturally, speed it up. Speed it up. Start it. Make him start it. Now he's got it started, make him do it again. Now make him increase it.

In other words, your situation is to take what is... the preclear is unable to do and make him more able to handle it. And handling it consists of placing it in time and space and making it follow a cycle of action – any one of our many cycles of action. Terrific complexity if you wanted to add this up and memorize each command that you would give to a person – terrible complexity. Oh, man!

All you have to know is, you take any item of any kind and make it follow any cycle of action in such a way, on a gradient scale, that the preclear's able to make it do it.

Now on this communication: If you don't find out what that preclear's doing, you'll be led into some of the weirdest rat traps you ever heard of. „This preclear,“ you'll say, „this preclear is just sharper... sharper than a well-honed carpet tack, and here he is. Why, my goodness! Look at those mock-ups. Why, he's just doing wonderfully.“

You've given him mock-ups and you've given him this, and he says, „Yup, yup, yup, yup, yup, yup, yup.“ Can't feed them to him fast enough, „Yup, yup, yup, yup, yup, yup, yup, yup.“

And you all of a sudden say, „Where was it?“

„Well, I'm just... concept of it, let's see. All right, now, go ahead.“

And you say, „What the hell? Let's... let's get that mock-up and let's put it out in front of you.“

„Oh, I can do that?“ he'll say.

„Come on, let's put it out in front of you. Let's make it.“ A mock-up is a thing. It isn't something somebody thought up as a concept, or imagined it or assumed that he could.

And you'll very often find these cases that just... just get illusions just like mad. They haven't even asked themselves, „Have I got an object?“ No, they haven't got an object. It is not located in space and time; they're in proximity to them. Here's communication, then.

So you get bewildered as the devil sometimes. You'll see some case that's down there around 12 or 14, step 15, and they'll just be doing wonderfully. „Brrrrrrrrrrrr!“

You know, you say, „That's just great! That's just great! That's just great!“

Unless you ask this one question: „Where is the mock-up? Where did you put it? What are you doing with it?“ Oh, maybe the preclear can immediately do these things, but they haven't been doing 'em. You'll find out they'll slow right on down – grind. And they aren't going „Yup, yup, yup, yup, yup, yup, yup,“ anymore. They're going „Yes. Hmmm yes. Yes. Hmm yes. Hmm.“

It's about that time you pitch in and say, „Well, only make it turn half a turn.“ You don't give 'em a chance to find out they couldn't make it do a full turn.

And you'll find out it's an entirely different atmosphere settles down. And they'll probably start what's apparently down scale and start gettin' mean and ornery and nasty and... and uh... vicious in various directions and... and they'll start picking up some somatics and other things will start happening. I don't mean slow 'em down, I mean make them get what you're asking them to get. When you tell them to do something, then find out if they did it.

If you were conning a ship and you didn't get a repeat from the steersman, you'd be on the rocks sometime in your career – probably in the first year or so of your career – because you would have said, „Right standard rudder.“ There's a big freighter coming down the channel, pocketa – pocketa – pocketa, and you say, „Right standard rudder.“ And you'd say, „Well, that's good. We've now got...“ and the freighter is getting bigger and it's getting bigger. „Well, I SAID 'right standard rudder'.“ Finally you rush into the wheelhouse madder than hell! „What right standard rudder?“ you will find. Too late then. The Marine Insurance Company gets rich.

Yeah, if they didn't have accidents, you see, they wouldn't get rich. Wouldn't have accidents, nobody'd ever insure anything.

Well, anyhow, uh... didn't that ever occur to you before? Well, anyway. Yeah, that's why you can't get an automobile campaign to stop automobile accidents in the United States. You can't. It's a billion buck business. If you didn't have any automobile accidents, nobody would ever buy any insurance. They've got insurance up at the roof now. Brother, it's really at the roof!

I think they have five thousand dollar deductible, or something like that, and the car costs you two hundred dollars and the insurance costs you eighteen hundred dollars. And if you have an accident, you pay the company five thousand – or something like that. They've got it really worked out real good,

Uh... now, communication line with the preclear... communication line with the preclear consists of an outgoing communication from the auditor and a return communication from the preclear. Deal in certainties; deal only in certainties. When you have a communication with the... line with the preclear, find out if you have a communication line with the preclear. And deal in certainties.

If you are dealing with a preclear who can't communicate with you very well, make it possible for them to do so. If you will just give some person who can't talk adequately, a switch on a little light lamp or a flashlight or something so that they can say 'blink' and 'blink-blink', or – fix it up so they nod 'yes and no', or... or... or some sort of a system like that...

Or if they're deaf and they can't hear what you're saying, you can do an awful lot of auditing with 'em with SELF ANALYSIS by just sitting there and putting your pencil on the lines until they say, „Um-hmm,“ or when they say, „Hmm-umm.“ Then have a little note pad there right alongside of you so that you can give them a modification of what they couldn't do. You get the idea?

Communication is a two-way proposition and is never a one-way proposition. And when it gets into a one-way proposition, it's very bad.

If I never listened to, for instance, to what difficulty auditors were having, and if I never assessed what auditors were doing, boy we would really be drifting off in a dream castle with these lectures. If I never observed what was happening. If I pulled a Howes on you... or a... any other dull character and just go off into an airy cloud of 'Let's pretend', you wouldn't have enough information to bother with. This wouldn't even vaguely fit the MEST universe.

I could give you the theoretical data that would fit any universe – sure, sure. Yeah. I could give you a theory by which you could go to work, maybe, and find out what was going on.

The reason why this subject's gotten as far as it has and we're getting the results I have, is because I have a two-way communication line. You'd be surprised what kind of a communication line it is sometimes. It's quite often not a talk or letter communication line – of recent months particularly.

But I get it from preclears, I get it from auditors. I get successful usages in the strangest ways. I find out whose bank balances are what. Yeah. I find out who's being very successful about it.

I find out the boys that are being the most successful about it, from a standpoint of bank balances out as practicing auditors, and so on, are putting up with the least nonsense. That's fascinating, isn't it? They're putting up with the least nonsense. They're being cause. They're not agreeing with anybody worth a damn.

And I find out all the boys that are running around saying, „Well, I'll prove it to you if I can,“ are broke. And I find all the boys that are running around and saying, „We've got to have the acceptance of the American Spoodle-Pad Dog Cleaners Association.“ That's one of the earlier chartered names of the AMA, I think – uh... they're broke, too. They're broke too.

And the characters that are running around saying, „Well, Hubbard's no good. Hubbard's no good. And what's wrong with Scientology is Hubbard“ – they're broke. And furthermore, they're much more thoroughly hated than I am. They don't realize the people they're talking to happen to be agreeing with them for politeness's sake. But a lot of people they talk to then immediately and automatically decide that Hubbard must be wonderful.

In real fact, neither one of them have a sound opinion of the matter. It just goes on opposites.

So if you could have a hundred thousand people going around saying how horrible Hubbard was, you could just absolutely count on the fact that I would have a couple hundred thousand friends in practically no time at all. They'd say, „Who is this Hubbard?“ „Well, he's the fellow that invented the Goodyear Tire formula – a fine fellow. Must be something in Goodyear Tires. Let's buy Goodyear Tires.“

It's just as irrational as that.

Now two-way communication line. Well, you're sitting here – you've got a subject. It's uh... been kind of a rough deal, but it was gotten on a two-way communication system. Not just one – you observe. See, communication is, in essence, observation. You want somebody else to observe, they want you to observe. Or they don't want you to observe and you do, and you don't want them to observe and they do.

Any way that you want to rig it. It's observation. And when you think of communications ordinarily, you think of it in symbolical terms: Letters, talk – that sort of thing. That's not a communication line. A communication line has to do with perception, and the essence of perception is observation.

And then people that communicate the worst, you can automatically say about them people, that they are observing the least. Or what they're – observing, they're observing wrong. Or they're afraid they will observe it wrong. Or they're afraid they'll observe it right and therefore don't dare observe.

So you get the idea: It isn't just what your preclear's saying. It's what he's doing. Honest to Pete! I've seen auditors... I've just stood with horror and watched a session going on. Preclear... eyes begin to turn red and they're watering, you know, and the preclear's in horrible condition. And he's getting... terrible condition! And the auditor is insisting on going ahead in some entirely different tack, you see. And he's just passed right over the subject that he was just on, and he's off on some other subject.

He said, „All right,“ – now he... he's just got through saying, „Take your mother now. Now stuff her into the stove. Okay, now take grandfather and stuff him into the stove.“ And all of a sudden the auditor's eyes are completely red as fire – pardon me, the preclear's eyes are as red as fire – and the auditor is just going on with another type of mock-up entirely. He hit something. He hit something and it's just about as observable... it isn't... doesn't take any fine insight. Uh... all... all it takes is, „Don't sit there and look at your own shoes!“

Sometime – I mean, these signs are strictly red paint. They... exclamation point! Bells like... You know these fancy, great big pinball games that cost a quarter to play? Did you ever see one? Well, I just invented 'em. They're ten times as big as any... any pinball machine imaginable, and they not only have bells, but they have gongs and sirens on them. And if you fancied a uh... machine up like this and had its lights flashing and sparklers going and firecrackers going off inside of the things, and big searchlights and small men hitting huge gongs with hammers, the way London Films runs, uh... you get some kind of an idea of,

really, the picture you're looking at. I mean, it's this active. It isn't just this... this thing sitting there. It's moving. It's... it's emoting. It's acting. It's got... conditions are happening.

If... if in a single session you don't kind of watch this preclear's face change five or six times, you're not getting anyplace. You haven't done a good assessment.

But if you've done a good assessment and you're giving just routine mock-up processing, you're really watching something happen. And then you'll get off into a monotone. You're still watching something happen from a preclear – monotone. He starts saying, „Yeah – yeah – yeah – yeah. Yam.“ No relief. You missed it. You missed picking up a 'can't'. He couldn't do something and didn't indicate it to you. And his perceptions start to get worse and worse and worse and the mock-ups get poorer and poorer and poorer. You just missed the boat utterly. He got... he sank into kinda a boredom. Because he missed something.

At least every 20 minutes your preclear ought to laugh – at least every 20 minutes in a process. He ought to... he ought to giggle or feel relieved or something of the sort. If you're not doing that, you're not hitting close home. And you're missing 'can't's'.

You told him, „All right. All right now, you take your dog – got your dog now? All right. Put him in front of you there. All right, now make him bark. Now pick up the sound of that bark. Now make him bark sadly.“

And the guys says, „Uh... yeah – yeah! Make him bark sadly. That's right – ha-ha! He's saying, 'Wuff.' „

You say, „All right, now make him bark with great enthusiasm.“

„Yup.“

„All right, now put him behind you and uh... make him wag his tail. Now get the feeling of the tail slapping from side to side. Now actually feel that tail hit as though it's something solid. You got that?“ „Yeah.“ „Now, all right. Put him below you. You got him?“ „Yeah.“ „Put him above your head.“ „Yeah.“ „Put him on the right of you.“ „Yeah.“ „Put him on the left of you.“ „Yeah“.

Uh-umm. You missed the boat somewhere! He hasn't got that dog, that's all. If you were to ask him suddenly, „Have you got the dog?“ she'd say, „Yes.“ That isn't good enough.

You say, „Where?“

„In front of me. He kept on standing in front of me and I kept putting on... oh, now I've got about four dogs around here, but I'll get 'em assembled any minute – any minute now. And I finally figured out that they're facsimiles of the same dog in front of me, and they're just memories of this dog in front of me. And I...“ He... he really did that. So after a while, then he'd sud... if you just kept on he would say, „Well, I didn't uh... quite uh...“ He just didn't make the grade and uh... he just went into apathy about it and now he's got a little shadow or something that... he's fooling around with this little shadow.

Now he's told you everything's black. All of a sudden he said, „Everything's black.“

You say, „All right. Get a black spot, do this with it, do that with it, do something or other with it. Handle it this way.“

And he'll go, „All right. Yeah. Fine. Fine. Fine.“

And you say, „All right. Now put something out in front of you. Now put something else out in front of you. Now put it behind you.“

He's a little bit puzzled, but he's going ahead and doing this. Find out what he's doing. You... he's changed. I mean, you don't have to have a whole flock of theta perceptics on him. You've either got a meter on him and the meter suddenly started to knock around, which is the easiest way to see changes, or you simply look at him, and he's all of a sudden got a... a big twitch, like this, you know? Something... something not quite easily observed.

And you say, „What's the matter? What... what are you doing there? Did you get it behind you all right?“ „Well, yes.“ You say, „Well, how did you get it behind you?“

„Well, I've developed a system for doing this.“ „Now what sort of a system have you developed for doing this?“

„Well, the system I've just developed for this, is when I move them behind me I found out I had a lot of trouble getting the thing from there to there. So what I would do is I would recreate one behind me and drop a black curtain over the one in front of me.“

Here's the source of this boy's occlusion. And you look around and you say, „Hey. Reach over now in front of you and lift that curtain. Now find another black curtain and lift that.“

My God! He's looking at every mock-up you've given him. He's still got 'em all sitting in front of him. He needs to be drilled on time, in other words. He's drilled on putting things in yesterday and getting rid of things once he has them, making them disappear. Just drill him on it – on a gradient scale.

„Just put up. something and put it in yesterday.“ And he says, „I can't.“

And you say, „Well, put up something smaller and less significant and put it in yesterday.“ And you finally get something so worthless that he can part with it.

And, suppose he couldn't do any of these things? Give him a toothpick and tell him to throw it out the window. „Now throw another toothpick out the window. Now get a mock-up of a toothpick and throw it out the window. Oh, you've got that? All right, get a mock-up of two toothpicks and throw them out the door. Oh, you've got that? Okay.“

And you go right on up along the line and mock-ups all clear up and everything's getting beautiful. Honest to Pete, they will do the damndest things! You'll think they've got some comprehension... a preclear's got some comprehension of what's happening. And he'll all of a sudden start to kid himself.' And then he'll start to kid you like mad. And if you aren't watching him, if you haven't got him on an E-Meter, you might as well be just talking to the moon.

He'll recover from this sooner or later, he'd pick it up next session or something of the sort. But from the moment that he hits a heavy 'can't' and it's missed, from then on things get dimmer and worse. That's one for you to put in the book.

Your job is to establish 'can', the condition of 'can' in the preclear – not the condition of 'can't'. And if you've got any kind of a goal at all, that... that would be the goal! You're establishing 'can'. He CAN create snakes.

And you start right out here at the beginning with an assessment to find out what he can't, so that you can increase his capability. And you start right out at the beginning. You can give all kinds of sessions to people – little odds and ends of sessions and so forth, and maybe three-quarters of the time get away with it without giving him any assessment. Nine-tenths of the time, maybe, you can get away without an assessment.

But, like me, you're gonna hit somebody at 2:30 in the morning and all of a sudden hit THE 'can't' on the case. It was sitting right there ALL THE TIME.

Your whole job would have been finished in about a half an hour if you'd found it first. And instead of that, you've processed him for three hours, then found the 'can't' suddenly in processing, and then decided that you couldn't afford any more time on it; you're tired and you'd better get some sleep.

And you will spend the next several nights undoing that one probably. You can just waste more time if you don't get an assessment. You can just waste time all over the place. I think you could probably waste hundreds and hundreds of hours of processing in any one year – processing even indifferently. Just hundreds and hundreds of hours.

Every once in a while... for instance, I just found one here. I won't mention any names but... I don't want to disgrace anybody.

I tell you, after you've been processing preclears for a little while, you'll find they break down into classes. And they're not classes of GEs – I'll talk to you about that right now. They're not classes of GEs.

The Genetic Entity has come up in terms of races. There's the yaller race and the white race and... and the green race, and so forth. The number of races that have come up the track – we don't care about these races.

If... the fact that somebody is trying to tell people that these races have equal rights under law isn't telling anybody any brand-new big news – it's darned obvious that they should have. It's very weird here on Earth, that anybody should beat the drum about this.

Well, that throws everything out of gear and why a lot of people get racial upsets is because there are really about 15 th... at least 12 or 15 thetan races here on Earth. And they're scattered all through these five races – which is beautiful randomness, if there ever was any.

You've got the GEs coming along and they fit into about five racial streams, and then... then you've got about... then you've got all these thetans.

They, just recently, on recent spirals, they were all basically more or less the same in the beginning, and then they've gone off and because of their separate tracks, the separateness of their histories, the differences of their history, you have, all of a sudden – by the way,

they're all about the same age. And you have... all of a sudden you have 12 or 15 thetan backgrounds which have 12 or 15 different characteristics.

And so it doesn't matter whether you have the so-called Caucasian or the Aztec race – I think that was what... wasn't that what that was the Nazi had the... Or was it a Caesarian... I forget. Oh, yes – yeah. The Arrogants, Uh... anyway, it doesn't matter a doggone which one of these GEs you pick up, you'll find out really what's important about him is does he fall... which one of the thetan races does he fall into, in terms of processing, and actually in terms of interpersonal relationships. These guys are trained in a particular and cruelty way. And I don't care whether you're in the heart of Africa or any place else.

Now I don't know too much about... I've processed an awful lot of Negroes down around Savannah, and I didn't find them varying from the pattern in any way, shape or form. Not even vaguely. And... but amongst them here were evidences that you had these 12 or 15 thetan lines coming in there.

There's the Snake Men, there's the Invaders – I won't bother putting them down. You'll recognize them one of these days. I'll have to make up a table. I've got to do this research myself. I haven't picked up this research. I've... I can do all the job they should have done over the last 80 million years here in the last couple, but I... I... it takes a little time. Uh... not much...

But they... you've got your Invader People. You've got a crew of... well, let me tell you the classifications they fall into here.

A lot of your entertainers and uh... some of the bigger sparks that you run into are Fifth Invader people or one of the Invader Force people. These guys come in from Lord knows where; they're picked up in certain groups, sometimes picked up for a certain capability. They're trained in one way or another, and they'll hit planets, and so on, sort of all at once. Hit 'em in various and peculiar ways.

And uh... they've been through enough hell and high water that when they get... by the time they've gotten here, they're pretty well convinced their power's shot. And they have... the... their... they... they feel pretty degraded. They don't feel like they're worth a shucks. They don't feel like they can use any energy. They... they feel like they've got to hold this back. They usually have a pretty good imagination. The way you treat these people is very simple: You go through a routine assessment.

Now an assessment should carry parts of the body, and with these people you will find 'hands' produce quite a drop. You don't even have to know, see, why 'hands' produce this drop. You don't have to credit the Invader theory. You can go ahead stumbling around like everybody else has stumbled around. You don't have to say there are Invaders or anybody lives in space. You can assume the, what's known as the 'Anthropomorphism uh... Earthman Supersanitary Sentarianism of the Universeish' type of thing, where the only thing alive in this whole universe is an earthman, and uh... the only planet which is inhabited in all these quadrillions to the quadrillion quadrillion quadrillion of stars, the only one that has any planets is Sun 12, and uh... you can assume this if you want to. I mean, people have assumed a lot more idiotic things. They've assumed that, they've assumed that wearing glasses made your eyes better.

Now... so these characters have run into the cops and... and they've gotten their hands bashed up. Well, you'd find out, if you were running this case, you'd find a certain series of 'can'ts' and if you ask all 'can'ts' and these races bust down automatically. You'd find out something was wrong with their hands, or they had an emotion about hands.

And this would be rehabilitated by Creative Processing to make them be able to handle hands. Isn't that difficult? And uh... you'd also find out that they were pretty hepped on the subject of... on the second dynamic. They're quivery and upset about it. When you put out a communication line, you find out it starts at the far end and leads back to them.

One of the Invader forces has this slogan that they... that the paymaster is sensation, and that's all the pay there is as far as they're concerned. So they're operating in a unit, they have certain goals and plans. We're not even interested in those. We're just interested in this fact.

And what's the next thing? You get the 'can't', you find out that darkness is a keynote. They're hiding. That darkness has a great value to them. They want to hide in that darkness. Very often you start to ask them to mock up a cop. „Ha, ha! No. No!“ But they'll be able to get the badge sooner or later and do something with the badge. And what's the gradient scale of 'cop'? Well, a badge, and then a cap and a stick and a gun and the rest of it, until you've got a 'cop'. And then you move him in and out and do things with him. Oh, that's uh... very simple, isn't it? This is just routine then.

All right, you take your Snake Man. Just as far as processing is concerned, there's nothing easier. Where this becomes interesting is in terms of behavior. And you don't care about that either. Your Snake Man's going around... he's very quiet. He wants you to prove everything. Prove, prove, prove, prove. And if there's any gadget made under the sun which is mechanical that will restimulate an incident which he finds, he's bound to find it and turn it out – somehow or other. Or make some preclear test it. Prove, prove, prove, prove.

One I know of, for instance, bought a couch that had a vibrator in it, then he stepped up the vibrator so it would automatically restimulate Fac One. He put the guy down on the thing so his forehead touched the button that the vibrator vibrated on, and uh... then he'd lie there and this thing would shake him up and it's just feel like the waves coming in from the Coffee Grinder of a Fac One. Make people very sick. But uh... he proved it all right.

Well, his main idea is, is he will protect snakes. He'll... he'll – create snakes like mad, but he wouldn't destroy any.

Another one's the Cat People. God knows where the Cat People came from. Lord! Lord! Lord! These people are sure lost. Most of them are mad as hatters. And they have huge, huge, often slanted... they... they'll take the GE and they will change the GE's eyes to large and slanted; they'll make the GE grow very thin. And the eyes will be big and quite often uh... uh... very feline. And they're lost. They don't know where they are. And they kinda look like cats. And they'll talk to you about catbirds from some place or another.

But what do we find in their case? We find out that cats are a 'can't destroy'. And then there are other people who are similar to that that; find cats that can't destroy that aren't part of the Cat People, because to be a good valid cat person one of the first requisites is to be

strictly fruitcake and very thin. They're really lost. I don't know who got hold of the Cat People or where or brought them in to the track, but they spin as quick as you look at them. You've known some of them, I'm sure. They're kind of: sweet and they're kind of anxious to help, and they're kind of starry-eyed and they're not very forceful – they're very weak. And uh... all of a sudden, if – you were to tell one of them suddenly that he couldn't possibly be of any help, you can just watch him spin right on the spot.

And then, as we go on from there, we find the guys that you would just swear to GOD had never had anything to do with thetans. You'd just: swear it! They become two types of individual here on Earth: They become the Capitalista, the Commissar, the Nazi police chief – they're all the same breed. „Hold on!“ They've got to pull everything in on 'em. And by the time you've started to process this character, good God! Get a building jack! They'll pull everything in on them – just everything. And there's so little thetan left about them, that to move them around, you're just going to have a rough, rough time of doing anything with this case. Rough case. „Hold on... Hold on.“

But how do you cure it? By getting them to throw something away – a toothpick. You'll find out immediately they wouldn't let go' of anything; that's the first thing you'll find out about 'em. And that tells you immediately that they belong to that nebulous race.

Now, then here's your Monitor People. The female of that species we've decided to call the Merrimacks after that ancient battle. So, these people... you want them, the test on them... They, by the way – this is peculiar to a lot of these other races, so it isn't a singular test – these people love to wear 'hornrimmed spectacles'. If you could let them go around with 'spornrimmed hecicles' on and no glasses in the... in them, they'd be happy. That's because your Monitor wears heavy goggles during Fac One and so on. But don't mention insects to these people because they'll ordinarily just go off the pin. They've got something to do with insects. I don't know what. These people are quite salvageable, by the way.

But they're organizers, par excellence. And you'll find them out in the society doing terrific jobs of organization. None of these people, you understand, are bad. This is peculiarities.

And boy, you'll find these in the Brown Race and the Black Race and the Yellow Race and everything else. You'll find these same characters. They came down and did a spread.

Now those are just a few... they are just a few of these.

Oh, yes-yes! Yes. There's your wide-open case. The wide-open case, who is quite often found a beautiful bodied girl. They are very often very wide open. And you couldn't possibly imagine how there could be anything wrong with these people. And they get a different Fac One, and they've got a different lot of other things, and they are almost perfect at esp... espionage; they may not realize it but they're trained espionage people. You could s... just start giving them an examination that would be given standardly to an espionage officer and they will answer up perfectly on every line.

And they're characters. Now on the cycle of action, although they're wide open and very pretty as bodies, they're sudden death. They're right over there against death. And you

try to pick them up along the line anyplace and, „Oh, no!“ They’ve evidently agreed until they’re wide open. They evidently have their perceptics on some kind of an agreement someplace or other. I don’t know where they come from, or who they’re spying for. It’s a big, big joke. I don’t know who they are.

I’d find out if they were dangerous, they aren’t. But uh... they run a different kind of a Fac One – they run it all wide open. And although their wide openness is terrific, their sense of reality is just shot! Terribly bad sense of reality. Awful! Just grim!

That’s rather typical. These are types.

What do you do with each one of these types? Give them an assessment. You’ll find out the one thing your wide open case can’t do is face any prior existence. Under no circumstances! This just throws them into horrors.

You say, „You might have lived before,“ and all of a sudden this case starts to go nee-owww! Spin! Gee! They... I don’t know why that is but it’s just there.

Peculiarities – lots of peculiarities one way or the other in all of this. But you look for ‘cant’s’.

Now, you will get very shortly – if you just look at just that many – types as I’ve given you there – you’ll all of a sudden be able to shape these cases up. And you can all of a sudden look at this guy and he seems to be doing all right in a society, and uh... you start to process him and boy! He won’t let go of anything. He’s got lots of money, you find out. He won’t let go of a thing. You start to examine his ridges, he’s pulled practically every ridge he’s got right in down on top of him.

You’ll find out such nauseous details as his bowels don’t move. Once in nine days or something like that. I mean, it’s gone to that extent. He wouldn’t blow his nose for fear he’d lose something. That’s nauseous but uh... medically quite necessary.

Now you got this next boy and you’re looking him over and uh... well, how do you get that guy out of it? Personally, the biggest joke you can pull is don’t! He’s not even vaguely interested in being gotten out of it. Who are you to go around rescuing him? He isn’t interested in it, really.

He uh... wants to prove to somebody they have driven him so bad that he needs treatment. That’s about as near as he will come to wanting to be treated. He just wants to prove it. And so when he’s on treatment, then he proceeds to look worse and worse. And he’ll get worse and worse. Quite a liability.

The rest of them are pretty easy. The Invader boys present a hard case, mostly because they start feeling very degraded. And there are several crews of those, by the way. There’s not just one crew. And all of them feel more or less degraded. But the third battalion of the Fifth Invader Force is practically out through the bottom of the chute. You’d have to invent something below minus eight.

When they first find themselves turning on a small beam of energy, they just collapse. It’s a level of degradation you never heard of, yet they might be operating quite well. They’re,

by the way, terribly effective here on Earth as revolutionaries. So we quite often find them in Scientology.

They're quite effective. That's what's strange about it. They can't handle any more force than that, but how much force are they capable of handling, just beyond computation, practically.

All right, when you do an assessment, well, you might ask something about this. But you'll pick these things up. And this isn't anything you have to tell a preclear about.

If you will take the HANDBOOK FOR PRECLEARS and if you look there in the front of it, you'll find a list of relatives in one of the Acts – early Act – and then you'll find a list of the parts of the body. And let's find out about creating and destroying these relatives and these parts of the body.

And then I have here a list of nouns, which I'm going to mimeograph, which are embrative of all these various nouns. And they run any... anywheres from an angle down: watch, windows, wings, jewels, kettles, keys, forks – I'm just reading out – there's just hundreds of 'em here. But they're embrative of every kind of a noun that there is. I mean, it's an inclusive list. So we've got that one.

I'm going to get that and this Game Processing – I'm going to get that and Game Processing mimeographed. And we've... we've got a course book we've got to make up. So you won't have the benefit of that right away.

But if you were to take a list of basic English or a book on Basic English, you can get a terrific assessment out of it. You'll put the preclear on that and you ask him if he can create or destroy on these eight dynamics.

Now I showed you a very little example of this very early in the course. But you do that same thing and you apply every noun you can think of, every body part you can think of, every kind of a person you can think of, every relative you can think of. And by the time you've done this, by golly! There isn't anything you won't know about this preclear.

And to this you add what you see up here: three areas of track. And for God's sakes! question him for all three areas of track. Body versus bodies – that's the latter area of the track. That's fairly recent. That's the third one. The second one is thetan versus bodies and bodies – one or more bodies. That's a very recent one. But that's the middle ground of the track. Balls of light going into bodies, and the first one up here is the thetan versus the thetan. And that's balls of light or beingnesses merging with beingnesses, and apart from beingnesses, and doing things to beingnesses, doing things to bits of light, putting them in cans and taking them out of cans, and so forth. And this second one is using a body on that same basis.

Bodies doing this to thetans, thetans taking over bodies. These are mock-up situations. So you use those three areas of track. And this is theoretically everything that could possibly happen to a ball of light or a – ball of light versus a ball of light. Everything that could happen to a ball of light with regard to a body; everything that could happen to a body at the hands of a body. Mock-ups. Unlimited supply.

So, you see here, we have, then, a very wide range. But it's very easily patterned – quite easily patterned. You find of all of these things the overt acts are against one, thetans, two, bodies, and overt acts by bodies against bodies – gives you three categories of DEDs, DEDEXes, overt acts and motivators.

So don't forget there's such a thing as an overt act against a thetan, or many thetans. You'll get most of the charge you get off some cases that are in bad shape, right there in that department.

Well, that's what you do, and that's how you do an assessment. And that's really all there is to it. You keep a record of that and then you use it for your mock-ups.

And there was one question I was asked is: Would I be willing to create or, if under what conditions or anything else? Don't worry about that. Just say, „Would you create...“ And the preclear starts qualifying, this preclear's worried. Get this preclear unworried and give him some more assessment. Let's take a break. (TAPE ENDS)

SOP: Assessment (cont.)

A Lecture given by L. Ron Hubbard
on the 13. December 1952

Now continuing the third lecture, December the 13th, continuing assessment and the use of Standard Operating Procedure, you'll notice that an assessment, just at the beginning of the case, will not show up as much as an assessment taken a little bit later in the case. Run the case a few hours, and take another assessment.

The reason for this is, is you've shifted the values of the preclear and as we saw once before, you take off an effort band of some sort or another, and an emotional band will show up and so forth.

Now, you are assessing against a cycle of action. As you well know, a cycle of action is from 40 to 0.0 on the tone scale, but is... any area of it can be a small cycle with the same names. Whether you've got the broad cycle, the grand scale... Well, you're really just assessing against the grand scale, so you don't have to worry anything more about that.

In your textbook you'll find the cycle of actions... the cycles of action are listed. There's Start, Change, Stop. Creation, Alteration, Destruction. Be, Do, Have. Space, Energy, Time.

These are some of them. And you could really carry forward an assessment using each point of each cycle of action, if you wanted to. You could take all the cycles of action and then take every noun of which you had any possible knowledge. You could feed these things through and it would... you see, you could expand this assessment out. It isn't a finitely small or a finitely large thing.

Really, what you're trying to do is... you could take this very simple assessment, such as I gave the preclear the first day here – you take this relatively simple assessment, you just keep going over that assessment.

Or you can take a great big assessment, that'd be every point of our cycle of action, and every cycle of action, against every noun that you could collect anyplace. Be interesting, wouldn't it?

That... that... oh, boy! You could probably take up – if you gave these things fast, you could plot this all out, you would have quite an assessment on your hands.

Now it's probable that I will get down and build you a chart for assessment. Build you a big chart for assessment, so that your... your chart could be worked rather automatically and it'd give you the obvious mock-ups which you had to care for. But you could build that

chart yourself without any trouble by simply taking cycles of action played against all available objects and nouns.

Now to go any further than this walks one into abstraction. You really needn't go much further than this to get a good assessment of your preclear. Once you've gotten the assessment, find out what he can do.

For instance, we didn't have an assessment on a preclear here and so a preclear's hands started to disappear on an E-Meter.

What should you do? The preclear's sitting there and he's changing postulates or something of the sort, and all of a sudden he says, „My hands are starting to go cold.“ Well, you find out what postulates he just got through changing. Just go back over this and find out what postulates he's changing.

Uh... if you hit one, why, let's find out if we can't do some mock-ups that make this. He hit a postulate, „I don't have to die,“ and his hands started to turn cold on him. Oh, boy! What do you do? You just run the living daylights out of dying. You have him dying and his relatives dying and so forth.

Well, if you were doing an assessment at the time, or if you just had him on an E-Meter, you could just mention – let's see, „Mother dying; Father dying; Grandfather dying; Grandmother dying; women dying; men dying; children dying.“ All of sudden, you hit 'children dying' and maybe the machine goes Boooooooooom'. Well, you'd save yourself a few minutes of time there by just selecting out and having children die. Do you see how that would work?

By working with assessments – whether they're done formally, or you stop in the middle of a session, sort of, and just ask him a few odds and ends of this and that – why, you find lots of material.

Well, this preclear's hands went cold on him. Nothing was done about them, because no check was made on the... no check was made on what postulate he had just been working with. And if that hadn't been immediately discovered... Of course, the obvious thing is just start him handling 'hands'.

Now anywhere in any mock-up that you can possibly slide it in, slide in electricity, ribbons of energy, sparks and beams. Any place you can slide these in, on a mock-up.

You're working 'hands', well, let's put sparks on the toes. You're working 'bodies in coffins', let's put some blue light and some red sparks and things like that, top and bottom of the coffin. Let's go ahead with this, in other words, and uh... and uh... work it out – IN TERMS OF FORCE. And that, to a thetan, is force, flow, electronics, and so on.

Now if you've run into very heavy flows of course, you can run hoses or firehoses or something. Or you can simply go on working with objects. You'll be surprised. You see, I'm having... it's a little bit difficult communicating... communicating a simplicity to you. I get questions which tell me that you want a... you want a highly regimented uh... 'I don't have to think' variety of thing. And to tell you the truth, you can't process somebody without thinking. Uh... of course, you can just be an E-Meter and just sit there and be an E-Meter. But I've

never seen an E-Meter make anybody well yet, unless there's somebody reading the meter. It's a very necessary piece of equipment to an auditor, but uh... unless he's willing to look at the needle and find out what it's doing and why it's doing it...

All right, now some preclear – as I said, we... we suddenly start to get drops on everything across the boards. Well, the best can be said for this preclear is this preclear drops on everything. And some other preclear, we get nothing but indecision, indecision, indecision. Well, for heaven's sakes! Know something about the anatomy of 'maybe'. Of course your preclear is going to be very indecisive about creation and destruction and everything else if this preclear's sitting in a lot of big 'maybes'.

So let's get an object here and then an object there. And let's work until we can tell if an object is one place or if it's another place.

The first thing about a 'maybe' is that it's confusion of location. It's a confusion of beingness, a confusion of doingness, a confusion of havingness. And it's too badly balanced to resolve itself. In other words, it's all balancing everything, balancing everything else, and the fellow just can't make up his mind about it.

Well, the way to do that is to differentiate. And the way you differentiate is to put things... one thing in one location and then a thing in another location and then another thing in some other location. Simple, simple – nothing to it.

Take the first Q, Q-1. If one can do that, one can differentiate. If he can do that, he can start and stop at will. See, all those cycles of action proceed out of Q-1 – very intimate. And it's much more important in processing to make something change in location or to unmock some real universe thing than it is to indulge in a lot of speculation about it.

This is action processing if there ever was one. Keep things moving, if you possibly can.

And in an assessment, you don't have to be very particular, because the points necessary to be gotten on the case will show up with exclamation points with great ease. You won't have any trouble locating something on this case. You're going to get a drop. And if you just ran over all eight dynamics on „Are you willing to create?“ And the fellow says, „Under what circumstances?“ Or „When would I create it?“ Or „What am I going to do about it?“ He's nervous about creating it, that you can bet your bottom dollar. He doesn't want to take the responsibility for creating, so he'll create it for somebody else. Get the idea?

So, we've got an upset about creation. And what'll solve that upset about creating things? Just creating mock-ups, that's all. Just let him go ahead and create 'em. Then take another assessment and find out what specific things are standing in the road.

This person says, „Destroy. Well, why would I destroy it? Why shouldn't I destroy it? I don't know whether I want to destroy it.“ He's nervous about destroying it, isn't he? He doesn't want to take the responsibility for destroying it. Therefore he can't handle the force of destruction concerning it, and it becomes a very, very simple thing, then, to process him or to assess him. You just get him to a point where he can at least make something disappear. You'll find out that he's most willing to destroy a worthless object. Get some object he's utterly certain is completely worthless to everybody and everything, including himself, and then

he'll get a clean destruction on it, Let's take a chewing gum wrapper, or let's take some chewing gum, let's go find some chewing gum under a theater seat somewhere. And then let's very carefully take this chewing gum and make it get smaller or bigger. Or drop it someplace else, so that it will never be in the ken of man again. Well, that is next door to destruction, see? And by this gradient scale work it on up.

So, as I say, you could do the Grand Scale assessment, or you could do just a little assessment. But you certainly better ask him about these things: the lists of relatives and associates as contained in the HANDBOOK FOR PRECLEARS and the list of body parts contained in the HANDBOOK FOR PRECLEARS. I'll get around to writing all these things up for you.

You should ask him about these things. You should ask him about the dynamics, his body and peoples, that are at the trouble, more or less, with everybody. And you'll run slam bang into the computation of this case immediately. „Would you create Grandma?“ Wham! „Oh, you mean you wouldn't create Grandma?“

„I felt bad ever since Grandma...“

What it's dropping on is just 'Grandma', see? „I felt bad ever since Grandma departed this life.“

What do you do? You didn't have to go any further than that. We've got him stuck right away in an assessment on Grandma. You can go the rest of the way, if you want to assess the rest of the case, but you discovered a HECK of a DROP! That's all you're looking for is a WHALE OF A DROP! And all you see is little, tiny drops.' And you want that thing going off the pin!

And by the way, I'll... I'll give an assessment just as long as the machine is still in working order. But when it starts to be threatened as to its working capabilities, why I'll drop the thing and start processing. That's a good rule to follow. Just don't... don't be... don't think you have to snoop in with a magnifying glass into the preclear's life. What you're looking for is probably as obvious as this MEST universe.

Now how do you fix Grandma? Gradient scale of Grandma. We finally get to a point where we got the... a sidewalk that Grandma once walked on. He doesn't know she walked on this sidewalk, but he supposes she might have. And what do we do to it? We mark it all up or we do something to it or other. And then we get something else that Grandma might have had something to do with, and we vaguely walk in until we've finally got an old, very used, third-rate shoelace that is all worn out. And Grandma's thrown away, and we've got something to do that to. And uh... we can start it and stop it and change it.

And what do you do with these items? You put them in front of the preclear, behind the preclear, above the preclear, to the sides of the preclear and below the preclear and put them at a distance and put them up close. That's what you do with 'em. And you change them in color. And you change them in size. And of course you change the object from one object to another object. You change the sidewalk to a cow path. And you change the cow path to a boulevard. And you change the boulevard to an eight pass, super- duper highway which you change back to a cow path which you change back to a sidewalk. Just keep altering this, changing it around, shifting it around. This is really too easy to worry about it.

But you're going to say, „Well now, look: In postulates there are various abstract computations.“ And actually, everything above the level of action would be in terms of... everything above the level of action would be in terms of abstracts. And so your abstracts are very, very much to the point. And objects, to shift around, aren't abstracts. You shift balls and horses and cows and chewing gum and so on. But what about things this preclear says he can't remember, he can't forget, he can't do this, he can't do that? And this is all abstract.

The only thing wrong with this preclear is the MEST universe; let's not forget that. You find him here and he's agreeing with it.

Your first level of abstraction immediately above... this isn't the highest level of abstraction. This is the one that's a merger between objects and thoughts. That's the first level of abstraction. Up to this moment you've got cows and horses and chewing gum and ice cream sodas. Well, what is the first thing you move into, into the field of language, is an abstraction? It's 'forget' and 'remember'.

If you were a deaf-mute trying to teach a child, how would you teach the child the meaning of the word FORGET and the meaning of the word REMEMBER? All language is based on objects. Language is symbolized object or condition or state of being. That's... that's all language is. Of course, its condition could be an action condition or a static condition.

There's quite a dissertation on this in SELF ANALYSIS. It's in one of the later acts; it talks about uh... the... the fish in Lake Tanganyika. It's almost the middle of the book. It's not in the test itself; it's in descriptive, I think, of Act 11 – not Act 11, but list 11 – something like that or List 9. It's quite late in there, but it talks about language and what language is and what the first level of abstraction would be. We had this nailed down for a long time.

'Forget' and 'remember'. How do you make somebody forget? How would a deaf mute make a little kid remember. He doesn't know the word REMEMBER. Every time the kid tries to throw something away, the deaf-mute would give it back to him. Every time the kid leaves something behind, the deaf-mute would give it to him again. And finally, the kid would go into apathy about it and have the object.

And every time the kid wanted something or had something and was trying to hold on to it you would teach him to forget, simply by taking it away from him and not letting him have it.

So 'forget' is 'not let have' and 'remember' is 'must have'. Now these reverse on each other low on the tone scale and cause a very bad mental confusion. The guy has been given something, he's got to remember it and he's got to remember it and he's got to remember it. In other words, he's got to have it, he's got to have it, he's got to have it, he's got to have it. Until, at length, he just goes into apathy about having anything. He really won't have it and he won't take care of it, and he really doesn't remember either. He's just fading out into MEST. Same way with 'forget'. He can have things 'forget, forget, forget' drilled into him until he gets daffy.

Now here's something very funny. If you just demonstrate this to a preclear, very often a large sphere of his thinking will suddenly open up and become very clear to him for the

first time, because he's been taught on the level of abstraction, and never on the level of action.

„Now you must forget that.“

He didn't know what 'forget' meant. And he says, „What's 'forget' mean, Mama?“

And she says, „Not remember, of course.“ And she goes on washing the dishes. Smart, she is. He doesn't know what 'remember' is either, see.

So he digests this and he thinks this over and he's got this figured. And he worries about it – probably for days. All of a sudden he comes up with a clarification: „Ha! This is worrying me because I don't know what 'remember' is! I wonder what that funny other word is.“ He says, „What'd you say 'forget' was, Mama?“ „Well, it's 'not remembering' of course.“ „What's 'remember', Mama?“

„Well, Willy! How stupid you are. Why that's... that's 'not forgetting', of course!“

Nyeeowwww! And he stays in that spin from there on.

The essence of handling memory is 'forget'. and 'remember' at will. That's the essence of thinking processes, is have or not-have, and that's why thinking processes seem to get plotted up against time. And why the great – author George Q. Swishbottom uh... takes 180 years to write this book, and therefore it's a great book. But when you read it, you won't be able to find anything in it. That's because he's so lashed down on the time track on 'forget' and 'remember' that he thinks words are objects. And the reason he thinks they're objects is because he's so fixed and so squirreled on the subject of forgetting and remembering.

Boy, he's really had to remember and he's really had to forget. This boy has been subjected to more force per cubic inch than anybody else you want to hear of. So it takes a long time, therefore it was a valuable thought. There's no relationship. A thought is of a wave length and above a wave length. And it can be as instantaneous as the dickens. You get some of these people start thinking when they're outside and all of a sudden, and they think themselves four or five years worth. Back out the back of their heads and think for the next two three years and then move back in again. They've been gone that long and worked out very complicated problems. All right.

Now then, forget and remember is your lowest level of abstraction. If that's the lowest level of abstraction, what is the highest level of abstraction? You could straighten that out with a preclear. It's just on the basis of having him handed things and having him had things taken away from him. That's your first mock-up sequence.

Just mock up two bodies out there and have one give one something, and have that one that's been given something, give it back. And if the guy can't mock up, of course you go into black and white processing. If he wants to straighten out language, straighten out that first level.

Now there's an upper level of abstraction. Your top level of abstraction is Interest. Now when I say 'top level of abstraction', I'm talking about thought impinging on the MEST universe. And your first border of impingement is Interest-Desire... You can write that down,

if you want to, but I told you all about this yesterday. Desire, Enforce, Inhibit. So it's way up there – Desire. Gotta have.

Well, what are we studying then? We're studying forget is inhibited having, remember is enforced having, and your highest level of abstraction is a created desire to obtain.

And of course, no thetan who even got vaguely – go ahead and write it down, it's all right – uh... no... no thetan ever needed, for his interest or anything else, anything in this universe.

So the top level of abstraction carries with it some other factors of abstraction – the dynamic level is Desire and the other levels of abstraction, in the order of their importance in processing, are Conviction. And conviction, and conviction. Because the modifying and qualifying word for each item is, for any desire, the fellow WANTS, he has to be convinced of an EXISTENCE. In order to want a thing, he has to first be convinced there is a thing. So your conviction is right there next door to desire, all the way around. That's uh...

You know, if I were going to give a lecture, somebody said, „Uh... what is the entire anatomy of thought in this universe?“ I would say, „Conviction – thinking processes.“

You know, one of the neater techniques... one of the neater techniques, by the way, is uh... trying to convince people is the same as trying to move them around. Trying to convince them they're solid or not solid, is making things solid and not making things solid, or making them unsolid. And conviction is a demonstration of existence and a person who is convinced, has been convinced, of course, in this universe, of a trickery. Because the universe doesn't have any existence except the capability of a thetan.

And the capability of the individual thetan to perceive, to do, to create space and to handle energy and objects in that space. And uh... he probably wants to convince others that the space exists. But that's the big trick – it doesn't.

So you go fishing around all you want to for creating an actual space, you can do all you want in that line, you won't find any 'actual space'.

There's an agreement on the actuality of space, and that agreement took place out of desire to be convinced. So a very neat process comes out of that. Well, it's moving people around. That's your level of... highest level of abstraction is Q-1.

Of course, the joke is that nothing exists to move them around in, and they don't exist to be moved around, except as you mock up something to move them around in and to move them around. That's why the process works.

Lowest level of abstraction then, is Inhibit and Enforce. And then up at the top we get Desire, and of course we get people convinced they desire. Well, how do you handle that? Well, you handle that by moving objects around.

One of the neatest mock-ups you can run on a preclear – this really will stagger him – is make him make a piece of space and then make it solid.

„Get a sheet of space – now make it solid. Now get a cube of space. Now pack it down into a solid object. Now you got a solid object? Make it into a cube of space.“ Neat. Why? Because that's conviction.

And he... if you were to run this in. flows, which you're not going to run it in, you'd just run 'trying to convince people' and 'people trying to convince him', and 'others trying to convince others'. Now that is... is a terrific process. And the reason why it's a terrific process is very obvious. It's because it has such tremendous abstraction in its content. It takes in Q, but if you didn't understand what Q-1 was, you'd get upset about it.

But uh... the guy exists, he's got to convince people he exists. Existence is, if nothing... if not force, force making objects, so if he does not have force, people are not convinced he exists. And if he does have force, people are convinced he exists. So when he tries to convince people that he exists, one of his later answers is to smash hell out of him. They find out he exists.

Now when he can't use force, that answer is denied to him, so his inability to use force is a demonstration he doesn't exist.

All right, we get invalidation of him is done by force. Convincing somebody is done first by a thought and then by force. Invalidation is: „You don't exist,“ and convincing somebody is saying, „I do exist,“ or „You do exist,“ or „They do exist.“ And it's best done by force.

I swear to Pete, if you were to go out here on the sidewalk and you were to take the first guy that came along and simply back him up against the wall and batter him until he finally admitted he saw a green toad – (I... the green toad doesn't bear any resemblance to Purcell, I mean – that was not a dirty crack) – uh... a green toad, the guy would eventually, even if he were practically dying, probably come through and tell you, „Yes, I see a green toad.“ He's convinced!

And what do they... what do they finally pull – this language is wonderful stuff – what do they finally do to someone who thinks he is outside law? They convict him, don't they. And when he goes to jail, he gets a 'conviction', and he is a 'convict'. He's been convinced. That's their method of conviction, is to contract time and space. They're trying to make an object. And object is all that is convincing.

Now when you walk up to this wall and hit your head... hand against it like this, you see? You're convinced it's there because you can feel the solidity of it. And if you didn't feel the solidity of it you wouldn't be convinced it's there. So when you start doing unmocking, hold your hat, because mock-ups of one's own universe and unmocking the real universe, laughingly called, produce some singular results.

An auditor telling me last night, he... he'd had a guy unmock... unmock a part of a pinhole in the back of his head, and move this pinhole back and forth – a hole back there. And make it a little bit bigger and a little bit bigger and the guy was finally sitting there looking at the chair back. I heard this story a little earlier. The fellow said uh... „I seemed to be in this forest, and then the forest turned out to be the green back of the chair.“ He was looking out through the back of his head at the back of the chair.

That's unmocking the back of a head. Well, the second you start to unmock, ALL of a preclear's experience on the track tells him, „No, no, no! It exists! It exists! Look – be convinced! Please be convinced! We'll do anything if you'll just be convinced!“ And he really

gets scared that if he unmocks, thoroughly unmocks a table or unmocks a chair – you don't have to educate him as to what to think about this. He'll... he'll say, „Maybe I better not do it.“ And you say, „Why not?“ „Well, I don't know, I just got a feeling maybe I'd better not do it.“

And the next thing you know, don't be surprised if hard, solid objects and all sorts of things seem to sort of hail in on him. That's all the times when somebody backed him up against the wall and said, „There's a green toad there, isn't there?“ He finally became convinced.

Now his immediate and foremost desire, of course, centered on the home universe. And the home universe might have merged over into this one. So his active desire was directed toward the home universe, and then became crossed over into this universe. And many people have never discovered that there was any transition. They still think this is their universe.

They... every once in a while they'll gun around and they'll talk about everybody being their puppets and everybody looks like... they haven't discovered yet that it's a group action. They... they think they made everybody here. And that's just uh... an inability to differentiate between universes. Their own universe and somebody else's. Well, they can start to unmock this universe and rebuild their own; they get cured of this very fast.

But uh... they will start breaking convictions they have had in the past. And when they start breaking these convictions, one after the other, why these convictions are mostly driven in and upheld by force and they themselves have tried to drive in and make... make other people convinced by using force.

Oh, this gets to be gorgeous after a while. A preclear... a preclear is a... you start to unmock and mock things up after a while – unmocking particularly – he'll run head-on sooner or later into a feeling like he'd better not do it. It's... it's uh... „What if it all – umm-umm,“ because it's on the thinnest of gradient scales of agreement.

One of the things you do is to make him go through the action of convincing somebody that something's solid. Make him pick up some empty space and convince somebody that something is solid about it. And he'll get the weirdest sensations. See, the joke is, he's done just that. He gets the essence of making a... a gimmickahoojit. You... you... you're going to have a game and you... you have to agree with somebody and so on. After a while, if you've got a lot of solid objects on which somebody's agreed, you can pick up one of them and hit him over the head with it.

So behind every conviction lies a little pool of treachery. And don't be surprised then if you, as you unmock and mock things up in your preclear, or if you look on the assessment, you will find that there's a big charge on treachery, trickery – being stabbed in the back, and so forth. This table is treachery, trickery and being stabbed in the back in some... in some category. And is desire in another category. And it's all at once, desire, trickery, treachery. Because there's nothing there to be desired. But he wants something there so that he can desire it. And it's trickery and treachery. And boy, has he got an educated perception level! And you start to break through that educated perception level and he just does wonderful things.

Then you'll run... run this for a little while and you'll start getting charges on the E-Meter on 'It wasn't there'. He'll start going down... don't worry about this, just keep up the process. He's walked downstairs and he started to walk out through the front door. And got his hand through the door... before he remembered he'd better take the doorknob. That's upsetting! That's upsetting, for instance, to come over here and pick up this coke bottle, and really have to make a little postulate about it. „Well, it's going to be solid and I can pick it up.“ Otherwise your fingers close on each other. Fascinating.

Well, don't let your preclear get into that state. 'Cause we want this universe in good shape, because you're going to run slam-bang into these manifestations.

Now what's... what's wrong with your preclear is as a little kid he tried to convince people of this and that. In school everybody tried to convince him of this and that. And he's been trying to convince other people of this, and they've been trying to convince him of this. If you were just to run 'conviction' and just tear it off...

Now if you start running around trying to convince people Scientology works, you're walking into the biggest trap of all. Of course, Scientology works. It doesn't have to convince them. The... the reason it works...

Oh, by the way. I didn't make a gag very clear last night. I said I'd pop anybody if he kept talking about my ideas on this subject. Because what we're talking about is the anatomy of the physical universe. And I'm damned if this physical universe was my idea.

So if you were a little bit shocked or missed the point on that, I hope I made that very clear. What you're doing is accusing me, you see, of being the author of all this universe, and that's no good.

Now... you can do a better job any day in the week. I mean this... this... this... look at that reverse flow as a trap, „I agree, therefore I've got to have. But if I agree – I mean – If I agree to have, then I run into 'can't have'.“ „That on which I work hardest, I will have.“ Energy devoted to, becomes havingness.

So Lord help somebody who insists on working only on the insane. Obviously he'd go nuts! It's inevitable. What he devotes energy to, he will have. That's one of the most fundamental rules there is. In order to have, you have to devote energy to something too. This universe has got that all nailed down.

That, by the way, doesn't happen to be entirely true. You can just upset the agreement level and do that.

Now to tell you the truth, before I did very much about this convincing and conviction and all that sort of thing, I was very careful about it. I was, I was quite careful about it, because I... actually you start working with this and you just feel these walls kind of go 'creak'. You say, „Now, wait a minute.“ And it wasn't until very recently that I was thoroughly enough convinced that it would take more than two or three people working hard in this direction to cave it all in suddenly.

But the whole thing of the process of Spacation – good old spacation – done: You put out anchor points, see? Now let's put out anchor points while you're lying on the couch and

let's unmock the couch. In other words, put out anchor points and put something of your own creation below the couch – but inside your own space. Put out anchor points out here – you're lying on the couch and put a... a mock-up of your own down there. And then unmock everything else but the beingness of you, the anchor points and that mock-up.

In other words, unmock the real universe.

What's the... what's the cure if your preclear suddenly... all of a sudden decides his head is going to be blown off, or... This is liable to happen if you do that, you see.

Oh, you just unmock some more things. Just unmock some more.

You see, the essence of unmocking is that if he's really practiced at unmocking things, even if he's still in his head, one day he unmocks his body. And for him... you see, his unmocking is done carefully within his own frame of reference. He doesn't unmock for other people. He's kind of careful about that at first, and then he gets a little less careful. And uh... so, of course, unmocking leads to a fellow just sitting there and no body. He doesn't feel any body. Naturally then he can move around, and he actually will move around on that unmocking. He's quite unwilling to do this.

But what's he run into? He runs into having to be convinced there is a body there. And he thinks of all the hard times that he's had trying to convince himself of the existence of something or other. He's been up to – woof! – way back some time... havingness. He's tried to convince himself something doesn't exist, and something does exist. And he's tried to convince himself and get himself SOLD on the idea that there IS a universe there. And he thinks of the times when his WANT has been stirred up, his INTEREST has been commanded to this degree that he wants the object which has been described. And then he sits there and his desire makes him want the solidity and he gets space to come in together and he thinks of all the trouble he's been through to go to all this sort of thing and to convince himself. And the thankfulness he felt when somebody walked up to him and handed him a real object. Handed him a piece of the MEST universe. He didn't know the rules by which you made something, but yet this other was real because he could be convinced by it. And how could he be convinced? Because it could hurt him. And because it could give him interest and pleasure and because it had color in it and all that sort of thing.

So as your preclear starts on this track, he's liable to put on the brakes. But that is very aberrated, because, you see, at any moment you can re-mock up it.

The essence of mock-ups is the essence of perceiving illusions. And when he perceives mock-ups better, he perceives this universe better. So all that becomes very simple.

So there... there is a level of abstraction which is at the upper spectrum of all abstractions. You... when the mathematician says, „A equals alpha“ or something, he does it with a conviction. He has decided that there is a convincing actuality in that relationship. And the reason he can say that is preceded by, not mathematics, but a conviction or a convincing of the existence of a beingness.

And before beingness there must be a convinced... convincedness about beingness. And your lowest level of abstraction, of course, is easily solved because that's 'forget' and 'remember'. Now, don't forget those two because the preclear's memory is as good as he can

receive and retain objects; and it is as useful as and as workable as he can give away and let go of objects. And between these two things, then, you get the whole range of what is laughingly called 'the abstract'.

Now, objects, then, positioned in space, increased, decreased, made to disappear, made to appear again and so on, are handling from a level of Q-1 the entire span of abstraction as it applies to this universe. And let no one kid you otherwise.

Mathematics are symbolical manifestations of number, quantity and quality, and... applied to this universe.

You go outside the universe and make up a mathematics '1 equals 8' and then don't ever worry about proving it. Because that's the next thing that people ask you to knock you down scale and make you buy things, or make you give up things – you've got to prove it. And of course you can't prove something that isn't there. So a man goes into the doggonedest, most long-winded dissertations and most idiotically, logical, wholly absurd – well, just get this: Now do you see, the reason why you work is so that you can eat. Nothing more logical than that, is there? That's real hard-rock stuff.

Now just a minute. If you didn't... weren't so convinced it was work, you would probably eat better. All right, we've knocked that out just a little bit. Now let's go up the line. Whatcha eating for? Well, you're eating for the sensation. Well, if you could mock up flavors which were better than you could buy, you certainly wouldn't bother with what was called 'real' stuff, would you? So therefore you wouldn't be eating for the sensation.

Let's go over into some better reason for this. Now let's see. A fellow's in a body so he can be identified. Oh, you mean you can't make an identification of yourself show up so that people can see this? It's coming down to an inability of some sort, here.

Come on, let's... let's prove why you have to work. Well, I have to work, I have to – well...

And that is the way with any proof there is for anything – proof or 'pruff' – in this universe. It just goes around in a squirrel cage. It's just... it's just nonsense.

That's true of space, energy and time, you see? I mean, they had space, energy and time – each one evaluated in the terms of the other two, and nobody outside this rat race. So if we could never get outside of this rat race, we could never find anything that would solve time. We move over here to Be, Do and Have and we move back there to look at... „Well,“ we say, „to heck with that. We're out of that rat race.“ Well, we've just consistently moved up the line and moved the product of Be, Have and Do is space, energy and time. All right, Be, Have and Do are conditions which can be set up by postulates which then, if everyone is convinced thoroughly enough, exist as space, energy and time. And you work from this upper abstraction of Be, Do and Have, and you get space, energy and time.

But you get something else, too. You don't just get space, energy and time. You find out that postulates can be made about almost anything.

Now the first time these postulates begin to get very set and matter begins to be unmovable and people become to be very unhappy and the game stops being a game and be-

comes very, very hard work, is when everybody has to prove it all the time. They're proving something that isn't true, no matter what they're trying to prove.

Now we've taken apart an anatomy here, an anatomy of many levels of conviction which have resulted in many levels of desires and enforcements and inhibitions, resulted in many levels of conviction, many levels then of affinity and agreement and communications. And what we've done is, in the – language of this, backtracked right on up the line until we had reconstructed this. And we followed the track back and all of a sudden we test it and now go up track or down that track again or get off that track and go over on some other track and do something about that.

And uh... it's up to you to establish a reality along this level. It is awfully tight as a level of application. I mean, you're not very far off any grooves. You... you've got postulates... you've got Q-1 and then you've got postulates. And then you've got Be, Do and Have and that gives you Start, Change and Stop, Space, Energy, Time. Therefore it can give you any kind of an abstraction, so-called. It can give any kind of an object or any kind of a condition.

And you've just got all of that, just nearly fitted together in sort of a little telescope. And you can pull it out and look at it lengthily and drag it out endlessly or simply snap it together real close and start asking about the highest level of abstractions you can. You do an assessment on this E-Meter here and look that over and you find out what he can't do. Well, the essential things that he can't do is can't unconvince himself once he's convinced. And you might say that would be one of the rougher aberrations. He can't convince himself that he can be unconvinced, because he thinks he has to convince himself to be unconvinced. And, of course, every time he convinces himself that he has to be unconvinced, he becomes more convinced and lower on the scale, because of your reverse vectors and other things.

So I want to see... I want to see assessments done, but certainly not... not with... You know that before you start work on the preclear, fill up, oh, maybe ten notebooks, exhausting all this out carefully.

Now if you continue to run a preclear on the machine while you do this, you will see whenever he's run up against one of these blocked convictions, he's uh... hit a point where he feels he has to be convinced. And you run up against one of those, and it'll give you quite a shock on the preclear. That is to say, he's... he's run up against where... a point where he feels – oh boy! You just run dials down on that – where if he gives this one up, the whole universe will go 'poom!' and he'll get quite upset about it.

But uh... I'll read you a couple of little laws about conviction, by the way. „Trying to convince is the same as trying to move people around – people or objects around; that they are solid or not solid; that they have space; that they don't have space; that they act; that they don't act; that they are perceived; that they are not perceived; that they can perceive; that they can't perceive.“

That's all. Total level of line-ups. And one of the rougher things is that empty space is solid. Try... try to convince somebody that empty space is solid. You get the big relief of somebody... let's say you're dropping somebody out of a sixteen story window or something like that. Think of the big relief he would feel if he had a solid thing put immediately under

him – I mean, right under him so that he would just drop a couple of feet and touch this solid thing. Boy, he'd feel so relieved. Well, that's... that's pay for being convinced that a solid thing can keep you from falling. It doesn't happen to mean that a solid object can keep you from falling or it doesn't happen to mean that gravity can necessarily act on you.

This gets very, very interesting after a while. Uh... you could throw, quote 'solid objects' around at quite a... quite a rate if you wanted to. It's up to you to recover that. It's not up to you to be shown. And also when you've recovered it, it isn't up to you to show anybody that. It isn't, it isn't up to anybody to... you don't have to demonstrate anything to anybody. As a matter of fact, I make a very set rule against it. To hell with it.

Somebody comes up to me and says, „Can you prove that so-and-so and so-and-so?“ It's just... that's been going on in this track for 74 trillion years: „Would you please prove to me that so-and-so and so-and-so? Would you prove it to me? Well, I can't see the reason in it.“ Both of those things are just as haywire as hell. There is no reason in it. And as far as proving it is concerned, they want to be convinced and the fastest way to convince anybody would be to shoot them or something. And that's real conviction.

Yeah. What's also amusing is trying to convince people that particles have various qualities and that they are visible or invisible. It becomes very fascinating, trying to demonstrate to somebody, really prove it to him, that a particle exists.

You can imagine yourself early on the track, going into heated discussions about this thing, until the guy finally would groggily say, „Okay, that's a particle. I'm convinced.“

After a while we'd get all these particles together and we'd say,

„You see that table? That's something solid. Now look, I'm going to prove to you that that table's solid. Now take your fist...“

He says, „I haven't got a fist.“

„You haven't got a fist?! Well, now look. Let's take a particle there – now hold on to the particle. You've got the particle? Now hit it against this table, see?“

And the guy goes... „Yeah! There's something there – not... not really too solid yet though.“

And you say, „Well, just a minute, just a minute. Whap! Bam! It's solid. Okay, now you hit it with that.“

„Yeah-yeah. Nice and solid now.“

I mean, it's just as idiotic as that. The guy isn't convinced so you convince him. He's already been convinced there's such a thing as energy so he can be bapped, zapped. He's convinced of that and uh... now that he's convinced that there can be energy you can convince – there's such a thing as a particle, and the energy's got to have space to be in, isn't there? Of course, energy's got to have space to be in – naturally. How could there be any energy if there wasn't any space for it to be in? So that's space, isn't it? Okay. Guess that's proved.

All right. Now, if there's space and there's energy in it, you don't want that space and that energy in motion all the time. That's silly to postulate that it keeps changing position in space. You haven't proved to him yet that it is changing position in space, see?

„Now you just move it over there in the corner. Now, when it gets over there in the corner it gets solid, doesn't it? It's not moving.“

The fellow says, „What do you know! It's not moving.“

„Well, when it's not moving, it gets solid. There it is: Solid – solid object. That will be a dollar.“

Somebody's already worked the magic on you that a dollar or a pound – are worth having, that you can buy things with it that you can't manufacture.

The only thing valuable about the whole thing was a piece of knowledge. If you know a *modus operandi* and can put it into effect without excessive labor or cost, you sure don't need the object from somebody else, do you?

So it was knowledge, actually, in essence, that was above all the levels.

Now you will find that knowledge is something that most of your preclears will just shudder about destroying. They don't want to, unless it's knowledge about themselves. So, you give them... have them mock up police dossiers that tell about all their affairs and everything else, and you get that blown up and so on. Because they've got to take the terrible value level that they have off knowledge. Because if they had translated the word 'knowledge' as meaning 'a fact', then they have to hold on to their facsimiles. So they feel they can't destroy their facsimiles because their facsimiles are knowledge and this is not true. Their facsimiles as records are of no great value. Present time action is of greater value.

The knowledge of how to get it accomplished or how to accomplish present time action is valuable, not the file in which the knowledge is contained. The invaluable-ness of a file does not consist of the quality of its file cards. And if the file could exist without file cards, throw it away. Keep the knowledge, get rid of the file cards.

Knowledge can exist if we have a very easy, good method of reworking it at any time. You don't need it. And you'll see that happening the moment that you suddenly realize that you are sitting with the... a formula which produces knowledge at will. And the guy will say, „Well, I know. The hell with these facsimiles.“

He's convinced, too, that facsimiles are used in lieu of force. This is a horrible trap. He thinks that knowledge will always serve in lieu of force. Well, it will if you can get there with enough of it quick enough. But don't try levels of esoteric communication when there's a soldier on the battle field and he's got the rifle trained square on you and the finger is closing on the trigger. That is exactly the wrong moment to try to inform him that you know more about rifles than he does, so therefore you should be able to... Oh, no. No. You're going to lose your havingness right there.

Another thing is... is overevaluation of havingness. A person who overevaluates havingness consistently and continually, then he will begin to protect things that he's better off

without. He will have things he doesn't need because he feels he can't ever replace them. And you get your 'packrat' nature of Man.

And he goes below that level, he feels that other people want to damage him solely because he has things; therefore he'll start to abandon, abandon, abandon, abandon. He has no proper evaluation of the importance of havingness.

Which means automatically then he'd have no proper evaluation of time. And so he doesn't have.

But it all starts out with a desire and a conviction and goes on down the line. And after a person's been convicted and sentenced to 74 years... 74 trillion years in the MEST universe, that much havingness of the MEST universe, it's time some of you bail him out. I'll talk to you later this evening. (TAPE ENDS)

Development of Scientology: Characteristics of Living Science

A Lecture given by L. Ron Hubbard
on the 13. December 1952

But this is uh... December the 13th, first hour of the evening lecture.

Now on this matter of new little gimmicks and so forth, you could expect them to occur every once in a while. And sometimes they occur early and sometimes they occur late. I mean, you had the preclear a week ago that could have used it and he's... he's dead now.

But uh... you can expect from here on, undoubtedly a little bit of refinement here and a little bit of codification there. Basic theory of the information on which you are working, however, is of one group of data and it's not likely to do much varying.

It is highly likely that you will get codifications of mock-ups, however. You will get something that says „This mock-up is better than that mock-up,“ or „This system of mock-ups apply to that,“ or something of this sort. That's totally very possible.

I don't want you to get upset and say, „All this information now is invalid,“ simply because you see something that a codification of assessment is now done this way or „Although it was stated that this was the limit of Q it is now found that this following modification can take place.“

Because a live science is not a static science. A live science grows.

In 1894 an old guy that was doing a lot of work on this, a fellow by the name of – not on this; he was just doing work – Freud uh... announced his libido theory. The electronic data which has now led to all kinds of electronic equipment, the formulas that have led to modern electronics, the A-bomb – whether or not these are an advantage, they do demonstrate an advance – were in existence in 1894.

Coincidentally in 1894 then, was the science of electronics and its basic theory. And, in the field of mind, the libido theory.

And in 1952 in that field, just taking that as a field of development, we have the atom bomb and we have the libido theory. No advance. That is not healthy.

Now you've watched... you have watched the sudden fusion of Western – mathematical thinking, organization, logic and electronics, suddenly fuse with – not Sigmund Freud, or the Greek philosopher – fuse with the data which was left in India about 8200 years ago, and which lay dormant and which was figured out this way and confused that way and was rela-

tively unanalyzed. It was from that body of data that Christianity came; it was from that body of data that many other things occurred. But it was a tremendously valuable mass of material.

All right, it lay there unevaluated and, of course, was a field of tremendous richness from the standpoint, not of investigation of 'it' – more men have gone mad per square inch trying to investigate 'it' than any other thing I know.

I was sitting there tonight trying to pretend that this had been a very brave voyage of adventure because it had been so dangerous and there's so many men fall on their faces doing this. As a matter of fact it has not been a very dangerous voyage. But uh... the point is that an awful lot of men have fallen on their faces in the last century trying to hit this track. Uh... amongst them were Nietzsche, and with him the German nation. Amongst them were Schopenhauer; uh... amongst them were Allistair Crowley. They were all trying to hit this track and they were overshooting, undershooting, round and round; because they were looking at it as 'It' and trying to analyse 'It' as itself. And trying to apply to 'It' its own peculiarities of logic and formulation. And it had no such evaluation.

Needs a dichotomy to work something out. Two things must come together to work something out.

So there was that big body of data and all of a sudden we ran into it with electronic material and Western logic, plus the Western belief that it could be done and it wasn't complicated.

I ran in ahead of the data this business that all things are basically simple, and had this background of other material. And then I completely neglected that other background of material except where it would cross accidentally once in a while.

And I knew these two fields I... I don't know anybody else in this century or the end of the last one who had these two backgrounds; background in mysticism and uh... occultism – metaphysics, theology, hokus-pokus, voodoo, mumbo-jumbo, magic, spiritualism uh...and so on, who took a rigorous course of Western orientation. You study civil engineering and it is about the roughest discipline there is, clinically because it says it's there and it's there and that you will only solve it if you recognize that it's there and so on.

And that put one on the track of agreement and a lot of other things. So these two things crossed: This tremendous body of information in the Eastern oriental sphere and this tremendous body of collected information in the occidental, the Western world. And those two bodies of information had never been studied one to the other. I don't know why nobody from that area about which I have any knowledge whatsoever, in India or the studies thereof, ever thought it worth his while to step out of that field and try to study something else. And I don't know anybody in engineering who would do anything but get down and swear and spit and get very thoroughly upset at the slightest mention of the word 'mysticism'.

You go into Bell Labs now and the toughest, terriblest curse that they can lay on anything is „That has something to do with the spirit or 'mysticism'.“ It sounds mystical to them and so forth. That is their ultimate for imprecision.

Now, all of a sudden these two bodies of knowledge went together with a dull crash; monitored by something above that then, it was possible to codify in terms of MEST the ca-

pabilities of theta. And that is the trick here: How do you codify in terms of MEST a capability which really is only a small part MEST? And that's been quite a trick putting it together and codifying it.

And that codification continues. It continues very definitely. So we're going forward at this moment from... with a... with a very workable process. This process works; it works fast. If you were to suppose that you were in a static with regard to it, completely, you'd be making an error, and would be demonstrating an ignorance of a live science. A live science is one which can still change. It has not reached the end of the cycle of action.

Now one might say that one has gone on the line in curves; that there was a 40 t... 0 to 0, and a 40.0 to 0 in this fashion.

(Why don't you guys that are coughing mock up some explosions?)

You could say this 40...

Did somebody cough in your face?... When did they cough in your face last?... Come on. Student: (I haven't any idea) Well, mock up a doll out there coughing. Student: (Okay) Go on. Mock him up. Student: (Yup)

All right, mock him coughing real worse than that. Oh, very much worse than that.

Student: (Uh-huh)

All right, get him going into... into spasms of coughing. Now put him behind your back. Have you got him behind your back?

Student: (Yeah)

All right. Now have a... have him do a... a... a epileptiform seizure – just heels crashing down on the floor, back arching as he coughs and wheezes. Got it? Student: (Yeah) Now take a big can of pepper... Student: (Yeah)

and sprinkle it on him so he coughs harder... Now put him over to the right... Now bring him over the left.

Student: (Okay)

Now take all this huge amount of sneeze powder and put it on him. And just make him go into just fits. Now change him into a dog doing the same thing.

Student: (Okay)

Now change him into a cow and stop the coughing, and start the cow chewing cud. (Yeah) Now put the cow behind your back. (Uh-huh) Now have the cow moo gently in appreciation. (Yeah...) Now put her in your time span of last year.

(Okay) All right.

Now here on the line... here on the line we have actually, what could appear to be 40.0 to 0.0 – 40.0 to 0 – 40.0 to 0.0 as we come down the line.

The reason I put these things up here is you could say that these are the echelons of something. And what you could do, then, is put up here uh... 40.0, 20.0, underscored at 0.0 as a Grand Cycle; or this cycle or this cycle or this cycle.

Here was homo sapiens – only we call that 4.0 to 0.0; and here we had thetan plus body – 40.0, thetan is separate from body. And we have the separateness being the top of the scale: The thetan has suddenly gained a lot of space, you see. And at the bottom of it you've got a thetan plus body that's in pretty good shape. And that's Theta Clear. So we can call this here 'Theta Clear' at this 40.0 with a dotted line under it. And we have here this black '40.0' – we have 'Homo sap' as a 40.0 with a dotted line under it. And up here at this highest '40.0' – I mean this now – existing black '40.0' here with a whole series of crosses under it, we would have an 'Operating Thetan'. And up here at the top of the Grand Cycle, God knows how far up, how many 40.0-0.0 stages up above that one with the x's under the 40.0, we've got what? We have got Cleared Theta Clear: Theoretical absolute... a theoretical absolute sitting up there.

Now here were your bodies of knowledge as they move forward. Dianetics, BOOK ONE, homo sapiens. Boy does he agree with that! But if you use very much of Book... if you used BOOK ONE, you can pretty much maintain homo sapiens. You are well within the field of a therapy for homo sapiens.

You start up the line, however, from BOOK ONE and we get into the never-never land of the early days of Scientology. Well, you've got overt acts and motivators, and the second you start to run these things out, something else start to happen. And the GE line suddenly opens up and you start to run that a little bit more and the theta line opens up. And... and you're just on a whole bunch of tracks and don't quite know where you're going and where you're going to wind up.

Until all of a sudden we get to Standard Operating Procedure, Issue One. It's now Issue Three. And what's that produce? That produces a Theta Clear.

Now if you were just studying this midground, just to Theta Clear right now, if that's all you were studying, this could be a very short course, because we can make Theta Clears in an awful hurry. But you're not studying that. You're studying at least 40.0 of the Upper Scale – or Operating Thetan.

So your goals have advanced. Thus when I give you this material I am demonstrating to you that the button-up is complete up to that middle 40.0, Theta Clear. Every time you get a higher echelon, though, these lower things become more easily done. But when you do them from a higher echelon, you get a higher goal. Here is cause and effect, cause and effect. You cannot make a better homo sapiens, actually, with any other process than DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH and SCIENCE OF SURVIVAL. You use anything above that level and we start operating on homo sapiens with techniques above that level, we no longer get a homo sapiens. We go into ADVANCED PROCEDURE AND AXIOMS and the fellow starts to fly apart. And he does. We get something... something different. He isn't acting the same way any more. He isn't going on the same motivations, he isn't the same bag of tricks.

Now uh... whether... now when we get up here, Theta Clear – we take Theta Clearing techniques and we apply them anyplace to homo sapiens and you are going straight on toward Theta Clear. Now you could take these – and techniques down here at 40.0: DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH, homo sapiens, and you could re-evaluate those techniques... oh, just re-evaluate them and fix them all up and then use them, and if you expected still to get homo sapiens you'd be very much surprised. You'd not get homo sapiens any more. You'd keep getting a Theta Clear.

Here's Cause and Effect at work: You postulate what kind of an effect you want to achieve, you have to take it from the level of Cause that will produce that Effect.

It should tell you something, then, about processing where you're not making a Theta Clear. You start using mock-ups and that sort of thing to any very vast degree, you're going to head toward making a Theta Clear. But you can use them without theta clearing somebody. You get somebody who has a bad shoulder, or something of this sort, and you go on and give them a... give them a push forward.

But if you were to run a low level of this middle 40.0 to 0.0 theta clear goal, somewhere in that area you'd get something like brackets on responsibility and irresponsibility. And the second you start to run brackets on responsibility and irresponsibility, if you start very long... you keep at it very long – Ka Boon! The guy's going to be out of his head looking at himself. That's... I am sorry, but it just... just... just happens.

Now you say we want this effect. We work toward this effect and we have the ritual necessary to produce this effect. And the funny part of our ritual is – never make a mistake about this, by the way. There are guys running around the bush in loin cloths uh... in Colorado Springs and places like that, who think they know something about this business. And all they ever studied is how you give somebody a super-control operation. And they'll tell you any time you postulate that a fact exists, why a certain number of people will believe it and somebody or other'll get well.

The guys read this in a Christian Science Handbook or Medical Association, or someplace. He... he didn't get this anyplace else. Because it doesn't happen to be even vaguely true, when applied on this level. You get the ritual which works spontaneously without education in it, you've got natural law. That is really the definition of 'natural law'. An engineer and a train do not have to be educated in gravity to start running like hell down a ten-percent grade on a railroad track. You put any engine and any engineer on that ten-percent grade on a railroad track and they will start running like the devil down the track. That's natural law; that's the natural law of gravity.

All right, you get any preclear out here, you get anybody off the street – the guy that runs that... that fiend that runs that streetcar up and down – you get him in here and you start working with what? You just start working with mock-ups, just plain mock-ups this way and that way and the other way and so forth. And all of a sudden it goes 'zzzzzz-wham!' and you work on it too long and he'll be standing there looking at himself.

You run Responsibility and Irresponsibility and he'll be standing there looking at himself. I don't care if he's a streetcar conductor. It'll work.

All right. That's natural law. Probably in the framework of engineering itself, there exists much better discovered laws than have so far been discovered.

What I like about the guy is he runs down the track, see. And he gets down the track and then he picks that streetcar up and he runs back up the street and runs it down the track again.

Well, anyhow... there are probably better natural laws. And maybe we have some... some of them in this bulk of knowledge right here. So far as physics is concerned. They probably will get readier agreement with the universe, or with MEST, than we have so far found out through the science of physics. That doesn't matter: You take fulcrums and balances and horsepower and so forth in the framework of physics and you'll find out that it's any hill... any hill on Earth obeys the laws of physics. Any ditch, any drop of water.

And any preclear works on these bases.

All right. Some day or other, somebody can take a look at physics for this and fool around with it. We've made a few gimmick-ahoojits in physics that are quite interesting. Uh... I mean they're pretty upsetting things. They're... they're very upsetting. They're... they're... they seem to be disobeying natural laws. You might say they're disobeying a grosser manifestation of a law. They are not disobeying a finer law. There's a law that undoes the bigger law every time.

All right. Let's look this over then and recognize that if you're going to insist on homo sapiens being homo sapiens, you'd better not use any of the techniques about which I've been talking. I mean, that's sad. But if you use the techniques about which I've been talking here, as such, know that they lead to that, not because you postulate it, but just because it happens that way. That's to help you postulate results which you want... to know that.

Now know this, too: That if you make a theta clear, it's cruelty not to permit this individual to go up here to an Operating Thetan.

What's an Operating Thetan? An Operating Thetan's a guy who can handle MEST without beams and travel without energy. And uh... that's not too hard to achieve. We have those techniques. We've talked about this sort of thing.

So, right here, right now oh the discussion of Standard Operating Procedure, we have to make a designation, a definition of Standard Operating Procedure to do what? This Standard Operating Procedure makes a Theta Clear... to this – Theta Clear... 40.0. You see those cycles within a cycle?

Now a Theta clear is stable outside of his body, even though the body is hurt. Or he does not snap into a body just because that body is injured, no matter the suddenness of the injury. That is a Theta Clear. In other words, you have made a thetan trap-proof. You have not made him an Operating Thetan yet. He's just trap-proof, that's all. He can't be trapped by a body; and he can still operate in conjunction with or in control of bodies.

Now an Operating Thetan and the techniques leading to an Operating Thetan have also been covered in this course. And that, you might say, is just more of... more of the same type of processing above the level of stability.

Your problem then, and focus your range on this, is not to make a Five into a Theta Clear as the toughest problem there is. But your problem is making relatively, sometimes very unable and almost falteringly weak thetans, strong enough and tough enough so that they can operate as a thetan and not as a body at all.

Now what's a thetan have to do? He has to be able to communicate. He has to be able to travel, and he has to be able to handle MEST. He's got to be able to communicate with other thetans, and he has to be able to communicate with bodies in order to be an operating thetan.

I don't know how close you'll hit that line. I know that as you look at that, I think very few of you just intend to be a Theta Clear. I think very few of you would say, „Well, I'm just going as far as that Theta Clear. That's good enough for me.“ I have never heard one say this yet. So you are going up to Operating Thetan to work...

Remember, however, that it's just an application of 'more of'.

But this process, Standard Operating Procedure Issue Three, is specially designed to make a Theta Clear. And you have attained that goal when you have reached up to the point where the person knows he is outside, and does not return into the body if the body is injured. Or would not snap into a body if the body became hurt. He's outside; he knows he's a thetan, not a body; and he doesn't suddenly snap in, inexplicably.

Now that's just a little bit further and just a little bit more than you think. Because as your process w... w... to make a thetan exterior is fast. That... about 50 percent of the people you might as well say 10 minutes, Theta Clear. Only it's not a Theta Clear. It's ten minutes to thetan exterior.

Now just as we've had a tone scale, a tone scale for homo sapiens, so do you have in the lower reaches of this thing, so do you have a tone scale for the thetan. Now I'm very sorry that these tone scales had just homo sapiens injected in here, but that's kind of the way it is. So we'll take over here Position 'A', down to Position 'B'. And down here at Position 'B' we have minus 8.0. And here at Position 'A' we have... doesn't matter. Probably 20.0. And this range which I will describe here with a zig-zag track down to, is the range of thetan tone range necessary. The thetan tone range necessary to stabilize.

Your thetan has to be jumped from the extreme low of minus 8.0 which is necessity to own and protect... he isn't himself; in order to be at all he has to have a body be for him, so he's below tone scale. And this 0-0-0, as we notice here, is 'being a body'. And below this level he is... anywhere on this level he's less than a body – anywhere. From 0.0 down to minus 8.0 he's less than a body. Not only does he not know he's there, he thinks all that's there is a body and he has to own it and control it and protect it. And of all things, he goes on this horrible computation „The body needs me.“ This is something on the order of „That table needs me“ – about as important as that.

You just spring a lot of preclears and they will say, „Oh, yes“ – propitiate, propitiate, propitiate – uh... „The body needs me,“ and „Poor body. What would it ever do without me?“ Believe me, what would that tin can ever do without its spinach?... any difference? And then

the guy moves out one day and he says, „You know,“ he says, „this thing really doesn't have any real decent life in it at all, except for me.“

That's right: The GE is so low-order and so weak and so on as to practically not be there at all, and as a consequence when the fellow moves out, the body ceases to have enough umph to do any functioning on its own. It too has become... has a dependency. It has become so dependent upon a thetan that uh... it can't really function at all without one.

GE is that bad off.

So, get this, get this set-up here: From down here at 'B' this double zig-zag line here is the range that you are going to have to put your preclear up – somewhere in that bracket. And your very ability on theta clear will be from 20.0 up to about 40.0 to stabilize him. But he won't begin to be stable at all... see, there are varying degrees of being stable on; he won't be stable at all below 20.0 on this overall range. He just won't be stable at all. He'll snap in and he'll snap out. And you'll process him and he'll be fine, and, „Oh, yeah! Can you stay out there now?“

„Oh, yeah. I'm just doing fine. I'm out here. I'm on the balcony,“ or „I'm on the roof and everything's going fine.“

You say, „All right, now let's have another session tomorrow afternoon.“ And he will come around and he will have this... „Where are you?“ „I am in my head.“ „Whatcha doing?“ „Well, I don't know. I am just in my head.“ „Well, let's move out.“ „I can't.“ And you will say, „Oh, for God's sakes! What's gone wrong here?“

Well, what's gone wrong here is several things; the guy fooled around; the guy jumped out while he was in the middle of a restaurant. The guy went across and all of a sudden took... he decided to take a trip to the other side of the galaxy or some such thing and he's gotten caught in an explosion. Uh... he's uh... he's made up his mind that he won't get out until... until his wife gets out and uh... so on. Or he has a heck of a lot of postulates he has to hold on to, and for some reason or other he's not going to get rid of any of these postulates. On and on and on and on and on. So you work. And what do you know? It doesn't take quite so fast to spring him... it doesn't take quite so long to spring him this time, and you balance him up and get him a little bit more able to handle force.

And you understand the only thing that's snapping him back in is lack of force, and fear of things which are forceful. And the guy might be just doing fine until he suddenly sees two automobiles hit in the pavement in front of him, or something of that sort, and he looks at all that force. And he says to himself, „Oh, no-no-no – it's a force universe, here I go in my head and I'm not going to come out. Not me!“ and uh... his concept of force is what's doing it to him. There isn't a single facsimile anyplace in his bank; there's not anything in his bank, really, that will answer up to force, other than just go by the hoards. I mean, force – if he's got enough force, there's nothing in his bank can disturb him. Nothing can talk back to force because what that bank is, is composed of things he's mocked up out of energy. So if nothing there... is there... there except energy things, his ability to control energy, of course, controls all that.

You says this preclear is in dispersals and he keeps getting blown out of his head and blown into his head again. Yes, you can work dispersals, you can get him to mock up on dispersals, you can do all sorts of things until you are black in the face; but if any more direct principle of the utilization and use of force, rehabilitating his belief in his ability to create and handle force came forward, you would use that. That would be an improved technique. So don't say you aren't warned if you get something that creates or raises a person's force faster. There are things that do that.

So your task is to get a thetan from minus 8.0, e... or 4, minus 4.0, up to this middle range, 20.0 – not to a homo sapiens', and so on. You already saw this homo sapiens' scale. I just call these cycles of action at different scales. This 40.0 I've got marked here is 4.0 to 2.0 to 0.0; you see that, don't you? But I'm telling... trying to emphasize that you're looking at 40 to 0.0. I'm trying to emphasize it's a whole body of knowledge. I'm trying to emphasize right now that this is a whole body of knowledge up here between this second Theta Clear 40.0 and 0.0. It's a whole body of knowledge. How do you get a thetan out of the head of a homo sapiens and keep him there? – keep him out? That's... that's quite... quite important, see. That's a whole body of knowledge, right there.

We've got another, which you already have and which we know a lot about right now, with Q-1. See, we had 40.0 Theta Clear before we had Q-1. Now that you've got Q-1 you can get an Operating Thetan down to this p... this upper 40.0 here to the 0.0, Operating Thetan range. You're operating... doing different things. So, 40.0 Theta Clear, Standard Operating Procedure. You've got to get him up there to where his force is good.

I've been doing a little testing on this – minor, but it pointed up something I already knew: If he can handle his body with force, he never afterwards does anything but handle his body. Let's make a special condition out of this: He's trying to handle a body, isn't he? And his idea of himself has gotten very weak because the body has to pick up things and put them down for him, isn't that right?

All right, let's make him be able to pick up what picks up things and puts them down for him. So we get Standard Operating Procedure to Theta Clear; it is... it says... Theta Clearing – let's supplement the whole thing all the way down the line, just as you find it there, let's supplement it with a drill. No... n... we can standardize the devil out of this. You won't see this thing change. I... I've been doing this now for months, by the way, with people. Uh... it's the routine I told you about which we will call 'Body Lifting' – a good, simple term. We do Standard Operating Procedure and then as soon as possible we merge right over into Body Lifting. You do Body Lifting very simply: You have him pick up a finger with energy. And have him move it aside and put it down again, and pick it up again. And then have him mock up a hand – no matter how big or how small. You do a mock-up of that exact activity and make it a much more powerful action that he can do. Then you pick up another limb – then you pick up another finger; you pick up his whole hand now. He picks it up from outside, standing over the hand – not from inside the body. He's outside the body; the hand is sitting flat on a desk or some such thing as that; and he comes over the top of the hand and by putting out anchor points and lines or by putting out a tripod of energy and lengthening its steps with a tractor beam on a finger, he lifts the finger. He does it with energy beams.

And then you... you then have him mock up doing it. Or you have it mocked up first, if he can't conceive it. Have him do a mock-up. Have him build a mock-up, lift its finger and drop it. Build a mock-up, lift its finger and drop it a few times. Vary the mock-up; shift the mock-up around a little bit. Have him come back and pick up a little more hand.

Then have him do a mock-up of lifting whole hands, and then have him lift his actual hand. And then have him do mock-ups of lifting whole arms, and move those around, position them here and there in space. You see, you're keeping him from agreeing too badly about... with the MEST universe by these mock-ups. That's why the mock-ups are in there.

Then you have pick up his whole arm and throw it up in the air. And then you have him go over to his other hand and pick it up a finger at a time, and then mock up picking up a finger at a time. And then pick up the actual hand. And then mock up picking up arms, and then pick up his left arm. Then pick up his right and left arm up simultaneously and throw them into the air. Then have him pick up... have him mock up picking up ankles or feet, and then have him mock up picking up uh... have him pick up both feet or have him pick up a foot – whichever you can get him to do. Then mock up picking up bigger legs and all that sort of thing. Then have him pick up his actual legs.

And you will finally get him so he is throwing that body around the room like a sofa pillow. There is no...

You worry once in a while. You'll think there's a deception involved here. You think there's real big deception: „He's kidding himself. He's actually working it from inside and so forth.“ Oh no, he isn't. You can't work a body that fast from inside. There aren't muscles made that can work bodies as fast as you can from the outside.

Now what you do with all this is practice. And this is the essence of it. Never let him get away with a 'can't'. Always make him lift it. And don't assign such big jumps that he will have difficulty lifting it.

Furthermore, the drill is intended to let him pick it up and lay it down suddenly. When he lays hold of the body with a beam, have him then cast it loose suddenly – up and down with a beam. How fast can he turn that beam off? If he isn't turning it off fast enough, have him get out and throw something... a loop of energy over his cigarette package or something, and then put it on there, turn it off; put it on, turn it off; put it on, turn it off; put it on, turn it off; put it on, turn it off. You get the idea? Until he's really got speed in turning that thing on, turning it off, particularly on turning it off. Much faster to be able to turn them off... much better to turn them off fast than turn them on fast, because he can be swept into a body or into something or other because he can't shut a beam fast off... fast enough... off the beam.

All right, so we have him pick up... pick up the body piece by piece and turn... turn off the beams and drop it. Pick it up, drop it; pick up a finger, drop it; pick up a finger, drop it; mock up a finger, drop it; mock up a finger, drop it; pick up a finger, drop it.

All of a sudden he'll say, „Why that's easy! Nothing to that!“ Well, you go right on through until he's throwing that body around like you'd throw around a volleyball. You think a MEST body can move? Piffle! Phooey! You'll never know how fast a MEST body can move till you've been outside the thing and snapped it around. And it snaps quick! How fast

could... how fast could you throw your arm up in the air? How fast could you move a finger up in the air? That fast from inside? Well, you'd have to jar your hand all over the place in order to get any real fast action out of a limb.

From the outside you can snag a tractor on to the thing and have that hand up over your head faster than an eye can see it move. Of course, it practically tears the arm off, but who cares ?

Now you make him hurt himself doing this... you make him hurt himself every once in a while. If he hurts himself, don't say, „Well, you poor fellow. You're getting tired now. Oh, yes! Well, probably using up a lot of energy.“ Because he will keep telling you all the way through this thing „I'm so tired. It's tiring me out!“ How the hell can anything that runs on postulates get tired out? It's just because he supposes because fingers get tired that he gets tired – simple? So he doesn't get tired out. So don't let him beg off on that. Just keep him at it, little bit at a time, little bit at a time. Make him win every time in lifting it and he'll be able to throw his – body around like mad.

Now you'll be surprised how big this makes him feel. He says, „Bodies?“ Before that he thought he was way outside of a body and he was pretty big anyway, but after... after this he's been in through and he's out and he looks at his body and „Bodies?“ He's liable to reach over and say, „How are you, Joe?“ Spat! Spatter! Now, that's concept of size, and that gets a person up to Theta Clear. He can handle that body around, he's not going to snap into bodies. He'll use bodies and he'll continue to use bodies, but he won't snap into them.

He can turn beams off and turn them on and he can handle bodies and he's good and forceful, and so on.

So as soon as you get him out and even vaguely stable so that he can perceive that he has such a thing as a hand, you start this exercise. When do you start this exercise? When you have him out and he knows it and he is able to perceive a hand. That's the very precise moment that you start this exercise. And then you just go right on with that. There's no use you doing much else with him. Because that's what he's been trying to do all this time.

Now you do other things with him, but then we're going on up from 40.0 to operating... 40.0 Theta Clear to 40.0 Operating Thetan. How do you get him up there? Well, I hate to tell you this. And as a matter of fact I've talked to you too much and you're probably not too interested in a lot of this data, so I think we'd just better close over that. And I'll just go on with this other... (Nooooo!) What's the matter? Can't I even pull a scarcity racket on you here?

Now, actually, what you do is... what do you think? He's used to handling bodies, isn't he? But you've got Theta Clear and you know what its goal is, and there's the technique I finally decided gets you there.

I'll tell you what authority that technique rests on: Me. I'm not an authority, so you want to be very careful in using it, and do it very precisely and so forth.

How do you get up from there? Why, sure... he's not going to duck in and out of heads . He'll... you'll cure him of ducking in and out of his head which is the worst trouble

you will have with a preclear. As far as I'm concerned, after that, the amount of ducking in and out that he will do, he'll consider this as absolutely nonsensical, ducking into this head.

What possible protection could it be? Your technique that goes up from there specializes in unmocking and mocking. He goes out and selectively unmocks MEST objects, particularly bodies. And it can carry along from there – unmocking and unmocking. And how do you unmock? You create a big space with anchor points with plenty of MEST objects in it, and find absolutely nothing in it and pass through it in all directions, and find nothing in it whatsoever. That's unmocking. And then into that space you put up your own mock-ups. Just as you tear down a tenement before you build a palace, unmock the objects that are there.

Now you carry forward this unmocking, and it goes hand in glove with mock-ups of handling bodies by postulates and so on. Just more Creative Processing and more Postulate Processing. More Creative Processing.

There is another level of Postulate Processing above that level, and that level consists of using the dichotomies as rising scales. You'll find out in here that there's an awful lot of dichotomies listed, and you've probably wondered what these... why we should worry about dichotomies if we're not going to run flows. Well, I put it in there because it is pretty important to have dichotomies listed. And if it's important to have them listed, there should be a reason for them. So I finally figured one out: Uh... now actually this is Rising Scale and you'll find it on page 35 of your textbook. And it says „The dichotomies are...”

And if you'll merely consider these... the top figure, the top of the tone scale, and the bottom figure, the bottom of the tone scale... You see, an infinity of tone scale would be the whole emotions, all the emotions. Survive, Succumb, Communicate, Not Communicate, Agree, Disagree.

Of course, these are not set as dichotomies, and naturally, Agree is the bottom of the scale and Disagree is the top of the scale. It's toward the top of the scale for Number Three... Four. Stop is at the bottom of the scale, and so on.

But you can use these dichotomies to make sure. That contin... continues, by the way – your Chart of Attitudes are in this thing, see. But it's got more of them.

You ask, „What's... what's your general... what's your general postulate about propitiation? The difference between propitiation. I mean, what's your g... general postulate about it?“ „Well, so-and-so should propitiate so-and-so.“ „Well, raise that to as high as uh... you want to go... a little bit higher idea, a little bit better idea what you should propitiate, or what you shouldn't propitiate or should you or shouldn't you.“ And the guy will kick it up just a little bit more, until he gets up above to Sympathy. Sympathy's above Propitiation.

Well, you can use that, then, as Rising Scale Processing. You probably will never need it, but it goes from minus 8.0. Now that's over here on minus scales. (Your minus scale's over here someplace in this book somewhere.) Uh... minus scales are uh... minus 8.0 is Hiding. Minus 4.0 is Needing. Minus 3.5 is Approval from Bodies; minus 3.0 is Owning Bodies; minus 2.2 is Protecting Bodies; minus 1.5 is Controlling Bodies; minus 1.3 is Responsibility as Blame – Blaming Bodies; minus 1.0 – Punishing Bodies; Minus .2 – Being Other Bodies.

You see, after... after a guy is being his own body, then he doesn't quite know what body he is, so he goes around and he 'be's' other people's bodies too. And he develops their mannerisms and characteristics.

So, you take that whole range and just find out what a guy is sitting on. Actually you should know this more than use it, because generally the fellow will shift his own postulates.

Now it's quite interesting that this thing I was talking to you about this afternoon, this uh... conviction comes in there. Being convinced that this stuff agrees, disagrees with him, upsets him and doesn't upset him.

Now we have a formula which you better put down, because it isn't down anyplace, on the, subject of Rehabilitating a Thetan as a thetan. And the formula is: Take the behavior of space, energy and objects. You know what I mean? The general behavior in the MEST universe of space, energy and objects as they interrelate to one another, and run mock-ups on their doing the wrong thing. You run mock-ups on their doing the wrong thing. In other words, you have planets which repel with their gravity; you have space... space that the more you put in it, the smaller it gets; you have uh... uh... water uh... which dries things. Just look at all the MEST manifestations. Light, that when it shines out, turns everything dark, and when it shines in, lights up everything – everything haywire about this.

And off of this will come postulates on the conviction of the observable behavior. You will actually, by doing this, all of a sudden locate the postulate the guy made. „Well, what do you know? These planets do hold you down!“ „What do you know? Particles do stick together! Now I'm convinced!“ That's the only way a fellow could ever perceive matter, you see. „Particles DO stick together! I'm convinced now. Yeah, that... that's right.“

All right. And you take mock-ups on this: You mock up in brackets. Now you know what a bracket is? That's what happening to the preclear and what the preclear's doing to somebody else, and what others are doing to others. You mock up brackets on all the things a person should and shouldn't do, perceive and be. There's one more in there: Have. All the things a person should have, should do, should perceive and should be. And mock up brackets on the things a person shouldn't have, shouldn't do, shouldn't perceive and should not be.

You know, this... your mother was always doing to... this to you. „That little girl that lived down the block: Now she's a nice girl. Why, if you could just act like her my hair wouldn't get near as grey.“ Or, „That little boy“ – that you couldn't detest – „he... he“ – you just... I mean, you might think this... this guy... this – horrors! He gives you horrors every time. „He's a nice little gentleman. Why can't you be more like him?“ Now there, he's a model for behavior.

What is behavior? What should it be like? You should be polite. Take a pattern of what behavior should be. If one should be polite, one should be wrong, one should be propitiative, uh... one should ask for things, one should accept things, one should give things that he doesn't want to give, uh... and so on. What are all these behaviors? Well, you look it up and you find out that in ev... everybody's code there's a bad one... oh, a bad behavior manifestation of some kind or another. Like... like he... he has a terrible compulsion to take his hat off in an elevator. E... actually a compulsion. He couldn't stand there with his hat on if a lady stepped into the elevator.

A lot of Naval officers got broken of this during the war because an order was issued that insisted that a Naval officer should not remove his hat in an elevator because of the presence of a lady. This is one of the more important orders that came out of Washington. That's why you couldn't get your telegrams through, is there are so many of those orders are on the wires all the time.

Like, I was awakened one night... I was dragged out of the Copeley Plaza Hotel one day... one night... been out forever and had come back to the ship and, it was the first liberty I'd had for ages and I had to come back to the ship to... because the Officer of the Deck had received a secret message... 'secret', they didn't have 'top secret' yet, and they didn't even have 'top secret super frantic hysterical' – one of the later classifications. And so the boy met me there. Boy, this looked awful important. Looked like we'd be sailing any second, see? And we find out that it's in such a secret code that it was only in my safe and... and, so on, and he didn't have the keys to the inner side of the safe. He had most of the code, and we broke that thing out and we set up the board. And we worked and we worked – it takes a long time to set up one of those boards and get it all set up – and we got the message all broken down. And what do you know? Instead of orders, instead of the fact that „the Germans have just landed in Maine,“ which was about its level of rush and all that sort of thing, it says, „No dogs will be landed in Australia.“ It was too late to go back on liberty! Yeah.

Well anyway, mock up an admiral sending out something like that. And then shoot him.

Now wherever you can get in a mock-up, wherever you can substitute MEST meeting MEST with an electronic punch, use the electronic punch. That's more important than your mocking up little boys beating up little boys. Have little boys sock each other a few times just to show that this can happen and move them around doing so and so forth. And then have them get off well away from each other and just zap the hell out of each other. Because that's what the preclear was trying to do at the time he was being beaten up. He knew there was something else he could do and he couldn't think of it. All he had to do was back up and go „Zzzzzzapp!“, see, and the other guy'd say, „Mmmmzzzzrrrrmmm“ – melt. And it's much more efficient. Instead of that, you stand in there and get all bruised up.

Anyway, get the polite thing to do.

Now there are many things that one does not do, and people very often have nightmares about doing these things – such as rushing down Main Street without any clothes on. In other words, you're looking for these inhibitions, upsets and many things he 'doesn't do'. And uh... you just start knocking them out and you'll break loose from a lot of things. But much more important is what he should or shouldn't do with objects.

Now you don't think... you don't think that... that I'm being... y... y... you're just... when I'm talking about behavior I'm giving you the... the 'polite' level of behavior... what he shouldn't do and... manners and so on. What I'm stressing here is more important than that. When I say, „shouldn't do, shouldn't have, shouldn't perceive, shouldn't be...“ – he shouldn't have a sun in his pocket. He shouldn't have a planet in a sandwich. You get the idea? He shouldn't pick up the bottom of this chair simply by having his arm lengthen and pick up the bottom of the chair. He should pick it up from the top.

Furthermore, he should pick it up to have it move. Next, this chair should sit on MEST, not sit two inches below MEST, very nicely poised there. When a coke bottle is turned upside-down, the coke should pour out of it; it should not pour out of it when the coke bottle is sitting right side up. A fellow who puts his hand in a fire and so forth shouldn't get it frozen. Icicles which you carefully test as being icicles shouldn't get he... more heavily frozen from flames. You should not be able to fry a steak in a refrigerator.

And the second you start to do these things this guy's carefully assembled and built up postulates... and some people are just holding on to these as though they're the most precious things in the world. They couldn't possibly create an idea that's better than that, and they're just holding on to these things. They're going out through the bottom. They're about to become MEST, and they think the only way they can save themselves is by agreeing some more. 'Cause they're just on their way out.

And so there the guy is, agreeing some more and agreeing some more and getting lower and lower on the tone scale, and lower and lower on the tone scale and you ask him to come along and say „Hey. Will you... why... why... why are you agreeing with the fact that uh... and so on... you have to feel this way?“ Well Lord! Agreeing that he has to feel this way is the least part of it. He agrees that when he stands on a platform he is supported at the height of the platform. Guys can get just sick when they first start to mock this up and realize there's not anything under them. There really isn't a damn thing under you; you're just sitting in space. But boy, you've sure got a nice comfortable idea about it.

Every once in a while a pilot... every once in a while a pilot inadvertently will look sort of theta-wise down through his body and through the seat and through the fuselage of the plane at the ground below him and suddenly realize there's nothing down there. Once in a blue moon a pilot does that and it gives him quite a turn. He doesn't quite know why he got that idea. Or if he's suddenly going to run into something and he wishes to avoid it, he'll just unmock his plane and unmock everything. And of course he's sitting for an instant in space. Then that's no good so he'll put his plane back and hit it. You can find instance when pilots have done just this.

So your upper level on the thing is you get him to disagree up to a point where he can operate in the MEST universe with complete freedom. And it's much easier than you think.

But he has to be able to operate wholly without energy.

Let's take a break.

(TAPE ENDS)

Goals: Rehabilitation of Thetan, Case Step 1

A Lecture given by L. Ron Hubbard
on the 13. December 1952

Second hour, Saturday night lecture, December 13.

Mention again here, something I mentioned much earlier, right on this point of auditing. The goal of 8-8008, and the goal of Standard Operating Procedure includes all we can do for the thetan, and goal for the. body is none. Must remember to remark on that every once in a while, so I'm remarking on it right here. Goal, then, is the rehabilitation of the thetan, and goal for the body – no goal. None.

Now that's laid down as an arbitrary to prevent your going down a rabbit warren that will lead you nowhere. Every once in a while I'll audit somebody on a reverse one. Goal for the body, everything. Goal for the thetan, nothing. Even spring him, and so forth, and they go right on operating with that body, and body... care of the body, care of the body, and I slug along for hours, and nothing much happens.

The reason for this is, if your thetan is up with his horsepower, or a thetan-power, he will control the body so adequately that his presence and permeation, you might say, pervasion of the body area, has a tendency to straighten the body right on out.

The body only really goes to pieces because of its knock-down drag- out existence in a very hectic and quite inactive world. Uh... nobody uses his body; he just sort of parks it around, drapes it on things, and so forth. It's as if he uses it as an anchor point. It's a rather expensive anchor point, it makes him work, he has to work it so that it can eat, and all that sort of thing. So, it's not so good.

So when you're using Standard Operating Procedure you're trying to rehabilitate a thetan. You're not trying to rehabilitate anybody's body. You spring this person out of the body, and they might have a hunched back the moment you spring 'em out of the body.

Sometimes you'll tell them something like this, „Is there anything you'd like to do to fix this body up?“ That's just so they'll get an anchor point straightened out.

They... they'll find out, „What do you know, I got an anchor point.“

And then you straighten out something in it, and they say, „What do you know! This anchor point, that is my body.“ It just helps him orient, that's all. It's not because you want the body straightened out.

Every once in a while you'll spring somebody outside. They... as I say, got a hunchback, or... or something's wrong with them, and you come around, and they... you move 'em back in at the end of the session, or they stay outside, or whatever condition you finally wound them up in, and they walk away, and they don't have that infirmity. But they're much less likely to come up with that infirmity missing, if you address the thetan only, than if you address the body. You just spring this guy and work the thetan. Don't do anything for the body. If anything happens to the body, okay. If it doesn't happen to the body, okay. So what?

Of course, I... with uh... with all these people going around wearing glasses all the time, they have... that's... that's rather strange, this... this idea of wearing glasses. Glasses are dangerous! Didn't it ever come to you? They're really very dangerous. And... and... I... I watch... watch people, and... and they don't seem to realize this. It's one of those things. Do you know what would happen to you if a bullet hit you in the glasses? Well, anyhow, enough of those serious considerations, on to lighter ones.

We will now take up Case Step One. Now we took an assessment on this case. The reason we took an assessment on this case was a very good reason. We wanted to know what he couldn't do. We wanted to know where his inabilities were, and why did we do an assessment before we did Standard Operating Procedure? Well, that's to get some kind of an idea what goes on, before we spring the thetan. Because it might be the last time you'll ever look at the thetan's ridges. Not because he's going to do a bunk, as we say colloquially. Means on his way, over the hills and far away; he's just now passing galaxy eighteen. And there lies the body. Uh... it's not because we need him for identification; it's because it may be the last time we look at the combined effect of the thetan's ridges and the GE's ridges. And we can get some kind of an estimation on where we're going when we do some later assessments or other.

Uh... you know after a thetan has disconnected, and all lines are off, between himself and the body, you're reading the body. You can... thetan can be in a heck of an emotional state. The body's got its hands on the E-Meter, the thetan is over on the mantle. You're... you're not going to get any reading off the preclear. He's on the mantle! So, don't make a mistake on this. But a fellow who still has a few lines on the body, still has his ridges commingled with the body's ridges to a large degree, will read like mad on the E-Meter for a long time.

But we don't want to pull this one. We don't want to have a fellow, Theta Clear, he steps outside, and he's not connected to the body in any way. And after that, why, we stabilize him and get him up the line, and here's an awful lot of things wrong with him. Now we haven't got any way to E-Meter him. Unless we move him in and E-Meter him. And then he's liable to stir up a lot of ridges, and... and get caved in on a few things like that, so you wouldn't want to do that to him. You've got him outside, and you made him a Theta Clear, and you did that in two hours. Now, after that you say, „Let's see, what can't this fellow do?“ I don't know! I haven't got any idea if he's got any quirks and foibles or not. And there's no assessment possible.“

So let's take the assessment before we do Standard Operating Procedure. That's all. And then remember, that if we've got a stable Theta Clear, you use your E-Meter on the next

preclear. Not that one. And if we rehabilitate this thetan's ability to handle power, to handle energy and so on, he'll take care of this body one way or the other, it's up to him. They... they stop fooling around with the body, and they just make the body work after that, and the body's very healthy.

By the way, did you ever... did you ever see a... a working dog? You ever have any experience with working dogs? Uh... you know a lot of pet dogs, though, and they're neurotic. They're really neurotic. I had a dog one time, named Tinker, a psychotic. That dog was crazy, because every time this dog had jumped up on her master in her first few months, he had hauled off, and he would kick her, or beat her, for jumping up and showing any affection. So Tinker was convinced that nobody liked her. She'd come around and jump up on everybody and she was so rattled and so psycho by this time that you couldn't do anything with Tinker. I mean, you... you could... You know, jump on you with muddy feet and so on.

So you grabbed the dog's feet, and you'd put them back down on the ground, and give them a squeeze or something like that. Nothing was happening with Tinker. It was... no matter how nice you were to her, or anything else. Now she was a very smart dog, obviously, she was a Belgian Police, a pretty nice-looking dog, maybe about a year old. And uh... was basically a work dog.

So I took Tinker and started to teach her tricks. And I had her do all sorts of tricks, that looked like hard work to her, but she took a great deal of joy in them. Oh, you know, jump through hoops, and over sticks, and do roll-overs, and grab things, and selected articles, and all kinds of odds and ends. The dog started to get sane! She was working. She had some use. She was being put to use. And I used to work her quite a bit.

And when I went away, and she stopped being worked, she started to spin in again. But during the period when she was being hard worked, and under good, heavy control, she wasn't looping. She was sane. Very sane.

Now the thetan is about as sane as... as uh... a spinning mouse, when you first get him out. He... he doesn't know which end he's standing on or which side's up, ordinarily. 'Cause you're sitting there, and he may have some confidence in you, he'll just sort of wait and find out what the cue is.

And quite ordinarily, when he moves out, gee! He... he knows he's there, and he shouldn't be there, and he hasn't got a good orientation at all. So you have to start in working.

Let's take the GE. Let's compare the GE to the dog. Good level of comparison. The GE is definitely an animal. And the GE has been pampered, and petted; this thing couldn't get along and have chocolate ice cream sodas and rides on street cars and Rolls Royces, and fur coats on its back, and not have to grow any fur, and uh... so forth, unless it had a smart thetan in there pitching. And it's goofy. It's really goofy. And... and... and you... you just get waves of insanity coming off of the thing when you first start to fool around with it at all, if you start to look it over. It's just nuts. And uh... the thetan feels very propitiative because he stole it. That's the open and shut of it, he stole it! Of course there isn't any such thing as STEALING anything in the MEST universe. Anything that's made out of MEST that you didn't make isn't yours – anything, including your body. There isn't anything anybody can

own in the MEST universe that isn't... except what he himself makes, what he himself builds, out of his own space and energy. It's all stolen goods.

But a guy gets this sort of a proposition, it's not stolen goods, the guy's really had it foisted off on him in a BIG way. So he'll feel this guiltiness toward the GE, and the second you spring this guy out, the most remarkable things will happen. He'll suddenly start to feel terrific propitiation for the GE. Oh! The poor body! Oh my! Propitiation, propitiation, propitiation. And your main trouble in Step One is to back him – out and bring about some sort of an orderly relationship here, 'cause the truth told, if he suddenly said to this body, „Act, jump, work, be,“ body'd all of a sudden start to purr, get very happy, and very sane, and go to work. It's just as simple as that.

There isn't any vast process has to be done on the body with this processing. But if he says, „Poor body, poor body, I've got to feed it, and I've got to pet it, and I've got to pamper it, and I've got to do something for it, and I've got to cure all these dispersals, and I have to smooth it all out, and all that sort...“ Oh boy! The body just disperses here, and the ridges pop up there, and the entities are flaming in some other department, and it talks back to him, and it balks and it won't move, and it's... he's having a terr... tough time with it one way or the other.

There's only one way to treat it. And that's on the... the Be, Do and Have and Don't Have level. Just direct command, with no explanation. And only in that way does a body work well. And I've told you before, earlier in lectures, if you simply – no theta clearing or anything else – if we just do this – we're willing to take this body out, and suddenly start driving it in the direct direction that we knew would be its ruin, and then drive it three times, four times, or ten times as hard as anybody had ever driven one in that direction, boy, you'd just suddenly start to shine as smooth as silk! Oh yes! 'Cause the big control mechanism is: „Don't work it too hard. Take care of it. Make it a valuable article,“ and all that sort of thing, and it doesn't respond.

All right, the GE that takes that attitude toward the body immediately will stop the dis... I mean the... the thetan that takes that attitude toward the body immediately stops the GE's dispersing. And he stops this entity reaction. And so on. Not by stopping them, but just by refusing to acknowledge they exist. And by assuming his right of command and control of this organism.

I explain that to you because I don't want you at any time except on a, quote, just for the devil of it, unquote, reason, to use as a general approach, getting the thetan out of the pc so you can do something for the body.

Now it's much more popular out with the crowd. Out amongst the homo sapiens, to do something for the body. And if you're going to say something or other about it, why bother with that philosophy that I've just given you? – This is your philosophy as an auditor. And this produces the results you want it to produce. But uh... don't pull this one. Don't just move the thetan out so you can do something for the GE. Because you're dramatizing, if you do that. You're propitiating your own GE, and GEs in general, if your sole concern is to get that guy out of the body just so he can do something for the body. See how nonsensical that is? And you would be terribly concerned about your GE.

Well, in view of the fact that everybody in this society has agreed wholeheartedly to this care of the body, care of the body, care of the body, just for variation, care of the body, care of the body, care of the body. If you were to take a little kid, and let him eat when he wanted to eat, and sleep when he wanted to sleep, and let him stuff all the candy he wanted to stuff down his gullet, and go and come and act and not sleep, and come in with wet feet and go out with wet feet and roll in the snow, boy! He'd probably be as healthy as they come. That isn't what makes them unhealthy. It's „Now Johnny, take care of yourself. You will catch cold.“ Continual running fire of „You're weak, you're weak, you're weak, you're weak, you're weak. You can get sick, you're surrounded by danger, don't have any self-confidence, don't have any self-confidence, don't have any self-conf... you can't control that body, I have to control it“ here.

Maybe to some that doesn't sound too familiar as the *modus operandi*. But uh... Johnny is a lot safer being permitted to walk the high-tension power line in his bare feet, than he is being coddled about wearing his rubbers and carrying his umbrella to school. If he carries an umbrella to school he'll probably get half-killed by the kids down the block!

All right. So, in Step One, you've got the uttermost, outermost simplicity you possibly c... it's just: „BE three feet back of your head.“ It says in the book 'move' or 'step back'. It's not right. It's 'BE'. They'll get out there better, if you just say 'be'. Not... not 'move', but 'BE' three feet back of the head. Three feet's a better distance than two feet.

Now in order to accomplish this – you could make it complicated if you had the back of your preclear a foot from a wall. So you move the preclear out more than three feet from the wall. You want him to have at least five or six feet of leeway between himself and the wall, and between himself and the two side walls. And you do not want him lying on a couch. You want him sitting in a chair. And you want the back of his head above the level of the chair. Why? Guy doesn't want to move into all that MEST; he's got an idea about it.

Matter of fact, you can feel through a bed. You can put a beam down through a featherbed and feel around. It doesn't feel good. And then you ask the guy to move out, if he's sure he couldn't go through a wall how could he be three feet back of his head? Most of them all of a sudden will start going through the wall, and then not notice it's there, then say, „Oh, gee, there was a wall there. Huh! I got to agree with that.“

Now the whole... the whole thing on Step One is just, „Be a couple of feet back of your head.“ We're gonna assume the guy did and break down this processing step by step, each time assuming that the preclear landed there. Now what do you do next? Do you say, „Look around the room now... oh, you're not seeing it all. Oh? Um... well, uh... are you sure you have all the objects in place? Now carefully locate all the objects in the room. Now move back in your head, and see where they really are.“ Do you say that? No. We'll have you up before the Grand High Thetan!

And unless... unless you could prove adequately and utterly that you had done it for randomness, you'd probably be convicted of moperity and dopery. Because this is one you should know. So that if you do it, you at least know you're doing the wrong process. We're not laying an injunction on you and saying, „Under no circumstances, or at any time, louse up a thetan.“ This is not an injunction which is being laid down. I know a flock of them that

could be... stand lousing up from here to the end of eternity! No. I'm not laying down injunctions as to an ethic that you should follow. But you'd better know the right process. That's a crime, not knowing the right process, see? The doing isn't. The knowing – the lack of knowing – would be the crime. So let's... let's... let's know that that's the wrong thing to do, and the right thing to do would be any one of many things, which would enhance his ability to handle space and energy.

If he can handle space and energy adequately, he'll be able to perceive perfectly. Oh, boy, you talk about perfectly! You could talk about selective sight! Fellow could look at the top of this manuscript and then read through page by page without turning anything over. Selective depth of sight. He could see a molecule deep into this wall, two molecules deep, six molecules deep, clear through to the other side of this plastic, look in and see this side, back side of the plastic. Look in a little bit... plaster... look in a little bit deeper and... and see the... the rafter uh... the lathe uh... look to the other side, and see the... the uh... lathe, and uh... plaster sticking in there, in the brick. All of that stuff. He c... he could see the whole works. Selectively.

Or he could look at this wall, and through to the next building, and the next wall, and through to the next building and the next wall. But he isn't going to do any of that if he has to agree with the MEST universe so hard that he doesn't dare have any force of his own. So that's what the MEST universe is telling him, „If thou art, I shall not be,“ says the MEST universe. So, you better not be, fella. If the thetan becomes, the MEST universe un-becomes. And so the more he's agreed with it, the less force he has, and the less force he has reduces his perception. And the reason it reduces his perception is because perception is done in terms of recognition of energy forms.

One has to be able to command energy in order to perceive. Anybody wearing glasses, by the way, is afraid of light beams passing in and out of the optic nerves. And if you just scan him up and down the optic nerve a couple of times, and around... have him look at the optic nerve even while they're in their head, they'll find areas dispersing, or they'll feel lumps of energy in there, that are all gowed up. So there... they don't... they can't handle that much force that are on these optic nerves. And uh... uh... they... they just aren't handling the energy, the photon flow that comes in their eyes. So simple.

Lack of perception equals lack of force. Force's simply composed of energy and objects. To rehabilitate perception, rehabilitate the preclear's ability to handle force. What kind of force? Electronic force. You know, all roads lead to Rome on that one. Somebody comes along and says, „What's the matter... what's the matter with this preclear, not getting along so-and-so and so on and his ridges keep caving in, and his bank keeps falling in, and... and I hate to have to dig him out of his head all the time, and he can't lift a finger, and he can't do... what uh... what's the answer to it? He hasn't got enough energy. So his energy needs rehabilitating. Any process then, that rehabilitates his concept of his own energy is a valid process to cure that. And there are dozens of these processes in creative processing. You mock up two figures, and... and have them on a... put them on a... just a... mock up a little wire, and stretch a little energy from the fingers to the wire, and back and forth, and have little beams going out in various directions, and sparks. And put the sparks together, and take them apart. And have ribbons of sparks... anything that has to do with energy.

Now where's responsibility fit in this? Responsibility is the experience manifestation of the taking on command of energy. That's all. Responsibility is force. Willingness to be, use and have, utilize and own energy and objects sitting in space – that's responsibility. What is responsibility? It's the willingness to handle force. If you get a person who's not even vaguely willing to handle force, you've also got a person who is not capable of responsibility.

If you get a manager who's afraid to hurt somebody, in other words use force on somebody, you've got a lousy manager. And that's the end of it. A fighting ship might have an awful lot of men on it who just hated the hell out of its captain. Might hate his guts from the word go. And follow him to their deaths. Why? He used force. A person using force isn't trying to be liked. He goes way upscale to get liked. Not way downscale into MEST to be liked. Entirely different thing.

Responsibility and force are the same thing. Perception and force are the same thing: Energy. Inability to handle energy would mean an inability to perceive. Inability to perceive would mean inability to handle energy. He gets outside and he looks around the room, and he sees nothing. He's got some vague idea that there might be a body sitting there. It's kind of dark. Everything's sort of dismal. But he knows he's out of his head. He knows he's back of his head. He's got some vague look at a couple of hairs. They're clear. But nothing else is. This condition can occur.

What do you do? Well, let's try to rehabilitate a little space, by asking him, „What are you afraid might be there?“ Not sarcastically, but so he'll... can mock up something there.

„Oh, I don't know. My mother's the first thing that occurs to me.“

„Okay. Put your mother where your own body's head is. Now move her way out in front of your body, now let's put another body of hers, now let's just start filling the room full of Mama's bodies. Let's really fill this room full of Mama. Let's fill every nook, corner, and cranny, full of Mama.“

The guy'll have a tendency to kind of draw into his head. This is why it's a good thing to have an assessment before you do that. Because right there, Johnny on the spot, you already know he's scared stiff of Mama. So if he said, „I'd hate to see Mama there,“ you know he's pitching. Because you got that on an E-Meter on the assessment already.

He doesn't want to find in that space those things which he's afraid of. Those things he's afraid of really are those things he got a drop on when you did the assessment. So he moves out of his head and he can't perceive very well. Do you have him start looking at the head, you have him start doing this, doing that, monkeying around? He can't perceive well. That's number one.

Now you can, of course, unmock things, and mock them up again, and so on, but there's certain things that are standing right in his road. Now a preclear works best out of his head. He works best not in the body. Because as long as he's in the body he kicks up ridges. He kicks up flows. Ridges'll cave in on him. He's got poor orientation. He could be worked for hundreds and hundreds and hundreds of hours in the body, without bringing him up to the state he really would... should attain, in a relatively few hours outside the body. That's why these processes suddenly have done this shift over. The test data, resulting from these consis-

tent experiments of how much better people got out... working outside the body, compared to how much better they got working inside the body, establishes without much question that a person working outside the body is mainly shifting postulates, it is not much influenced by energies, objects, ridges and that sort of thing.

So, even if you're having some preclear that you know can get out of his head, mock up, just for the heck of it, move him out first. It's a good precaution to observe. If you're going to do some work on yourself, move out, and do it, if you're just sporadically in and out of the head. So what do you have this fellow do? He can't perceive, rehabilitate energy by rehabilitating fear of what he might find in space in terms of objects. Objects are much less dangerous than actual liquid flowing molten energy. An object is fairly safe.

So he's willing to see an object. An object is a condensed piece of energy. As long as it's a condensed piece of energy, you've got to be able to handle energy to really handle objects. But the object is the easier thing to handle. That's why people want things from solid objects instead of fluid objects.

All right, so we get him outside his head, and he looks around, and he can't see well, or the space is all knocked to the devil, and you don't know what on earth he's looking at. He said, „I'm just back of the chandelier.“ And there's no chandelier in the room. Now don't think he's kidding you. And don't think he's kidding himself. He knows he's out and he is out. But a thetan depends on the body to orient him in space and time because the body furnishes a present time set of anchor points. And he gets outside and he loses his present time anchor points, and he doesn't know where the devil he is.

Furthermore, space is caved in on him again, so he's got the room out of his nursery when he was a baby uh... and the bed he sees there is the bed he saw in his barracks during the war, and the girl who is standing in the corner and keeps lookin' at him is one of his nurses. Lord, God! He... he's... he's all fouled up, and he knows it. You let him worry about this? Not for a second.

You say, „Okay, you see a nurse over in the corner, that's fine. Turn her dress pink. Turn it blue, turn her upside down, put her in another corner of the room.“

He says, „Well, for heaven sakes, there she goes! Ha ha ha ha ha! Well! I guess I wasn't seeing spooks after all!“

And you say, „All right, now take that chandelier...“

He told you he was behind the chandelier, so you don't say there is no chandelier, you say... he's... he says, „Behind the chandelier.“

You say, „All right, take the chandelier, and exchange it for a statue standing upside down. Now put the statue right side up, wrong side up, make it float horizontally, put it over on the south wall, put it on the north wall.“

Now don't get him shifting things around in relationship to his body, because he's not in his body. And don't get his shifting and relating things before and behind him, because he probably doesn't quite know which is ahead and behind him, and you get a thetan looking both ways simultaneously, he's capable of seeing at three hundred and sixty degrees. And

he'll put the right-hand wall and the left-hand wall on a superimposition sometimes. And sometimes he'll see a chair standing over there on the right-hand wall, over on the left-hand wall. Or he'll see its back on the left-hand wall and its seat on the right-hand wall. Why? Because he's looking with three hundred and sixty degrees sphere... spherical vision. So of course he mixes up his dimensions and crosses them. Until he's got space under control he may continue to do this.

So don't worry too much about this. You just give him general directions about walls. And if he's spooky about walls have him put some walls in. And now say... now say, „Put a north wall in.“ He says, „Which way is north?“ „Make up your own north.“ „Okay, that's north.“

He's way out back of his head, someplace, probably, holding on to a couple of molecules against the wall for dear life. And you say, „All right, that's north. Now right there, take that statue you just mocked up, and uh... turn it right side up, and put it against the south wall...“ and so forth.

In other words, take the items of this room that he perceives and turn them into something else. Then shift them around. And if you've got E-Meter assessment data, have him fill the room up, and start handling from where he is, the things which he can't handle. 'Cause he's actually afraid those things exist in the space where he is existing. He's stuck on the time track, in other words, and the way you get him unstuck on the time track is to put into the time he thinks he's finding, mock-ups of the position on the track, until he can handle them and until he says, „Well the heck with this time, I'll move to some other time.“

Now there's another system you can use to bring him up to present time, which is nowhere near as good. That is to say, you can say, „Pick up this room when it was constructed and move it on forward to present time, then move it right on forward into the future.“ He's liable to hit that on any of five tracks, and it doesn't lead to a certainty. What's the test of a good technique? The test of a good technique and the gradient scale of the goodness of techniques would be the gradient scale of certainties.

So a technique which leads to a certainty is superior to a technique which leads to a partial certainty. So scanning the room through he might hit any one of about five tracks. So that's not as certain as the other. But you can still do it, and it's still a good technique, and once in a while in desperation, do it! And once in a while, just for the hell of it, do it! Find out what happens.

All right, you get two preclears, and you scan them up through this track, by the way, and they both arrive in present time again, and they'll have a heck of a fight. One went on the imaginary track, and the other one went on his own facsimile track; they didn't go on the same track when you scanned them up through the history of the room. One says the room is going to burn up in two days, and the other one says it'll be here in the year 2006, at which time it'll be destroyed by an atom bomb. That's future havingness. That's going to be established by somebody.

People are changing havingness all the time, within the agreements of change. So the will-have is not certain. But the has, present time, has – present time, of course, can still exist

from the past. That's a static. I mean, that's a lump. That's just a... it's... 'cause you see, it's easy, 'cause that's just a mass of illusions, and they've agreed they do have, and then agreed they don't have.

All right, so we get him up the track. How do we do it, then? We're trying to find present time. That's what we're trying to do. We're trying to put the thetan in present time with some space in present time. We've moved him out of his head, and he couldn't see well. Boy, that is the most average case you'll get. He moved out and he couldn't see. Or what he did see was all haywire. So just have him take all the objects he sees and change them into something else, doesn't matter how ridiculous, turn 'em upside down, plaster them around the neighborhood, move them, change them in position and time, and con... color, age, and size and throw 'em away.

Ask him once, „Well, what do you see now?“ „Now.“ or „Now how does it look to you?“ Very, very strange, because he will not take this usually as a check-up on his perception and really what you want to know, when you say, „How does it look to you,“ you only want to know this: What else have we got to mock up around here?

You're not looking around, by the way, to find out what there is in the room he has to change. Uh-uh. You're looking at what he's looking at. You don't care what's in that room. The second he lost his body he lost his orientation point, because there went his havingness. So his time went shot on him. If he hasn't got his havingness, of course he's all fouled up on time instantly. And he has an insecurity on his havingness now because he suddenly realized he's not that body. That body owns things, he doesn't. He knows all sorts of things.

So the second his havingness is upset, that is to say he no longer has a body, he's all out of gear. But as a thetan he was kind of out of gear, too. He was sitting inside this dark hole looking at a flock of facsimiles that came in, and... and he wasn't quite sure where he was, but the ridge said 1952, Philadelphia. Well, he'd buy this, better than anything else. He knows that when it all... when a doorknob appears on that ridge he can work a certain set of bars and things like that, in a kind of a hopeless little prisoner way, and the door knob will turn and open; he doesn't run into something. He's... he doesn't know he's there, and he doesn't want to be there.

So, you can just count on it that he's not in present time, that he's not perceiving well. And if you suddenly find him perceiving perfectly, boy, stand by to be stunned! Because that almost never happens. A thetan that's... would have enough power... would have enough power to see perfectly, it'd be kind of doubtful if he was in a body. 'Cause if he had that much power, he could use power like mad in all directions.

So, you drill mock-ups. And then get him to drill mock-ups of beams. And get him to mock up beams before you make him use beams, for the good reason that once in a while you'll move out an invader force, and he will get sick as a... sick as can be. At the thought – he'll start to use energy, and then all of a sudden a feeling of terror and degradation will come over him, of such magnitude that it will cause you a lot of trouble. He'll start to use it and all of a sudden he'll say, „Oh, my God, I'm...“ and he'll recognize and he will remember what he is and kind of know where he comes from and so forth, he'll dive right back into the head – splash! And he won't come out again.

So don't ask him to use energy, really, unless you run down to the lower steps. Then... so you make him feel degraded. You can handle that.

All right, you move him out, do mock-ups on handling energy, do mock-ups on being hit by balls of energy, do mock-ups of things appearing in the space which he has, put out spacation, that sort of thing, until you've moved his perception up the line a little bit. Now you have him knock apart... he... you s... every time he's talked to you he hasn't seen the body. He's... the lot... he's lost. It's there someplace. Or every time he starts to look at it, it's black. It's just a black lump.

Well, you have to start mocking up the body, and knocking it off. And mocking it up and knocking it off. And then you mock up the selective parts of the body. The arms, the legs, the hands. Everything you can, and you just start.

Now you can still read this preclear on an E-Meter, you understand, if he didn't have good perception, because he's hooked to the body by communication lines, and he'll register and reactivate the ridges with what he's thinking. So he's still sitting there with this E-Meter on him, you just run each one of these mock-ups until he is stable on it. You've got an assessment there, you see, anyhow. You just run that assessment. If you haven't got an assessment there, just start filling the room up, and tearing up things, and changing things, and so on, and using energy.

Now, when he gets up to a point where he actually has some perception, he can see the body, you mock up the body and knock it off, until at last he realizes the body isn't the powerful brute he thought it was, and he's willing to look at it, it doesn't emanate all this energy at him, and so forth. You just go right straight in, to lifting exercises.

By 'lifting exercises' we mean you get him to a point where he can move around without snapping back in, and stand above the hand. If he can't do that yet adequately, we mock him up some more on handling energy, handling forms, move... positioning things in time and space, putting out anchor points, and occasionally unmocking things. In other words we just go through this drill, and we're working up to get his perception on. We're getting this perception on by handling energy. And when we get his perception on, then we just get him... perception on to a point not where he can count every slightest thing, but where he can lift one finger. And he will get the strangest sensation, he'll start to lift this finger and it'll slide sideways or something like that.

And up to that time it's halfway imaginary to him, maybe, that... that... that he's outside. It's kind of imaginary and it flicks on real and real, he kind of knows he is, he's willing to say he is, and so forth, and – he's perceiving all right, but not too good, and you get him around here and he's working a hand, but it's possibly a mock-up too, that he can't quite control. He's got that little uncertain feeling on the thing, and then he'll all of sudden, he... he feels this finger pull out like that without any energy.

Now you know how that feels, if you were to... it's just... you... you can get the feeling yourself, if you'll just reach over, just put your hand down, and just suddenly move the finger over with your other finger. You can tell very immediately, you see, that you aren't

moving the finger internally. Now make the finger move like that, without shifting it from outside. You've got an entirely different sensation there.

All of sudden he'll recognize this sensation, „My God, yes, I am.“ „What do you know! Oh, gee!“

He's liable to fly immediately inside, at which time you coax him out and rehabilitate him again. You rehabilitate him by being... getting him cuffed with hands, or anything else. Get him outside again. Bring him around – here to get him working on that finger again. Or you can work on that finger by stretching up a couple of anchor points.

„Hang two anchor points on the ceiling. Got two anchor points there? Okay. Now look at those in relationship to the finger. Now pass a line from one end, around the finger and up to the other one. Well you got that? Okay. Now, push the anchor points apart.“ Finger comes up. You got that?

Or, you have him build a tripod over the finger. That's not nearly as good, it makes him feel like a grasshopper. Which he's not. And uh... there are a lot of angles you can use – that one with the two anchor points Nibs was chewing around with – and it's very very interesting.

Of course, if you take two anchor points up here, above his head, and pass 'em down to the finger, and postulate that they're holding on to the finger, and postulate that they're okay up there and now that the line won't stretch, you move the anchor points apart, further, and naturally the finger's going to lift up. Matter of fact, when you start to pick up a whole arm or something like that, you can just slap those anchor points apart, simultaneously, and it'll lift that arm up in the air like it's in an express elevator.

Okay. You're working up toward that, no matter how slow, or by what gradient scales you work toward that. You do lifting exercises until he can at least adequately lift a couple of fingers and drop them again. And you don't leave the lifting of fingers until he can lift and drop with fair rapidity. You let him fool around with fingers until he's really confident. And he drops them, picks them up, cuts them loose, picks them up, cuts them loose, picks them up, cuts them loose.

Generally, somewhere along the line, he'll say, „You know, I think I can lift two or three.“

You say, „Try two.“

And he'll pick those up and drop them, pick those up and drop them, and it'll be very interesting to him. You keep up that exercise, and get him moving around with the hand, the arm, the other hand, the arm, and the next thing you know, you're going to have a guy's concept of his own power upstairs very quick. And I'm sure, much, much faster, much faster, than by any other method I know at this time.

But you understand, clearly, that these lifting exercises, you address the quote, actual, unquote, which means the preclear's mock-up, and then address the quote, unquote REAL, which means the MEST universe, hand that he owns. You're beginning your lifting exercise. You know he can see his hand, he finally tells you that, well that's time to begin him. Have

him mock up another hand, and handle this mock-up, and monkey around with the mock-up, and position it in time and space for a while. And then mock up the finger, and then make it bigger and bigger as a mock-up until it becomes utterly incredible.

„Now let's have a hand the size of Philadelphia, and now let's get a finger that weighs eight billion six hundred and seventy-five thousand tons, and now let's just say, „Up finger!“ and have it lift... Okay, you got that? Drop it back again.“

He'll say, „It smashed the Penn Station.“

You say, “Okay, – okay, now put all that in last week.“ And now we'll address the... his hand.

And he'll feel very powerful the first moment he does it, he'll say, „Well that's all right, I can do that I guess.“

And now all of a sudden nothing happens. And nothing happens. And he'll fool around with this, and you'll say, „Come on, put a tractor beam on it, and pull it on up. Now, that's right, wrap it around there.“ He can't do it yet, have him mock up a hand again. Do it to the hand. Keep his confidence up by getting him to operate the mock-up properly, until he can lift his body's hand. Then from there go on to all the fingers, the hand itself, the forearm, the arm, the other fingers of the other hand... you just go back to lifting one finger again, when you shift over to the other arm. Then the hand of that arm, then the forearm, each time practicing particularly on a fast disconnect.

And get a fast lift on both arms before you go for the feet. And when you get down to the feet, make the toe of one foot shift. And then finally make the ankle turn one way or the other, and then finally start picking up the leg. You'll have this guy flying through the air in no time s... And you finally pick the body up. And it's a great shock to them when they do that.

Well all the time, this guy's concept of his own energy is best stabilized by the realization that he is handling something which he has been having trouble handling. And the dispersals in the body get very quiet, and the entities shut up, and everything calms down. You're rehabilitating energy. And of course his perception turns up when you do this. He gets to be very tough. He'll get to be nine thousand six hundred and forty-two feet tall in this process.

Now, after you've handled the body in this fashion, after you've handled the body very excellently and adequately in this fashion, you make some tests of the body. Have him stay outside, and you'll find out while he was handling the body he had a tendency to snap in whenever he hurt himself by lifting too hard on a finger or something of the sort. He had a tendency to snap back into his head. So you just skip that, and uh... uh... I mean, just so, you just have him do it again. So he'd snap back in, just move him out again, and start in again.

You make sure that even though the body's hurt, that is to say clip it on some of its nerve centers. Uh... there's these... did you ever have the doctor pound on your knee with a little mallet? Well, pound on his knee with a mallet. Get some nerve reactions. Uh... so forth. Don't mangle him particularly, but see if he has a tendency to move in. And that's what you mark. The tendency. It isn't hurting him badly and having him move in. If you snap him just a

little bit, or he's nervous about your snapping him, and he gets a little bit closer to the head if we'd... if when you start to snap... nuh-uh. He's not a Theta Clear. You have him out there so he just leans up against the wall and says, „Well, okay, bash its head in.“

Now if he continues to be nervous about the head, of snapping back into the head every time you start to tap him, or something like that, or pinch him a little bit, there is another drill. And I don't know how far to advise you on this other drill. Uh... and I'm just going to say it in passing, and leave it up on a test basis. Because I would not go so far as to advise you to get anybody to handle somebody else's body. It should be adequate for you to just have him throw his own body around some more. Until he can really throw that body around. That's from outside. He's picking up the body from outside. And that is, you would go up along the level of taking ahold of somebody's ear down the street and making them turn their head. Make attention, or get the attention from the outside of another body. Legitimate test. Though I haven't tested it out too much.

I would go from there to monkeying around with other MEST objects, that were intimately his, and so on. And fool with them, develop some more energy. When he finds out that he can lift something else besides his body, he will feel then that he can attract somebody's attention; you've solved a problem: How does he stay in communication.

But I seriously doubt that this individual will be very upset about coming back in, if he's handled his body by lifting exercises. As I say, if he is, why there's two ways to go about it, and that's rehabilitating a little bit further up toward an operating thetan. Which we will cover, at some length. Or make him fee... handle objects so that he can more closely rehabilitate himself. Make it so he's fairly sure he can communicate when he gets outside, or he could attract somebody else's attention.

Now one of the things that'll set back a „One“ is the fact that he goes around and long before he's got much horsepower he's ready to do anything, he'll start helping somebody else or pulling their ridges off, or – doing some darned thing. He's liable to have a ridge blow up in his face. He's liable to get sick, body's liable to get sick. He hasn't increased his horsepower any... to amount to anything. He starts fooling around, and he'll start going here, and going there, and doing this and doing that, before he is stable outside of his body. And he's just causing the auditor more trouble. So the time of auditing that goes in on this ought to be fairly rapid. If you get a guy „One“, or you get a guy outside of his head, and he knows he's outside of his head, any time you've got that condition, move right on through with the alternate mock-up and lifting exercises, until you've got the guy stable outside. If you leave him too long, or just let it drift too long or something like that, he's gonna go out and get himself in trouble.

Now what do you do with somebody who has a persistent and continual perceptic shut-off on some particular selective thing? That means that he has an unwillingness to handle force on that one thing. If it's sound, he's generally worried about explosions. Because out in space and places where a thetan has been, the only time he heard sound was in the middle of disaster. And that was when energy hit him, and the energy acted as a conductive unit of sound instead of air, air being a specialized kind of energy. This is raw energy. Something blew up, went Kapow! See? And the only way he could have heard the kapow in the airless-

ness of space, was when it was conducted by the electricity of the kapow. So a sound, or a sudden sound, is to him a blow. And this blow is an invalidation. He becomes convinced that he can be hurt by sound, which is a no good conviction at all, because he can't be hurt by sound, unless it's a specially rigged supersonic.

How do you do this? Have him mock up wet firecrackers and things exploding.

Now anywhere along here creative processing can im... apply. But you'll find out that you've got some specialized cases, and you should have gotten in the assessment; if you'll just go through these parts of the body, and the dynamics, and relatives, on your assessment, if it's as thorough as that, you've got his disabilities. And if you've got a lot of these 'can'ts', you've got a lot of material to work on. And you can work these can'ts up to the time when you're able to enter in and begin the lifting exercises. And he'll come up to the point where he can lift, or get up to the point of lifting exercise, if you work out his can'ts with mock-ups.

See, you've moved him out, he's out, now what do you do? Now you don't let him immediately try to solve all the problems of the world. These are a terrible shock to him. You take your list of can'ts, you take his condition of perception, you start filling up space with... the space around him with objects he doesn't want there, or if the space consists on being full of objects he doesn't want there, you fill it fuller for him, by just telling him to put more in, and more in, and more in, and more in, until he says finally, „The devil with it,“ and starts kicking them out.

You answer up to his feeling of scarcity about bodies by having him mock up and handle the various bodies of people that he's been upset about in his past, and particularly his own body. Mocking it up and cutting it to pieces.

Well, there's your level of operation. And all the time his perception is getting better and better and more and more certain. You'll find the disabilities. Remember that... that uh... he will have these, and these are important to you, because by these you rehabilitate his ability to handle energy in space, and his can'ts or things that he would hate to find in space. If he's not willing to create and he's not willing to destroy something he'd also hate to find it in space. He might like pussycats, and think they're just wonderful. But if you process him long enough on the things, there'll be only one thing he can think of. And that is destroy the dickens out of 'em. Because it's a big overt act he's probably most of the time dramatizing. If it's elephants that he's afraid of, he's probably done an overt act against elephants, and so forth.

All kinds of things that you can find, then, in can'ts are used, and if used will improve perceptics. And every time you're running these can'ts, slip in some energy. Some raw energy. Ribbons, flows of water, raw energy manifestations. And when you... when the guy... when the... when the preclear has a body out there and you have this body dissolve, every once in a while have it dissolve down to a pool of raw, crackling energy. Just having it swell out and the... then roll up into big balls of blue lightning, which you turn red, and turn blue, and then roll them out the window and have them explode outside or something of this sort. Just rig in there someplace, every once in a while, as much as he can take it, some raw energy. And then, as I say, he's heard these explosions and that sort of thing, so every once in a while, why, mock up something like a wet firecracker blowing up or something on this order. Make

it big and rough at first. They're really charry of these explosions. The dispersal parts of the band are tough for the guy you give them to.

Go into the lifting exercises, you generally will have a Theta Clear who's quite stable outside of his body. If he isn't, bring him upscale a little bit higher. And there, we handle 'One'. Really nothing to 'One'. That'll be fifty percent of your cases. I've given you a formula for handling him. That formula will work for you, providing you do one thing: Listen to what the preclear's telling you. It'll work particularly well if you have a goad E-Meter assessment. Very well, if you have a good E-Meter assessment.

Now there's one kind of 'One' that you must know about. And that is the 'One' who does a bunk. You say, „Be two feet back of your head,“ and WHAM! Gone! The body sags, it's just a rag doll and there you sit. You say, „Hey! Hey, whoa! Where are you?“ They're just passing by galaxy thirteen. On their way out. They think there is an out in that direction. They don't want anything more to do with it, they generally will be running the glee of insanity. They're feeling their responsibility is such that they just... bang. You just sit there, and you persuade them... oh, that's a horrible feeling by the way, you... might happen to you quite suddenly, it's always completely... so fast, you quite... don't quite know... have any warning about it.

So you make 'em... make the right hand move, make the left hand move... They might be, actually, unable to make the body operate from this distance, or they might be blown out, or something of this sort. This person's... my experience, has always got the glee of insanity very heavily. So you get them to get their postulates about how beautiful... how beautiful responsibility is. And they'll say, „It's not. Don't want anything more to do with it.“ You get into an argument on... with them on that when you finally get them back in.

Yeah... you can sit there for quite a while. You just persuade them to finally wiggle their fingers.

You don't have to give them a big sales talk, but sometimes, sometimes, „Think of your poor auditor“ is the last ditch. „Think of the family,“ think of these various things, „Think of your poor auditor.“ The toughest one I know of came home on that. And uh... that's a problem; don't let it rattle you, don't let it worry you, because this preclear will come back. Preclear won't if you get hysterical and walk off, or run away.

Uh... so, what do you do? You just get 'em to work their right hand, and their left hand and get them to work their head a little bit this way, and all of a sudden uh... well, they're okay, and they'll animate again. But boy, that's the deadest looking body you ever saw, when somebody does a bunk.

Now there's another slightly different case, that does something peculiar, that is not really much different than that. But then they have the same thing wrong with them – glee of insanity. Make 'em mock up people going mad, and... and make 'em mock up people being very sane, and very staid, and very responsible, and people going mad. And have people sane and responsible and with terrible weights, and people walking around with the world on their back, and then turn the world upside down, and put it in front of them, and put 'em behind them. And then have the people who are very staid and do all this all of a sudden start to

laugh with an insane laughter and so on. Do kinds of mock-ups like that, that demonstrates turning seriousness into complete insanity. And insanity into seriousness, and so on. You'll get quite a kick out of this, by the way, it's very amusing.

But uh... this other person does a bunk, unwillingly, and is still in communication, and does it by accident, they get BLOWN out of their heads. You say, „He two feet back of the head.“ It unsettles them for a moment, and they go kapoom! And uh... they'll land in plaster up against the ceiling or something. And then they'll be up there against the ceiling looking down at the room, running kind of glee of insanity with a... with some kind of an old body, or something of this sort, and they... they... they're right there, in the room, and they can see you, and they'll just jeer at you. And the body'll... although rather expressionless, will just say, „Yeah, you're no good, you're not going to get me back in, what do you think you're trying to do?“ and so forth. It's just talking like that, there's no motion to it.

They're up on the ceiling somewhere. You can practically feel this insanity emanate off them. You do the same thing. You can just run... run a flow if you have to. If you can't think of anything else, with a case like this, get the glories of being responsible, the glories of being not responsible, and so on. If you get so rattled that you can't think of anything else, remember responsibility solves it. The best thing to do is to make them start mocking up sane people who suddenly go nuts, and move those around in the room and turn 'em upside down, and nutty people who suddenly turn sane, and people carrying the world on their back and people carrying the MEST universe on their back, and dumping it off onto other peoples' backs. Anything that would have to do with picking up objects and being responsible for them, or acts. Any kind of such creative processing.

Now that's both the same kind of case, really, they both do a bunk. But one of 'em does a bunk and looks dead, and the other one just does a bunk and lands on the ceiling, and can't get back into the body. Actually can't get back into the body. They both are expressing glee of insanity. Both of them. Fruitcakes, strictly! The thetan comes out raving mad. It's very easy to put the thetan back into a good state of operation, however, because a thetan is not so raving mad as homo sapiens high up the tone scale. But the thetan's raving mad.

Well, now there's several other things, that it mentions here in Step One, that you could or couldn't do – all that sort of thing. You can have them repair items in the body, as it says there. You can do various things, if you want to. And the only reason you really do that is just to orient him on the body. And I don't want to give you the idea that that's important – what he does for the body. It's not. You want to get him up to a state that the body stops breathing or something of the sort, so he simply will go pick up another body. Bodies are very cheap, very cheap. They have ninety-seven cents' worth of chemicals in them.

And Step One is a very easy step. Do a bunk is its only liability. Fifty percent of your preclears will fall in this category. Don't miff it, I've given you a very interestingly simple, very simple process by which to solve it. And if you don't depart from that, you'll get a case Step One, every time, bang! Okay? Thank you very much and good night.

(TAPE ENDS)

SOP Issue 5

A Lecture given by L. Ron Hubbard
on the 15. December 1952

This is December 15th, first afternoon lecture, first hour. Today we are going to continue with Standard Operating Procedure and uh... although the last couple of lectures were on Issue 3, uh... today I realized that I had started to give you, really, Standard Operating Procedure Issue 4; since it was at variance with the text you have there. And uh... you see more and more details and data comes in, tougher cases start to crack and the question of „What did they crack on?“ and so on becomes very pertinent.

Uh... you don't have to worry at all about a Step One case or really a Step Two or a Step Three case but brother, when you get down to Step 4, Step 5, Step 6, uh... anything that can be done to chop down the amount of auditing time on this case is a boon to the auditor.

So we now have Standard Operating Procedure Issue 5. Now don't ask me what happened to Issue 4. Issue 4 sort of went by while I was standing up here talking to you. And uh... as far as the lecture material is concerned, which I gave you earlier I kept saying Standard Operating Procedure Issue 3 and uh... wherever I said that, you can put in there „Issue 5“ because Step One is completely unchanged; it's just exactly as I gave it to you.

The Standard Operating Procedure Issue 3 which is in the book is – and don't underestimate this – an intensely workable procedure. But Standard Operating Procedure Issue 3 simply changed Step One and put Spacation in and Step 5 took the Case 2 right on down the line – from Case 2 down – and rather radically changed the procedure so as to simplify and codify that procedure to make it very easy for the auditor to go on and spring these 5's. I've done enough tests on this later material now, that uh... I'm very confident in handing it over to you.

The facts of the case are that a Step 2, 3, 4, 5, 6 and 7 are badly out of orientation and are in one of two conditions. They either have so thoroughly fought loss of any kind, fought loss; they've so thoroughly fought it, that they are now in a situation where they hold on to anything. And we go just downscale on the DEI cycle just a little bit and we find out that the case below the level who resists all loss is the case who has lost so much that it abandons anything. And we can categorize then any and all cases above and beyond Case One in these two categories and it doesn't matter whether we have a... an „abandon all“ case or a „hold all“ case; the step is the same for that case.

Now I have to go into this a little more deeply with you. Now fortuitously we have talked a great deal in these lectures about cycles of action. I've just beaten cycles of action practically to pieces here. Some of you have thought perhaps these lectures are not... not very

thoroughly plotted. Truth of the matter is when you have a plot like this book here you don't need much plot in the lectures because you're going over the same material over and over and over from different viewpoints and different angles until an individual can compare it with his own experience thoroughly enough so that by that alone he grasps and owns the subject. And one day you'll suddenly find yourself in complete ownership of this subject. Nobody's trying to... to either give it to you, you're not trying to take it; the point is that it is knowledge and the knowledge must, to become your knowledge, become yours. You are not on a standpoint of being convinced of the truth of this knowledge. That is the wrong tack. To look for proof, to demand proof and that sort of thing is no part of knowledge. That is a very wishy-washy uh... way to get away from knowing anything. A person who is demanding proof and trying to obtain conviction is playing a game of pretense that is above all pretense. Because from the first moment you decided to be, the next instant you asked for conviction that you were. And of course a conviction that you existed, coming exteriorly from yourself, was antipathetic to your best interest. And so we get the first instant of conviction that you were you – that was yours, but then you asked to be convinced that you were and back and forth straight down the interwoven track of aberration and down tone scale, it is simply this play of „Let's pretend I am convinced“ instead of „Let's pretend I know.“ That's of very... you... if you've... if you grasped that principle by itself you will understand, perhaps for the first time, what is meant by knowingness.

We're going right on here with Standard Procedure Issue 5. But you have to know these things because this is the condition your 5, 3, 2 case levels are in. They are not in a state of knowingness; they are in a state of convincedness. An entirely different thing, and part of that conviction has come about through the cycle of action known as DEI.

If that has any similarity to God, I'm sorry.

True knowingness is a capability to know and to ascertain within oneself, truth. There are many kinds of truths as I've talked about before. There is also a theoretical level of pure truth. Some of you know of the earlier lectures of Bin 1, Bin 2, Bin 3; remember those earlier lectures? What was in Bin 3? Man only knew relatively what was in Bin 2 was a route to knowledge and knowingness and what was in Bin 1 was all true – theoretical, absolute – Bin 1.

Well, now an individual comes out of Bin 1, and goes through Bin 2 and winds up in Bin 3. When he is in Bin 3 he has travelled the course of aberration in that he has to be convinced. And this being convinced is the handiest little mechanism for aberration of which you're ever heard. A thoroughly gorgeous piece of nonsense. There's only one thing you can do, really, and that is, know on the highest level of your own beingness and capability, and the day that you have to ask somebody to convince you that you are you're practically done from there on.

That's why I say when people come around and tell you that you should prove something to them about this subject, go ahead and prove it. ZAP them, drown them, throw 'em into birth but don't bother proving it. If we were operating simply with a conviction or a convincedness, we could talk about anything, I can prove to you completely that black is white and pink is blue. I'm the best handy little jim-dandy convincifier you ever heard of. Any fel-

low who has been through engineering to prove this and to prove that, is the essence of engineering. And any fellow who has been through writing is doing nothing but setting up 'convincedness'. The reader is convinced the story is true. The odd part of it is, and all it is, is just a chain of probabilities which are so put together and usually interwoven with aesthetics, that one achieves at the end a belief that something has occurred.

Of course that's a pretense. That is a complete pretense. You step off the level of your own knowingness into conviction and you'll get into the same situation an individual is in who is demanding to be hypnotized, who is demanding to be drugged, who is demanding to be operated on. He's just trying to say, „Convince me it's real.“ That's all he's interested in. He wants to be told that it's real. He wants to be convinced because basically, of course, it is not real, and he is dwindling out down the bottom on being convinced instead of knowing; and knowingness could be said to be, itself and within oneself, and at best, a capability for truth – just a capability for truth. It is not data. All the data you run into anyplace, unless it tends to place you back up into a capability where you yourself have knowingness, is false data. Any route that you follow that returns to you your capability of knowingness or returns to the preclear that certainty of knowingness is a road to knowledge. If it contains data, it contains it solely to communicate. So that an individual can perceive, in these steps, the eradication of those barriers which intervene between himself and himself. Between himself and his actual capabilities. And if we have data, it is the data in those barriers and we know it to remove it.

Processing in this universe is a process of negative gain. You will very often run into this with a preclear: you will process him very arduously and very arduously and very thoroughly and... and the first thing you know, why, your preclear will be saying, rather dully uh... to you, he... he obviously feels fine now, and he will say to you uh... that, „Really uh... we ought to get down to cases now and... and do something,“ and you look at this fellow and before he would have said, „Do ya... do ya... do ya think it ever... ever any... anything uh... uh... uh... wha will happa.; happa... happen to improve... improve me?“ And he says, „Well I think we'd better get down to cases now, and get my case some improvement.“ You feel like killin' him! You'd just cheerfully shove him into the nearest Iron Maiden and turn on the spikes and juice. But don't be upset because you are following a course with him of negative gain. He is gaining by eradication. And of course those things which are gone no longer bother him. And in view of the fact that they no longer bother him, he is now in good condition.

But this universe vector is „In order to progress you must have,“ and that of course is 180 degree falsehood. You can progress with or without having. But this universe tells you only by having and acquiring and by new possession can you progress. And so you turn the vector around and you start unhaving and of course the fellow gets freer time, more action, more capabilities in space, and a much more desirable ability or capability in all directions, including that of knowingness; and then he says to you, „Having acquired nothing, I feel I should acquire something.“

Up at the top of all this you see is this terrible mania „Acquire,“ „Have,“ „We must be in the time span,“ „We must be timed according to this universe.“

Well, a conviction must exist before a possession can exist. You must be convinced, one, either out of yourself or from another that you desire something. And then next, you must be convinced by it, by yourself, – or by another that its havingness is actual. And of course it isn't actual; it's real. Get the distinction between those two words we're making?

So all of a sudden here... here nothing existed. Nobody had to desire anything, but could; and now desiring it, two conditions can ensue: One has it, and then has to have it, and then of course mustn't have it.

And that cycle, which I will draw to you with even finer detail, is the cycle of your Step 2, Step 3, Step 4, Step 5, Step 6, Step 7. Until Step 7, you can no more alter the possession of a man just by snapping your fingers, than you could cut a rock with a feather. Of course you could cut a rock with a mocked-up feather. But he isn't going to part with anything. Or, he's got to part with everything.

So convincedness proceeds from desire and actually mostly exists before desire, but it is not so rough just before desire, in the early stages of the track, but it becomes rough immediately afterwards. Then a fellow has to convince himself that he has to have – and that's all pretense. He doesn't have to have anything.

The story I told you and that is quite popular in Asia about the shirt of a perfectly happy man as the only cure for the princess is, of course, itself a misleading statement, because even though that perfectly happy man did not have a shirt, he had possession, and therefore he was not a perfectly happy man. A person has to be willing to have, and willing to lose before he can completely be. He must be willing to hate and be hated, leave and be left, before he can love. Because all of these things, so long as they contain enforcement and loss as terrible things which mustn't overtake any man, are therefore debarred to an individual.

You have to be able to want this whole universe, to be hated by this whole universe, to be smashed by this universe and to smash it – you have to be willing to – before you could control it. Really even before you could really desire it. And that desire must be a thing that you can monitor too. You must be able to desire and not desire at will. You think that's a pretty cool way to look at existence... No, I'm afraid that is a lot hotter than any of these heat engines I see are running just now. It's very, very warm.

Somebody said I should say more about love and sort of understand something about this thing called love. I told you that the lower part of the track was a mockery of the upper – uh... pardon me, tone scale – was a mockery (lower part of the track too) of the upper part of the tone scale. The upper part of the tone scale was far wider and far stronger than the lower part of the tone scale, but that the lower part of the tone scale was very serious and everything was very real, and the brotherhood of man was something that we must have, and uh... all that. And yet before anybody at the very bottom of that tone scale would form a brotherhood of man he'd slit his mother's throat. He's too little theta and too much matter. Too little order and too much confusion. Too little beingness and too much havingness. He's your „Joe Gotbucks,“ the famous tenement owner.

He's uh... in a very sad state who is in that mockery level. If you don't think that it's mockery, you should watch some of these people operate. If ever there was anything like complete contempt and disdain for you to feel anywhere in this universe, you'd find it there.

„I am your friend; now turn your back – that’s good. Now just hold still while I adjust your collar button and you feel that steel sliding in between your vertebrae.“ And they always start with that line, „I am your friend.“

You get some little character completely in apathy, just ‘flop,’ practically catatonic, and so forth. They apparently are so sweet, so needing, so this, so that. Go ahead, commit suicide. ‘cause you’re looking at something that would make a black widow spider appear to be a pet.

Not at that end of the tone scale do you find affection or love. You find these things used for death, not for life. And up the tone scale, however, there is sufficient theta, as compared to the amount of... and sufficient space, compared to the amount of particle present, that the actual capability of theta can pervade and express itself. You’ve got a latitude of action, you also have a latitude of expression. And up there at the top of the scale, you find love as something which is strong enough to practically monitor, or control anything – a warmth of feeling of which homo sapiens sometimes, in sad and nostalgic moments, dreams.

But it’s that toward which he is yearning, not toward „I’m your friend. Turn your back. There’s the steel.“ And he sees that operation at the bottom of the tone scale and he’s revolted. And he said, „Ah well, there’s no such thing as love; then there’s no such thing as valuable possession, there’s no such thing as any honest or worthwhile emotion. There is no ARC, there never will be any ARC, and it’s all a delusion and I’m better off without me, without the race, without anything.“ And that’s just exactly what that level is trying to do to him, and it accomplishes his purpose the moment it makes him strike his flag and say, „There is no love. There is no beauty. There is nothing.“ After that he’s MEST. He’s very easy to control. You could make a slave out of him, you can do anything to him.

But up high on the scale, one can possess and be fond of possessing; one can be strong and be fond of strength; one can love and feel love returned; one can have and take joy of having, and lose and not care if he loses. And the difference between the top of the scale and Step 2, Step 3, Step 4, Step 5, Step 6 and Step 7, is the degree to which the individual has sunk in abandoning any effort to have ARC, affection, possession.

He’s to a level where he’s afraid to be, afraid to love, afraid to have space, afraid to have time. He’s apathetic about any of... possession that he possibly could have. Because he well knows, even though he continues to want, since he’s still in the time stream, that if he has, he will lose, and if he loses he will die. He’s well educated into this.

So that possession of any sort to him becomes terribly dangerous and he becomes very, very upset at the idea, for instance, of owning a pet. Why? Because the pet might die, and the loss of that pet, if he gave it affection, would be more than he could bear. So he doesn’t own; he doesn’t love; and the reason he doesn’t love, is because if he loved it would become unbearable if he lost the object of his affection. He cannot further lose. Your big D is at the top of the scale, your big E is at the center of the scale, your big I is at the bottom of the scale. And he’s down to a point where he inhibits all of these things either by trying to hold on to everything or trying to abandon everything. And he’s someplace on that lower scale.

And a Step 2 isn’t at any particular level on the scale, or a Step 3, or a Step 4, they are not at particular levels on the scale; they’re all way below, as homo sapiens, 4.0. And as

thetans they're all way way below 0.0. And you'll find some 'One's' kicking around who are both above zero as a thetan and above 4.0 as homo sapiens, but not necessarily. You may find a 'One' who is above zero as a thetan, but as homo sapiens, because he could never quite fit, he was maybe 1.1.

So you see, let's not get these values tangled up because they're easily entangled. Don't suppose then that you have to unentangle them. Because of course they're all messed up when you get to the bottom of the scale because they're mixed up with MEST and MEST is chaos. MEST has no affection; it only has the pretense of affection. You can well remember the morning when your automobile said to you, „I'm sorry I am so cold and I am starting so hard.“ No, it doesn't have any feeling down at that bottom of the track. But somebody puts some havingness on it. Somebody fixed the fenders good and painted it up brightly and therefore it appears to be something that is terribly attractive and something which an individual personifies. And he said, „My car... My car's name is Bingo. And Bingo has a personality.“ Who gave it to him? He did. Then one day he loses Bingo. The world's full of cars. There's a lot of cars. They can be manufactured – just endless chains of cars. And yet he will sit down and completely sag.

What's he... what's he feeling in terms of loss? The utility of transport? No, he knows basically he really doesn't need transport. No, he's losing that which he created to be alive. And as such he feels sorrow at its loss. And the study of all these cases is the study of the chaos resulting from having gone too far, too long, of becoming too afraid, or too apathetic to have evenly and well.

You'll find the people at this end of the tone scale, these cases are badly... are badly out of orientation in terms of what we call, laughingly, time. 'Course this is... they're out of orientation of havingness. A day to one of them might appear five minutes to you. A year to – one of them might appear to be only a few hours to somebody else.

Do you recall the interminable afternoon of childhood? The interminable afternoon... Johnny went out to play with somebody else, and you sat there and you had nothing to do all afternoon – it would be the same thing to you as... now as saying you had nothing to do for a whole month.

Havingness. This is an expanse of havingness, a capability of havingness, which gives us all kinds of apparent time. It's almost a reverse vector, you see? One... the... the particules of havingness are really so easily controlled. A child lives mainly in a world of mock-ups and those particles are so easily controlled, and they're shifted so fast, that one's havingness can increase with such a rapidity, and decrease with such a rapidity, that a child's time track looks like a roller-coaster.

But wait till we get this child up to the age of 35, 40, 45, 50 and he goes to the office in the morning – he doesn't have any universe of his own, he just has the havingness which is given to him, by suffurance, and which may be taken away from him at any moment. And he sits at a desk, he has pieces of paper, or if he's a labourer, he has a drill press. He has a locker, he maybe has a car, he has a Sunday suit, he has a cubicle of some sort, his space where he has a few items parked away, and that is the extent of his havingness, and he knows very well by this time that he cannot enlarge it. And so his time doesn't go by interminably. He can't

change his havingness. Time just is fixed for him. He's living forever, but the days go by with a rush. A complete chaos of orientation.

Now you step up to this fellow and you say, „Be a step back of your head.“

„What head?“ He'll be in a... various stages of disrepair. And we'll cover these fellows with the steps and it'll be just that gradient scale, but back of all this work that we're doing from Step One on down is the formula of DEI and Forget and Remember as a result thereof.

And it goes on this wise. The man cannot be certain. You are looking for certainty in a preclear. Is he certain that he has put a mock-up in yesterday? And he can't be certain of that. Is he certain that he has changed it from the front to the back? And he can't be certain of that. It keeps moving on him, and he can't be certain that it can be stopped. This is faith of capability, but it... it's also to the degree that he desires to be convinced. As he is unable to know, he becomes desirous of being convinced. As he is unable to know, he has to be convinced; until at long last he is s... solely and only capable of being convinced and he is not capable of knowing. And the lower part of this scale is a hideous thing to see – really low on it. If you were to tell him that it were so, it would then be so. But would this man be free or would you have a slave?

Do not operate as they have operated in the field of psychotherapy. Do not tell a man to be certain. Give him a skill, give him an exercise, suggest something for him to do, but do not tell him where he is or what he is doing. Let him tell you and you find out where he is and what he is doing.

How do you control homo sapiens? By placing him in space and time and in creating space and time in which to place him. That's the way you control homo sapiens. Q1.

Now if you at the bottom... had a preclear who was going out the bottom, believe me, the only method he thinks he has of knowing is if you tell him. Why? He's in a hypnotic trance. He's in an hypnotic trance from 2.0 down and a bad one. And at... then... he gets to a point where if you tell him that's why, it isn't true; but if you do the opposite, then of course it becomes convincing. He becomes sure that you're going to kill him because you're so nice to him. He becomes sure that you are his enemy in that wise. You are so mean to him that he's sure, then, that you are his friend.

Reverse vectors walk in, and those vectors reverse back and forth, and we get this dwindling spiral of belief. And here you see the sandwich on the tone scale. Those little sandwiches come down the line – distrust-trust, distrust-trust, distrust-trust, and up high on the scale, all those trusts are trust of self and all low on the scale, those trusts are trusts of that which convinces him – only.

So let's... let's be a... aware, then, of this first fact in handling any case below 2 and that is that he will take your word for it ordinarily, or take the reverse of your word for it, before he will take his own knowingness. And that's what's wrong with him. And if you evaluate for him you can kill him. Just remember that. If you've ever had anything to do with people who have been consistently and continuously hypnotized you will know the truth of what

I am saying. These people have been slain. Because somebody else took over their knowingness for them.

How do you reverse this vector then? You work on the highest level of certainty obtainable and each time discover a highest level of certainty obtainable. And what are you trying to discover a certainty on? On that thing of which he is convinced falsely, the existence of the MEST universe? No, Sir. His level of knowingness proceeds up the scale along the line of his ability to create, change and destroy his own universe. So your levels of certainty in his own universe lead directly to knowingness – not conviction. And you go straight up scale with this fellow.

But if you ask him to be convinced by reality, he will go down scale. You can get resurgences by making him suddenly aware of reality. But you're not interested in reality; you're Interested in actuality. And the only actuality there is for this man is the actuality of what he can do with his own mind and all of its skills. And that's his actuality. And you build on certainties, and certainties lie in the field of actuality. They can appear to lie in the field of reality. But all reality is a farce. A very broad statement, but it's a farce. If you can't play a game, don't fool with reality. If you were capable of the spirit of play and playing a game and pretending, if you're capable of action which you merely postulate should be undertaken and still know the fact that it's only being undertaken because you've postulated that it should be, you're in a position where you can play the game called reality. But the game called reality cannot be played by somebody, safely, who is in a state where it is real, where it is important, where it is serious and where he must agree with it or where he's even abandoned agreeing with it because it is so strong and powerful.

Now let's look over this situation with the preclear and really know what you're looking at when you look at somebody who doesn't, the first instant, step out of the back of his head. Don't immediately suppose this person is mad. He's not. He may be in much better shape than most homo sapiens you've run across. But, he's not in a collected and orderly condition with regard to his environment, and he's out of orientation on these two points only: Space and Energy. And Energy, lumping up, becomes Havingness. He's out of orientation on these two things. And being out of orientation on them, that orientation must be remedied before you find him capable of becoming a Step One and working accordingly.

Your job from Two down is to create a Step One and then follow the rules back of running a Step One. Very simple, isn't it.

You can make a Step One and then you have Step One to do. When you've got that done, you've got a Theta Clear – that's all there is to that.

So you treat a Two, Three and Four and Five and Six, Seven – you create these people solely to get a Step One case, that's all.

Now what... what do you... how do you remedy this situation? You could have an awful lot of formulas; you could have an awful lot of peculiarities in these cases. Let's get the common denominator of all these cases, solve that and go on from there. That would be a good idea? That gives you only one thing you have to know and that's DEI.

Now let's look over this Standard Operating Procedure Issue Three, and we will use these headings: „Step Two by Orientation. Ask the preclear, still inside, to locate the inside of his forehead. Ask him to put a pressor beam against it and push himself out the back of his head. Supplement this by asking him to reach out through the back of his head and grab a wall with a pulling beam and pull himself out. Ask him to steady himself outside and then by means of beams, to raise and lower himself while outside,“ and so forth.

You can go right ahead and use that as Step Two – just as it is right there. With this single point: The moment you start to have trouble with this, this man is convinced already that he has to have energy to move around. And that in itself is an upset. It's not true, you see. You don't have to have energy to move around. You have to learn how to use this stuff called energy, but you don't need it. You have to use it so that you need never thereafter be afraid of it. You must not only learn how to use it, but you must be completely willing to use it. And use it better than you ever used it before. But, that does not mean this person is working well, just because he can run energy. He will fix himself up so he looks like a grasshopper to himself. Quite often people get quite upset. They say, „I must be an insect, or... or something of the sort.“ They go walking around on these beams. They find out they can get around by doing that.

This simply means that he is convinced that all space is MEST universe space and that you need MEST universe type things to move in it. So he's short on space, isn't he? Well, therefore you had better devote some time with this case to orienting him with regard to space in the MEST universe. And drilling him into moving by thought. You walk him out of his head with beams, and add now to Step Two „Now drill him until he can move by thought.“ And you do this by saying, „All right, now move over, or walk over“ – which is what's he's doing – „to the mantle. All right, now you're there? All right, now let's just 'think' yourself on the other side of the mantle and be there.“

Well, we won't have a good time with this at all. You'll probably have to hit it at a gradient scale. „Think yourself as two inches over to the right. Think yourself two inches over to the left“ – little tiny gradient scales until he's used to shifting himself around in space. And all of a sudden he finds out he can do this; an awful lot of things will clip out of the case immediately.

So add that drill to Step Two and then just go right on with Step One as outlined in these lectures, not as outlined in this book. You get that little addition there to Step Two – „by orientation“ it says. Well „by orientation“ means you've got to train him to 'think' himself around in space before you go back to using energy. He's got to find out that he can move in space by thinking himself from one point to another. You've got to teach him that by gradient scales and then you run Step One on him – very simple.

Now he isn't in very bad shape, if you can do this, by the way. He's in pretty good shape. If he fouls up to some degree on this or if he gets upset or the use of energy suddenly makes him feel terribly degraded or he's in bad condition about some of this, why what do you do? If he falls from a Step Two – he walked out of the back of his head and all of a sudden he can't now – he of course has done what? He's just fallen into a later step case. That's all.

He used energy for a short time and then all of a sudden the energy folded up on him; he couldn't use it. Well, he's just a later step case.

So when you pick him up and find out he's no longer able to move himself out of his head this way, or something has happened to him or some waitress has banged a tray over his head or... or somebody shot him with a shotgun, or something of the sort, between sessions, work him then as a later step case. Don't get confused about that. We had a Step Two; he could move himself out of his head by orientation. And we moved him around in space with beams and then he moved him in space by getting him to „think“ himself in space; and then we went on to Step One and went on from there.

But the next time we saw him, he wasn't in as good a shape as we thought we were, and uh... you tell him, „Move out by energy“ and he can't do it – this doesn't mean that some new and heroic something that Ron didn't tell you about is necessary. No, he's just a later kind of case, that's all. Do you get the idea?

Any... don't... don't get fixed on these cases. Don't get arbitrary on these cases. As... a Case Five, a Step Five case can and should become a Step One case. He might even become a Step Two case. These categories change, and you will be alarmed by this fact: There will be some preclears, Two's and Three's and Four's particularly, who do the darnedest things. They keep moving all over. One day they're a Step Two, and the next day they're a Step Five. The next day they're a Step Three and the next day they're a Step Two. They keep moving around on this.

Well, the only way that this is upsetting, and the only reason this is upsetting, is because they are, actually, incapable in some line or another and your presence gives them sudden hope. And this hope is sufficient to boost them up from what they are: A Five. It boosts them up and they're very optimistic and as long as you're there, they'll all right. And then they go off down the street and they take a step a foot in back of their head and Pang! Zing! And they're all upset. They're being bolstered by the auditor, and the auditor has artificially bumped them up a couple of steps in auditing them. And of course, they're not there and they can't do this. Don't worry about it. Don't get any worry about this stuff. This is s... really too easy.

Now Step Three is by Spacation. It says here that „The MEST universe has forced upon the thetan its space... spacial dimensions and directions. The thetan is likely to become a point which is being subjected to all the counter-efforts and emotions of his environment, for his entire concept of space as being determined by the MEST universe. Have the thetan who's still inside find his feet in the opposite direction.“

All right. Step Three, Space Processing. Let's call that now Spacation, and I will give you Spacation. If you had your books, you could strike out – and when you get your books and hear this tape again – strike out the rest of that beyond what I read. He's out of orientation. The MEST universe has forced space and dimension upon him to a degree where he can't handle it.

You say, „So far, we've had this case this way: We've said to this case, „Be two feet back of your head.“ He wasn't.“ You say, „All right, put a beam against your forehead and push yourself out.“ He didn't. Okay. It... that... that took how long? That... that took 45 sec-

onds. We've done an assessment on this case and we've spent about 45 seconds now following through Standard Operating Procedure, and we're at Three. And we find out that he can't do this.

Here's our test... immediate test for a Three: Have him put a point out in front of him. This is the next thing you do to this case. Put a point out in front of him – a mock-up. See, after he couldn't step out of his head with a beam, the next thing you do is, „All right, now have a point in front of you. All right. Got it there? Now hold it steady. What's happening?“ That's just as simple as that, see?

If that point is stable and if no strange new and peculiar facsimiles start shooting through, and if he's obviously in very good control of this point and can conserve it and keep it stopped – with no further processing and so on – this fellow is a Three. And he... he will give up right away on Spacation. But...

All right, now what happens here? He... he holds the point. You say, „Put a point out there.“

And he says, „What kind of a point?“

And you say, „Well, make it just little gold point of some sort or – another. Now just put that out in front of you. All right, now. Look at it. Now hold it steady.“

If he has even the vaguest difficulty with this, if he has even the tiniest uncertainty as to what this point's doing, go right on to Step Four. If he holds that point, you can spring him by unmocking him.

And I'll tell you exactly how that's done: You unmock the body and leave the thetan sitting there. And then he moves off. Very simple trick. Because if he can hold that stable, he's just within an ace of being able to handle space. If he can't, he doesn't know yet. That's why he wasn't a foot back of... two feet back of his head. That's why he couldn't push himself out with a beam because space is kinda dangerous. But he still might be able to handle a little bit of energy and so forth. But if he can hold this point, if he has no trouble with this point, you go with Spacation.

And from here on, this is the way you do Spacation.

Okay. Gonna give you a whole hour on how you do Spacation, and I'll just go on with the rest of this right now, this... immediately follow this.

It's just this: The manifestations which take place around that point must be carefully examined before you determine that this fellow is a Three. If he can hold that point, he can be stable in his own space. You can make his own space for him and then stabilize him in it.

And if any one of the following conditions occur, however, you go right straight on to Step Four. One, the point jiggles out of control. Two, it sweeps in on him. Three, it sweeps away from him.

Four, the point uh... holds, all right, but a lot of facsimiles start showing up and flying around.

And six, if it keeps blinking on and off, if it's intermittent.

Any one of those conditions, he's not a Case Three – not a Step level Three.

Now there's a very distinct possibility you won't find too many of these. But whether you find them or not, Spacation is doable by a Step One, a Step Two, a Three, and has to be done by a Four, and has to be done by a Five before you'll get anyplace with these cases.

So therefore, Spacation is quite important. But right here at that point, can you, at Step Three, can your preclear hold this point? If he can hold this point, you go right straight on with Spacation and unmock him. And just... he moves out. That's that! He's out.

Now the additional data which you need as you go down from Two and Three and Four and Five and Six and Seven is simply this: The fellow has lost too much, so that he abandons everything. Or loss is so frightful to him, he's just a little bit above that on the scale, that he holds on to everything. The one who is abandoning will be very thin, and the one who is holding on will be plump. You can tell them on sight. And they'll both use the same process for this.

This does not become marked until a Four, Step Four, but you're still dealing with those factors on the earlier ones – still dealing with them.

Now in the next hour I'm going to talk to you about Spacation. It's a very special technique, and you've got all the theory that you need on this. But it has not been assembled for you into a very neat, one-two-three, little package. Well now, you can use it with great ease.

Let's take a break.

(TAPE ENDS)

SOP Spacation

A Lecture given by L. Ron Hubbard
on the 15. December 1952

All right, this is the second hour, December 15th, afternoon lectures. In this hour we're taking up even further the information on cases which are Two, Three, Four, Five cases. And we must cover, now, Spacation as a process. This process applies very, very intimately, very, very, closely, and quite precisely to Three down.

The Three case establishes by holding a point, whether or not that point can be held stably. If that point can be held stably, then all one does is just carry right on with this technique known as Spacation as given right here, and springs his preclear.

The process known as Spacation has as its first step the establishment of a point, and the maintenance of that point in a constant location in space in the vicinity of the preclear. After the point has been established – and by the way, if it is simply held, even though it flickers, it will rapidly (this is for later stage cases) – even if it flickers, it will rapidly assume a constancy, because all the things making it flicker tend to go right on off the case. And so we have... we have a condition here of „How well can one hold a point.“

Now with a Step Three, he's got to be able to hold that point, and later on, how well can one hold a point. And how well one can hold one is remedied by, of course, simply holding one. And by exaggerating the things which it tries to do, and then minimizing the things that it tries to do and applying a cycle of action to that point. This point sits there and it starts to shimmer. The preclear can't stop it from shimmering. Well now, that's what's wrong with the preclear. He's been trying to stop an action. Any time in any process, and this is particularly pertinent to psychosomatics, a preclear has consistently and continued tried not to have the pain of something, has tried to stop a motion, has tried to stop an action; he is on a single flow. And, as we know, a single flow or a single effort will lock.

Of course, then, if a man tries to stop the ringing in his ears for years, or tries to stop the pain in the knee for years, or tries to stop himself from seeing blurredly for years, or tries to stop himself from stuttering for years, or even for months, he has built up one flow that has tended toward stop. And the condition will spring. All you have to do is demonstrate to him that he can start it. And having started it, you then increase it. And having increased it, then you decrease it. And that works with any chronic somatic. –

And if you're going to address a chronic somatic exactly, you can knock the thing flat very swiftly, simply by exaggerating its condition and then minimizing its condition until the preclear realizes that he is actually in control of it. What he has tried to do is back up from it; he has tried to retreat from it. And his consistency of retreat has established a one-way flow,

which, of course, has stuck and has latched him up in a situation where he cannot get rid of his condition. He's holding on to it desperately.

That fella... fellow who is trying to desert his body for many, many years or even centuries, has tried to desert his bodies and get away from bodies has, of course, set up a one-way condition whereby he's trying to desert bodies. This is reversed very, very simply solely by making him try to take possession of his body. And he will argue madly, by the way, when you first... the first moment you start to give him... you start to tell him, „Now, all right. Let's take possession of this body.“

„No, no! No, no!“ He's got a lot of reasons.

You say, „All right, now let's take possession of just your right ear – that's all. That's all we want – just your right ear.“

„Oh, no!“

And you'll find out that he is stuck on a one-way flow which says, „Get away with a body – get away from it.“

He's got to be able to use it 100 percent – use it, abuse it, do anything to it – before he's actually free of it, because as long as the body is antipathetic to him, it controls him. He must be in a complete state of disregard of the body, actually, in order to be a good, solid theta clear.

All right. Any time then that an individual is in a condition of backup or stop on anything, you as an auditor have only to reverse and exaggerate the action. Let's take this point. This point could be a ringing in the ear, a bad knee, bad eyes, anything. You e... follow pretty well the same process. We put it into a cycle of action and then put the cycle of action under the control of the preclear simple. There's really nothing to it.

For instance, somebody feels terrific degradation. You just make him feel a lot more degraded. He... he feels like he can't be proud of himself. Okay. Let's just exaggerate the condition. Let's just exaggerate the dickens out of this condition. Let's get him feeling that he's old and an old tramp in terrible, ragged clothes and he's starving and diseased and he's crawling around... along a... a snow uh... covered countryside and being driven with pitchforks away from every place. And he says, „Well, it can't be this bad. The dickens with it!“

Exaggerate the condition which is feared.

That which one fears one will acquire, because he's trying to back up from it and his backing up from it, of course, brings it to him. You back up from something in this universe, by its laws of flows... by its laws of flows, this condition will result in his having it.

Now you know those having and agreeing and so forth. Well, if he tries to disagree with something, what does he do? It'll agree with him and stay with him. Now that's a horrible condition. I mean, it's the... the booby trap, the MEST universe size. But that is the condition in which he will find himself.

So when he's tried to back up from a condition... back up from a condition – the only way out is through. So if you start him through and he's willing to live and use this body and do anything with it, all of a sudden he'll say, „I'm talking about getting out of this body.“ The

first thron he'll be, is he'll be wondering, „You know, I should wonder that this body doesn't try to get away from me!“ Then the next thing you know, why, he'll be walking down the street one day and he's liable to keep right on walking and he'll say, „A... a... a... I forgot me body! Just a minute – I'll go back and pick it up!“ The way out is the way through.

Now let's look at this point: All these conditions are the same as this point condition. You put up this point. All right, the point shimmers, the point wobbles. A lot of facsimiles start pouring out. All the... any one of those conditions I gave you about that point start occurring. How do you remedy it? Well, you let this point shimmer. Only you make it really shimmer. „Now let's make it shimmer some more.“

And the fellow says, „I can't control it to that degree because the second I try to make it shimmer, it starts rushing off and going into random motions all over the room – zing-zing! Boom-boom!“

And you say, „All right. Each time it comes anywhere close to you, give it a push and change its course – that's all. Just once in a while, change its course. Let it go very random and then change its course once in a while with a push. It doesn't matter how random it's going or how seldom you change it, just once in a while punch it.“ That point'll tame right down and all of a sudden remain in one place.

Or let's say the second that he uh... stops this point, he gets facsimiles of people rushing in from all directions, or doing something of the sort. And they start pushing the point around and they start interfering with him and jumping on the point and riding the point and changing the point to something else and doing it this and doing it that. You just make him get more people and have them change it more often and have him push it in more places, and have it go in a more random situation.

And if you can't even... if he can't even control it to that degree and this condition still occurs, have him, once in a while, slide in somebody new that manhandles it. Just have him slide in a gremlin or slide in a point changer – make him the umpire in all this chaos. And have him slide in this point changer, and have the point changer give it a whip, too. That point will calm right on down into his... skill.

Now you have this happen faster, you make him increase it, and then you have him decrease it. Whatever action is going on, make him increase it and then make him decrease it slightly.

And make him occasionally come on to the realization that he is to some slight degree controlling this thing. No matter how arduous this is as a process or how long it takes, you can do it.

The point... the point insists on expanding, and it goes out and it goes „Waaang-Boom! Waaang-Boom!“ and it's going out. You make it go „Waaang- waaang, Boom!“ that's all. Just catch it on the fly and make it do one extra one once in a while.

Oh, he'll say finally, „The dickens with that! I can make it go Waaang-Boom! too. I can also just make it go Boom! Now it's just sitting there.“ Exaggerate the condition.

In other words, what am I saying then? I'm just saying, „Apply a cycle of action to it. Start, Increase, Decrease, and Stop. All right, so much for that point. And when I say, „So much for that point,“ I'm also at the same time saying so much for any chronic, somatic or emotional condition which you run into in any preclear. Just apply a cycle of action – increase it and decrease it and stop it and start it.

„Now make yourself feel worse. Now make yourself feel MUCH worse. Now make yourself feel just GRUESOMELY worse. All right. Now that you've done that, make yourself feel a little better.“ Well, that's easy by this time. „Gonna make yourself feel worse than you did before. Good. You got much worse now?“

„Yeah.“

„All right now, decrease the worseness. Now feel cheerful. Oh, you can't do that? Well, feel cautious then. Oh, you can feel cautious? Good. Now that you feel cautious, now feel degraded. Yeah, feel really degraded. Feel like you couldn't hit anybody in the whole world, that you wouldn't even be able to hit a snail in the whole world. That's right, now you got that feeling? Now fix it so any snail in the world could beat you up with complete impunity. Got that? All right, that's fine. Now fix it so that there is one small algae, located in the middle of the Pacific Ocean that you could beat up if you were cautious. Now just get that algae there, and 'let's be very cautious and let's beat him up.“

And the fellow says, „Oh, well, some other algae's liable to do that.“

You say, „All right. Now have all the other algae come in and beat you up. All right, now you... you can beat up two algae now.“ And in such a condition you can work a fellow back up, really, in an hour or two of processing. You could take Joe Lewis for instance. Now you would work that process... that's the process you would work on Joe Lewis. You'd have him back in there climbing into the ring, this big, black glossy tiger, see... panther climbing into the ring and looking around and his opponent comes out of the corner, he picks up one fist, he takes one look, he takes one blow and it's the end of the fight. Joe Lewis could do that today. You could upset every single fight promoter, betting ring or anything else that you wanted to do, by processing Joe Lois for as little as five hours. You could just ruin the whole fight game. By doing what? Exaggerating his defeatedness. And then minimizing it, and then exaggerating it. Because he's gotten down to a point where force will no longer permit him to handle the force in his facsimiles.

And his facsimiles move in on him and he's sitting right now in the midst of every fight he ever had, just as a preclear is sitting in the middle of every fight with force he ever lost. He's sitting right there – 74 trillion years he's been losing fights. And you want to know how good he can get? Look how bad off he is.

Now let's remember that then, apply a cycle of action to this. He says, „It does so-and-so.“ That's why you have to find out what it's doing. It's saying, „It's doing so-and-so and I can't handle it. It's doing so-and-so.“ You just either make it do more so just bluntly, just tell him to do it more so, or occasionally introduce a new factor – in other words, change. You just increase it or you change it. And then you decrease it. No matter how tiny an amount you succeed in changing it or altering it, he can then change it a larger amount and a larger amount until the darnedest things will come under somebody's control.

If you were to say to a preclear who's out of his body and who couldn't even move a cigarette paper to „Get how terrible it would be to move the cigarette paper,“ and then have the cigarette paper moving him all over the place and get cigarette papers coming up and chasing him, and now let's get molecules out of cigarette papers chasing him – if you were to just exaggerate this disability to a point where it really degrades him – oh, he's... feels in terrible condition.

Degradation is actually an inability to handle force. Lack of pride because one's force is gone. Upscale, a person feels very competent. He walks in to the... up to the... the bois in the morning and uh... Henri has swatted him on the cheek with a glove. He walks out in the bois and he takes out his long rapier and with great expertness and great glee he goes through Henri's guard and Henri dies very quickly, under great competence.

The next thing you know... the next thing you know, this fellow... this fellow is not any longer interested in killing Henri. He is afraid to be competent. Not so much because of the backflash of every time he's applied pressure, because he loses. He loses a few times so he recognizes that his competence against Henri was competence. And what knocked him off was competence. So what's wrong with it is competence. And competence in the handling of force, then, must be eschewed. And if competence in the handling of force is eschewed and abandoned, you're not supposed to have anything to do with it anymore, then of course you have to abandon force, because if there's no competence with the force, the force becomes completely random. As a net result his competence goes by the boards and he begins to feel how? Degraded, because he can't use force.

How can you get ahead in the world and how can you dig yourself out of this universe and lift yourself up ranks and... and... and go up the line and so forth? By recovering the use of force. The guy can't use force, so you exaggerate his inability to use it. The dot won't stay still. Now, you make him move this point, just... it's... he finally conquered it. Now let's move it just a little bit. Let's move it in some other direction. let's move it in some other direction. Change its color. Put it behind his back. And every time he puts it behind his back, he gets another one out front.

So you make him put two out front for every one he puts behind his back. Two out front. And he gets to doing this after a while and he can't stop it. So you say, „All right now, put four out front for every one you put behind your back. Put one of them behind your back and put four out front.“ And this finally gets up so the whole room starts getting full of these darn things. And he can't tell which point's which anymore. He's just getting the whole thing...

And you say, „Are you willing to start over again on these points? Well, that's fine. Let's put those all in yesterday, and let's get a new point.“ And he'll say, „Yeah!“ „All right, put that point behind your back.“ „Okay!“

Now... now that you've got that conquered, let's build some two-dimensional space. Don't get into any big arguments with the preclear about the fact you couldn't possibly move around in two-dimensional space. You can move around in two-dimensional space, because it's a postulated area of only two dimensions that has two or more anchor points. So we put four anchor points on this two-dimensional space and we do things with it. First we fit it over

his body. Then we put it below his body. We put it above his body. And what do we use for anchor points? His body! That's the only orientation he's got.

A preclear in this state is oriented in relationship to his body and to nothing else. So we put these two anchor points, and let's... let's just routinize this thing – it doesn't have to be this way, but this is mostly because it makes the preclear so angry and uncomfortable. Uh... make him lie on his back and put his hands under his head and use his two elbows as anchor points: And make him put his big toes about a foot apart, and use those as two anchor points. And have this two-dimension space running from those two big toes up to the points of his elbows. And when he starts to shift his elbows around or move his feet so as not to have those anchor points anymore, make him pull it back into that condition... circumstance. He'll get very tired of it after a while. He'll get very restless. I've never had a preclear yet who didn't get extremely restless when you made him lie in one position and restricted his freedom of motion and made him handle something that he would much rather run away from. The way he'll run away from it is by curling up, by closing his feet together, by putting his arms down at his sides, and so forth. He just keeps running away. He doesn't want to get under this tension, because you're just about to put him under terrific tension.

Now, you take those two anchor points – his hands are behind his head so his elbows are out the akimbo, not akimbo, but his elbows are sticking out. Those are two anchor points. He's got these two big toes as anchor points. Now have him put some two-dimensional space between his two big toes and his elbows.

And when he does that – my God! Coffins, deaths, all kinds of horrible things start to roll off of this case like mad. Do you pay any attention to these things? No! You just make him take this two-dimensional space and hold it until you can make that space lie quiet. That's the main thing that space is supposed to do, you understand. Space is supposed to do that. It is supposed to be quiet!

How do you get somebody from ever having any space any more? Make him jiggle and jitter. If you can get a guy nervous enough, he wouldn't have any space any more. But how do you get somebody nervous? By making the space which he occupies untenable. What is nervousness? Nervousness is that condition which results from having one's space as occupied made untenable. If you take some fellow and run him headlong into a tree, the tree is occupying the space he should have been occupying, and of course that space is untenable, so the fellow after that gets nervous about trees. This is very simple with the stuff we've been over about Spacation.

We're going over this as a rote process now. You just hook those anchor points down there to the toes. Use those toes as anchor points, those elbows as anchor points and the thing starts shifting and curling up and rippling and turning over and flying away and so forth. So you just make it shift faster, you make it fly higher, you make more people come in and interfere with it. You get more gruesome things happening because it's there. You make it roll up and unroll faster. Whatever it is doing, exaggerate it and then each time come back and decrease that. And then fix it on his body again, so he orients it. And you keep that up until he can hold that two-dimensional space right there without a qualm.

Now in the process of doing this, he's going to get nervous. Particularly his... his arms are going to get jumpy. The small of his back is going to get jumpy, and his legs will get very jumpy because legs are what one uses to remove oneself from space which has become untenable. So naturally his legs will get jumpy.

Now did you ever want to know what this manifestation is called? „nervous legs?“ You ask somebody, „Turn on sonic,“ and the guy... all of a sudden his legs start to jerk. He can't turn on sonic because if he really found out that he was in a space big enough to turn on sonic, it would be made so untenable for him so fast that he'd have to run away. So his legs are all set to run the second you ask him to turn on a sound. Or any perceptic.

And he knows he has to have space in which to turn on energy. If he can't have any space, he can't turn on energy, except to do anything but run. So his legs get very jumpy and he gets very upset.

And you just keep putting that back on his body and hooking it up to his elbows, and then increasing it and making it fly around and do all sorts of things and change character and go behind him and above him. And make it worse! Any condition he reports as happening, make it worse. Until the first thing you know, he's handling two-dimensional space. Then you put the two-dimensional space below him, his body in the same position; then turn it end for end; then put it above his body, then turn it end for end; then make it stand up and make it in various parts of the room. And finally, he'll be able to hold it very calmly, without any change, very quietly, on top of his body. He will have conquered two-dimensional space.

Now what's the value of this? You've just shown him that there were anchor points which could be held stable. How do you expect a preclear to run anything or develop any energy at all if he doesn't have any anchor points? This fellow hasn't got any anchor points. Well, where could he put the energy if he doesn't have any anchor points? Everything belongs to everybody else; it doesn't belong to him.

All right, next step on Spacation is to make this piece of two-dimensional space demonstrably solid and then unsolid, to convince people it's solid and then convince 'em it's not solid. And just go through the routine: Now you pick up that space... make the preclear take that space and shove his – this is not actual, this is just his figurative – arm through it, demonstrating it's not solid. And then make it solid. And figuratively hit it with his fist to make it make a sound to demonstrate it is solid. Then to make it not solid. Then to make it solid. Then to make it not solid. Until at last he suddenly recognizes something that is the most vital thing on the whole track: How did things get to be solid? Why do you think this wall up here is solid?

Now if he's been convinced, he can convince somebody else that it is – this wall's command value over him lessens. This'll upset him, by the way, because he'll feel immediately if he does that he's liable to start making mistakes and walking through doors with his body without taking ahold of doorknobs. He'll get certain that this kind of a condition would exist and it'd be very embarrassing to him. It'd be very embarrassing to him if he forgot to remember that his clothing was solid and walked out of them in the middle of the street.

Any kind of a condition could result from this, but that's only because he is unable to control solidity and unsolidity at will. Furthermore, every time this individual's been in bad

condition, been placed in bad condition, it was by a force which convinced him. And how'd it convince him? By taking over the space he was occupying. One gets convinced the MEST universe exists at the moment it collides with the home universe and takes over the space of the home universe – one is then convinced of the existence of the MEST universe. More powerful space, of course!

So, the solidity of space is the first step on particles. You see, there is no such thing as a particle. There is a postulate about particles. But you get solid space – you can do anything with it. It doesn't even have to be a particle. This is really senior magic.

Now any time this individual's gone through a tree, he has had it demonstrated that space could be solid. Any time he has run into a brick wall, he has decided that space could be solid. He's run into enough of them back along – every time he has fallen and hit a planet, you know, jumped out of the second-story window or something, and hit the ground, he... has been demonstrated to him the planet is solid. Any one of these conditions are convictions. Of course, he had to have a higher level belief in the thing, or conviction. He had to accept somebody else's evaluation in the first place to get into that condition. Or he had to sell people and fail to sell them on the solidity of his own space. If he couldn't have space that solid, then nobody else... anybody else could come along and demonstrate that their space was solid and his wasn't.

So let's take a look at this situation, and find out that the making of solid, two-dimensional space, and the unmaking of it at will, is of the essence in reconvincing him on the subject of energy.

So, how do we do? He rams against it, he knocks it with his knuckles, and he finds out it's impossible to go through it – utterly impossible to go through it. But he says, „Yeah, I made it solid, but it's solid all the time. This thing has been solid from the beginning. It is a solid piece of two-dimensional space and that's all there is to it and I can't do anything with it.“

„Well, that's fine. Have it much more solid. Now get things like 16 inch guns firing into it, uh... airplanes crashing through it going faster than sound, and all of them just folding up and stopping when they hit this two-dimensional space. Let's really exaggerate its solidity. Let's make it hyperbolical beyond hyperbole. Let's get it so that we have huge battering rams run forward by a thousand men hit this space. They've got spike points on the battering ram, and it doesn't penetrate the space, and nothing penetrates it either. He'll all of a sudden say, „Nothing's this solid,“ and he'll let something go through slightly. And after that it's easy to break it down. And you just break it down to the point, then, to where you have this very small caterpillar come up with a very small hair off of his chin and push this very small hair through the space, and demonstrate it goes through. And after that he can move through this space at will.

Now supposing he can't make it solid, supposing he can't make it solid. Well, get it out horizontally and make it support something. Don't have it hit, make it support something. Put on it a dust mote and have it support the dust mote, and not go through. And make sure the dust mote doesn't go through. And the guy will eventually get the idea, all right, he can hang a dust mote on this.

Now let's keep building it up from there until this thing can have cannonballs rested on it, until it can have a man rested on it, and until it could be hit by a sixteen-inch gun, or have a battleship or a faster- than-sound plane hit it and it wouldn't go through.

Now get him to change and shift solidity, pierceability and unpierceability – enterability and unenterability of that two-dimensional piece of space.

Now once in a while you'll find this two-dimensional piece of space gets terribly fragile. Well, if it gets fragile, just keep breaking it up. Take a piece of two-dimensional space and break it up some more. And then... then throw those fragments away and get another piece of two-dimensional space and break that up. And another one and break that up. And all of a sudden it'll get stronger.

In other words, you toughen this space up until it is completely under his control. It's enterable or not enterable. It can move here, dispose there – anything can be done with this that he cares to do with it.

Next step. Next step is to get two such planes and enclose a space with them. Two planes of two pieces of two-dimensional space and put them about four or five feet apart. Make a box – a big box. I don't care how big you make it – 20 feet by 10 feet by 10 feet or something like that.

But get this: That box encloses the preclear and the preclear's bed. And the first thing it'll remind him of, of course, is a coffin. And that is the space they've made very antipathetic to homo sapiens. They take a guy while he's still in the head, and they fill the body full of formaldehyde and they do all sorts of gruesome things and then they put it in this little, tiny cramped box and they let... shove the lid down so it's completely armor-proof, seap-proof, uh... bill-collector proof, I suppose, and bury it deep in the ground. It's just a dramatization of a control operation. There isn't any reason that anybody should do this. I mean, this is just nonsense beyond nonsense. Preserve a dead body? Let's go down to the slaughterhouse and every cow they kill, let's fill that cow full of formaldehyde and bury it. It just makes as much sense as people keeping this relic around with powder and paint on its face buried deep in the ground.

It's just... it's just odd – just weird! I mean, how can a society go that nutty? Or, I should say, much greater dignity, how does it come so extremely aberrated? Well, it just goes nuts, that's all, and... on the subject of bodies. „Care of the body... care of the body... care of the body. Nothing but bodies... nothing but bodies. All the space there is, is MEST universe space, all the space there is that can be controlled by the body. The body occupies the only space.“ And so, boy, right out of this...

You think you're just in beautiful shape, now that you've got a piece of two-dimensional space. The guy can hold a point steady. Now he can hold eight points steady. He's got two pieces of two-dimensional space and this makes eight points. It makes a rectahedron.

All right, here he sits... lies in this box. And the first thing you're going to get... you say, „All right, let's feel all around and make sure nothing is there but your space and the walls. Now cover 'em with fur or put rugs on 'em, or something of the sort. Now turn 'em end

for end, turn the walls end for end. Now rotate them a hundred and eighty degrees. Now handle them. Now color the walls red. Color them blue. Color them green. Shift it up higher – pull it down lower.“ And all the time let the body... you know, don't let this guy lie on the couch and construct this thing out there somewhere on the other side of Marcab.

No, uh... you are about to unmock one body and one couch.

Now, he's got this space, and make him reach from where he is and feel all around the floor of it. That's why it's good to have rugs on the floor and silk walls, or something of the sort, so he can get a tactile on them. And make sure that's his space. Now you make him feel all around and make sure there's nothing in there but himself, as a thetan. And he'll tell you long in advance of where he can actually stabilize this. „Oh, no. There's nothing in here,“ he'll keep yap-yapping at you. You just make awfully sure. Because when he gets this... when he gets this sensation, you can tell. It will come as a considerable surprise to him. It will really shock him. You'll always see this surprise. He won't just take this calmly because what he's actually done is make some space, and he'll suddenly realize he's made some space. And what you do is have him sit in there as a thetan, in the middle of that huge spatial area and he reaches from one part to another, inspects all the corners, inspects all the walls, inspects the ceiling. And each time he determines that there's nothing there but that space and himself as a thetan. You get him to inspect this real good, see?

Now, you number the corners. You don't have to demonstrate to him. You just say, „Number those corners one, two, three, four, five, six, seven and eight, and you've got all the corners numbered?... All right, go to corner one. Now feel all through the place from corner one. Now go to corner two. Now make... feel all through the place from corner two and make absolutely sure there's nothing in there. Get a good tactile on the floor and the ceiling and the walls. Now go to corner three and do that. And go to corner four and do that and go to corner five and do that, six, seven, eight. Now make this completely certain there's nothing in there.“

Probably some kind of a condition like this is going to happen. He will either find it impossible to maintain this steadily, or he won't. Other things will keep popping in there that he doesn't want. If they do, make him keep filling it up full of all kinds of impossible things. Again, exaggerate the condition, and then empty it out, and then fill it up and then empty it out and fill it up and then empty it out and finally he'll say, „The dickens with it.“

Now if he says he can't get rid of the furniture – the furniture is too great an actuality to him, Father was a furniture dealer or something like that – enlarge the space and start putting furniture in it. He's got one couch in it already; have him put dozens of couches in it. Have him put couches all through the thing and then take them out again. Fill up that space and empty it until he's sitting there with a complete certainty on the possession of that space.

Now, he isn't going to get the complete certainty right at first, but he can get it. He'll think that's very peculiar because he's going to have something else sitting in that space and you can just count your bottom dollar he'll have something else sitting in that space: and that is what's left of the home universe will be found in that space.

But before he attains that, you're going to have facsimiles flying off this fellow like mad. You're going to have him dug out of this, and into that, and... and shot here and maimed there and lying someplace else dying. And these facsimiles are going to come

through boppety-boppety-boppety- boppety-boppety-boppety-boppety-bop! And he keeps trying to tell you about these facsimiles.

Well, just... just disregard them and go on with the space, or if they become too annoying, throw in a few more agonizing deaths into the chain. Just throw in some deaths that are a little worse on the thing. „Well, get the... get a death now where you're being disemboweled by a horse. Yeah, you got that? Well, all right now. Let the chain go on – look at the rest of them... All right, now run in there one now where you're tied over a cannon's muzzle and it's fired. You got that? Well, let that one go on by. Now get... get one where you're down at the bottom of the sea.“

The fellow keeps saying he's drowning or something. Oh, he... he'll go through agony in this sometimes. And he keeps drowning or something. Say, „All right, get one of being at the bottom of the sea and have a couple of big sharks come along and grab ahold of the body and hold it still while bullet-fish fly through it. You got that?“

And he says, „What's a bullet-fish?“

And you say, „It's a bullet-fish, of course. Put some in.“ Anything, if that gets too bad... ordinarily you can just disregard that chain of deaths, because if you were to hold that consistently and let him look, he would see practically every past death he had rushing off of this thing.

Why? He's been living since the explosion of the MEST universe... I mean, pardon me, explosion of his home universe at the hands of the MEST universe in borrowed space. So the second he tries to make any of his own space, all the borrowed space starts flashing at him. Every time he tried to possess space and was stopped, every failure to continue to own space is liable to show up in this space he's trying to create.

So there he lies – all sorts of situation can show up there. Exaggerate the situation, and decrease it, increase it, run a cycle of action on it and keep putting that big box together there and uh... until he's finally got space and then he's going to find somewhere in there a high degree of probability that he will find a home universe. And he'll be something 'like the black spot over in one corner, or a tiny little dot in the middle. Or he'll try to go through the middle of it. And he'll say, „Every time I go through the middle of it it feels like I'm shot or something,“ or „like I've just been hit by Niagara Falls“ – anything along that line.

And uh... so, what do you do with this universe? If you were to ask him to put something in this rectahedron after he's sure that it's absolutely empty, you will get a sour reply. He'll put something in it. he'll be mean about it, or he'll be unhappy about it. He'll put something in it. He'll be upset about it. He... he won't want to put anything in it.

He'll tell you it's lonely, he'll tell you that it's no fun, he'll tell you all sorts of things. „So, if this is all there is of building your own universe, I don't want anything to do with it,“ he'll be feeling.

Why? You're staring the MEST universe's collapse and end right in the teeth, and it's such a major failure that he doesn't want to build a universe. He has nothing about that now.

So, what do you do? You get him to go in there, around and through that – of course, he's in this space all the time. You make him look around and make sure the place is empty. And he'll eventually find this thing somewhere in there. He won't know what it is; he won't be able to get rid of it right away. So you turn it into a gaseous mass, you change the color of the gas, you move it around into the various corners, you solidify it, you just give it straight mock-up change. You keep using it. You decrease it till it occupies the whole space and decrease it down again. The fellow'll begin to tell you all about his home universe, if you do this.

And you don't have to suggest „home universe“ to him. He'll just tell you about it, and that's that. And uh... you just keep working it; don't let him go into large details about the thing. He'll start wondering how on earth...

And, by the way, you needn't tip him off to this degree unless it's just too... unless he's just too wild on the thing and he's wasting too much time, as to how his home universe got that way, and what happened to it. He'll tell you all sorts of stories, because the fact of the matter is that the loss of it and we'll cover that in the next hour, what loss is, and a little more of the anatomy of loss so you can see how this thing works out – made him forget it. And he's forgotten it. And he's forgotten it with a vim, because that was the biggest loss he ever had. That was his and all of a sudden, wham!

What happened was, evidently, the MEST universe just came over and took it over. It just took it over. And it ran into it or fell on top of it, 'cause this universe is expanding and it keeps hitting these things and so on. And it got on the wrong wave length or something happened and he suffered this. And the next thing he knew – really this is what happened – it went out and he came in. He didn't have much of an entrance point or anything else. He just found himself there one day. He didn't know where he was and he didn't know what was happening, and he might have had some strange adventures and so forth. But after that he was a homeless waif – because he never found out what happened to him.

And that's where your people are lost on the time track. They're lost because they don't have any space – it's very simple.

All right, we change and alter this mass that he can't get rid of called the „home universe“ until he's perfectly satisfied about the whole thing. And then and there he will... will discover that space is his. He'll find out that space is his, that is his space. He can do as he likes with that space, and he'll find out something very strange. The mock-ups that he puts in that space appear and disappear with such ease, compared with the mock-ups he puts out in the MEST universe space. He's been putting up mock-ups, let's say, rather poorly. They've been shimmery, they've been thin, all that sort of thing. After you're done (and this process is known as a Spacation), after he's done a Spacation in that space, mock-ups can appear, disappear – bing-bang! Beautiful! He can move 'em, change 'em, put 'em automatic, take 'em off automatic and so on. He'll find himself able to handle them in his own space.

Is this space actually his own space? If he has done this sufficiently and if he has done this well enough, he actually has parted company with MEST universe space. It is his own space.

You've got a certainty of dimension which is not coincident with MEST universe dimensions. And therefore MEST universe could not override that space.

Now you could go far in this direction to where he could be so expert in creating space and unmocking, that he could go out and look at an automobile and there wouldn't be any automobile there anymore – for anybody. At first these spaces just disappear for himself. It... he's... it won't occur to him that his body might disappear or blow up or something as he's doing this. He probably won't think of it.

If he does think of it, don't worry about it. I've done this to quite a few people and expected, in the early ones, that we would suddenly have somebody turn up missing on our hands, but nobody did. The preclear continued to remain visible to me on the couch but sometimes would get kind of thin – you'd kind of start seeing through them a little bit – not theta-wise. I mean, they just... just sort of looked kind of thin and unsubstantial.

Now, they're liable to take off from that and go racing right on down the time track to present time on convictions – what they've been convinced of, what... the game they're trying to play, and that sort of thing. And if they're capable of seeing energy areas on themselves, they will see all sorts of energy areas on themselves. It'll just surprise the dickens out of them how many energy deposits are convictions. They've been convinced they ought to play a game – they should play the game. „All right, how do you play the game?“

„Well, you play the game so that when you walk along here and you're hit by this, you say, 'I'm hurt'.“

„Well, I'm not hurt.“

„Well,“ they say, „well, you walk along there and when you're hurt, you say, 'I'm hurt,' and that's... that's the game on this. And then I walk along here and I say, 'I'm hurt,' and I'm hurt, and uh... so on.“

But this fellow says, „But I'm not hurt.“

„Well, you just... just... this is just the rules. It's the way you play this game.“

„Well, it's a game – that's all right.“ The most idiotic thing.

You make a hole – there's a hole there and there's something in it. And the fellow goes into it to find out if there's anything in it and he doesn't find anything in it so he takes things out of it. You know, he makes up things. And people say, „Well, this... no-no. That isn't what it is – no, that isn't what it is. No, that isn't what it is.“ They just invalidate the heck out of a guy like this.

So, he is asking to be convinced continually, and any time he can find several people to agree with him, he'll be convinced uh... on something or other. And he's being invalidated continually. And the major ones are done by force and both of them depend on the banishment of space, really – banishment of the concept of how much space one can occupy.

When you've taken your space from the MEST universe, you have taken spurious or specious space. It isn't real space for you because you... it's not your dimensions. You've borrowed some other dimension and that's about the most serious thing you could do is to take a dimension that is not of your own determination. And after that, you have difficulty

with energy because you can't put mock-ups in space which isn't yours. And you know the space isn't yours and so therefore you can't put mock-ups in it. If you can't put mock-ups in it, that means you can't put energy in it.

Now you can get practiced enough on this so that you can simply turn around and put in MEST universe space energy. You can get to a point where you'll string a little thread of energy between two cans, E-Meter cans, and the E-Meter – has anybody done that since I mentioned about it there? work? Did it work? Voice: ((?)). LRH: Oh, did you get a... just a little twitch on it? Voice: ((?)).

Yeah, you'd have to put a pretty good... be pretty good at stringing, beams, and you've got to put a pretty solid beam between the two of 'em and just let it sit here for a moment and you'll get interesting results on the meter. I'm fixing a meter up to do that.

The point is, then, that you are rehabilitating space for this preclear. Now this process called Spacation will spring somebody with great ease – after he's unmocked the body a few times and he has had facility in creation of space and so on, moving in and out of the head or being where he wants to be in the MEST universe becomes very easy to him.

Now your Step One case can go right straight ahead on his route and go ahead and do this. But believe me, your Step One case should be put through a complete Spacation before your... consider him an operating thetan. You just take him from there on up. With a Spacation he becomes more or less an operating thetan rather than a theta clear. And he gets very able – he's not too bad off, your Step One case.

These other people, you'll find out on lower step cases, that you just push them through a Spacation anyhow, and sometimes have to before you can do a darn thing with them.

Actually, in view of the fact that space is beingness, you have to be able to handle space before the preclear can be anything.

So it's a good thing to do, to put... as you go through this process, to be very careful about that particular set-up.

Now we'll put that as a Three level. And the reason we leave One and Two as they are without stressing Spacation to any great degree, is because you can completely alter the beingness of a man, his condition and so forth, by steps One and Two – without any Spacation or anything else. You just tell 'em, „Be two feet back or your head,“ or „Push yourself out with an energy beam.“

Now when that guy has had that done, when this has occurred, you'll see facial changes and personality changes of considerable magnitude. And when these changes have occurred they are very worth just striking for, just as their own, because it'll happen in more than 50 percent of your people, much more than 50 percent if you use Step One and Two, that they'll simply be outside, and will go through these paces. And they can be brought up to a stability without Spacation.

Now, you'll be surprised. It... it... it just changes the fellow, changes him very markedly to have this happen to him. But by the time you've got to Step Three, they hold that

space point steady, and so forth, there's just enough little buggy things wrong with them that they... they can't quite do a Step One and Two.

Well, if you do a Spacation on the Three case, he'll move right up into a One category and you just go on with Step One.

Only when you've got him stabilized and outside and able to lift his various arms and limbs and so forth, from the exterior as the One does immediately, you've got an operating thetan. And you've got your other jump because he can make his own space.

All right. Spacation, then, is a process of rehabilitating space by first, ownership and stabilization of a point. Then ownership and stabilization of more than one point, namely four points; and ownership and stabilization of a two-dimensional plane hinged on those four points. And then ownership and stabilization of two such planes; and then ownership and stabilization of a rectahedron. Think that's a tetrahedron. Uh... no, a tetrahedron is s...

Voice:...

LRH:... four points... it's a tetrahedron, isn't it? No, it's actually a rectangle. It's a rectangle. Is that a rectahedron?

Voice: I think so...

LRH: I haven't done any solid geometry in a long time, in English, that is.

Well, anyway, you build that and that stabilizes into his own space. And we have the essential breakdown, the essential points of space, the essential ingredients – the characteristics of space, which are anchor points – two dimensions and three dimensions – and you have the most elementary space there is.

And when he has claimed this completely as his space you will find him able to do a great many things which he was not able to do before.

All right? There is no substitute for a rehabilitation of space, to return to an individual a rehabilitation of his beingness. But don't think because he's done this indifferently or suddenly or quickly or snappily and then stepped out of his head and so forth, that he can create space worth a darn. I mean, he... he's able to go through these steps, maybe. But if you haven't done a very good job, and if he can't do it the next time easily, and if he can't do it for about four or five consecutive times, easily, so forth, he's not stable on the subject.

So the next time you get ahold of this preclear you put him right straight through all the steps of a Spacation which are, establish one point; establish four points; establish eight points; and establish its emptiness. And uh... you finally will find him quite stable. Otherwise you're liable to unstabilize him. If you put him through a Spacation once, you get it indifferently well, and all you've succeeded in doing is throwing him through 565 past deaths or some darn fool thing like that, or run him against the old home universe, and – you've charged him up to a fare-you-well! Bad deal, strictly. Okay? How much you got left on that tape? Voice: About seven minutes.

Now that's quite sufficient for me to tell you a very important datum uh... about all this. Loss is loss of space as its most important loss point – loss of space.

So anywhere down along the line, what kind of mock-up do you favor for any case from Three down? What kind of mock-up? You take the most beloved living place in the current lifetime of your preclear and do standard mock-up manufacture and shifting with it – even if he does it poorly – making many of ‘em, changing it, altering it, lessening the quantity, increasing the quantity, placing it behind the back and afar and above and around, until your preclear does not give a... two whoops and a continental about it, and can handle it with great ease. Because there he is still tied with this lifetime’s anchor points! And that will be, usually, his childhood home. And more locks will fly off of this. You’ll be amazed! Oh, the locks will fly off of it, in all directions. But you’ve rehabilitated his space considerably when you’ve done this.

And don’t be surprised when other houses like it start to show up automatically. Of course, you’re just peeling the track. All kinds of things will show up as marked out MEST universe space which he has tried to claim. And in view of the fact that was MEST universe space with imposed MEST universe dimensions it of course was not under the good control of the preclear.

A preclear can afford to lose anything he has as long as he does not lose as well his ability to create.

But when anything is based upon the speciousness of MEST universe anchor points, of course, he is anxious about it in the first place. And then when he loses it, the MEST universe has to be waited on for the MEST universe to give him permission to have more anchor points.

So you start handling that childhood home. You want to know what happens to a pc’s childhood. Why is a pc’s childhood occluded? Well, a pc’s childhood is occluded because, one, he was moving faster when he was a child than he’s moving now, and therefore in order to pick up facsimiles of childhood he’d have to generate and move a lot faster as a preclear. And that also applies to why can’t he pick up early track as easily as he can pick up later track. And that’s because he’s moving too fast and too strongly on the early track for him to have uh... for him to pick it up now. He hasn’t got enough speed, you see; we’re going through a slow-down process, as one goes down the cycles. So we can’t get these things earlier very easily – mostly because of speed.

So, in childhood, however, uh... that’s one reason. And the other reason is these anchor points. And because childhood is studded with loss from one end to the other. There is more loss per square inch of havingness in childhood, because one attaches such enormous importance to trivia. Everything is given to one, everything is assigned and owned in some other fashion. One’s toy – he has to be very careful. You just think for a moment and just try to remember a toy you had when you were a child – just one toy. If you remember a toy, the toy which you remember was a toy which you were given and which was not interfered with very much. Nobody cared enough about the toy except you. That was one toy.

Now your havingness, then, was slight and your space compared to your size was pretty large. But you got nailed down. MEST universe anchor points had been assigned to you. And if you were racketted around much and you were changed from home to home and

area to area, just anchor points and anchor points and anchor points and anchor points, and the guy just all snarls up all over the place.

Sooner or later as an adult, one time too often, (I'm going to cover 'forget' and 'remember' in the next hour) and one time too often he loses a set of anchor points and it's too much for him. And the whole track, actually will jam right at that point – jam! He will at that moment run out of space for his facsimiles. He hasn't even got space for his facsimiles anymore. And uh... having no space for them, of course, the only space left to them – he's not going to part with them! They just simply move in on him – crash! And he's got 'em! That's that.

An electrical shock moves one out of his last efforts to maintain anything like space – the last efforts to maintain space are psychotic or neurotic. Because one is saying, „I'm not responsible for anything, and therefore it's all right to leave me in this space. I've abandoned all responsibility for all force, and I'll do whatever you say, and I can still have some space, can't I? I'm still permitted to have some space. You see, I'm nutty. I can't do any wrong – can't – I mean, can't harm you very much.“ And uh... that's just a protest. That's... that's the last shreds of beingness – complete irresponsibility.

All right, so they just move him out of that into utter abandonment. They move him out of that into death. And they do that very simply. And... or they collapse the track on him. And that, of course, prevents them from moving out of anyplace. They have to stay there then. There... there's a forcing mechanism. It is about as sensible as... well, these things are very sensible, well, about as sensible as anything else in this universe.

We have a profession that pretends to heal, and it destroys. It's no wonder, you see, that somebody believes great evil of you as a Scientologist. If you get out practicing for a little while, they'll believe great evil of you. The reason why? You're obviously doing good so obviously, you must be evil. Reasonable. It follows.

If a fellow can't move around anymore, and if he's all pinned down, and he's very upset and he hasn't got anyplace to go, why, let's take what's left of him, his body, and let's fill it up full of electricity which is highly antipathetic to him, and fix it up so he can't even be there. And then explain to everybody that this makes him well, you see, with sort of a snide, pompous expression on one's face. Great stuff!

Force, and the application of force to the individual is primarily a question of changing space for him – making him abandon a piece of space.

The highest level of conviction there is is to knock hell out of him. That convinces him. Of course, way up above that he had to have better conviction in the field of reason.

So knowingness is upset by force. Force crashes into the individual and it upsets his space – it'll upset his knowingness. Why? Because something occupies the space which he should have been occupying and makes it impossible for him to occupy that space.

And if he's unable to create more space at will then, of course he considers that he has been displaced in the space. And in Spacation, you're teaching him that he can make any kind of space that he wants to make at any time he wants to make it. And when he's done it a little more often, a little more often, a little more often, he finally realizes that he has all the space

anybody could need in which to do anything, and he finally doesn't worry anymore about having to have space where the body is.

The process of Spacation, of course, follows that because the body is in that quadrilateral, octilateral – whatever it is – uh... because the body is in that blown-up coffin, why, uh... it gets unmocked. And you never ask him to unmock his body at all. It just disappear on him. You point it out to him afterwards his body wasn't there.

He says, „That's right. The body isn't there.“

„Well, why does your body have to be there now? Why don't you just move out two feet behind your back?“ Okay. Let's take a break. (TAPE ENDS)

SOP Spacation (Cont.)

A Lecture given by L. Ron Hubbard
on the 15. December 1952

Third hour of lecture, December the 15th, afternoon.

We have a subject here which is quite pertinent to Standard Operating Procedure, because it really covers from Step Two down. It covers... covers that case to which you will have to do Spacation. It actually covers a Step One case.

But, this... this process applies, then, to all cases. But this case is Four, and then Five, Six and Seven all fall under this category.

And the process you do for Four is to return – the guy can't hold a point steady. It's... you could go right straight ahead and bull through on Spacation. You could do that. But you've asked this person, now, „Be two feet back of your head“ – he wasn't. You've asked him to put out a beam, push himself out of the back – he didn't... he couldn't. You've asked him to hold a point steady – he couldn't.

Now the next step is... next step is „Get a... make a mock-up of your childhood home. Make a mock-up of it.“ And then get him to handle it just in the way you handle mock-ups. After you've done this, you can flip back into Spacation.

You aren't in each one of these cases on this Standard Operating Procedure, going back and doing Step One again, you understand. You're going back upscale.

You get him to get that. If he can do that in Operating Procedure Issue Five, if he can get a mock-up of his childhood home, and then exaggerate what it's doing and not doing, and then change it and position it all the way around and handle it until he can just call up and throw away the thing at will, by creating more of them, by remedying the scarcity of it, by making things more exaggerated about it and so on, you'll find out that you've returned somebody into a state where he can very easily do a Spacation. You will probably not have turned somebody who will immediately be able to step out of his head. You can test it if you want to, but probably not, just on it...

If you did this job superlatively well, uh... he would be able to. But we won't count on you doing a job that is just ne plus ultra super, not because you couldn't, but because it simply is putting too much details and too much stress on one step of a case, that's all.

So this next one is: Can he get his childhood home back? Get a good mock-up of it and mock it up and handle it. That's your step.

And let's say that he can get that mock-up – he gets it immediately – so you've said, „Be two feet back of your head.“ Then you've said, „Put out a beam.“ Then you've said, „Get

a point.“ Now you say, „Get a mock-up of your childhood home.“ Not a facsimile of it, a mock-up, see? You could change it around to make sure it's his... his mock-up. You've said that. You get that, and then you just simply go around, position it in space, change it, change color, do other things with it until you can control it, utterly. Then you go back up to Step Three and do a spacation.

After you've done a Spacation, you can ask him to move out of his head with beams, if you want to, or ask him to step out of his head – it doesn't matter what. You just go right on through with the routine then of Space... of Step One.

So, that's the... that's the extent of Four. Four has to do with the old house. 'Cause of course when you do this you've picked up his anchor points. Bam! You... he's probably still running on these anchor points. Even though he had an office which covered eighteen floors of the Rockefeller Plaza and even though he was very loose in the way he lived, or... or anything, it didn't matter. Any one of your conditions has nothing to do with this. He's probably still running on the anchor points of the old house. Probably as he sits there at this mahogany desk which on Saturday nights is used as a skating rink, and so on, he's still using a shanty eight miles south of the slum into the slumier slum on the south side of the car tracks, or someplace. He's probably still using those orientation points which is what spoils his manners and everything else.

That's right, 'cause he's orienting everything he's doing against not just the conditions of his childhood – yap-yap-yap-yap. I mean, good old child psychology! Somebody give me a tommy gun! Uh – he isn't doing this. He just happens to have only a couple of anchor points. And he hasn't got an anchor point on 42nd and Broadway, or one in the Bronx, although he's working in Rockefeller Plaza. His anchor points... he's lost. He's badly lost. His anchor points are over in South Keokuk or North Bergen or... or someplace or another, and they just have no relationship to the anchor points he's using and he can't fit the same space in, and he's never been able to fit the same space in at any time.

And it changes, of course, his mode of existence. He couldn't help but change his mode of existence because he's got to fit in with his environment, hasn't he?

We've been taught so long that man's salvation depends upon his 'adjusting to his environment'. So his environment is not Rockefeller Plaza with a thousand square yards of desk. His environment is Shantytown.

Where his anchor points are, that is the environment in which you will find him. If his anchor points – and excuse me for introducing Space Opera – but if his anchor points are 18 planets away and that society is strictly uh... tooth and claw; if... if... if it's a society in which... which a man is... is only worth as much as he has in the bank, where justice is delivered only to those who have the wherewithal to buy it – uh... in other words, a society you wouldn't even know about – he'll be operating on that society because his anchor points are there and he doesn't have anchor points here. He's clipped back that early on the track, and he's not even using this lifetime anchor points.

But you can make him go through and jar out of the old anchor points by showing him that he had earlier anchor points in this lifetime, namely his childhood home, and then you use those to reorient him. But, by doing what? By pointing them out? By mentioning anchor

points to him? He may keep telling you, „The fire plug at the corner of the house – I can't seem to do much with it! It's just there.“

And you say, „Well, you work around. You want to get that fire plug moved.“ The whole house, you'll find out, is probably turning on that fire plug. Only you take it, say, „Turn the mock-up around now.“ It's pinned on that fire plug and the mock-up just suddenly swings around on that fire plug.

Very interesting condition. You'll finally get this up to a point of where he – also, it might have been a temporary anchor point. He might have some kind of a temporary anchor point. He's got the house as a sort of a general setup of anchor points and the instant in which he's stuck on the track, with that, had some particularly interesting feature – snowman. Uh... he fell and broke his arm or something of this sort. Big crash, and he'd just built a snowman. And you'll find the house there, the fire plug there and the snowman there. And he's sort of orienting on the snowman. And the house will swing on the snowman. You won't be able to do anything with it.

There'll be some object in that mock-up with which he can do nothing. Don't point it out to him, just make sure he does something with it, 'cause that's his anchor point.

There's the temporary anchor point, then, which is the incident in which he's stuck – and you don't need to know which incident he's stuck in. And there's the childhood anchor points. And those will all be sort of nervous to... to him. I mean, pardon me, he's nervous about doing anything with them, because he knows if he moves those, he's lost – although he hasn't seen them for 30 years. If he moves them, he's gone.

All of those things assume enormous importance to him. And what you're doing in a Step Four, is you're just plowing this guy up, because it's certain that Step Four is not in present time even though he's very sane, very efficient and a good guy. It's just a lead-pipe cinch that he's not in present time. He's in present time up to Three, but Step Four, he's not in present time.

And that's the dividing point. You know that for sure he's not in present time. He knows he's in present time, but he is orienting severely by the past. Therefore, if he steps out of his head, he knows he's liable to step right straight into the Battle of Trafalgar. If he steps out of his head, he's liable to step straight into uh... the middle of a war he just went through. See, he's not in present time. The reason he can't step out of his head is, he isn't here. And he's liable to go on.

We've already a... The borderline – when we have passed from Step Two on to Step Three, we've started to move a bit out of present time. But we don't get noticeably out of present time until Step Four – Case Four.

Now we started in... this person was collected at a point and in a point only in Step One. And from that point on he is dispersing. He's in, you might say, negative space. In other words, he's in space that isn't here, he has anchor points that aren't present, he has all sorts of odds and ends, and we're trying to remedy those, then. Step Two, Three, Four. The reason why he has to use beams to get out in Step Two is, of course, the fact that he is unable to change postulates. But he can make a beam.

All right, that... that's... They're very simple then, isn't it? Now we got right up to Step Four. Now let's take Step Five – I'll cover that with great rapidity. That's just Black and White Control Processing. We're actually back to something slightly resembling Three. We want a spot... this guy. What characterizes him is he can't get a mock-up. We find out he can't get a mock-up because he can't get the old homestead – simple. He can't get the old home, so we know he can't get a mock-up. So in view of the fact that he can't get a mock-up and can't control a mock-up, we know we've got to handle, then, because if he can't get mock-ups well enough to mock up the place he was raised, he can't get mock-ups – not worth a nickel. So just don't worry about it from there.

And your next step after you've found out he couldn't get a mock-up, would be a simple... you... you said, „All right. Can you mock-up the house in which you were raised?“

„Ohh-hahh-yayy-mmmm-te-dash-mmmm-hahh... houses keep flying through here – ahhh-mmmmmmm-mmmmm...“

You could go on with that for a long time. Don't go on with it any time at all.

Up to this point you have said, „Be two feet back of your head.“ He wasn't. You have said, „Put out a beam and push it against your forehead. Now push your forehead two feet in front of you.“ And he was – or he wasn't. I amend that: You said, „Two feet back of your head“ – wasn't. „Use a beam, push yourself out of your head“ – he didn't. „Put a point out in front of you and stabilize it“ – he couldn't. „Get a mock-up of the place you were raised“ – he didn't.

The next thing you say to him is „Take a black spot and put it on the wall.“ And that is a Step Five.

You needn't inquire any further in this case. You needn't, really, inquire any further. You understand that you can take these later steps and you could... you could interchange them. I'm recommending them to you in this order for a good reason: It'll save your time. It'll save you lots of time, if you do them more or less in this order.

All right, we've got that Step Five, „Put a black spot up on the wall.“

He tries and he tries and he says, „I can't do it with my eyes shut, but I can do it with my eyes open.“ Okay. You've got a Five. You work him from there.

How do you work that thing? You move the spot two inches to the right, and you move it two inches to the left. And he says, „There's lots of spots up there too.“

You just say, „Pick one of them and stick it with that.“ Until – and you work with him, no matter how labouriously, with his eyes open or his eyes shut, until he can put a black spot up there and turn it white and shift it and turn it black and shift it and know he's shifting it and know that it was he who moved it, and that it was his black spot. And you just WORK with that.

If he gets too many black spots, make him get a lot more black spots and then cut it back down again. Exaggerate those conditions, in other words. Run a cycle of action on what he's doing. Black and white control processing.

Now don't mix that up with Black and White processing. Black and White Processing is Technique 8-80, and that sort of went by when you weren't looking. And I got a letter from an auditor this morning, he's been all over the East uh... the West Coast. And he's uh... been using what? Black and White Processing – Technique 8-80. He was having tremendous success. He's just been having a fine time and he wrote in to say how well it worked. It works. But this is not the same process. We're not interested too much in a chronic somatic as such to be handled by Black and White. Mock-ups handle them faster. Or handling and exaggerating the actual disability.

Did you see me process that pilot the other night? I gave him a lot of mock-ups. One of the reasons I gave him those mock-ups is 'cause I like General Bradley, and uh... we obviously had somebody who was stuck in a space hat. Remember, he couldn't... he couldn't break that bowl with that ear in it? No, that would be painful, and that sort of thing. Rough deal.

And then when we finally knocked the thing out, don't think that that was just the technique that knocked it out. It wasn't. He was then ready to use that technique, and I just did it very directly and made him exaggerate the buzz in his ear. And then decrease it and then increase it and then decrease it. And finally get the other ear ringing. Now make the other ear ring. First I had a statue out in front of him there and made its ear ring. And then had him shifting from one ear to the other ear until all of a sudden he was... had it off in one ear and on in another ear. This sort of struck him as odd, and we turned it off in both ears. Now that'll probably come on again, he probably won't uh... pick it up again... do it, but it will come on less. Although I told him all he had to do was anytime it came on, was make it louder. He's handled it well enough by this time that if he'd just do that one step, he'd just make it louder, it'd go off again. If he'd just... demonstrating to it, he could hold it, he could do it.

That's just a quick patch-up, and you handle any of these chronic somatics this way. So we're not talking now about Black and White Processing. It's a very interesting process, and all that sort of thing, and... Nice to know that those things do all those things and that there was a process there, and so forth. And you're talking about Black and White Control Processing.

And the level of importance is that Black and White Control Processing as a discovery is many times more important than Black and White Processing. Don't underevaluate this little, innocent simple technique whereby the fellow puts a black spot upon the wall and finally holds it there. And don't glance over it and walk away from it and say it's not important. You've got a preclear who is in the dark. He's seeing only blackness. He can't control a mock-up, he can't get anything but the vaguest concept of a mock-up. He can get a concept of it. He could imagine that he was getting one – not good enough. A guy either has a mock-up or he hasn't a mock-up.

So what do you want in this case? You want a black spot up on the wall. And he says, „Am I supposed to see it?“

What do you tell him in that case? „We want you to see it, no matter how thinly. Eyes shut or eyes open; we don't care. We want you to see it, no matter how thinly.“

Now there are other little techniques that are quite interesting. This fellow is really in agreement with the MEST universe. He's gotten down and agreed with the MEST universe until he's just grovelled in the dust. He hasn't any energy manufacturing left or anything else. He may be a very good guy. This has nothing to do with character. He might be a very savvy individual. He... he might be able to use good logic and do remarkable things, but these steps are not steps that are associated with ability, where it comes to handling the MEST universe. They are not steps that fit in on a tone scale. They're just steps of how far a guy is into the MEST universe at his level of the tone scale. And the further he is into the MEST universe, the less he can make his own. And we're trying to make him make his own universe. We're trying to head for the creation of mock-ups, their variations, and the creation of space.

If we turned over to this fellow and we asked him to do something in the MEST universe, he probably could. He'd dig in just a little bit deeper. But he is fixated on the MEST universe. He is convinced! The MEST universe has convinced him, and you will find out that it has knocked him silly. You'll find out this person has led a very tempestuous life and many things have displaced him in space. A lot of dreams are dead or blown up. He may have lived four or five lifetimes that would have killed a normal human being. Well, let's not be critical of this person just because he's a Step Five. He has a disability in our eyes because it blocks the route to a fast process.

And actually, I don't know of any process except irresponsibility and responsibility – running that, and running DEDs and DEDEXes as such on him, long hours, long, long hours of this – that'll snap him into line so that he can eventually become a theta clear.

I'll tell you a lot more that's wrong with this fellow the last half of this hour, e... under a general subject. But all we're interested in here is the ability to control a black spot. The ability to control a white spot. Make it increase and decrease in size, make it go away. Make it come back and go away. Let's put a black spot under control. That's all we're trying to do with this case.

And we work Black and White Control Processing and I don't care how many hours we work it. We work it until he's got a positive action there that can flip a black spot up on anything; turn it white, make it big, make it small, turn it off, put it in last year – do anything with it. Throw it up on another wall – do this and do that until he can handle that black and white spot.

Don't start leading into this technique as an invitation to do a mock-up. Do it for itself. Do it for itself with this guy.

Do you know that most of the people you've got doing mock-ups can't do it? Throw a real black spot on the wall that is actually sitting there on the wall that they can see on the wall, and then turn it off, turn it on, move it here, move it there, and get instantaneous action on that black spot. It's quite a technique all by itself.

Now let's just make up our minds if he didn't answer up instantly to Step One, Two, Three and Four that we're going to go into Black and White Control Processing on this fellow, almost on the order of it's mud from there on down. We're going to get him so thoroughly accustomed to being able to turn on and off black and turn on and off white that he hasn't the least or foggiest notion that it's difficult or there's any question about his handling

blackness. And that's all we're going to do with him. We're not going to shift over and do some other technique. And just because he can suddenly get that black spot, suddenly run him into Spacation. He's in no state to run Spacation – not even vaguely.

Now this fellow, to a large degree, is usually under the heading of what we will call for our own notebooks, an Invader classification. He feels quite... quite upset. If you'd caught him a few years younger he probably would've had full perceptics. He probably could have been theta cleared in a very short space of time. But life catches up with these boys fast.

The paymaster is sensation – sensation. They want sensation out of the MEST universe, and they start picking up sensation from the MEST universe and it makes a one-way flow from the MEST universe to them. Then they can't make up any energy and throw it out again.

What's wrong with them is hands and feet, and unable to create energy. And if they created any energy, they would practically perish with the feeling of horror of having done so. It is a sick feeling that uh... I have seldom seen in any other line or level. I've never seen anybody feel, really, that degraded in real life. It's quite remarkable – quite remarkable.

Now, you'll find some of your preclears, after you've done mock-ups for a while – and you've done a Spacation and you've done quite a lot of other things and they're just getting along fine. And one day they go sag! What did you hit? This guy has an Invader spiral. He's got space opera on the track and something slapped him into it. And you didn't get rid of it, and you hadn't caught it earlier.

So don't think your Five is the only Invader.

How do you handle it? Mock-up hands, mock-up feet and mock-up energy flows going in all directions, till you've finally got this fellow totally capable of being able to put out a straight energy beam from himself to any object, clearly, quickly, and turn it off and turn it on. You've got to rehabilitate his use of handling raw energy.

Now your Five should be worked until he has enormous positiveness on black and white spots, until he can vary them and turn them into crosses and make the crosses cross, and have a white cross and a black cross, and make those cross; and a white circle and a black cross and make those cross. And put 'em anyplace – ceiling, floor – and make them persist.

And if anything starts happening when he does this, just keep on making him make black crosses and white crosses, white spots and black spots. You'll find out once in a while that it may pay you to exaggerate the condition – may pay you to. But it's a dangerous thing to do, I warn you. Because this fellow is so close to the fringe when it comes to mock-ups. He's so afraid to see something not real, that he'll practically spook if you suddenly flooded him with all sorts of things. This guy's got all sorts of things. This guy's got all sorts of things.

He's got things like big spinning discs and racing lines and... and beams that are... suddenly will appear in his... in his facsimiles. What you do is take a MEST universe equivalent of these objects and make him work with them, if you're really doing it. He'll get quite sick while you're working with him. He keeps seeing a wheel. And you'll get black and white spots and so forth. And he keeps seeing a wheel and he keeps seeing a wheel. Well, stick with

him with a real wheel. Put an automobile wheel down there and rotate it and monkey with it for a while. If you run it long uh... enough, he'll be all right.

But there is a danger when you're running such a level case that you don't run him long enough on the process and you'll have to pick it up on black and white spot processing.

Now this stuff will really key out on black and white spots. He can... you can insist on his handling black and white spots until it keys out.

All right, when I talk about exaggerating a condition, you'll find an awful lot of fellows who are just getting mock-ups and they're just doing fine as long as you give them mock-ups bop-bop-bop-bop-bop-bop. Don't give them mock-ups, though, bop...bop...bop...bop. They can only hold on for a split instant. They can't conserve the mock-up, very often.

All right, very often a guy will tell you also about some visio he had in childhood (if you want to play around with this it's all right) some visio he had in childhood. He keeps seeing all of these faces, and the faces would keep coming in on him and he couldn't get them off, and so forth. One chap told me that he used to regularly, when he was a little boy, stare into a flaring lamp for an hour at a time so he wouldn't see these faces so he could go to sleep. Every time he'd start to go to sleep, he'd see these faces. So he'd have to stare into the lamp.

Childhood is really – if you only knew it – a time of very bad terror. These things start keying in one way or the other and there's no ARC with a grown-up on the subject. Grown-ups know that babies just arrived and they're brand-new and they don't have any past or background. There's no reason for these nightmares except some of the stories they've been hearing. And they know all about this. They don't know anything. I'd do a lot before I'd put a child to sleep in a dark room, believe me. Brrrrrrr! What do you want to have on your hands? A three-year-old who... who has got an electronic incident in full play? And how would you like to have to live with that for the next three years, huh? Keep putting him in the dark and putting him in the dark and he keeps protesting and he wants to come out again. You put him back and put him in the dark again and he comes out and he protests and he's saying he can't do it and so on. So, because you're big and strong you take him by the throat and throw him into bed and say, „If you get up out of there again I'll shoot you dead!“ and turn the... close the door on him and leave him in the dark. Then you wonder why the kid gets sick?

Boy, boy, there's real stuff waiting for him! Real good stuff. If he's demonstrated a fear of dark in the first place, he's had something to do with deep space, just automatically. It means electronic incidents.

Another thing, it's kind of bad to leave a beam shining across a kid's room – just a streak of light, a solid streak of light going across one corner of the room, because it'll seem to get solider and solider and the kid after a while will jitter on it. He'll wake up suddenly and he'll see this thing, and that's just no good. Somebody's gunning for him.

All right, so much for that. Black and White and Control Processing consists, then, of Black and White Control Processing – that's right. And that's what you do with this fellow. And then you move up into Step Four. We've... we've got a different modus operandi, you see, with this Standard Operating Procedure. We're going to pick him up at the lowest step

we can, and then we're all going to do all the steps backwards until we get to One. So we're going to hit Four, Five – Black and White Control Processing. We get him so he can do it. Move him to Four. He gets the childhood home, mocks it up, tears loose of the anchor points. Take him to Three – Spacation. Take him to Two – put out a beam and push himself out of his head – or just be – Two or One.

All right, and then you go on with the process of One, which is to make yourself a theta clear. What's Six? Six – the best process I know of for a Six is by experience. And until I experiment with other processes, I'm not going to recommend another thing for the Six, really, except ARC straightwire. And one of the best sources of ARC Straightwire of which I know, is SELF ANALYSIS – just straight off.

But the peculiar attention should be paid in that to re-establishing his certainties about something. And there's no reason to go and take a drive off on new, fancy processes which have not been adequately tested. This is not Fairhope, Alabama, uh... it's not Squirrelville-on-the-Colorado it's not Meningitis-on-the-Topeka. And ARC Straightwire has pulled more neurotics up through the band than I know of, because ARC Straightwire... your Step Six is a neurotic step. If the guy can't do any of these things and if he just gives up on a Black and White Control – he can't do that – dive in, fella! ARC Straightwire – good, old-time, covered in SCIENCE OF SURVIVAL, and so on. If you just follow the directions of the old American edition of SELF ANALYSIS – „Can you recall a time when...“ and then particularly the last page, „Remember something that's absolutely real. Remember something that's real to you. Remember a time when you were really in communication,“ and so forth. Just orient him and at least find him in the MEST universe. He's not only lost his own universe, but he's been driven out of the MEST universe too.

This person, by the way... you go down the line on this and these various levels, you find yourself somebody who is disabled, evidently is a little bit zing-zing on you, doesn't seem to be quite balanced – remember that that is a test. And there's no reason to change it at this date. For two years that's been snapping neuroses. Or it's at least been making a neurotic out of psychotics. That's a... that process, for some reason or other, is a pluperfect killer, and that is ARC Straightwire addressed toward finding a time when he really felt in communication with somebody; when he really felt somebody loved him, somebody else felt he loved them; and when he was in full agreement with something or he wasn't in full agreement with something – a time which was completely real to him.

Do you know you can see a case go „Snap!“ right up, a jump in tone?

And by the way, that's one that I could get awfully red-headed about. Auditors have known this since time immemorial. It's been taught to every auditor that ever went through any class anywhere, and I have, by God! picked up cases that were being worked on heavy incidents being mauled around, this way and that, that had never been asked this question.

Here this guy is. He's got glasses eight feet thick, he's looking out over a... a misconstruction of body, he's fallen over... over sidewalk cracks, he's... he's... he's just stumbling around, he's lost... he's gone. And somebody says, „Well, we can't do anything for the case because he can't run an engram. We tried to run birth on him eighteen times running. He doesn't seem to get any perceptics when we try to run birth on him.“

By the way, there's still clowns out in the sticks that are running birth on people. There's still those. I... there's one pair of auditors in particular that have been running birth on people now that I know for two years. They have had not one success in those whole two years. And they keep running birth on everybody they get their hands on. Wonderful! Just gorgeous. They're both stuck in birth, of course. And by tacit consent they won't do anything about it.

What about this? Every auditor has been trained in this, and every once in a while I get ahold of one of these cases around, and the guy is falling all over himself and nobody is asking these questions: „Can you remember something that is absolutely real to you? Can you remember a time when you were really in communication with somebody? Can you recall a time when you really agreed to something? Can you recall a time when you really agreed with? Can you recall a time when you felt some love for somebody, when you knew they felt some love for you? Can you recall those times?“ That's the total list, right there. Just those questions.

And have this fellow's case break! Sounds fantastic! I mean, you keep giving out this little... little... this little piece of information. It could actually be written... written on the inside of a matchbox cover. It could... you could just... I... I sometimes feel kind of inarticulate about it – because it's so simple. All you do is say to this person, „Can you remember a time that's absolutely real?“

I've been handing that out as a datum and handing it out as a datum and I still find people that have never had that question asked, who are just strictly fruitcake. And somebody's trying to run something... trying to get into communication with him, saying... they come around and complain to you, „Well, your technique there doesn't work uh... and uh... this Effort Processing isn't so good, and running engrams don't work. I've had this preclear and I've processed him now,“ (Let's tell a real lie. Let's do a winner on it), „18 thousand hours.“ In other words, „I've processed him uh... eight hours simultaneously every hour, for the last eighteen years, and I haven't been able to get the case break.“

And then you get ahold of this case and you ask him that question and the case snaps. And then the auditor goes around and says, „Well, it's just because he's got altitude, that's all.“ This is... this is... this is incredible. So... so don't miss that one on... on Step Six.

And if a guy looks pretty tippy on his pins to you, or if you go... as you go down the list – Brrrrrrrrr – this person says, „Oh, yes – yes. I get this... this beautiful home of my childhood. Yes, this beautiful home. Yes – yes, I get this beautiful home.“

You say, „Can you remember something that's absolutely real to you?“ like that. This guy is observably off. He's off the third rail. He's being pushed down the track by the weight of the society.

Now that's... that's one that in any auditing, and so forth... So as I say, that when we drop from Step Six and Seven toward a new process we're, quote, 'hauling coals to Newcastle'; we are building up new electric shock machines for Menninger; uh... we are doing some other completely unnecessary action; uh... we are electing a new congressman – uh... it doesn't matter. It's just something that doesn't need doing.

Why? Because cases have been breaking all over the place. When a guy doesn't break a psychotic on Step Six, that boy isn't any good as an auditor, that's all. He's so darned scared of the psychotic that he won't have the psychotic long enough to break the psychotic's case.

If a person doesn't want to have a psychotic around him, if he's afraid to have a psychotic around him, he won't take possession of a psychotic long enough to break the case. That's very obvious to you now at this stage of the game in your training. If he's busy running away, he'll make the person more psychotic.

And as far as Step Seven is concerned, we've still... we're still... we... we – by the way, I was using this process 18 months ago. This is not a new process, „Where is the light switch? Can you remember me? Who else do you remember around here? Where's the wall?“

Now we can just modify it and we know why that process works. Been using this process for a long time. Didn't quite... too well aware of why it worked. Well, it's Q-1 is why it works. Get the guy to locate things.

Now we can do it a little bit better, but we're still doing the same process. Get him to locate... get him to locate that wall. „Find that wall. Find that anchor point. Where is it? Find that anchor point. Find that one. Find that wall. Find that light switch. What's the realest thing in this room to you?“

The guy all of a sudden looks around for a long time and he finally says, „That bedpost. What do you know! The bedpost is real!“ He'd go over to it and tap it lovingly.

Now if you had a small statue, a statuette, or any aesthetic article – a real, good aesthetic article – a picture, something very aesthetic, and you were to go into an insane asylum with that thing and set it up, you would show these people and they would see for the first time something that was really real to them. That's what aesthetics do for people – it's real. And would you just drop it at that, and say, „Okay. Sit there and look at the Virgin Mary“ or whatever it is? You'd never show her, by the way. Get a nude, if anything. Virgin Mary, all those statues, are remade statues of Isis. You still find them in catacombs, by the way, and it says on the top of the base, it says „The Madonna“ and turn them over real quick and look at the clay on the bottom of them and you'll see the Egyptian symbol of Isis. They just imported Isis and Horus who was found in the bullrushes as a child. They took those statues and that became the early Christian statuettes. Very amusing.

Uh... so some aesthetic item which has no real religious connection. But it... it suddenly gives them a reality. They can see it. They know it isn't going to hurt them because aesthetics ordinarily are not force. If you'll notice, the whole race sort of is on a tacit consent about making anything forceful really beautiful. They... they... they... they play off the majority of the items which they manufacture which are destructive and they make them ugly, not beautiful.

Take a tank. Boy, that's about as aesthetic as a pig.

All right, let's take a look, then, at uh... this contact with... Let's locate something in the real universe. You've got to bring this guy into the real universe before you can get him into his own universe. And you've got a double bridge to get when you've got a psychotic.

That's why, if you take a psycho or a heavy neurotic, processing him until he finds something in this universe – the MEST universe – which is real to him, is effective; because he has been driven out of one, home universe, two, MEST universe. And he's not in the MEST universe. He's not in any universe. He just goes into some facsimiles or something. So you want to coax him out of that facsimile into the MEST universe. And then coax him from there into his own universe. And not necessarily take a long time to do it.

The steps are orientation in his immediate present time surrounding.

Now you'll notice that they'll fly around the room, or they'll just sit there like mad, and you can't do anything with 'em; you can't get them to give up anything. You can't get 'em... in communication with 'em. What are they doing? They fall into these categories of cases which I gave you, and one of those categories of cases is 'holding on'. The other is 'holding on so bad, they abandon'.

All right. Now, they're... they're sitting there. You can't get anything out of them. This is a Step Six – Seven. Six or Seven. You can't get anything out of them. They are... now you... you kn... you know this guy's probably holding on. If you put him on an E-Meter and say, „Are you holding on?“ the E-Meter goes 'zong!' – it'd drop. That's true of upper level cases, too. They're holding on too. I mean, there's just more of it down here at the bottom of the line.

Furthermore, the particle, space, has become an object and a word is an object and time is an object when you get these cases. You see, in this wise, a Six and a Seven do compare with the tone scale. But don't... but don't... this... this whole process – this Standard Operating Procedure – is not aligned on the tone scale. You get that idea. It's just accidentally that Step Six and Seven line up with the tone scale. These people are psychotic. When they can't do any of these things, they're... they're... they're – good-bye.

Uh... by the way, some psychotics can do the upper ones, so you see, this is not a... not a tone scale thing. You say to some psychotic, „Be two feet back of your head. You're there? Good! What postulates would you have to change about being crazy? Fine. Okay. Where's your clothes? That's right. You can go home now.“ You think I'm kidding you? But that... that's... that could be it.

So, it doesn't matter who you're working with, you see, you work Standard Operating Procedure. I told you at the beginning of these lectures today, that's any case. That's the psycho, too.

And you get down into the lower bands, you can't attract his attention or get him to do any of these other things; you have to do these lower band things, which is to get some accessibility. And then you go right on through the rest of it.

All right, so what's the score with this boy when you get him... get him oriented and you find out that he's not – pardon me, not to say 'oriented', that's a technical term – uh... when he's holding on, you've discovered he's holding on, holding on. You come in and you say, „Well, now put your purse down on the chair.“ And this person has been in there for six months, or been home and wouldn't go out of the house or something of this sort since the

baby came or something. You say, „All right, now, let's put your purse on the chair.“ She's been sitting there holding that purse all this time.

„No-no! No!“ Look at you... finally decide they can trust you. And they may go so far as to let you hold it for them – maybe. But to put it on a chair where nothing's holding it? Uh-uh! Maybe they're so good that they'll eventually be persuaded to put it on the chair. Do you know that that starts to break their case at that moment? They have an object and they put it away from them. You just handle it by separating them from objects. That's all – you just separate them from objects.

They're just holding on, that's all. They're just holding on to everything. They're holding on like mad. They're sitting right in the middle of inhibit – loss. And they've had to hold on a lot of things in their life, so they're just holding on. They... they know that that's all they can do.

So what do you do with this case? You maybe get them to let go of something. But is that trying to exaggerate their condition? No, we follow the same rule of the cycle of action, all the way down along the line. We give them things.

You go on out and you find scrap paper and you find chewing gum and you find some more pocketbooks and you find some pillows and you find some other things. Present time objects, see. And you give 'em to them.

What's the treatment they get in a... hah! hospital? Everything is taken away from 'em – including space and all objects. Well, if you could give 'em back some space, if you could just give them some MEST universe space and you could load them up with objects, it'll break the cycle. They say, „What do you know? There is some plenty around here someplace. Maybe I'll part with the... I've got all these o...“

By the way, be fully prepared, if you're really processing at the bottom of the scale, for this person to take all these pillows and just hold them tight and not give one back to you. But they might exchange a pillow for a word. That's right. They're going to exchange a pillow for a word, or a pillow for a phrase, or a pillow for a mock-up, anything, any kind of a deal. But they'll deal, deal, deal – trade, trade, trade – conditions, conditions, conditions. Good Christ! They remind you of an oilman or something. Deals! Big deals – big dealers. „MEST! Oh, that's important stuff.“

When MEST gets too important to somebody, then he tries to hold on to it like mad, he'll go mad trying.

And the next stage of psychosis is – you just look at the other condition. And the other condition is they're giving everything away. So you get down to Step Seven, they're either holding on to everything or they're giving it all away. You try to put clothes on them, they throw them all off. You try to put sheets on the bed, they throw them out the window. You try to put anything in that room, they throw it away. They... they... they... they just know they can't have anything.

So you get them to throw all sorts of things away. You point out they've missed three or four items in the room. You give them a stack of things to throw away. You give them newspapers to throw away – old newspapers, give them old magazines to throw away. Give

them all sorts of things to throw away. Just exaggerate the condition. They'll suddenly realize they acquired these and threw them away. That's a heck of a note. They'll realize that suddenly.

And then what do you do? „Remember something that's real to you“ – right on back up the line and Black and White Control Processing. Or let's mock-up the old home town – right on up to the top of the tone scale. We won't care how, quote, 'crazy' or how raving mad a Step One, a Step Two, a Step Three, Four, Five, Six or Seven is, it just so happens accidentally that nobody gets into Step Six or Seven unless they're crazy. Nobody gets that bad off unless they're really mad. ((Voice:))... for laughs, really. ((LRH:?)) All right. I'm glad he explained it was for laughs.

No, you understand that a... that a Two, Three, Four can be just as mad as a Seven, though.

Now what'll you run on this? Well, you can sometimes have to do the darnedest, most unusual things, in some cases, so you have to be versatile. You have to know all of this stuff, some thing that seems to be called for at that moment, and you just do it.

You could do the thing which is given to you on the formula and get away with it every time. But all of a sudden we've audited this person, we've said, „Be two feet of your head,“ and they did a bunk for Arcturus. Huh! That's not in the school solution. Well, that one happens to be, but there may be some that aren't. You just do the same. Just... just... just you've got – my God! You've got Flow Processes and you've got dichotomies and you've got Mock-up Processing and you've got Control Processing, you've got Orientation, you've got Spacation – all of these things.

First and foremost, you have to be in communication with the person. So you've got processes which get you into communication with him. That's right. There are processes. I just gave you one. They got too much, so you give them more. They haven't got anything and they don't want anything – take it away.

All right, a person will be sitting up on the ceiling grinning at you ghoulishly, with a head the size of a tennis ball, screaming the glee of insanity and five minutes before this you were talking to her; she's a perfectly sane girl. Completely sane, sober, conscientious, polite. A little bit... well – but polite. A good wife, good mother. Good normal homo sapiens. And you, all of a sudden, said, „Well, all right. Put out a beam and push your forehead two feet forward.“

And she suddenly screams with laughter and plasters herself up against the ceiling and sits up there and says, „Heh-heh-heh-heh! Try and get me down now! Heh-heh-heh-heh!“

And you say, „That... well, that wasn't in any of the lectures.“ There will be situations that aren't in any of the lectures. I would hate for you to go out and be calm as an oyster all the time. If I... if I... if I thought for a moment that I was the only one who was going to have to do any worrying in the preparation of Scientology, I'd feel very bad. I want you to do some worrying too.

So I could tell you that there's all sorts of things liable to happen. Sometimes it isn't a thetan. Hmmmmmmmm. Sometimes what comes out of the head – ummmmmmmmm.

No, no, I'd better... I'd better make it straight. It's always a thetan that comes out of the head. But sometimes he sure doesn't bear any resemblance to himself. Nice girl – she's sitting there on the ceiling. What am I going to do? Let's see. It costs, I think, 25 pounds a minute to call London, and uh... Ron's in London. He couldn't process this girl for an hour over the phone. Do I... even if I did get somebody to process her over the phone, would I hold the phone up to her on the ceiling or hold it..."

So, no. Just uh... whatever they're doing, get some more of it. And remember such factors as glee of insanity... irresponsibility, irresponsibility, irresponsibility. You can get very... you can use old processes if you want to. „Get the beautiful sadness of being responsible for everything on earth. Now get the beautiful sadness of having this beautiful tomb for having been responsible for everything on earth.“ „Yes, yes.“ They can get that. „Boy!“ they say, „that's phoney.“

You say, „Get uh... run Rising Scale on the beauties of uh... being somewhere else.“ But whatever you do, do something and do something effective. Action is always superior to inaction.

So uh... if you lose your nerve at any one of these points and you do get a preclear all fouled up and you find out that he was sitting on the 20th Century Limited tracks and the train came by and ran over him and the body dies there, and so forth, just report it honestly to the police exactly what happened: The person died of heart failure – and you were having a quiet social chat with him and afternoon tea.

Actually, there's no danger in that happening. The body keeps on running – much...

Now one of the things you shouldn't do is try to overload the guy's capacity as you come down the line. I mean, let's not... let's not brutalize him. Let's... you can brutalize some preclears – sometimes you have to. The guy's perfectly well off, he's not in bad condition, he... he's just getting too darned self-determined to be processed. Do something to bring him down tone scale – scold him a little bit so that you'll get some more processing, and then he'll go back up tone scale again, or something of the sort.

It's something like giving somebody a... they used to try to get people on these old Mathesons. They used to invalidate them until they could get them back on the dial and read them so that they could be processed.

Well, now we have here gone over this Standard Operating Procedure pretty thoroughly, and it is different than described, in that you go from Step One down to Step Seven and then you go back up the scale. See, you don't just flip back to Step One every time he makes it. This is a different type of process. If you make him accomplish Six, go to Five. If he goes to Five, go to Four. If you accomplish Four, accomplish Three and then Two or One.

And just uh... if he... if you've got him down to Three, then do Three, then do Two, to One. It doesn't matter one way or the other. If you've got him to Five and you accomplish Five, then accomplish Four, then accomplish Three, then accomplish Two or One.

Well, now that's... that's your process. I dare say we ought to have a rough draft of that process mimeographed and given for your... an insert here. But from what I've told you here, as often as I have told you and as hard as I've explained to it, what's Step Three? Voice:

It's that spot business. Black and White, spot on the wall. LRH: Shoot him. Shoot him. What's Step Three? Voice: Spacation. LRH: Spacation. What's Step Two? Voice: Uhhh – be behind your forehead two feet. LRH: That's right. That's too slow, though. What's Step Five?

Voice: I'd better change some postulates. I'm getting caught off base. LRH: Your pre-clear will always catch you off base. What's Step Five? Voice: Black and White spots.

LRH: Right. What's Step Seven? Voice: You remember something real? LRH: That's Step Six. What's Seven? Voice: What room? LRH: That's right. What room? That's right. Okay. What's Step Two? Voice: Uh... push your forehead two feet forward. LRH: That's right. What's Step Five? Voice: Uh... Black and White spots. LRH: Okay. What's Step Four? Voice: Get your childhood home. LRH: That's right. That's right. Which step is Spacation? Voice: Three. LRH: Which step is Black and White spots? Voice: Five. LRH: Uh... which step is ARC Straightwire? Voice: Six.

That's right. Honest to Pete. You ought to know these things just brrrrrrrrrr! because you'll remember, then, to do them on that line. Understand the processes outlined in this book, works. It's just slower than the process which I've just outlined, because since that was written, enough tests have been made on this Spacation to indicate that Threes and Fours are particularly in terrible shape. We've actually got the same cases there. We're just giving them different processes.

They're in terrible shape on anchor points. Until you've done something with anchor points and established anchor points, the guy isn't here, he isn't there, he isn't anywhere. And you could do a lot of monkey business on the case.

So these steps which I have given you, it's just in interest of it being faster. It's not a question of whether or not that old one didn't work, or this one doesn't work. This is faster.

Do you know that the first issue has DED-DEDEX running for Step Five? Oh, it... it'll get you there – DED's and DEDEXes will really get a guy there. But, my gosh! At what expenditure of time? Enormous expenditure of time!

I don't know how many hours it would take some case or other. So in the interest of time we've brought all of these cases, now, down to pretty low numbers of hours.

Do you know that you will have a theta clear in about 25 percent of your cases in about 20 minutes to a half an hour? You don't know this yet. But in that... about a quarter of your cases this will be „Ha-wham!“

Another percentage of the thing – take you two or three hours. When you're starting to get up on the smaller percentage of the line, it's going to take you many more hours. Now that's to get a theta clear.

The state of operating thetan really is only this: You make darn sure that he can do everything from One to Five with thoroughness, neatness and dispatch – One contains all the lifting exercises. Make space, do terrific mock-ups, so on.

So what's an operating thetan? He's not just stable outside of his body; he's a college kid on this subject. He can do everything from One to Five backwards and forwards and up-side-down, with complete perfection, complete certainty, and with what speed? Milliseconds!

Milliseconds. He has to be able to pick up a finger of the hand and pick it up swiftly and cut it loose instantly. He has to be able to create space – not only in this slow, slow process of one dimension and four dimensions and so on. No. He has to be able to create space in ‘Bap!’ and he’s got the space created. And it’s all empty and there’s nothing in it. Just like that. So it’s just drill from theta clear to operating thetan. When you get him up to operating thetan he’ll probably be able to knock over the Empire State Building.

Okay. Uh... That’s said as a joke. I know that nobody would do that. I know that if you were going to knock over any building you’d knock over the building which is occupied by Time Magazine. I’ll get you their address.

Okay. Well, there is Standard Operating Procedure, and don’t think that’s all we have to know in this business, because I’m going to go into Memory: What is it? Why is it? What fouls it up? And how do you recover memory of the whole track? For this reason, for this very adequate reason: It’s very often the preclear keeps insisting that he be able to remember his whole track for some naive reason. And you better restore it to him with complete certainty. And it’s one of the processes, and so forth. and it will assist you enormously to understand the disability of the preclear who is sitting in front of you, if you know the operating mechanisms of memory itself – because they’re brand-new. So come one, come all. See you at two o’clock tomorrow.

(TAPE ENDS)

Sop Spacation Step 3, Flow Processing

A Lecture given by L. Ron Hubbard
on the 16. December 1952

This is December the 16th, first hour of the afternoon lectures.

Now in your textbook, Scientology 8-8008, you will not find the complete steps of uh... Spacation – that is to say Spacation is broken down into six very precise steps. It's done like you empty water from a pitcher into a glass and back again. It's about that simple. I gave you these yesterday. I'm going to have that mimeographed and probably as you hear this as a tape it will be in your hands as a mimeographed item.

I'll read those, however, just to make sure that they're on the tape.

One. Spacation. One: Establish an anchor point and hold it, exaggerating the automaticity of it and slowing it down until the point can be made to persist easily without attention from the pc – without any effort.

Two: Establish two-dimensional space, hook it to two big toes and elbows of pc, exaggerate and bring under control its automaticities – stabilize.

Step Three: Make two-dimensional planes, solid and unresisting at will. Make pc penetrate it or not as he chooses. Make it resist or not resist, heavy forces thrown at it.

Four: It's all right. You've got this. Four: Establish and find empty a large box which also encloses the pc in the couch. Unmock the latter two. Inspect it from all sides, stabilize, make' solid or empty at will.

Five: Locate home universe in center. Bring it under control with exaggeration of size and so forth. Banish it at last.

Six: Make mock-ups and destroy them in this space.

And that is the length and breadth of the technique called "Spacation" which is Step Three of the Standard Operating Procedure.

And that's very simple because that can be remembered in this fashion.

One: A point. Two: Dimensions. Then, Three: Dimensions. Then you find what's in the center of it. And then you do mock-ups and destroy them in that space. Very simple: One, Two, Three-dimensions.

And the second technique which is not in that book is Flow Balancing, which has a colloquial name "Give and Take Processing." That's going to re... cover quite a bit of ground here today. In fact, I'm practically going to talk about nothing else all afternoon.

And the material, then, in your text, Scientology 8-8008, is not in any way contradicted and matches up these lectures.

In these lectures you have a lot more of it. The material which is in there very briefly and very staccato as given its proper breadth and evaluation in this lecture series.

That textbook, actually, is not a textbook which is supposed to be... just handed to somebody and he reads it. He uh... the... the point of the matter is it was not written for that purpose, and although that textbook is being translated into German and Spanish and just released, uh... it's almost an overt act. Because it'll make very good sense to you, measured back up against these lectures and a man would practically have to make or unmake or re-evaluate the universe backwards and upside-down in order to fit what he knows of experience into that book.

The lectures and other material which has gone before and which you've already studied form a bridge between the experience of man as he walks around and pretends to be active and so forth, and the level at which we're operating.

If you looked at all of the consecutive techniques which have been developed, you would find that they composed a gradient scale, a relatively smooth gradient scale with only one or two items out of line on that scale. These items are not so much out of line as they are just more heavily evaluated than they should be. One, are words in engrams. That's still more important, really, if you're just going to process an engram, than it is to process the mechanics because the mechanics of the engram agree with the material universe, and words, at least, are still partly theta.

And so, we have in our techniques as they reach forward from 1950 straight on through now, a bridge which covers the evaluation of the commonest, most ordinary level of experience in any culture on earth here, straight on through, step by step. It goes from what ordinarily can be found to aberrate people and if alleviated will bring them up into a better state of rationality. That is the running of engrams and locks, and grief charges.

And that goes from there into the mechanics of what aberration are and those are introduced, more or less, in SCIENCE OF SURVIVAL.

And then we go forward to a better appreciation of language as contained, no matter how briefly, in SELF ANALYSIS, 1951, and then go on to ADVANCED PROCEDURES AND AXIOMS with the establishment of the goal of self-determinism as the most valuable of these goals; and we go straight on from there through 1952, taking the GE, discovering and resolving the problems relating to the GE, discovering that that is NOT the road and finding that one has to process, if he processes the pc, the pc – and who is and where is the pc. And we find him. He's very accurately locatable.

And from those studies and experimental and temporary techniques we came right on through to Standard Operating Procedure, Issue One. And from there, as more results and more studies have been conducted by myself and as I've seen these techniques in the hands of auditors, we come up, straight away, to Standard Operating Procedure Three which, if you'll notice, has, as its main deletion, the – from Operating Procedure Issue One – the removal of any agreement with the MEST universe.

We don't... Issue One said DED-DEDEX running for a Step Five. You don't find this in Step Three. And now we go straight on forward to... Issue Five of Standard Operating Procedure and that has simply done this: It has taken up the whole problem and in putting it out in Standard Operating Procedure Issue Five, we have included all the steps which are necessary to clear a thetan and make an Operating Thetan.

And actually, it is not just the Step One. Step Two and then we do something else. It is what we do. And no matter where we find him in the case, we process him at that point, get him up to a Case Level One. Then we do everything else there is there.

Of course, you'll find it unnecessary in the main to do Six and Seven as Steps on most preclears. But you would be completely amazed how often you will have to do them to somebody who is apparently quite sane and still operating.

And so, Standard Operating Procedure Issue Five, then, is the direct and immediate result of two and a half years of application of various principles, aligned and organized, as they were found to operate in the society and in the hands of auditors.

And... but we have this as a package which contains in it the basic techniques that you use to head somebody up toward an operating thetan so that he can really get there.

Now the odd part of this is that it misses one big point, but it hits this point in Step Three. It doesn't do one thing. In other words, if you had this list and you did just these things you would get an operating thetan, except for one thing. You would not have rehabilitated his primary desire in the MEST universe, and if you can't rehabilitate that he will be unwilling to quit a body and operate, and I'll... I'll cover that.

He, in other words, will stay as a stable theta clear, but he will stay in immediate and intimate contact with bodies. And he will continue to do so until this point is resolved. And in view of the fact that continuous action straight up against bodies and this terrible dependency on bodies exists, you'll find that your, quote 'stable' theta clear will have to sit down and work himself every few weeks to be stable unless this point is resolved. He will flicker, and uh... he will get involved.

Now because you as a thetan are educated into the principles you need to know in order to remain stable, it'd be perfectly legitimate to call an educated thetan who had been treated just to a point where he didn't enter the body if the body was hurt, to treat him as a theta clear – stable.

But you... you just spring somebody and you don't do anything else about it, they're going to be back in their heads. That's why it's cruelty to do it, because one point won't have been solved. And that point is sensation, need for.

And if you haven't got that in beautiful shape, why, uh... your pc is going to find such a need to hang around bodies and such a disgust of himself because he is hanging around bodies continually and is dependent upon them, that he'll fluctuate, up and down the scale, up and down the scale, back and forth. And he becomes unstable, you might say, emotionally. Because he on the one hand knows he shouldn't be associating with such company, and on the other hand he has to. And so he's still subject to flows.

Flow balancing is part of this answer. But a good and adequate understanding of the principles underlying this are the better part of the answer and a technique which is not flow

balancing at all, but which is in addition to all those given and which you've already heard about, must be noted as the extra technique to make an operating thetan. There are many other things you can do with a thetan, but let's get this little extra one in there. It's not one of the steps.

The reason it isn't one of the steps is because it is an education. It is not really a process. It's a return to what he once could do and prepares him to do that again. And that is, it demonstrates to him that, one, he as a thetan can contact directly from the environment much better any sensation that environment might possibly deliver to a body. And if he can contact directly any sensation immediately from the environment – you see, he's not in the body, he's not connected with bodies, he's not using a body in any way and he can still contact from his environment and experience any sensation that a body can contact and experience or can be gained from bodies – he of course, at that moment is willing to give up the idea of the body. And until he has realized that, until he knows that, until he's completely assured this in the case, he will not leave a body alone but will keep hanging back and hanging around and diving down scale and going back into the head and out of the head and around and around and around and around about the whole thing.

And that is done by rehabilitating his own ability to perceive. This is not too difficult because the only ability to perceive there is, what do you know? – the thetan has the only ability to perceive. And he's... thinks he has to do it through the body and he's so accustomed to this and he's so certain of this that what you have to do is demonstrate that the thetan's ability to perceive directly in the environment and to capture and experience, create sensations, must be possible – can be possible to him.

So this becomes very simple, really. What do we do? You get him up scale to a point where he can feel that wall. And he can feel that wall much better with his own contact with the wall than he can with his fingers of a body – as a body. In other words, he can feel the wall straight and he doesn't need any fingers to contact that wall. He can feel the size of, shape of and weight of objects without any interposition of a MEST body's fingers or muscular reflexes. He can see anything that he can see with a body and be as certain that he is seeing it, as with a body.

But that follows. That is a very... well, that's very tertiary. It's uh... it's below secondary. It's secondary, for instance, that he... be able to contact ordinary things. What you want him to be able to contact are things which are strong, exciting, interesting and complex sensations. And he must know that it's possible for him to, one, contact them in the MEST environment and, two, create them and contact them himself – both without a body.

Now that sounds like quite a trick. But the reason it sounds like quite a trick is that is a trick. You... you have to be able to do that. If you could realize how completely the thetan is dependent upon sensation for a conviction in this universe that he yet is alive, you would realize that what you are rehabilitating there is the only reward he has for living – the beautiful sights, the beautiful sounds, the beautiful tactiles and, what do you know? A thetan has thousands of perceptions – thousands of different perceptions. I don't think you could get down and list all these perceptions. It would just go on and on and on and on and on.

And the MEST body can only contact, at the outermost extreme – I added them up one time to a great degree and I got about 55. And that is almost 40 more than are commonly

listed in textbooks which have, laughingly, dealt with this subject. They haven't dealt with it laughingly; they've dealt with it absurdly. I don't know why they didn't just sit down and categorize the number of things of the environment there were to contact and then go and ask somebody if he could sense 'em. I... they didn't do that. They... they uh... made up a theory – never tested it.

All right, therefore the rehabilitation of sensation is very necessary, because need for, desire for sensation is the only thing which keeps him in the vicinity of a body. And the continued belief confirmed by what is apparently quite real experience, if not actual experience, what's apparently quite real experience that only the body can deliver unto him, these sensations. Why, he hasn't got a chance. He... he doesn't dis... doesn't believe that he could survive, he wouldn't know he was alive or anything of the sort.

As a result when he is a theta clear he has to go up to level of operating thetan, and that consists primarily of the rehabilitation of sensation, perception of. It also depends on two or three other little things that you might miss in passing.

So before I go into a much lengthier dissertation on this, I'm just going to mention these things. And I might mention them again and I might not.

But uh... I'll mention them right there because they're quite important. And that is, your theta clear is in a state where his memory does not immediately confirm to him any duration of beingness as a thetan. And so he is in a state which does not evaluate himself as a personality. He sees himself as an identity with the body; everybody who comes along has given the body credit for everything, has given the body a name, has designated with relationship to the body so consistently that it really... it's... it's... this is... this will be amazing to you but it's something I've run into several times and just ran into again. The thetan moves out and leaves the personality in the body.

And you've got a fellow who is... thinks... he's quite convinced he's a thetan clear. And for what does he use these skills and talents and this freedom? Well, experiment with or... or to fool around with or see how curious it is. He doesn't use that state as a state of being alive, as a state which has a personality and which has, indeed, the only personality he will ever have.

And so he leaves the personality behind. He thinks he has to be in some peculiar frame of mind or that he's sort of an automaton. Now he just hasn't come up to the point where he's grasped this. But grasping that simple detail is quite important.

And you as an auditor can save yourself an enormous amount of rehabilitation of this preclear. Outside his head he's a mechanical object, he thinks, or something like this. Or he's a spark. And he re... kind of regards himself as... as the body has regarded fire – useful, it uh... not very uh... and so on. And as a result he has no evaluation of his own capabilities and much more important than e... just evaluation, he has no appreciation of himself just directly as himself. He uh... doesn't say, "Now I have moved out of this body. I can be happy. I can be sad. I can sing, I can dance, I can do all of these things." No, no! He says, "The body can be happy. The body can be sad. The body can sing. The body can dance. And I can sit back and look at it."

He is sort of like... like... that uh... the apex, the... the... the highest peak of all educational goals – a spectator in the stadium. And he sort of sits there and he... he thinks that... and it really doesn't occur to him that the BODY sing and dance! Indeed! The body can't sing and dance unless he handles it like a puppet, but he's set it up on automaticities so it will sing and dance.

Why does the body sing and dance? Why does the body express joy or anything else? It's because the thetan likes to sing and dance and express joy, I mean, this is very simple.

So he's done a differentiation sub-zero when he should have done an identification. He should have picked up his own capabilities right with him at the moment he moved out.

You know, you can do a very, very graceful dance between the moon and Venus. There's a lot of space. It's a big ballroom. If you can't make a space, the whole MEST universe is full of it. Even, quote, "solid matter," unquote, is about, I would say, a hundred and two percent space.

Now, where you have a theta clear, then, who has no appreciation of himself, it just doesn't naturally, mechanically follow, you see? I mean, this is just something that occurs to him or doesn't occur to him. Hi... he goes around and "Yeah, I'm a theta clear." And he looks around at all these bodies, "Haven't they got interesting personalities. That's fine. I... I'll watch them," and so forth. And he goes around and sometimes he's sort of sad and s... kind of goofy, or something of this sort. He can go around and he can experiment – stick his... a beam in a electric light switches or something and wonder if it shocks him.

That's right. He hasn't any concept of the fact that he IS joy; he is a higher level of aesthetic than a body could ever be. And that he can, in his own interest – what do you know? – take a larger and more effective role in the affairs of being alive, I won't say "human affairs," but in the affairs and concerns of being alive than a body could ever do.

What does he do for randomness in a body? He goes to the office, he goes home. Or if he has money and so on, he would go out on the polo field or the flying field or something of this sort and amuse himself in a plane. And in order to account to himself and... settle his own accounts that he was worth something, what would he do? Why, he'd join the local philanthropy society or the charity or... he'd make sure that the Boy Scout troop was running all right and so on.

And when we were young we were quite enthused about helping out groups and helping people out. And then we found out that they could just turn around and slough you, so to speak, that you had to be pretty strong to help anybody out. And... and we kind of thought that was bad, then we thought it was good. And then we found out we didn't have any time to do it because we had to work too hard to eat and all these other affairs came into the line. And we... we found out that really the only thing we could do for them was give them some advice once in a while which they didn't need, and some money which WE needed. And uh... it... it was sort of sad.

But that's what a homo sapiens does for randomness, and this thetan as homo sapiens, operating as this level. What? You... you mean this person has no purpose or goal of beingness?

Here... here he's capable of stepping outside the economic concerns of the world. Here is he capable by his own actions of becoming partisan in causes much broader than he would ever be able to touch. Man, for instance, gets... gets enormous randomness out of who's going to be secretary for the local Lion's Club.

A thetan can participate... well, he could go out and have a fine time campaigning for some congressman. You would be amazed! He would just sort of appoint himself guardian angel to this or that... an... and uh... this or that cause. Well, what's the difference? I mean, are we suffering from some... some strange malfunction here? When all of a sudden this homo sapiens, he was Interested in helping and participating and being interested and doing all these things, and don't forget this one, collecting MEST.

He was interested in all these things. And now... now all of a sudden as a thetan he moves out and leaves his personality and all his interests and goals in that body, because they were all postulated for the body. And your thetan is too much of a – to be very technical – goofball to recognize that his beingness is himself. All he has to do is suddenly wake up to the fact "What do you know? I'm me!"

He isn't a piece of energy that just... just sort of regards himself and says, "Well, it's... when I was a body I was something or other, and when I'm in a body everybody says, 'Hello, Joe.' What do you know? Nobody says anything to me" – mostly because his communication level is poor.

Why is his communication level poor? He doesn't think anybody will talk to him. There wouldn't be any goal for anybody to talk to him about, in the first place. He wouldn't have any conversation on that level. He comes back into the body and he goes around and he looks up some other theta clear who is also in his body and commu... they communicate. It's very silly.

A theta clear with his memory rehabilitated – and that, by the way, is the other point – his memory has to be rehabilitated. He's really a walking zombie. He's forgotten everything.

He doesn't have any more memory than a homo sapiens, and that's practically blank. "What telephone number? What address? Uh... where did I put my hat?" – some of those big...

You know, homo sapiens, by the way, doesn't even have to ask those questions. Homo sapiens can simply pervade an area as homo sapiens and be maybe 25 percent of the time right. Then he can't count on it 75 percent of the time so after that he would rather ransack the house for his hat, than suddenly look around his house and then go pick it up and say, "I wonder how that hat ever got underneath the kitchen range." But uh... he can do that.

Now, therefore we're talking, when we talk about sensation, self- appreciation and the rehabilitation of memory, we're talking about – and by the way, possessions – we're talking about 'will have's'. And a person without 'will have' is quite dead. He... he's in fact, it... somebody really ought to bury a 'will have' because he actually becomes odorous. Do you know that he dies – a 'will not have', a 'can't have' and so on?

The guy whose case – a 'will have' case, who is cut off completely and can't ever have any more. A guy who has lost his hopes. You cost somebody about 80 percent of his

hopes and you walk around and he even smells bad. He won't even have a body. He's sure of this by this time, you see. That's very interesting.

So you're up against a case of 'won't have' because he hasn't thought about what's valuable to have. So, you're up against the common denominator of all goals: "What am I going to be? What am I going to do? And what am I going to have?" And your thetan has never asked this for himself. He keeps asking it for the body. "What's the body going to have? What's the body going to be? What's the..." What the hell with that body! Tha... that's not important.

But it is important what is a thetan going to be? what is a thetan going to do? and what is a thetan going to have?

Now it... it's a very silly thing, but all the literature which is published and which this individual has read is slanted toward the life and death of a homo sap. "The hero and the heroine, huh, uh... they... they... they get together, you know, and then... then the villain comes along, and he's in a body too, and he has all these sub-villains and they're all in a body too, and then they... they... the hero and heroine they... they get in trouble and they have a fight with each other and some misunderstanding and then the hero, somehow or another, gets all fixed up with the villain. And then the hero's and heroine's parents, you see, they're in bodies too. And they have names. And they're all – they... they... they get married, and this is a happy ending."

Now, there... what's your thetan's orientation? God help us! The Saturday Evening Post – blow your brain out! They... they – I mean, the... the Post, the... the... the Gazette, the... bodies, bodies, bodies, bodies. Limited sphere of action. Bodies walk to a corner; they don't transfer across half of the planet. They go carefully to the corner to get a package of cigarettes. "Sigh! Well, we got... the cigarettes. Now... we're going home again. Now that we're home... we have to go out... and work... to make some money... to buy some more... cigarettes. Now... we'll go to the corner..." Oh, no!

You know what you're facing? You're... you're facing an appalling lack of literature. Do you realize homo sap has had built for him by generations and generations of artists, sculptors, musicians – not so much the musicians – and particularly the writers and dramatists, the cultural background of how wonderful it is to be a homo sapiens and how cruel the gods are. "Mary had a little lamb." But it's been going on for thousands of years! And every time you got this... this thetan comes out, what's his orientation? "Little Jack Horner sat in the corner, eating his curd and hay." Saturday Evening Post – ugh! Time magazine – ugh! Uh... the... the works of Thomas Hardy.

Uh... the closest... the closest piece of work to a thetan is Alice in Wonderland. And the person who can appreciate Alice in Wonderland at least has some small goal as a theta clear. It's sort of a idiotic goal, but it... it's better than none. He can... he can play this game, only he doesn't have to eat the cake, you see? He can play this game of get terribly small and the tables terribly big, and he can mock up white rabbits and caterpillars and Mad Hatters and they'll mad hat, too. He can go through this game. But he's actually uh... quite accustomed, if he's got that orientation. He'll find himself right in his element.

That famous German mathematician was not doing anything, if not writing straight out of a... the child's and some few adults' self-knowledge of what their real capabilities are.

So you're walking into a dearth of culture for the thetan. The culture is designed for homo sapiens.

You'll notice in a movie or in a novel, or even what is called, in the Twentieth Century, a novel, that the writer is doing the same trick, doing it much more crudely. And Hollywood is, and the rest of the studios around are really being even cruder than that. They've gone down to where they play Ivanhoe, and so on, with... with absolutely none of the subtleties of even Ivanhoe. Ivanhoe does have a few, you know. It... it's... it's not what you might call the most subtle story in the world, but, it isn't all going around with hairy chests because of the... of the dame, sort of a thing. But they just lost... they just lost all this.

And they – clear back, and all the way along the line the modern writer, the writer of the Middle Ages, right straight on back, all doing the same thing.

The Greek chorus, everybody stands around. And originally the Greek chorus, you know, said, "Maaa-maaa-maaa." That is... was a Greek chorus. I'm not exaggerating. That's exactly what a Greek chorus was. And after a while they said, "What do you know?! We can wear various masks. We don't have to all wear goat masks and go 'maaa-maaa-maaa' on all the holidays, so we'll talk after this." And thus was born modern drama.

I... I... I know all about that. I'm an authority on it because I wrote a play one time in college which took a prize of some enormous scope or other for the prize winning one-act... it was a hot Sunday afternoon when I wrote the thing. It took almost 20 minutes.

Anyway uh... they gave me a book called *The Theatre* by Chaney and on another hot Sunday afternoon I read it. So I'm an authority on the theater. I have at least read a book on the subject, which puts me a little bit ahead of some of the other boys. I also talked to Haywood Brown once. As a matter of fact, he and I were very good friends.

But... oh, you... the... you... you don't quite see where I'm heading here. Your faces look a little blank.

The Greek chorus moves on to the stage and turns verbal spotlights on the hero, and they might as well all stand there with big signs, "This is a hero." And the other part of the chorus stands there with big signs on, practically, and they say, "This is the heroine." And then it depends on what mask is sitting up there, if it's the mask with a grin, it's comedy, which means man decides man's fate; and if the mask is a scowl that... or sad or tears or whatever that other mask is, that... that means that's a tragedy because God decides man's fate. And difference between these two things, comedy and tragedy, is whether man decides his fate or gods decide his fate.

Oh, this is great! This is all mapped out – clear back there in Ancient Greece they had a beautiful map drawn of it – and it's all a theta trap, all the way along the line. And don't regard it any other way. It's just a theta trap.

If an artist knew what he was selling out, he wouldn't have done it. But it depends upon the skill of the artist to keep people interested enough to walk this treadmill called the MEST universe.

And from the early Greeks who put their gods into anthropomorphic shapes, and from their Greek choruses which pointed out that everyone is attracted only by the heroism of a body, or the heroine-ism of a body, either way, the artist with his paint brush, the writer with his typewriter, have been selling out: The glories of being a body – it's frailty, it's tragedies, it's comedies. And your thetan has been indoctrinated in this (You hadn't thought about this until I mentioned it, had you?) – your thetan's been indoctrinated in this for 74 trillion years.

So you want to know why he moves out of the body without a personality? He knows nobody's got a personality but a body. Everybody from Somerset Maugham back to Euripides said so. And they said so – and this is what's criminal with aesthetics. It has never entered anybody's mind to be a god. That would not be permitted, anywhere in any literature except somebody being insane and completely monomaniac and paranoid and all of the nasty words you could heap on it, because the gods are too far above us for us to ever contact. And they fly around in the air. Except in the Arabian Nights where we find the afreet as gods of a sort – but they're ugly and they're mean and they're horrible and they're vicious and they do terrible things to man.

So we couldn't touch the gods of the Greek hierarchy. They're above touch. And one would be insane if he thought of himself as one. We could not touch the so-called spirits of the early Arabic literature and Persian literature, Hindu literature because they're evil and abandoned and eschewed by every man. And we couldn't possibly touch ghosts, could we? From Charles Brockden Brown, the first American novelist, who called the attention of the literati of Europe to America – the literary people of Europe were quite amazed at the end of the 18th Century to find out there was an American who could write. That American was Charles Brockton Brown and he wrote ghost stories. And they are ghost stories of such a nature as to make Edgar Allen Poe get kinda pale and green. They're really wild.

And that was something you mustn't be. The Legend Of Sleepy Hollow – the most horrible thing in that was a ghost. Uh... they make a movie that has a ghost in it, and the ghost is either sad and disappointed, or he has to haunt someplace. And the ghost is always sad and he doesn't have a body and he's always this that he doesn't have a body. And a body is so important and so on and so on and so on.

They boobytrapped the literature. This thing start to sum up as to why your thetan is apt to move out into a vacuum of ideas for himself? Well, they have been writing about bodies as attainable and desirable, and as the hero and heroine of the piece, and the gods as un-touchable and only the insane ever believe they are anything like gods or spirits. And as the spirits as either evil or utterly lost.

And this has been said with the finest brushes, with the best words and with the most thrilling music and the finest statuary in all this whole line called the MEST universe. The best skilled minds of this whole universe have devoted themselves exclusively toward keeping people interested in bodies. They've sold you out.

That's right. You should have about the same level of regard for that sort of an operation as you have for Benedict Arnold.

The only way anybody could ever be made to do anything in the MEST universe at all was to interest him, in some fashion or another that would keep him on the treadmill. And

even the slave in the presence of some big, vague, thin promise of an aesthetic such as a play, such as a circus that he might go to, such as being permitted to assist in some pageantry, even a slave would go on living in a body in the hope that he could obtain some aesthetic sensation. And so a collar could be placed upon him.

He didn't do what was obvious that he should do, which is simply lie down and die – just back out of the head and give this thing a stiff push.

Now have you got some idea about goals? The picture has been painted that the body has a goal, and to be a ghost or a spirit is a horrible fate. And ghosts or spirits, you noticed, are all avoided by everybody. Nobody ever talks to them, nobody's ever nice to them, nobody ever does anything for them except scream and run away from 'em. That's... that's the spirit – that's his lot.

And if one attempted to be a god, that of course would mean he was insane, you know? So nobody'd have anything to do with him, either.

Well, even the gods were only happy when sitting in their stone idols, sculpted by some sculptor, bejewelled by some gem-cutter and written about by some poet. Only the god who did that was fit company for humans. We found big, tough, mean, erratic gods as things that you didn't have much to do with – Baal, Moloch – bad, bad business.

All right, what's lead this to then? Boy, it leads to a problem for you. You're sitting there thinking this is all very interesting, and he's being very rhetorical and that's fine and it's all very pretty and he's stressing that point awfully hard. Of course, that's interesting. It's the first hour of the afternoon and he probably hasn't warmed up yet.

But you know, you know that moves your thetan back in the body? Unless you can supplement that literature and actually fly into the teeth of Michelangelo, Euripides, Praxiteles and all the rest of the boys on the whole track – unless you want to fly into their teeth, you're not going to get anyplace.

You see, the aesthetic scarcity in this universe has been played upon very heavily, and it's the aesthetic alone, as you've read in 8-80 if you've studied that, which really pins this thing down but gorgeously. And that aesthetic, if it is very strong in one direction, will incline the person in that direction. And if the aesthetic is only in the direction of a body, it will incline the individual in a body.

Fortunately animals are fairly aesthetic. They're nice to look at and they're quite exciting, they're quite interesting. Once in a while they have interesting personalities – we're going to get into bodies. And so you, every once in a while, found the thetan playing about the highest game that was permitted to a thetan as himself. And you can read all you want to about that, as it is completely misrepresented and miswritten in Frazer's Golden Bough, The King of the Wood or The God of the Wood. That is a completely reverse interpretation in an effort to be terribly deep and subtle about the easiest thing in the world.

There was this wood, see, and this thetan didn't want anything more to do with those umph! umph! bodies. But there were a lot of wolves and rabbits and deers and other things in this preserve, and once in a while some little kid'd come to this preserve and... and gather hazelnuts or something of the sort. And this thetan would reach out and he'd pick up all these

nice trees, that is to say, he'd just spread himself all the way through this wood. He would BE the wood – that was his identity.

And he became the patron saint, you might say, of the animals and the birds, and the guardian of that place.

And if you think that some of the hunting accidents you read about were accidents, you're badly mistaken, because that goes on today. There are thetans... if there are thetans who are still active to any great degree on this planet, they would be active in that capacity and area.

As a matter of fact, I think we have somebody right here. A couple hundred... few hundred years ago – not... in very, very recent times, spent about 200 years in an English wood. Just... just came out of space and said, "The dickens with all that! I got ray burns on me enough" he says. And became the patron saint of a British wood. Is that right?

So when we got... we had that. And your thetan could do that. He interested himself in the affairs of animals. And Brer Bear would walk through one day and would find himself incline'. to be just a little bit nosy about something that was none of his business and he would get the severest cuff that a bear ever received – Bap! "Just another one of them lightning storms! Humph! Humph!" and walk on down the line.

Now there are tribes in the world which today still carry forward the superstition that there are such things as guardian angels and spirits.

But the civilized world which has agreed thoroughly with the MEST universe and has made enormous progress, is very certain, extremely certain, that that is merely superstition and backing them up is the fact that spiritualism itself is about the dizziest thing anyone could get himself into.

Just go out and sit on a carrousel and speed it up to about, oh, I'd say, 80 rpm and that's a real nice straight course compared to following spiritualism as ritualized; because it's ritualized so that if anybody ever did contact a spirit, he would just be some spirit that would really try to knock him off like mad. It would be some spirit that was kind of trying to get a body...

You... you know some of these thetans that you move out? I mean, these thetans are in good shape. But it's this idiotic thetan that can't have a body any more. He's done too many overt acts. So if they did contact anybody so he would come around, and they say, "Now, tell me – tell me. What will be the fate of wab-yab, so on – in case she marries the Duke of Porkpie? Uh... tell us the future."

Well, listen: Next time you move a preclear out, you ask him, "Tell me the future." And he'll give you all... he'll give you more future, and more variety of future than you have any use for. Because he has all possible combinations of track at his disposal if he wanted to examine all of them.

But the track of the future is simply the course in history of the havingness of the present. And it's what you do and what he does with the havingness now which makes a future.

And so you can shuffle these factors any way you want to.

The thing to do is to get down and have a paw-wow with this theta clear on the subject of "How many havingness would we have to shift to bring about this result?" and that is logic, isn't it?

In other words, would we send the Duke of Porkpie a new hat uh... with arsenic in the brim? And, let's see, that disposes of that havingness. Now that makes – I'm not saying you would – go on such line, but if you were trying to decide futures, it would be on very orderly, well-understood lines. Except your latitude to dispose of that future grows as your ability to control MEST grows. When I say "control MEST," it's "How much MEST can you control?"

Well, you can control as much future as you can control MEST. And you can control as much past as you're willing to shatter future. You can control as much past as you're willing to take the responsibility for ruining the present.

Yes, you can control all kinds of future, but let's not go down and ask madam Zogey or Zog-Zog or somebody of the sort to conjure up her favourite spirit and ask her what's going to happen, because you can get better dope from your theta clear. He's higher in tone and he knows more, and he has more abilities than any spirit that we'll wander into Madam Zog-Zog's academy.

You can look around all you want to. I've talked with some of these medium thetans, and they're really stupid. You throw them a terrible, terrible curve. You... you just...

Isn't that a good one? He... he developed a whole lot of... he talked about these things as entities. He hasn't realized yet they they're thetans that have really gone to pieces in a big way. And they're... they're so sold on religion and that sort of thing that you, in order to... that they consider themselves good. You show them black mass symbols, upside-down crosses, uh... daggers through the Bible uh... and all of these various odds and ends. And you just show 'em one of these things, just throw that illusion up in front of them good and strong. Their capability to produce for instance, even illusion is pretty good. And you just throw that up good and strong and they go "Eeeeeaaaaaowwwwww!" – they get out of there.

And the bad ones, you show them a crucifix, uh... a Bible, the proper religious symbols, make the proper words and signs and that sort of thing, and they all of a sudden look around to see where these are coming from and they see a bright spot of light, which is you, and they say "Oh, my God! The voice of God!" and zing! Or they explode, or something. It's fascinating! Fascinating!

You're straight into the practical realm of spiritualism. Now think... think of it... think i... of the amount of future which you want to forecast. You're always shoving around pieces of MEST in the hope that it'll change a future. You want to make things easier for yourself. But primarily, you'd be much more interested in making things easier for others and squaring things around for others, and so on.

Well, if you're willing to assume some responsibility on the line, you can always shift a little bit of MEST or get... incline somebody else to shift some, and you've changed the future.

You don't do it by going around and hooking yourself on to the left ear of a fortune teller and letting her interpret what you say. No, you get up to speed, and you just do it, that's all. So that the Prince of Monaco or something of this sort reports a big robbery of the casino

and then finds all the money in his desk. The police... after he's collected the insurance policy, of course, or something like that. And then, of course, Monaco gets up for sale and... and uh... and you've got somebody on hand to be bidding the highest bid – a very simple business.

You've got a kingdom established and then you incline a couple of... a couple of fellows to... to go around and spread the word, messianically, that uh... here's a better kind of freedom, or something of this sort. Or... or there's more women per square inch in this kingdom than any other place. Or... or it's wide open...

Think of... think if you did this: If you just went around and forced open, in some fashion or another, gently – not disturbing very much – but forced upon an area of the world in which a man did not have to have a passport properly certified, properly visaed. You wouldn't collect criminals. You'd collect a lot of revolutionaries from time to time, but mostly you'd collect people who were just terribly victimized by the incredible stupidity of bureaucracy. You think the State Department of the United States is bad, or... or that other such stateships and so forth are bad...

When the war steamrolled the nations of Europe, they shifted the boundaries of everything in all directions. And there are many, many luckless individuals who had no citizenship, actually, in their own land, were transported across the border without moving. And found themselves citizens of something else of which they had no cognizance and which, because of defeat and chaos, never did become capable of issuing them a passport.

You know that there are men walking earth today furtively, in earth's alleyways. Why, because nobody'll grant them an identity. They... they... they aren't French, they aren't German, they aren't Russian anymore.

Some pilot, all of sudden, decides that 14 million slaves are too many, he's in the Russian Air Force – he lands. You'd think that he'd be greeted just with wide open arms by the allies or something of the sort. They greet him all right, and they treat him nice. They, of course, want to show him the place and then send him home with some propaganda or something of the sort. And he isn't interested in that. He's got some sort of an idea he'd like to get out of there and get to be an airlines pilot on some of these fabulous airlines he's heard about that fly oceans, and so forth – big ambition. He's not interested in, and there isn't any reason why he should be interested in, monomanically, the Russian Central Government. He's a human being. He is potentially able and free.

God help him if he ever landed outside that border. The Russian Government'd never issue him an identity. Neither would the French. Or anybody else. And he just wanders around then in rather a fog.

Now what do you do... what would you do... what would happen if you should suddenly establish a hospital area? You know once upon a time there were shrines upon this earth run by thetans who did instantaneous healing? Nobody ever recognized it, right down to this minute, that that's what was happening. There is one down in Ecuador. I've mentioned it several times and I've mentioned it cautiously because before we had existing techniques, the less said about this sort of things, the better.

I said there were such things as miracles. There's one place down in South America high in the Andes which has the tremendous mountain of crutches – a mountain of crutches thrown away there by people who came there and worshipped at the shrine and went away whole. What do you think was doing that? Ginger beer?

Well, let's be practical about these things and... and... and get our... get our sights here into a level of orientation.

There are goals and abilities to which a thetan can ascend. There are futures worth having, there are havingness worth having, things worth doing and identities worth being. These have not been supported by the artists or writers of the MEST universe.

But you don't need a thousand poets to pave the way. They're very bad trail blazers and they're very good slaves.

But they're your competition. And you've got to give this thetan goals and better goals than he could have had as a MEST body, because he won't accept a wicked or... bad goal. He really won't. He won't be interested in it.

Well, so it's got to be a pretty good goal. Well, there's lots of goals; and did you ever stop and think what's going to happen to all the thetans who get theta cleared who aren't auditors? Well, somebody had better establish a sanctuary.

And what about all the thetans that have not been able to pick up bodies and who are completely lost and wandering around in a daze? They're your brother and your sister, and that's no kidding. That's a fact. And their disability is such, and so on, as to make them uh... completely beyond our reach – unless somebody takes an interest in 'em.

And there's a level that's completely outside of MEST bodies, working with more important beings, actually, than you'll find in MEST bodies. And you say, "What happened to Napoleon? What happened to Charles of Sweden? Where is Hannibal after he crossed the Alps?" Where are these guys? You'll find them leaning up against a tombstone someplace wondering where they go next. Well, you can always tell them. I do every once in a while. Okay, let's take a break.

(TAPE ENDS)

SOP Issue 5

A Lecture given by L. Ron Hubbard on the 16. December 1952

At first you won't believe it. Third afternoon... second afternoon lecture. December the 16th, 1952

The remainder of the day, as tempting as it is to talk about aesthetics and this aspect, we can perhaps leave that to later, to another commentary lecture. I've got to go on with Standard Operating Procedure, Issue 3... Issue 5, or we'll never get through it. Somebody stuck me on a time track. You got me thinking about flows here during the intermission. And it was very interesting, just as a comment, that the statement that there is really no such things as a DC flow is a very, very strange one to make until he added the rest of it, and that is, „There is no such thing as a DC flow, unless you change your viewpoint as fast as the flow shifts poles“ – hmm.

So that if you insisted there was such a thing as a DC flow, or a single flow, in order to get a flow at all and not change your viewpoint on it at all with the terminals, you would simply have to start putting up lower and lower potentials, which would bring one right straight down through the reasoning band, bring him down through the emotional band, and bring him down into the effort band and bring him down to matter, and maybe that is the cycle of action: An insistence on a one-way flow. Because flows happen to be a very aberrative thing and I'm going to take up flows here.

The Standard Operating Procedure Issue V has as its fourth step the following. This technique is really known as either relocation of anchor points or flow balancing.

Now, when you start talking about flows you are of course talking about terminals. And when you're talking about terminals, you're talking about a special kind of anchor points. And, as a result, when you go down through these various steps of Issue V Standard Operating Procedure, you find in Spacation that a person is able to hold a point quietly before him, if he can do that – hold this point quietly before him – you just go on with a complete Spacation and of course he's out and pretty stable. And then you go on to Step One again and finish it off, or Two.

Now, that... that tells you that this person has a terminal. This tells you this person has a... a flow potential which can be maintained because he can hold the terminal still, if you want to get to that, he can go in for the mechanics of electronics which require... which require first and foremost some place from which to postulate into a space in which can be postulated a flow, which must of necessity run between two or more terminals. And in order to get a flow running you get a... have to have a stable terminal.

A fellow has to be able to locate his facsimiles. And the reason he has to locate his facsimiles out in space around him is not because he can't postulate and locate newly, facsimiles – he can do that too – but because he's accustomed to using his old facsimiles and they gradually caved in and he's lost their orientation point. And he is trying to work on, oh, all sorts of things: flows between ridges, and, oh, most enormous amount of automaticity contained in this. And if he can't locate his terminals anymore, he isn't going to be able to get a flow.

Now that's all very esoteric, but it happens to be quite oh... it uh... follows very easily. A person has less and less energy to the direct degree that they are unable to locate their facsimiles or hold a terminal still. And when you put this point out in space in Step Three, this is essentially an effort to cut down automaticity. You don't have to know the electronics behind this thing, but there are electronics behind it and you'd better know that there are some.

It's just sufficient to know that uh... the pc who can hold that point in space before him easily without a great deal of automaticity setting in is then capable of getting a good, solid energy flow. Why? He can set up terminals. And he's doing this all the time automatically. And so we've got a... a situation there which is quite simple.

And uh... your next boy down the line is having trouble with anchor points. And that's why the next step below „get a point and hold it still“ is Step Four and that addresses itself to anchor points and flow balancing.

And it says right away, uh... if this fellow can't hold a point still, then he's missing some of his points. And he has his anchor points, probably, stacked out in his current lifetime childhood, and therefore he is trying to operate on these anchor points at some vast distance, and they're no longer serving him as anchor points. So you'd better get rid of at least the most important anchor points on the case, which would be the anchor points in the proximity of the best beloved childhood home he had. The one he liked the most. The one he was accustomed to call his home and to think about in later years as the 'pleasantness of childhood'.

And uh... that is, of course, the scene of anchor points. He's stuck on the track, in Book One terminology. He's parked there in childhood and everybody knows that everybody gets parked in childhood, and everybody knew it all the time and uh... so forth. They didn't know why or how to free him, but everybody knew this anyhow.

Uh... and the reason for that is... the reason he's locked up on the track is he's got a couple of anchor points. And then everything's piling up on these anchor points, and the whole track is jamming in an effort to retain these anchor points.

So we get the most fascinating thing in the world. Now the... the... the... we get a picture of somebody maybe in his middle life, operating perhaps in... in Miami, Florida, uh... working on anchor points of his boyhood home which might have been in Brussels. And believe me, you can't find anything in Miami, Florida, by orienting it against the anchor points of – Brussels. You can't find a darn thing in New York City if you are... if your anchor points were in Brussels and your business was in Miami and you went to New York for a visit. You'd start to get losteder and losteder, and that's true of these individuals below Case Three. They get lost very easily. They get lost very quickly. And uh... they get very confused about being lost, too.

So, of course, Step Four then really devotes itself toward tearing up the anchor points. You do that by getting a mock-up of this childhood home that he liked the most, and just multiplying it and dividing it and changing it and moving it front to back and around and putting it in yesterday and altering it. And that simple operation may itself stabilize him. That just might do that., at which moment you would go back to Three and so on. But there's a lot more to Step Four than that. If you have a Step Four, you might as well do right then what is necessary before he's a stable theta clear, and that is balance his flows, relocate his anchor points.

Now we could call this process 'Give and Take', or we could call it a technical name, 'Flow Balancing'. And let's call it both. 'Give and Take' is the better name because it says what it does, and describes the process.

So, here we have what has happened to an individual that causes him to start saying, „What room?“ „What wall?“ „I can't be in my head. I'm not even in my head.“ Uh... dispersal – negative space, if such a thing could exist.

Now we have all these various manifestations from Step Two down. The worse he is, the more he needs Give and Take Processing. It has several aspects. It is done very precisely. It's done by formula. It is necessary because you have to do this in order to give the thetan back his memory. And the thetan without his memory is not in very good condition. And the rehabilitation of memory, then, is quite important.

But the resolution of your low-toned case which is sitting at 'I' on the smallest and last end of the cycle within the cycle, DEI... you know, right down there at the bottom, you'd find a 'desire to be dead' right down there, and this person is two steps below that. They desire to be dead and they can't even die, and they're raving mad at the same time. That would be the lowest level of that. And a little bit higher than that the guy who can't have anything, who wants everything and has to hold on to everything he ever had.

Now, unfortunately, we've solved the capitalist. I... I... as a matter of fact, I wasn't going to give up this technique, but I see so many bright and shining faces before me that are unwilling to admit defeat and there isn't any reason why I should cause you to do the extra 80 hours of auditing on the Five, Six and Seven that you would otherwise have to do. So let's be big-hearted today and let these, too, into Valhalla.

Now there are people... there are people who have a great certainty that although the number of steps we have here are Seven, that their case sits at Eight. And as Herr Doktor Noiga has stated, „If we had a Nine on the chart, they'd be sure they sat at Ten.“

And as much as one can find randomness and interest and amusement in this extreme opinion uh... and as... well, as hard as these people try to stay the way they are, in view of the fact that I'm very tired of auditors coming around and telling me, „He just doesn't WANT to get over his aberrations, that's all that's wrong with him.“ In view of the fact that I'm tired of that and these other considerations, uh... I wanna... I'm forced to give you this technique. I was going to save it. I was going to save it and uh... at the end of track on the preparation of Scientology, which by the way is not my end of track, but this has got an end of track somewhere on the track. Uh... you... you can't go on for the next 85 billion years in the MEST

universe saying, „Yes, yes. Well, now I tell you. This is the way you do it, auditor.“ It can't be done. No randomness; you get the static.

Why, uh... I'm going to have to give up this technique. I was going to save it, though, and have it put in a tomb, see, and then mock-up a body like this and have that buried in the tomb too, you see? And then people would... – people would be able to go by when it hadn't solved their cases or something. And they could say, „Well, there is a technique in that tomb, but unfortunately it is written in international Morse, a dead language which existed in the middle of the 20th Century and nobody can decipher it. And uh... they got the first two or three words out of it and it was something like uh... Gaitah, uh... Gaitah, and uh... we finally figured out that what was meant by that was you... you hook up this guy wire tower and you hooked up a boom for the preclear's head, and got the thetan out with... with something else they used to talk about in those days which was „auto-magnetism.“ I thought that would be a very good joke.

But however... however, when I think of these fellows having to go on any further along the track in all this agony, and I think of your agony as an auditor in trying to solve their cases, why I take pity on you. But I... I want to know that in this one you owe me a favor. All this other stuff is yours for free, but this one you owe me a favor, because uh... I didn't have to give you this one; the other techniques work.

I... I may need a favor one of these days at the rate the rumor line goes. They... they have a special rumor-machine. It's hooked into an ENIAC that is kept at Massachusetts Institute of Technology and has some of its branch parts at Bell Labs in New Jersey, uh... and this turns out rumors at random. And uh... and these rumors are picked up and they apply to anybody. You just put anybody's name on them, you see, and you've got a rumor. And it's quite a scientific accomplishment.

But one of these slots got stuck and started to deliver everything that it was manufacturing into the middle of United States and it kept coming out that – one of the stampers on it got stuck too – and it kept coming out „Scientology.“ And I've got to write a letter to Massachusetts Institute of Technology or some of these other organizations and ask them to please turn the machine off for a short time until we get the rumors sorted out and get them properly distributed, because they're jamming and contradicting each other.

I understand that today I was jailed by the FBI uh... for uh... inciting uh... I don't know, a veteran to go into a foreign war or – I... I'm not quite sure what it was. Oh, yeah! For not being a Communist, or... I don't think that... because my party card is in good condition. I belong to everything: I'm a Democrat, a Republican, a Socialist, a Communist, a 'I will arise', uh... Birmingham Burying Society – I'm a member of everything, Baptist Church – I'm for everything too.

So, uh... these rumor machines get to work on this. And uh... one of these fine days you, as an auditor, may get some preclear up to a level where he doesn't believe each rumor which is handed to him, because your preclears get very confused when eight or nine of these rumors are handed to them in a group, from the same source, each one contradicting the last. And the having to believe all nine almost splits their skull open. And when they fall into the category of a Step Four or Step Five or Step Six, or Step Seven case, of course it does split

their skull open. And where this is an easy way to get the thetan out, it gets the carpet bloody, and so forth.

And it's not a recommended process: Blow him up by feeding him rumors.

So uh... when we get into this uh... Gita Processing here uh... – I actually hate to give you this. I mean, I... I do. I do... I... I... it's uh... well, it spoils something. It spoils your... your randomness, but there will always be... Voice: We don't want it. LRH: You don't want it?

Voice: Don't bother.

LRH: Good! Good! Good, I won't... I won't bother to give you that, but I'll give you this other. Well, I want to tell you about this:

Now the hero who... this is more important data. We'll forget about that other one.

You'll find many preclears in this kind of a condition (it says right here). Did you ever hear of uh... winning much better than winning? The way you win much better than winning, is to win while wounded – it's used in every novel. Uh... the hero gets wounded just before he finally knifes the villain in the back which is a heroic act because he's the hero. And you'll find many of your bodies playing this role. The hero who plays the game while wounded – if he's really a hero. And this guy will come in and he will be winning, vaguely, just because he's... and he comes in... and... and he... the only reason he comes in to see you is so that everybody will know now that he was wounded but he was winning anyway. It's just to make the game tougher.

You've put more restriction on yourself, see, than uh... anybody could possibly stand, and then still win, and that increases the nobility and the glory and the purity of it all. And this comes under the heading of, you'll find a lot of preclears under this heading, 'the glory of being restricted and still winning'.

A lot of people who spent half the last war in hospitals and so forth, were solely there because I swear they saw the bullet coming and they just moved sideways and into it, you see. So that they could win and be wounded at the same time.

Now another item. Uh... the greatest pretense there is is the pretense that it is not all pretense. Pretending that it is not all pretense. That is the biggest pretense there is. And you'll find everybody, more or less, doing that. They're making sure that everything is real instead of actual. And they're... they know darn well they're pretending.

You start cracking this, you'll get that feeling off of ridges ad infinitum.

Now we'll go on to some other things here. Well, you said you didn't want that technique.

Voice: Who said that?

LRH: Did somebody?... Oh, nobody said that? I must have been getting... I must have been getting a backflash on the side. Voice: Well, we'd like a chance to... disagree with it. All right, that's pretty good. He'd like a chance to disagree with it.

Well, now this will be mimeographed up, but I'd advise you, uh... in view of the fact that I haven't spoken to the management about that, to take down some of these steps. And

this is really Step Four. He mocks up his childhood home in order to recover those anchor points. He puts it under control by turning its colors, by moving it in various ways, by putting it behind him, ahead of him, around him. And finally by putting it into the past and then mocking it up again, and getting a lot of them. And then he sits this thing in various locales where it couldn't possibly be. He puts it in Washington, he puts it in London, he puts it in Birmingham, he puts it in Scotland, he puts it in Ireland, he puts it over in uh... New Jersey, he puts it in Alaska, he puts it in China, and he gets it carefully oriented there each time. And then puts it into yesterday and puts it into last year and so on until he's really blown those anchor points up.

Now there's some refinements that he can do on these techniques if he's pretty good and you're working a higher-toned preclear for this and you find ones that are lovely. Just take all the anchor points you ever had in the MEST universe. Now connect each one to the next one. Now connect those lines all together. Now turn them upright and have 'em run into the sky. Now bring them down and condense them into a ball. And oh... now put that anchor point where you would like to have an anchor point. Now that's an interesting little variation on that, but that is not Give and Take Processing.

Give and Take Processing becomes so excessively easy on you that any girl who is even on the lower band or kid that is on the lower band – he's giving everything up, he's unstable uh... abandonment, runs away, fright easily – homo sapiens. Or the fellow who is chunky and big and beefy and so forth, and is holding on madly to everything and won't let anything go away. – Life is very serious for him. They're your rough cases because they're your lower toned cases. And that applies from cases from Three down.

What's wrong with them? Well, the same thing's wrong with them that deprives them of their memory. And I'm going to give you, as I told you in a little earlier lecture, a whole rundown on memory.

But this process, I will tell you, just as a process and whether you ever remember anything about the memory or not is beside the point. I'm simply going to read this off:

„A pc who can mock up his childhood home and bring it under control can regain many anchor points. He is then able to remedy his main difficulty: Too much loss, too much havingness.“

Sounds non sequitor. It won't, but I'll give you a rundown on this.

„The pc finds it necessary to take hold of everything and thus lose nothing, or he finds it necessary to give everything away in order to hold at a minimum his own body.“

„The Four's basic trouble and the basic trouble in any case from Two down is the necessity to obey MEST anchor points and to obey MEST flows.“

If you were to run 'obey flows' as a concept, an individual would practically cave in because it's all over the track. He's supposed to obey flows; he's supposed to obey perceptic flows. He's supposed to obey flows of speech; he's supposed to obey electronic currents. He's supposed to obey all these things. And „obey flows“ is his basic difficulty.

Now all right. He gets down to a point where his only actual anchor points are bodies, and the only objects he cares about, really, are bodies and things associated with bodies. Think of that for a minute. His anchor points are bodies. This guy is sort of hanging off in a negative space aspect and looking around, and there he has a body. And uh... he orients everything where this body is, and everything is kind of blurred out and beyond the body. But up close to the body he can...

You don't believe this? You know... I mean, you... you don't... you don't... you don't get the impact of this and when I say when he perceives his body and when he knows his body, and when he's using his body as an anchor point, I mean just that! And if you don't quite see that, how many people in this room felt that streetcar motorman go by this instant? Nobody. That's within your perceptive area. Nobody tasted the workman's lunch box that was on that streetcar. Not a single person here.

As far as the... the wall back there is concerned, none of you have had any tactile on that wall for a long time now. Some of you might have felt it.

Uh... very few of you would... would uh... I'll bet you nobody has felt the... the silkiness of that tie in looking at me – if you're obviously looking at me. That's within your field of perceptive experience. Just looking at something is not really experiencing it. That's a sort of a 'Let's draw back and be coy'. But there are very few of you here who haven't felt the beating of your heart or your lungs or the warmth of your body or the position of your head or your face. And that is the limit of experience in a body – and that's pretty narrow.

Therefore, that anchor point which is the most reliable is the anchor point which lies within the limit of experience and which is the limit of experience. And a true anchor point is the limit of experience. What are my anchor points? „Well I haven't got a lot of points out there,“ you say. What... what are my anchor points? Well, my anchor points are actually the boundaries of what I am experiencing. That's my space.

If you're in the MEST universe, you're living on borrowed space. So you just simply... you... you would throw out your limit of experience and this would be the limit of experience. And that would be your anchor points. But you'd experience everything out to the limit of the anchor points to the degree that you know that your mouth at this moment is wet.

You know, that might give you some kind of an idea of what it feels like to be alive. That's not said sarcastically. I... that's the first... first... first time I've had an adequate communication phrase to describe that feeling of 'being aliveness', you know? You go down the street, and... and the whole street is alive from side to side. That's it. The bricks on both sides of the street are in a sphere of experience. That's how big you are; you don't talk to somebody, you experience what the person is experiencing. And that's communication. And that person then experiences something aesthetic or extraordinary just to demonstrate to you that he is experiencing.

You get an interchange, then, which is the... It is the up-tone level of what talk might be – speech. Speech is trying to tell somebody, „I and you are experiencing. We're co-experiencing something or other, or we're discussing the co-experience of something. But just by speaking, we are co-experiencing, and by speaking, you see, you are saying you're alive

and I'm saying I'm alive. And we're demonstrating it by keeping up a communication flow. Now this is very simple.

So, what do you... what do you do on a higher level than that? You communicate by experiencing what the other person is experiencing at the moment. That only gets to be uncomfortable when a fellow gets to be very very shy and when he's so unethical as to be burying all sorts of memories and experiences, and he wants to hide things and he's not strong enough to hold and protect himself and other things. He has to be pretty strong in order to have a completely wide-open front door, wide-open memory bank and so on.

Then somebody comes along and steals something out of the memory bank, he has to be strong enough to say, „Zzzzap!“ and take it back and put it back properly in the memory bank. Or make something new to take its place. Or play an awful good joke on this fellow by getting ahold of him and making him take five more.

That is what we mean by 'experience' and that is what we mean by 'communication'. You've had no adequate technique to reestablish this, and you'd better reestablish it in terms of „What is my sphere of experience?“ Well, my sphere of experience is the boundaries of my own anchor points, really. You see, there could be primary and secondary anchor points. There'd be anchor points which denote the space in which I own things, or have things. There is... the anchor points of that space which encloses all things, which I am not necessarily experiencing. And there would be the boundaries of what I am immediately experiencing. And those would be the primary anchor points. Any others would be secondary anchor points. And the only reason you'd ever have those secondary ones out is so you could find, once more, what you had, that's all. That... they don't even become very important.

That's part... the horrible part of this universe is, is the less you need something... the less you need something, the more valuable it is. The less you need something – actual, it is. I mean a fellow who doesn't even vaguely need anchor points has the doggonedest strongest anchor points you ever ran across. I mean, these anchor points are stretched out about eight light-years in that direction and ten in this direction, and there's some havingness over there about 20 light-years back. And he could go and find those things just bang!

Any moment he knows everything that's going on if he has to anywhere amongst them, and uh... his immediate line of experience is maybe a couple of hundred feet – just because it suits him not to experience anything further than a couple of hundred feet.

Here on earth, of course, a person has contracted his experience sphere (new technical term for you). His experience sphere is contracting continually until – what is it? It's a body.

Therefore his primary anchor points are in the limits of the body. So bodies mean an awful lot to him. And you take anybody below Two and take his body away from him, or threaten to take his body away from him, why, he can't do a thing. He... he knows, with the body gone he knows nothing. And sure enough, although we can turn on that E-Meter and find out that all the facsimiles are there regarding all sorts of existence, uh... co-existences going on at the present instant, uh... all sorts of facsimiles that represented some sort of past existence and all that sort of thing, for a fellow to remember any of these things very directly and say, „Well...“ Or a couple of fellows could be yarning along and accept each other with complete confidence and truth. The fellow says, „Well, I remember there at the Battle of

Hastings uh... we had a fellow name of Bilk and uh... uh... he was, I think, a lance corporal. And uh... yeah, he was a lance corporal. And anyway this fellow... and the captain's horse..." and a big anecdote goes on.

And the fellow says, „Yeah. Yeah, yeah. I knew a fellow once that knew this fellow Bilk. Yeah, that's fine.“ I mean, that could be ordinary conversation – if you had direct memory on these things.

Well, why haven't you got direct memory on them? Because you haven't got a body to orient the facsimiles by. And if you haven't got that body with which to orient the facsimiles, you haven't got those anchor points, so therefore that experience doesn't exist. You've just got a picture of it parked someplace and you can't get ahold of it because the anchor points there... So... And furthermore you wouldn't have enough capability of re-establishing anchor points to just recapture and uh... view the experience with complete actuality in the absence of pre-established anchor points. You'd just go back and pick up all the old anchor points. And you experience it in that wise. And that'd be very simple then.

So, anchor points, and bodies and things. Now a person much less uses corners when he becomes aberrated for anchor points, the corners of spaces than he does the things in the spaces. For instance, you orient this room ordinarily with this platform, or that table, or this white board up here on the wall, or those seats – not by its corners. And of course those seats and the white board and the platform and the table are just objects. They are of the least possible importance where it comes to orientation, because anybody could fool you with them. They could kick this platform over many inches, and move that board over many inches, or lower it many inches and shift that table around – without your beginning to notice it.

But more important than that, you might notice that in relationship to your seats and each other; but they could shift those anchor points called the corners out there three, four feet, if all these other things remained constant, and nobody'd ever even notice it. Move them in, shift them out; they... they could have been going... these anchor points up here in the corner actually could have been going like an accordion all during this lecture and I don't think anybody would have seen it.

The importance, then, of the object as an anchor point denotes a fairly low action in perception and experience. Object becomes the anchor point. Instead of just putting out anchor points, the fellow looks for an object to be his anchor point.

One of the most confusing anchor points there is, then, is a body, because it's in motion and it's an object. This almost drives a baby batty. He looks at Mama, and Mama is on her way this way and off there again that way and she's someplace else. And when he thinks of 'home' or he thinks of the room or something of this sort, he thinks of Mama. She's a more valuable object.

Anything which has already been conquered by life is more valuable than those things which have merely been molded by life. Anything which has been animated by life is more important to a living thing than those things which are merely molded by life. And therefore bodies are quite important. Live things are more important than wind-up things. They have to be imbued with life before they become valuable. And as a consequence a valuable object has

now become, in our aberrated preclear's state... frame of mind, an... an object has become an anchor point.

Therefore, let's take the most valuable object around and call it the anchor point, of course. Solved? No trouble at all. Except complete and endless confusion from there on because the anchor point will then up and die, it moves around, it disappears. Look at a child: A child gets frantic when Mama and Papa disappear over a long period of time. He's lost his anchor points. He doesn't have anchor points in the corners of the room, because he doesn't feel free enough to pervade this room and experience it in any way... And... and he... he isn't putting out anchor points of his own. His disability in this is... is terrible.

And so Mama disappears for the afternoon; the afternoon then is completely lost. If somebody came along a few days later and asked this little boy, „Johnny, what did you do the other afternoon when your Mama was gone?“ he'd say, „I don't know.“ That's right: He... he'd lost his anchor point. In one way he's trying to get away from a lonely and painful period, but the more pertinent answer is the fact that he... How does he know? He didn't have his anchor point.

Now you wonder why people believe what Mama tells them. Now we get this horrible extremity: A communicating anchor point without which one is not only lost, but is not fed, not clothed and, in short, lost in terms of all havingness. That's... that's... that's just the end of track as far as the baby's concerned – the disappearance of Mama.

Now this is true of a child who has been with his mother as little as two or three weeks after birth – and then loses her. It'll really... it'll show up on the child. It really will. Of course, Mama's been the only anchor point this body had... the GE had for months. And naturally we just swing in there on that, and it just continues. And then all of a sudden Mama isn't there anymore.

The process which we were talking about, then, peculiarly fits everyone from Three down. And in just reading this over...

„A pc who can mock up his childhood home and bring it under control, can regain many anchor points. He is then able to remedy his main difficulty: Too much loss; too much havingness.“

I'll go into that.

„The pc finds it necessary to take and hold everything, and thus lose nothing. Or, if he finds it necessary to give everything away in order to hold at the minimum of his body, he does that.

The Four's basic trouble is obey MEST anchor points and flows. He feels he must obey them, not originate them.“

Now, this main trouble, as I was explaining to you, is that bodies are used by him as anchor points and are communicating anchor points. And these bodies, being ambulant, make it very confusing. Thus, we have him holding on to bodies as hard as he would ordinarily hold on to anchor points.

And the confusion between these two, bodies and anchor points, is at the root of the Three, Four, Five, Six and Seven's inability to have enough space to exit into, to exteriorize into. His lack of space, which is to say, his lack of anchor points, and his tremendous havingness with regard to objects, stick him. And you find him stuck in his body but thinking he's outside of his body, but maybe he's never been in his body. He's in negative space. And this gets very arduous to him. He gets very upset about this. When you suddenly say to him, „All right. Be two feet back of your head,“ he's got the idea he's never been in that head in the first place. He knows he's really not ever been in the head, somehow or other, because... cause uh... well, he's kind of the body and he's sort of holding on hard and he's doing a lot of things. But uh... well, he can feel all through the body and that to him is a grasp of reality, and actuality too. He confuses the two. And quite in addition to that, it's his only anchor point.

The body goes around and finds anchor points for him. Without a body and without an identity he wouldn't have an anchor point.

So you're suddenly asking him to shoot the moon in a grand way. And the guy says, „NO!“ And you'll find practically anybody that will do anything to trap a thetan is from Three down. And your people from Three down do not necessarily, by far, operate in this direction. But a few in this category will go to extraordinary lengths to make a preclear intensely uncomfortable, to upset him, invalidate him, evaluate for him – particularly the last. Almost anything.

And, uh... the job on a Three, if you were to directly address theta clearing and were to assist this way and that was his goal, he would just continue to go down in tone, down in tone, down in tone, down in tone. Unless you had these processes to keep picking him up, up, up, up, up. Because he would recognize basically that there was considerable truth in what you were doing. And he wouldn't be able to face that truth. He's well below 0 on the sub-zero tone scale as a thetan, and his whole beingness rebels at something he cannot accept readily.

But with a technique, of course, which makes him spot a point, if he can spot a point, mock up his home and the remainder of this balancing technique... well, he's all .right. Because... then you get down to Five, and you get control-dot. You're picking up his reality. Something or other is happening... something is happening all the time to him, right along the line. And he is perfectly content to sort of greet the idea of a theta clear as quite unreal and probably not applicable to him. But he'll go along with it because you seem so interested. And he's liable to have a very patronizing attitude toward it all. And he's liable to just dote on telling you failures, too – depending on where he is. You see, these steps don't place a man on the tone scale.

They put these people uh... the condition... other things place him on the tone scale and we haven't gone into that. So, you get a great variation in there.

Now, „The process consists of causing him to take in, in the order given below, large numbers of things. And by bringing them into his body, condensing them and then sending them out. This remedies excessive holding to articles, facsimiles and old sensations.“ Now that's mock-ups.

Now if he can do the old home and handle the old home as a mock-up, no matter how poorly, how thinly, with what degree of struggle and unreality, if he can do that, he can do the rest of this process. Because this requires no great exactness in the construction of a mock-up. And the... you're making the mock-ups do exactly what every object does in flows in his vicinity, as I will show you when I finish this.

Now, when the preclear must give up everything, you know, lower the 'I' – inhibit – part of the scale, they have to give up – abandon. You know, one fellow holds on and he's sometimes quite beefy and some fellow is very thin and he's got to give away everything. Now, people who are on that give-away are in a highly propitiative level most of the time. But you understand, of course, that this... the inner cycle of a big cycle. You got a grand cycle. But this fellow who is trying to hold on to everything may be up there around 4 – homo sapiens. And another one, trying to hold on to everything – uh... pardon me. He wouldn't be trying to hold on to everything at 4.0, he would be holding on to everything at Three. Excuse me.

And uh... the fellow at 1.5 is trying to hold on to everything in a similar way.

But the person at fear is trying to give everything away.

And now we go right down below fear and we find out a person in grief is still desperately trying to hold on to everything. And right down below grief, before we get to apathy, we have a flow there, a dispersal rather, where he's trying to give everything away again.

And when we don't... we don't get into the next emotion below that until we've gone through that give-away. And then we get into apathy – one level of apathy – which is hold on to everything again. And then it sinks into a flow and dispersal emotions which aren't named where they're trying to give anything away again.

So you „see, whether or not the fellow receives these things in or sends them out again isn't spotted by his place on the tone scale. It's just this manifestation.

But if he is fairly strong as an individual, and he has fallen into one of these 'hold everything's', he is liable to be fluctuating between a 'hold' and a 'give away', or a 'flow in' and 'hold'. And you don't care where he is. You just start with this process and you take a look at him and just make an estimate: Is this person in propitiation, or is he trying to. is he trying to give everything, or is he trying to take things.

Now, uh... that's all you establish. And then you make up all these mock-ups, however unreal, at a distance from a person who is trying to take things and you have them move into his body. And then you mock up duplicates for all of them, and have them move into his body.

And once in a while they won't move into his body. So how do you hold this? You... you get a mock-up and then you make him turn it red, and turn it blue, and it'll jump in, jump right into his body – Boom! Almost an automaticity. And you're using that automaticity and putting it under control.

Now the next thing that you... you do, uh... he's got e mock-up and it won't move in. And he turns it red and turns it blue and nothing happens. Make up another one and another

one and another one and ano... and bing! The last one will jump in, the next one will jump in and it'll just run off Brrrrrrr! And he'll have them all in.

Now, when the fellow is trying to give things away, you might have somebody who is taking in, as I said, various points on the scale, but you've got other people who are propitiating, trying to give away. And every time he mocks up anything it disappears. And you've never quite traced, „What happened?“ You look over there, he... he mocks up something something then... then – gone. And he'll mock up something – gone. You say, „Where are these things going?“

Of course, you know where he is: You're trying to do orientation. He can get a mock-up; you know exactly what you're doing. You're doing exactly this: Your single discernment necessary on this is, have you properly brought him to that point by making these other tests; is he really Four? And, when he makes up a mock-up and when he's doing the old homestead, watch for this: Does it tend to fly and hit him in the face? Or does it tend to get smaller and go away? Every time he mocks it up, which? And the only reason you want to know this is because, do you get him to create in his body, mock-ups, and then push 'em out in all directions? Or do you get him to make mock-ups out there and pull them in from all directions?

Now you put them in a body and they won't move out. That's quite a trick. You say, „Right where you're standing now, mock up... mock up a... a beautiful young man. Oh, a very, very gorgeous young man. Now mock him up right where you're standing.“ She's telling this girl this, see?

And she says, „So-and-so,“ and nothing happens to this young man. He... he stays there! It didn't go away, you see? That's what you want to do.

So you say, „Put it out in front of you now.“ You're not trying for the actual people; you're trying for mock-ups. You're not running facsimiles; you're running built things in present time with live mock-ups, you understand. I mean, let's not get facsimiles mixed up in it because the preclear who does this with his eyes shut at this level of the tone scale gets facsimiles, not mock-ups. So eyes wide open on that step. Eyes wide open on Four.

All right, it still doesn't move out. She can't move this young man on. Then two conditions exist. She either must mock up one out there and bring it in, or she just changes the hue, color and characteristics of this young man. And if she does that a couple of times, it goes Wham! It'll go away – it'll leave. And you say, „Well, push it way out there.“

Of course, that's going way out there, and so she says, „Okay, I'm pushing.“ Now you say, „Mock up another young man...“ „Yeah – no, he's not leaving either.“

„Well, make him blue. Make him green. Give him purple hair“ – anything. And uh... it doesn't move out, make her mock up another one in the body alongside of him, and another one in the body alongside of him. And all of a sudden the last one she mocks up will go Wham-wham! and the first one she mocked up will go out too.

This is automaticity and you're using it.

Why can't a fellow get ahold of his facsimiles? And why can't a fellow, no matter how hard he tries to get those facsimiles, why can't he get them? I'm going to give a long talk on this as soon as this part of this lecture's finished.

Or, if he doesn't want his facsimiles, why can't he get rid of them? It's all answered in this.

And here's the list of things that you do this trick with. You do them in this order.

1. Vast numbers of the opposite sex: First in, and out.
2. Now, the next one, vast numbers of friends. Just bodies that he labels 'friends', you see. They can be actual friends and will turn into friends.
3. Bodies which might have been his own. They're just mock-ups, you understand. You're not trying to get the old... the old body. You're just trying to get pictures of bodies, mock-ups of bodies.
4. Hordes of parents and relations.
5. Many graves. The girl who is trying to give away will have the graves flowing out. The girl who is trying to hold in will get those graves slapping her in the face so fast. And then all of a sudden she'll say, „Wait a minute. There's a grave there that isn't snapping in.“

And you say, „All right, make another one like it. Make another one like it.“ Or „Turn it red, turn it blue.“ And if it's still difficult, do both: „Turn it red. Turn it blue. Make another one. Make another one“ – Brrrrr! She'll get all three of 'em.

And what does she do with these, by the way when they come into the body? You can tell her to pack them down – pack them down real tight. And she'll begin to feel like she's exploding after a while. Or you tell her to make them go way away, with this kind of a case. Yeah, make them go further. Make 'em just get out there and disperse.

Next, 6. An enormous number of buildings and homes. And of course, that's your mock-up there that you start with. And all kinds of castles and huts and – he... just make him mock up anything and everything. Do this whole thing for the whole track, you see.

Now, 7. Vast quantities of food.

8. Enormous quantities of rainment. A girl with no appetite, by the way, is not able to bring food in. If she had food it would simply leave. You would put a loaf of bread where her head is, and the next thing you know she'd see this loaf of bread flying out behind her at a mad rate to a considerable distance. She wouldn't be able to hold on to this loaf of bread. Or she'd be having difficulties handling it in a flow level. Enormous quantities of rainment.

9. Vast sums of money in many forms, bills and coinage.

10. Great numbers of jewels.

11. Weapons and energy beams. A person's gettin' awful well off by this time, believe me. 12. Communications, like letters, voice, anything. 13. Emotions.

And 14, last but not least, Sensations. Get sensations flying in, sensations flying out and so on.

Now, „Each item is run in or out and then made to go in the opposite direction. It will be found that the pc will let the action continue so far, at which moment it is reversed in direction.“ In other words, you say, „All right.“ Now this fellow is just holding ‘em. You say, „Got all this packed in. Now we’ve got ‘em all packed in; now start them leaving“ and they go two steps. And he can’t move them a bit further, and they won’t go another step. He’s got eight billion women by rough calculation have been packed on this and they go two steps, the first layer, and that’s all.

You just make eight billion more women and pack them in. And the next time he can go four steps – pretty good. You’re gettin’ there. Now we take 82 billion women and bring those in practically singly, and then they start coming in flows, and lots of them, and so on. And then we start them going out. And what do you know? They go ten steps before they suddenly falter and start slapping him back in the face.

All right, the girl who has got stuff going out, and so forth, wait till she can bring something in comfortably. And then make her start bringing these things in, ‘cause she’s gonna do what it says here.

„Change and drill all mock-ups. Use them in a 360 degree sphere.“ In other words, don’t just process out to the front-back, above the head, below the feet.

It’s very funny, but blanketing starts showing up on that first one like mad. Angels start to fly up from below and down from above the second you start to mock up women, for a man. And for a girl, other kinds of angels will do the same thing.

Uh, „Continue the process, adding the items which the pc thinks undesirable.“

Now, go on the reverse – instead of bodies he didn’t want. Now we’ve got the reverse. Because your fellow that’s holding is also trying to select out. And now you make all these enemies, bad communications, just the... the negative of that, and make these fly out away from him. He’s trying to hold in; now you go... enemies. They’re on their way out.

Okay, now, „Items that think – uh... continuing the process adding the items which the pc thinks undesirable and send these, for a Take Case, out. And for a Give Case, in“ – just reverse ‘em.

„These would include enemies, harmful things, ugly and disgusting things as demonstrated by the assessment.“

And here’s your assessment suddenly showing up as tremendously valuable. You want to know what this fellow’s trying to hold on to. You want to know what this fellow’s trying to get rid of. And what he’s trying to get rid of, he’s trying to destroy. What he’s trying to hold on to, he will show up on the Create or Grab or Hold level. So you just... you can just take that as part of your assessment – these lines.

„As the direction for either a Give or a Take will eventually shift, the Give becoming a Take and the Take reaching a new level of Give, the process must be continued until the pc is simply, quote ‘cured’, unquote, of wanting, having, or not having.“ – not until. Mustn’t be continued just until that happens, but until he is splendidly lighthearted about the control and its possession.

Now you just... just BEAT this one to death! I don't care how many hours you put in about it, because the number of hours it took in the past to free what we had at a level Four were a great many – there were 50, 80. You could easily put in 30 hours of this kind of auditing on one of these people with great profit, 'cause this is just a technique.

Now let's look at something else. What about the overt act? Every once in a while when he starts to run kind of sticky, throw thousands of women out there and start to have him pass around his body. And of course there are four flows, four pressures on every flow: The outflow, the restraint of the outflow, the thing that's trying to arrest the outflow from the opposite end, and the thing that's trying to inhibit the arrestment of the outflow from that end.

Now if you want a good gag, mock up a body out here; and now try... put a belt on it and try to pull it toward you. Good gag, isn't it? All right, now this is the MEST universe. 180 degree vector: Now give it a push that way. Isn't it interesting? All right, now get it trying to resist being pushed that way. Now get it trying to resist being pulled that way – and you'll see this thing at work.

Now it works four flows out like that too. Now as these women or men all walk out from this pc, they'll all of a sudden get out there so far and struck 'em. You don't know how to make them... go any further? All you have to do is put a big loop around all of them and give a slight tug – and they all go out further, of course.

And if they're coming in too fast and you want to stop them from coming fast or something of this sort, just put a hook around the inner ring and open it up a little bit. Of course, they come in like mad.

So you can just govern these flows like you would handle puppets. And that accounts for and eradicates flows as an obsession, a compulsion, an inhibition or a desire on the part of a pc. And everything that's wrong with a Three, really, a Four, a Five, a Six and a Seven is they obey flows, and MEST anchor points. And they thoroughly have anchor points mixed up with ambulant points – bodies.

Now that is the technique: That's Give and Take Processing. And you follow this list of things with the preclear with whom you're having trouble – don't care how accurately he gets them, what happens to these things, whether or not he gets them into the past, what you do with them; it doesn't matter what you... how... how good you do this process. Just do it well enough so that each time he knows he's got them coming in himself, and he knows he's got them going out himself.

And he'll start to get very interested and very original about this whole thing. There's things you can mock up when you say jewels, also things like medals. You can use a great deal of virtuosity.

And then there's a whole list of hateful things which the Johnson Office wouldn't permit me to write – used to be the Hayes Office.

And that is Give and Take Processing. Now you understand the theory of flows. We covered that earlier in the course. You just do this with objects. And not to run flows. At first he'll identify with the flows, then he'll merely associate it with the flows, and then the flows won't have anything to do with it and you've sprung him up the scale and got differentiation

and that is what you are trying to achieve with your preclear. And this solves any case that was tough beyond the level of One. Amen. Let's change the reel.

(TAPE ENDS)

Memory (Not Human Memory)

A Lecture given by L. Ron Hubbard
on the 16. December 1952

We have so much material here to study. We'll just keep barreling along. And there was no third afternoon lecture today, so this is the first hour of the evening lecture of December the 16th.

And we're going to talk about Memory. And when I say 'memory', I do not mean human memory. I'm not even vaguely interested in human memory, because human memory is a sort of a weird combination of stimulus-response. Somebody else remembers something and they bat it out, and a beam or a noise hits a ridge and the ridge re-echos and it goes into an entity and the entity says, „Let me see. I'll have to think about it.“ And then it goes over into another circuit and then it goes into a little other circuit. And then it goes around a couple of loops in space, and then it goes into another ridge.

This ridge, by the way, is about 180 feet out and it has to travel in the interim through a great many ridges before it starts getting into the thousands of ridges in the head.

The course of the thought in homo sapiens in a very aberrated state is almost unplottable. Nobody could plot it because there just isn't that much paper. It just goes here and there and everywhere and it kicks in and kicks out.

Now you basically used to take off of homo sapiens the first ridges. You used to take the facsimiles off the first ridges, and if you shot a circuit, you were shooting those first ridges. We were getting excellent results doing this and we were making something that was a darned good homo sapiens. We did this.

All right. We're not making a darned good homo sapiens anymore. We're making a theta clear. And not only that, but we're making an operating thetan, which is the next immediate level. The levels would go, as we had on an earlier lecture: theta exterior – he's out, but if the body were to be injured he would be back in; theta clear – the body could be fed through a mowing machine and he would simply say, „Well, there it goes.“ And uh... the level that – he would probably feel kind of sad about it... but it would... he would still be there with his identity. You've made an immortal, that's all. I mean, minor goal.

Now let's go up level and find an operating thetan. If you take a theta clear (and when I say 'stable outside' that is very far from an absolute term, because a theta clear does a rollercoaster). Sometimes he's better and sometimes he's not better. And the first thing that you do when you run all this – theta clearing consists of, of course – just all you have to do is run everything it says in Standard Operating Procedure Issue Five, that's all. You can omit Steps Six and Seven. But you can even do those, if you want. And you just run everything there is

in Standard Operating Procedure Issue Five and you've got a theta clear. That's all the processes we... we're working with, really. We've got a lot of other processes, and you can vary... vary your processing with them once in a while and find out what happens with them, and you'll find them all junior to such a thing.

Once in a while, by the way, with one of these Fifth Invaders, you've got little trick processes such as you mentioned there. You... you get the guy to dis... you drill him on hands until he no longer is just going, 'Yaaaahh!' on the subject of 'hands'. And uh... and then you make him stand up against the wall, see. You face the wall and... and make him put these hands at the side and then take his 'beam directors' off of his arms and put 'em over against the wall and feel the wall with the beam directors right there. He's... he's got beams, you see. They run like that.

Uh... thetans use various methods, for instance, in dressing up a body so it'll work. And this accounts, in a large measure for the different postures and actions which you find from person to person. They're rigged differently. They're... they're tied up differently. The cables runnin' differently and so on. My body runs on a rod principale. There's a supporting rod underneath these arms, back of the arms, back of the legs. And a nullifying stretcher here and there in order to bend the knee. And uh... so on. And what the muscles are doing, I... I've very often wondered. But I know that when those rods are energized, I get pretty fast action. And uh... that's... it's a very handy way to handle a body. And I suppose it got put together that way because of stress and strain in action. I suppose that would be an action system of putting a body together.

Now there'd be somebody like a... a dancer. Well, this person would have a much, much more complex thing. Action: What are you interested in action? You're interested in being able to act fast and being able to control speedily various implements... instruments and, of course, the body itself.

Uh... when I say 'action', you take pushing a racing car around the track. You just take that and if you don't... if you don't think that's hard work? That's hard work. It requires instant thrust, see? Bang! The body has to be rigged with pistons in order to do that.

All right, somebody else has an aesthetic angle. See? When I make that gesture, I can't make it anywhere near as well as a girl for instance who is a dancer. She... she would make the ge... gesture much more expressively. There's a limitation on that because the rods just aren't... Of course it's no real limitation. You probably couldn't tell the difference unless you saw a dancer do it, you see? I mean, you say, „Gosh! How could there be that much difference in a rig?“

So when the boys are sometimes talking about hot rods or they're talking about sailing vessels or yachts or something of the sort, they talk about differences of rig. And one rig's good and one rig's bad and that sort of thing. You'll find bodies rigged up all different.

Now it's... it's interesting, but when you start pulling ridges off the preclear, he will sometimes just pretend to pull off some of the ridges. Ridges are not bad. The preclear who has recovered his power and force and so forth isn't even vaguely bothered by a ridge. It's one of the things you have to educate him into to make an operating thetan.

All right, he has these terrifically complex systems, perhaps – criss-cross systems that you'd think this stuff just... Uh... you ever see a marionette? Some of them are rigged like marionettes. And some of them are handled this-a-way? Right straight across the face, see? With a pressor at the middle of the back. And then the body is supposed to walk. Did you ever see anybody do that? You ever see anybody with a completely smashed face? Huh? And... and if you watch them really close as they change their expression they would... you haven't got one. Let's see if we have one here. You doing that to your body? Somebody here is probably doing it to his body. One person or another.

Kish isn't, fortunately. He's got a lot of horsepower and he'd... he'd snap his head off if he did that. I think that boy over there probably is. You're... you're probably snapping it with a pressor beam. Have you got a hollow in the middle of your spine back here? Is there a hole, sort of? Feel back there and see. (Sees all, knows all.)

Uh... now here, then, is a variation in what? The rig-up of a body. Now there's all kinds of little systems that you'll notice like this that are of interest to somebody, and it's really far more interesting than anatomy. Because from the earliest years, the baby has some definite characteristics and demonstrates that somewhere on the timetrack, here and there on the timetrack, somebody's operated a school. And the earliest school I have any recollection of a preclear mentioning was about 70 trillion years ago. And these poor thetans would come in and they'd manufacture energy and they'd walk around on beams and they didn't quite know what they were doing. And a fellow actually ran a college way back on the track that taught thetans how to operate.

Thetans would get up against these huge gaseous masses, which were later to become planets, and they'd get up against these things and they'd get scared stiff and they're afraid to touch them. They'd wait for them to solidify. And they might wait a million years. And this fellow took pity on this so he opened a school. That's right. And uh... went all through this, by the way – one of the... one of the auditors did in England, and he came back with some very fascinating stuff. This fellow didn't have information on this subject, but he's talking... he's... he missed one type of thinking, the only thing he really missed. And the other is how to move as a thetan. And it's the drill that he would give these thetans in order to move.

He was no more sprung as a theta clear without any education on this subject, than he started to inform his auditor as to the proper methods and modes of teaching and training a thetan to move properly around in the MEST universe – just like that: curriculum.

So don't think your thetan is without education. By the way, the way they got away with that, he would teach them to 'think' themselves a little further away. And teach them to 'think' themselves in another direction. And then he'd teach them to 'think' themselves around – uh... pardon me, go around the planet and then go back to where they started again. And then 'think' themselves from there, and then 'think' themselves around the planet and then go back. 'Think' themselves back where they started. Drill, drill, drill and finally the fellow would say, „What do you know? Gee! I... I can recover my postulates!“

Well, there's a terrific amount of automaticity left on your case – anybody's case. Any thetan's case. He has built in automaticities. He has training and skills which he would... he's afraid to touch. But they've gotten automatic.

And the second training becomes too automatic, throw it out. If you've got a preclear who is having a lot of trouble handling this body of his, by George! he probably has got it rigged so automatic that it just goes around like a doll, or something, and he can't make... he c... he hasn't got it under control! You've seen ills like that, haven't you? He hasn't the body under proper control.

What do you do? Tear all the ridges out of it and start all over again. Take out the automaticity. Any piece of information which you have which is an automatic basis, you don't want or need.

Well, when a thetan takes a look at his body and says, „Well, for goodness sakes! There's ridges there and there's lines there and something or other, and they're built in against the back, and they're built in against the back of the neck, and they're there under the chin, and... and... and they run down. And there's a sort of a criss-cross lattice system on the arms and legs that's kind of like Japanese things that come off of a... their... they catch your finger with. And he says, „Look at all those horrible ridges!“

Well, of course, the worst thing that will happen to him, he'll just have to retrain himself. But he'll... he'll get a little bit sloppy in handling the body if he starts tearing these ridges off. He doesn't know they're there. He built it. That's his level of automaticity.

He operates so automatically that he doesn't know what he's doing from one minute to the next. He really doesn't. He does all this thing, conditioned response, as a thetan – training.

Where's he carry it? Gets interesting when you ask the question: Where's he carry all this automaticity?

A lot of thetans move out and they immediately begin to think themselves around in space. College graduate – of the year four trillion, MEST universe.

Another thetan was suddenly born into this life and he takes Mechano sets and he puts them together and he tears them apart and he puts them together and he just has the finest time, but he kind of... the paucity of materials will upset him or something like that about it. But, gee! He really builds like mad! But the kid down the street gets a Mechano Set and he looks at one of the bolts and he looks at another bolt and he puts the two bolts through the wrong holes, and then he bends the girder and then he gets it all set up... but that wasn't what he was supposed to be building anyhow. He's just rambling the structure.

And you say one has a natural talent and the other one doesn't. One's been to college and the other one hasn't.

Now you don't care where you went to college or where you got the information. You need a memory. Now you can argue with this all you please, but the fact of the matter is, you do need a memory – as a thetan. It's all right to remember back to when you were two years of age a la MEST body memory, which are patterned. But any time a person has... he's able to, more or less, control space, he can move around in space, he can do this, he can do that and so on.

But he does everything kind of automatic. You know, it just sort of happens that way. And if you chug into him with this question, „How are you doing that?“ he just goes

„Ummmmmmmm-crash!“ You go around to an actor some time, and you say, „How do you speak these lines?“ You go around to the championship tennis player and say... you’re going to play a match with him, you see, or something like that just for his practice. You just ask him, „How do you hold your racket?“ And he shows you, and you say, „How’s that again? Yeah, but what do you do with your index finger, hmmm?“ You’ll win. There isn’t any – you see, all of his very necessary training is because he’s down tone scale from instantaneous learning and application.

Instantaneous learning and application: You observe, pervade, know, apply, act. And, you know? It sounds arduous, but do you know that a man can actually go through all those steps and enjoy everything like mad, and play a championship game of tennis if he’s never seen a racket before. He just... there’s a racket and that’s the way you kind of do it. But he figures it out every time... every time he hits that ball, the ball comes over, see – a high-speed ball comes over across the net – very rapid, you see. And he says, „Let me see. How do you hold this racket? Well, you hold it this way, this time. Let’s see. And the angle of incidence about so on, and he want to gear up that ridge there, and when it gets in there... now we’d better move the body over this way. All right – bong! It’s an interesting thing, if that ball spins it’ll jump back across the net.“ And so it does. I mean, he could think out every stroke like that, because he’s thinking fast. He’s not thinking...

And when you see a man who’s frantic, remember this about it: He’s only frantic because he can’t think fast. He doesn’t think there’s enough time to figure out and apply the solution, and he gets frantic. And that franticness is a result of automaticity.

A memory which becomes automatic is not worth having. And if you were to take the best race driver in the world and rip off every doggoned ridge he had on his body and let him put ‘em back on again, he would drive a faster, more able car. But when they get to a point where it’s 99 percent automaticity anyhow, then they have to ‘learn’ how to do it by training and practice and experience.

And training and practice and experience are no substitute for knowing. And when we say ‘knowing’, we mainly mean capability of knowing. He’s capable of knowing. For instance, he goes down to the archery range, and he sees somebody down there. He can do an instantaneous mock-up in mimicry. He’s the archer down there – instructor – and he takes the bow this way and he throws it this way. A man, homo sapiens, can’t observe that arrow in its flight and the handling of the bow itself fast enough to observe what’s going on. So he just has to look at it and be trained, and look at it and be trained and look at it and then he digs one into the turf five feet in front of him. Uh... an operating thetan should be able to look at that set-up and watch that bow draw back and then go forward on the arrow, see? And look at the arrow turn. „Oh,“ he says. „When you release it that way, that thing at the back there“ – he wouldn’t know its nomenclature too well – „that thing at the back, that hits the thumb there and that feather. So when we fire it, we will make sure that when the feather goes across the fingers, we simply lower the fingers and don’t give it a spin, and that won’t misdirect it. And then you can fire it directly at the bow. Yeah, that’s very interesting.“ Bonk! Bull’s-eye.

Furthermore, he could probably do this: The arrow is going wrong and going a little bit awry, so he could get over there and straighten it up.

Now, you see the difference between automaticity and memory? Now if you have a thousand square miles of ridges or something vague or terrific, uh... uh... actually, I mean, you ask somebody how far his... how far is his... his furthest ridge, and he'll start telling you 'infinity' and then maybe 'eight light-years' – something like that. There's... space becomes meaningless when you start talking about ridges.

Your thetan thinks that his horsepower and other things all stem from the havingness of old energy. Hah-hah-hah! No, no. No, it doesn't! If he can adequately locate terminals, anchor points, facsimiles and lines in space, he can have current. And it really... when he is depending on automaticity, he really can't have much current. The amount of current which'll flow on these old ridges is light, small. But the amount of current which he can get by simply setting up, willy-nilly, and then holding – you get how important holding something still is, and having something else move – and hold still two terminals...

All right, let's hold still two terminals. Now we're going to throw an anchor point down at that power line – bang! There's an anchor point there, you see? Now we've got another anchor point here of a higher potential. Wowwhaapp! There goes the power line.

Well, frankly, I mean, that... it's not dependent upon any other mechanism than the ability to postulate the origin and destination of a flow. You can say how much flow it is, too. It's fascinating. It doesn't matter how accurate this is. It's whether or not it gets the job done for him.

Now your thetan, therefore, who has a great deal of automaticity and very little memory, or very little action, capability, but is all trained and he kind of „knows that you think your way from one point to the other,“ see, this other fellow had memory, he'll say, „Yeah-yeah. I was trained in that one and it was at such-and-such a place.“ He wasn't depending on the E-Meter to tell him it was 70 trillion years ago. He'll say, „Yeah, it was about 70 trillion years ago,“ and the E-Meter goes „bop!“ And he says, „I“ – he wasn't paying any attention to this, see? And he says, „We were having a lot of trouble at the time, and... and the MEST universe was quite new... and so forth. And so we trained them up in the curriculum of so-and-so-and-so.“ He's remembering. He had, evidently, stayed pretty clear on the whole track.

Of course, it was indicative of the fact that when the auditor said, „Be three feet behind your head“ – Bam! At that instant he had a theta clear. This fellow showed no likelihood to dive back into the body just because the body was disturbed.

Now these ridges, then, are neither good or bad. But they contain an enormous amount of automaticity. If you're really tough and really big and really strong, you don't have to pick up a single ridge or blow a single line of ch... handle or change a single terminal.

I said once upon a time I'd tell you about end of terminal processing, so I will.

Once upon a time somebody had a communication line to somebody and he built it up as an energy line. This was t... from his body to his mother's body. And then Mama went away and abandoned the opposite end of terminal. So he took it and fastened it on his own body. And a lot of the loops and coils which you find around a body are actually these old communication lines which a person has actually and actively used between himself and an-

other body as a routine procedure. Then he's lost the other end of terminal and of course, you don't get a flow.

But he gets a flow from one part of his body to another part of his body, and so you get circuits. One part of his body is Mama, one part's Papa. And another part's something else. And he says, „I wonder what my father'd think about this?“ and it... he gets back on the same line, „Well, let's see, Son. Uh... we'll have to go into that a little more.“ See? And you'll find those things festooned on the body or sometimes coiled around and around.

What do you do with them? Well, you don't have to do anything with them, but if you do anything with them, find the end of terminal that used to be fastened on to somebody else, go fasten it on to something. And then have the pc take it off. Take off his end and throw it away.

Now he's got old end of terminals, old anchor points. And you'll find all kinds of lines coming down from space to terminals, his body. And he reaches up and he finds all these terminals around his head – something like that. And actually they're... I... I'm sorry to have to say this, but they're to bodies in pawn and they're control mechanisms and every other darned thing. And he'll say, „I don't know if I ought to touch that or not.“ You say, „Ah, go on – touch it.“ He'll say, „Well, there's a great big line here marked 'agreement'.“

And by the way, make a note of that. They've... they've all got a line marked 'agreement', if you want to find it. You... sometimes he can't get his waves length high enough, or something of the sort, to find this line. But sooner or later he'll run into it. And it'll either blow or show up or something. But he's got this big line and it's just going on and on and on up in space. He can see it go. He knows it's a terminal of some sort.

What do you do with them? you say, „Reach up and give it a yank.“ Well, he can or can't pull it down. But if he pulls it down, he's liable to get a horrible shock in his head. It's no uh... no myth, you see, handling these lines. They're there. The preclear may be feeling very, very vague about these lines. He may not really know whether he has any lines there or not, but uh... all of a sudden you say, „Well, all right now, in taking these lines off your body,“ you say, „now get ahold of that line that's on your left shoulder. Okay, now you got that line there? All right, now where does it go to?“

And he says, „Right hip.“

„Okay. it goes to the right hip. Now, which is your end of the line?“ the auditor says.

„Well,“ he says, „Uh... I don't know. It doesn't take much. The right hip! Yeah, yeah.“ That's no-no, it's the shoulder. I don't know who that line used to go to. Oh, it went to my father.“

„All right,“ you say. „Well, take it off the right hip and go throw it into the wash basin,“ or „take it out and throw it in the damp grass“ or „just pull it loose and throw it away.“ You don't care what happens to it.

By the way, it's liable to lie out there for a while and writhe and spark when you throw them out, but you throw 'em out. And then take off the other end. Splonk! Throw it after it. That's the end of that line – line handling – very difficult. You'll sometimes find strange

things happening too. There'll be a line that starts there and ends there. And sometimes there are lines... that's in the stomach. And sometimes there are lines that start back of the ears and come around to the eyes, like big bananas, and things like that. And then he just takes them and he pulls them off. And... and when I said, it's no joke, you see, the first few times he does this he's very adventurous. „Oh, well. I... I'm kind of seeing them sort of foggy anyway, so they're probably three-quarters imaginary. And uh... I mmmmm – uhhh – well they keep staying there. I wonder why I don't see these on other people? Oh, my! Everybody's got 'em. I guess I'm just seeing end of terminals and lines and... and ridges and... Gee, I just guess I'm just looking..." and then he changes his wave length of sight and he doesn't see it again. And then he changes his wave length of sight by postulate – he just...

Now do you change a wave length of sight? You say, „I'll now use higher wave length.“ You just sort of... just say it. And he'll come around here and he'll get ahold of this one on the right side and just sort of put a beam out against his face, or something of the sort, and he'll put a grapple on this thing. And he'll reach out and he'll go 'yank!' and of course his eyeball will go out – 'Bong!' He'll say, „Ohhhh-ohhhh! What are you doing to me?“

Another thing – sometimes you ask him to prowl around inside his skull looking for ridges and he'll hit the pineal and it almost blows his brain out. I did that to Nibby one day and it's very, very funny. He said, „Now, I feel like I shouldn't do this.“ I say, „Oh, go ahead. Go ahead. Be brave – it's your head.“ And uh... and he said, „I feel I shouldn't do this.“

And I said, „Well, go ahead and do it.“ And he reaches in and POW! Of course, he activated the pineal gland.

And... uh... it has sort of a force screen over the top of it or something of this sort, and it really... really went bong! You... you could practically see his hair bounce when he did it. And then he dived back inside. And it took an awful lot of coaxing to get him out. I had to scan it and work with it and be calm about the whole thing. And he kept looking at me distrustfully.

Well, these things will happen once in a while and when they do, just use anything to straighten them out – change a postulate. Or scan 'em. Tell him to move out of his head, scan it out. He will, and that finishes it. Sometimes he has to go through it with full somatics. Or do a mock-up of it and run that a few times – faster method.

So, all of that is just... that's... oh, uh... not important, really, to... to know this material. You'll get into this; you'll... you'll find these things to be the case, you'll... you'll say, „Well, there's a ridge. What do I do about it?“ and... and... and the preclear... and you say, „Well, what'd the preclear... What do you want to do about it?“ the auditor says.

„Well, I don't know. It's not hurting me.“ Or, he'll keep saying, „There's a ridge in front of my eyes. There's a ridge in front of my eyes. There's a ridge in front of my eyes.“

And you go on, talk for a while, audit for a while. „There's a ridge in front of my eyes.“

Several ways to handle it. One of the easiest ways to do is „Turn it blue. Turn it black. Now put a duplicate out here in front. Now a ridge. Now turn it around. Now put it behind

your head.“ And you get pong! The ridge in front of his eyes is liable to blow up. Very fascinating. I mean, you get real action out of this.

Sometimes he'll go in and out of his body and he's just doing beautifully, and now we're getting into the field of the operating thetan. If you get a person's energy level up, he doesn't care how many old lines or anything are hanging around. One day he's... one day he's just buzzing around and he'll... clears up the whole kit and caboodle and explodes the works. I mean he doesn't pay any attention to it much.

But if he's too fixed or fascinated with ridges and flows and dispersals, there's only one thing wrong with him: He isn't high enough up the tone scale to adequately handle energy. How do you remedy it? You put him high enough up the tone scale to handle energy – simple. I've told you that several times in earlier lectures.

Now there... therefore, an operating thetan... an operating thetan is a problem in getting him over being jumpy about being a thetan. And consists of the step of recovering to him as a thetan his memory and his personality, his ability to emote and, in particular, his ability to obtain adequately good, solid sensation – that's very important! He won't have any goals if he can't do this.

You can also show him, if you want to as you go on up scale, that he can acquire MEST independent of his body's acquisition of MEST. Of course, you really don't have to have him doing that, he... but he can do it. He can do it.

Uh... that fellows Step One, you know? The lifting exercises of the body, and that sort of thing? Of course, when you do a Four with the balancing exercises and all the girls poured in and all the girls poured out and right on down to the... to the sensation in and sensation out – they'll show up as lines probably, or blow by that time. You go right on up the tone scale and take each step above the scale until you get to One.

Now you get to One, lifting and handling the body around finally teaches him that he can handle a body, without rigging it up like a Chinese puzzle. He can handle it. He's got to put minimal response lines on it, just enough to hook it up.

And after that when he wants to do something with a body, he does something with it. And he won't go and do some careless automatic thing with it that would press the wrong lever accidentally because he doesn't even know it's there.

You know what's happening with somebody with a tic? They just keep pushing the wrong button on some ridge, that's all. They... they can't handle energy, and this facial expression just keeps going and going.

Somebody with an automatic response – he blushes or something like that all the time. All he's doing is he's driving down the road with this... with this 16 cylinder Hispano-Suissa, and uh... every once in a while as he's travelling 90 miles an hour, throws it into low gear and wonders why... why there's a sudden crash and spatter of gear teeth. That's all he's doing. He's just... he's so automatic he doesn't remember where anything is. Hmmm.

So your thetan has a level of not remembering where anything is and of wanting to hide things on the theory that it makes it much easier to do. So when you get him to lift his

body you will find out that as an individual he is then capable of handling MEST – when he's lifted his body and he's very well and he's good at the production of energy.

I don't know, actually, how far a thetan can go this way. I haven't got any idea. I keep hanging bodies around and old police stations and doing research work on US marshals, and... and uh... trying to find some bug low enough to psychometrize. And uh... it's very interesting.

By the way, I did a full little piece of research, one time, as a special officer of the Los Angeles Police, on criminals, marijuana and so forth. I just took a weekend beat as a special officer on South Main and on Alvarado Streets in Los Angeles, of which there's no tougher anyplace. That's really tough. Besides being the most aberrated city of the world, Los Angeles also has the toughest areas of the world. And I got a good look at police. And it was there that I learned the criminal is solvable, but that the cop is a contagion point in the society which brings criminality straight through to the, quote, 'decent citizen', unquote.

And the problem of psychotherapy in criminality and police work, out of pity, should be addressed to the police who have to associate with these people continually. Uh... that's just out of pity, because they're really butchered. They can only spend about six months on a criminal division and they practically blow their stacks. And then they have to go over to the traffic division for a while and they peel off that way.

But cops are scared. They're real scared. Look at their eyes sometimes. If they're in a tough neighborhood or something like that, their eyes are just very... they're... they're... they're all ready to cave in. And that's... nobody should be put through that consistently.

And so psychotherapy and criminality, to a large measure, would be the resolution of police problems – police cases. You can remember that some time if anybody ever asks what we have done in the field of police work. I got my skull almost beat in many times for the sake of dear old Dianetics.

Now, on this whole level, not wandering from that point any at all – what was the point? Uh... we have automaticity as an antithesis to memory. So how do we come by automaticity? What covers up what in order to make automaticity?

Flows make automaticity. As long as a thetan can remember without any energy – new thought to you? – as long as a thetan can remember without any energy he can remember the whole bank, everywhere, everything.

Did you ever sit down quietly and calmly to recall something and not care whether you recalled it or not? And recall it? Memory runs a hundred and eighty degrees wrong when it's run by flows. Those things which you don't want to remember, you remember and those things which you do want to remember, you can't remember. And the fellow who goes around saying, „I have a bad memory,“ if he says it often enough, and believes it hard enough and pushes out flows in that direction long enough will eventually one day all of a sudden have a good memory.

And the person who has a very, very good memory and is very proud of his good memory and uses it all the time will wake up one fine morning and wonder, „Let's see now. Is my name Jones or Smith?“ Amnesia is a case of a stretched flow.

Now, here... here we have... Yeah, we can't get any traffic over the flow any more. So when we're... we're remembering by flows or operating by flows, we're using energy. In order not to use energy a person has to use and generate tremendous amounts of energy. Why? Because he's got a tremendous backlog of automaticity which will come in and interfere with his memory even as a thetan.

So unless he's very capable at handling energy as energy and can really put it out with a comparable horsepower to any ridge he has, that ridge can command him. If he can put out a tremendous quantity of energy and handle it well, of course there isn't any energy there to command him.

Beingness is essentially a problem of postulate and space. Postulate... postulate type agreement, not flow agreement, and space. It is not a problem of energy.

And therefore very high on the band a person is capable of a great deal of remembering, and a great deal of action, and a great deal of postulation, and a great deal of creation and also a great deal of destruction where things have to be destroyed, such as old mock-ups and things like that that have gotten too old and so on.

Whereas he has all of these things and so on, he isn't depending on flows. And one day he begins to depend on flows.

And flows, way back on the track, were taught to you. And they were taught very arduously, and they were taught in this fashion: „Now here's the way we do it. Around here we don't use force. We use facsimiles. Go over to that pile and help yourself to a few.“ I mean, it's just about that silly.

By the way, you run that on a preclear and he starts feeling awfully sad about his having to go over and pick up some memories. These weren't his memories at all.

So he was made to depend upon an old energy deposit and solid in order to remember. Whoo! Now you've got the facsimile in the ridge. Well, of course an energy deposit cannot exist in the presence of heavy electronic horsepower! It simply blows! So when the fellow starts to develop any energy at all, he feels like his whole memory is going. And he thinks his automaticity is of tremendous value, even though he doesn't know what he's doing. And so he keeps it all beautifully masked. And he hits the wrong button at the wrong time and has himself a glorious squirrel – runs cars off roads and all sorts of things.

You know the accident-prone, and so forth? He's just the fellow that's got a wrong button permanently connected.

Now, how do you settle this? This is awfully easy. Generate energy. He has to be able to generate energy, not obey energy! Because if he puts his memories in form of energy deposits, he is not just obeying the recording, he's obeying the energy as will, and he's waiting for that energy to come in and be hit before he remembers. And then he gets to a point where he can't generate energy anymore and he wonders why he can't get a flow out to his past track or a past body.

Let's say we had something that was dissolvable... something that was... sugar and it was dissolvable only by water. And we still wanted the sugar. We wouldn't dare use water;

we'd have to start using some substitute like gasoline or... or something else if we were going to wash this sugar around, or use this sugar without losing it.

So actually it's a trap. The standard MEST universe trap with regard to memories – that memories should be engraved upon energy ridges. Then every time the individual starts to, quote, 'recover his memory', he starts to come up tone scale in some way, he gets swamped with old energy – which is more powerful than he is.

So it's a dwindling spiral. At first his energy level was very high and his recording were made on terrifically high potential energy – big, big kinetic there, ready to hit him when he got any lower. And then he got lower and he got lower and he got lower and he got lower and he recorded his energy levels – facsimiles – on less and less high potential energy and, of course, they become more and more concentric and he became smaller and smaller, and smaller and smaller and made the pattern of ridges which you saw earlier in this series of lectures. And that is withdrawing his boundaries of knowingness. Once upon a time he was that big, and he's not that big any more. He's tiny. And then people are so tiny that they are negative space and they say, „Use force? Use energy? Oh, no, no, no! That's bad!“ They know if they started to generate any energy, they'd blow what they laughingly believe to be their total memory bank. And there's nothing in it but MEST universe facsimiles.

And of course you can always use a facsimile with which to remember, always. Providing you're so chuckleheaded you can't remember it.

You know the habit of... that some people have, they go to the grocery store and before they go, they know they're going to have a can of soup. They've got to have a can of soup and a pound of sugar. Now there's two ways of doing it: You go to the grocery store and say, „Can of soup, pound of sugar; can of sugar, pound of soup uh... so on – repeat it all the way to the grocery store – or you sit down immediately and take this great big sheet of paper, you see, and right up in the corner of it you write „Can of soup. Let's see. What was it else I wanted? Oh, I...“ That's the end product you see. He can't remember it long enough to get it down on paper. The guy gets frantic when he gets into that state. I mean, he's... he's... he's... he's got to write it right now because if he doesn't write it right now, it's gone! Why is it gone right now? Well, it's gone because he's obeying flows. Every time he generates energy or he tries to generate any energy, he gets hit back with an energy flow. And of course, that swamps his memory, because we've got automaticity sitting in.

And let's look again at Step Four, and let's find out something about Step Four. And let's put down as basic laws right now. „You're supposed to obey flows, not use them.“ And outflow sticks and inflow sticks and any item outflowing brings about a loss of memory. You've got to... continual item flowing out, flowing out, flowing out... flowing. Of course, you're pushing the facsimiles further and further and further away. And if you're depending on note paper, which is to say facsimiles, with which to remember, you're swamping the notes. And of course it brings about a loss of memory.

So what happens to the 'give' case? Whew! They say, „Yeah, yeah. I remember, I was a little girl once. I have a distinct recollection on it. Well, most anybody who is my age has been a little girl. They've been in their teens too. Let's see, uh... in college uh... yeah I uh... oh, I was an 'A' student. Kept good notes. Let's see. Uh... oh yeah! I majored in chemistry.

Umm... um... yes, my uh... oh, I have to go now. I've forgotten something.“ They don't even know they're there.

That's how bad they can get. Their childhood, teenage, education – pow! Because they're on an outflow, you see. Give, give, give, give, give. And they haven't got any facsimiles in proximity in order to read. And of course they need facsimiles. Anybody who's gotten that low on the tone scale has to have facsimiles. So any time they want a facsimile, how do you get a facsimile? You outflow agreement to get it.

Oh, I hope I didn't step on anybody's toes in the class. You actually do outflow agreement. They... they reverse on their vector.

Now, they have to agree with the fact to want it, don't they? More or less? Or even if they're arguing they have to agree that they want the fact in order to use it in a disagreement. And... and so there they go! There they go. And it's a dwindling spiral, and as those ridges get bigger and bigger and further and further away, and they generate less and less energy, they say, „It's because I'm getting old.“ Huh-hmm. It's because they're getting old taffy on which to put their stuff and they can't budge it anymore. Well, ridges start to look awfully solid to these fellows.

What happens? Did you ever notice this phenomenon: In the early days of Dianetics that one fellow would charge in and he'd start to run the facsimile and it went 'whirr-rip'? And you said, „All right, now let's go over it again.“ And he said, „Go over what again?“ „Go over the facsimile again.“

„Oh, I can get it. Uh... yeah, ha?!! There was a little bit left. All right, what's the next one?“

You said, „Oh, no! No, I ran a m... much easier somatic on myself about four days ago and I had to go over it 12 times. And then it just barely reduced. Wheee! What's the difference between this fellow and me?“

He's just developing live energy and you're not. That's all. He's blowing... blew a facsimile with live energy and he was high enough in energy output that he'd just take that facsimile and go „Rip!“

Now fellows do this with ridges. A fellow starts turning up horsepower, and there's billions of facsimiles on these ridges. And he starts turning up energy level, turning up energy level, turning up energy level. And all of a sudden one day he decides to look at this ridge and it goes „Whoom-whoooo!“ „Hey, wait a minute! Wait a minute! Where'd... where'd that go? I... gee! Now I've got to remember it myself. Let's see, what was it?“ Verbatim account. That's because there isn't any past! But the facsimile stacked up says there is. And so if you were to start reading a facsimile then that convinces you there's a past. And if you don't know there's a past, then the facsimile tells you what is past.

Another thing you can do with a facsimile is you take a picture of that which you have lost and then keep it. And if a person who does these mock-ups, a Four who starts doing these mock-ups, he's a 'hold' case, oh brother! He's got a picture of everything he's owned for the last fifteen million years. And he's got every one of those pictures stacked up on every one of those ridges and then he's got every one of those ridges in at stretch – chunk! He's creating an

energy vacuum here in the middle. He... he reminds you of a 360 degree vacuum cleaner. And you... you get in there to pull off this ridge, see, and you go in there and you... you say, „Well now, let's see. Uh... let's get out of your head.“

And the fellow says, „Head? Head? Let's see. Uh-oh... Uh... what'd you say?“ And you say, „Your head – let's get out of your head.“ „Uh, oh yeah-yeah-yeah-yeah.“ And you say, „Well, are you out?“

And he will say, „Out of what?“

What's the matter with him? Well, he doesn't dare use any energy on memory because they're all in, because they're too close in. And every time he tries to, quote, 'reach for a memory', it is of course right there. And it... would you like to read a newspaper which covered 30 million years of news which was printed on a postage stamp or something like that, and read it a half an inch from the right eye? Would you like that? It'd look black, wouldn't it? Uh... you would... wouldn't see it at all.

Well, he doesn't dare use anything vaguely resembling memory, as represented by facsimiles because he doesn't have 'em available. And you get in there with a ridge with this fellow, and you say, „All right, now get out of your head.“

And it's „What head?“ He's... he's... he's uh... got 'em all in on him. He... he'd say, „Why, that's nonsense. You really couldn't do that.“

You can tell this fellow. He's very beefy. He generally holds on to an awful lot of things and he has various characteristics which you'll come very rapidly to recognize.

All right. Now what's the remedy? Well, let's take Standard Operating Procedure 1950 – hm-hm-hm-hm-hm-hm. I used to do it by trying to make them recover a sound of something and a... a sight of something and work with them and work with them. And, by the way, by the time they'd recovered some of their perceptics, they naturally would have turned on some energy and after that they could operate. And that was the bug involved in the early book. Auditors hadn't been articulated properly.

We got this evaluation now. Oh boy! These six-foot rearview mirrors are really wonderful – yeah, if we'd only known.

Well, anyway, what's he got then in terms of energy? Every time he starts to run energy it's hanging right up, and as a matter of fact he has ridges clear on in and attached to him as a thetan inside of himself. And then he is dispersed madly out through this whole body and he is his ridges. And he could be over here a foot on the right of his face. He could be over here a foot on the left of his face. Because he can't be anyplace. He's not in a unit formation. He is perceiving through his own ridges, and can have the weirdest manifestations, sometimes quite accurate about being one place and then suddenly being another place. You try ridge running on this fellow and he comes out of his head in eight different directions and can perceive his body from eight different quarters simultaneously. And you say, „Oh, no!“ Of course, he isn't doing it with any degree of reality, or something of the sort. He becomes very confused.

And you just do ridge running. What are you doing? You're running out on good operating perception lines. Did you ever look through lucite? Did you ever see light go down around a curved piece of lucite and go out the other end of the thing, and go in spirals and all that sort of thing?

Well, his perception energy, what little there is of it from the MEST universe, is coming in and hitting one or another part of a ridge and he's registering at the point of impact. You will see this manifestation once in a while? He's not out of his head. He has to have Step Four run on him, but good – badly. He's in brutal condition. And loss of memory. That's . odd, isn't it? His memory's bad and yet he's holding on to everything.

His primary illness are arthritis, various other conditions, uh... glandular upsets of one sort or another, having to do with impendence of all outflowing glands. Fascinating, isn't it? And his level of sensation is all hooked up too close. For instance, he seldom has the lower line I showed you on a graph there one day, going down to the genitalia. It goes into his throat! The one that's supposed to reach all the way down to the genitalia ends in his throat. He... he's just short-circuited like mad, see? He's even pulled that line too tight. He's holding everything in and he pulls everything in too hard.

So when he pulls in a facsimile, he of course pulls in half of a hundred facsimiles or half a' thousand facsimiles, all crowded together in one little spot. And you start to get him to run one facsimile and you say, „Let's get one picture of your father.“ Now many things can happen to him. He can get an automaticity going – brrrrrrrrrrrr. Not of his father; of George Jones, of Bill Gates, Of... of... of Tom Esso – all these people, one after the other will go brrrrrrrrrr – only go so fast he can't see them. That's automaticity. It's enforced havingness. He is enforcing him... havingness on himself, because too many things have been taken away from him.

So, now when you get these two conditions, then, of excessive departure and give, and excessive take, you get invisible engrams, you get invisible facsimiles. How do you remedy 'em? Step Four, just as I gave it to you.

Now, let's put this one down here. We have here 'desire' – this is a cycle of action. 'Desire from self, from others, to ourself, to others' – that's uh... all under desire. All right, now let's look over here in the middle. Now we have in the middle bracket. (I'm just going to put it down here in a... in a 'V' below because there just isn't enough space.) 'Enforced conviction of need by self, by others' – enforced conviction of need by self, by others – that's by self and by others. And 'enforced conviction of not need – enforced conviction of not need by others, by self and by any object – by others, self and objects'.

It does not matter, then, whether you've got a give or a take. The 'take' case is the 'need', he's the 'have'; and the 'give' case is the 'don't need', 'do without', and 'have not', you know? Give it away – have not. And they'll make a scarcity for everybody else they get in connection with too, by the way. They make a sc... make things scarce for others without realizing what they're doing. They won't have items available for people that they're supposed to supply and they'll just short-circuit, in other words, all of these needs. And they'll get everything boiled down. And although they might hold on to a bright bauble every once in

a while or something like that – or they wouldn't be operating at all if they didn't hold on to something – why they're making a scarcity.

But the other fellow makes a scarcity too. He's the 'have', but only he can have.

And so anything he gets hold of, oh, it gets sort of colored this way. And uh... you get this as the center scale here: Enforced – he's got an enforced conviction of need by self. Boy, when he needs something, he's got more reasons why he has to have it. And every one of these reasons is absolutely logical.

And when he starts needing something, he can't stop. He has no control over wanting, needing or having.

Very early in his life a fellow with a pattern which is all set to roll that way might not be all stacked up with ridges yet, and yet he was demonstrating this, because when he's... when he started eating he couldn't stop eating. He'd get this appetite – it'd go „amph-amph-amph,“ and... and... and he'd drink anything good, it disappeared – gulp! Heavy greed line without an energy level sufficient to handle it. Now if he could manufacture energy, he could want, need, have, all he wanted to – because he'd be able to outflow too. But he's stuck on an inflow.

Now people enforce his having, he enforces having on other people and then he creates a scarcity to further enforce their having by taking away from them anything they have. He makes any object that he gets hold of collect only items which he forces upon it, not items which do it any good.

If you will look at one of the pieces of equipment that such a person is running, you will find that it is adorned with all kinds of gimmickgahoojits and mechanisms which do not promote its running – but it has to have them – he knows that. And every time he gets any kind of an idea or something of this sort, it gets super adorned with all sorts of irrelevancies. He just gets these terrific irrelevancies. He doesn't stay on any... any type of line of logic at all. He's really quite scattered.

Now when he manufactures something or he produces something, he will produce it, and then he won't deliver it. You'll see these people around in business. They'll take orders, they own big establishments, they take lots of business and they're all on the brink of ruin all the time. Always on the brink of ruin. That's because they have to have so badly they can't give anything in order to have some more. And what's that result in?

All right, now here's your conviction of 'not need' and this is your... your conviction of 'need' is the 'have', 'want' and uh... 'will have' case. That's one type of case and that is the... the „take“ case. And down here is the 'give' case. And the 'give' case is a 'have not' – really 'wants not'. But that's... this is all in a gradient scale because you can see that 'have... give' cases is at various levels of the tone scale, and they still follow the tone scales out of the Science of Survival. You just look on that tone scale; you recognize these people.

And the 'won't have'. Now these people run on the tone scale in gradients so that one is above the other. So here we've got the 'enforced' in the middle of it.

And what's it all add up to? It adds up to a loss, which is 'inhibition'. That's all at the end of the cycle – that's all. You go on either of those two cycles with an imbalance of flow and it results in loss. The one thing which has this man terrified is loss – the 'have' case, the 'take' case. He's TERRIFIED of loss. You would be utterly amazed at what loss will do to him.

Now he can get so bad and low-toned that he... you see, there's many of these cases, there are harmonics on the tone scale, because there're the various inflow lines. There're the inflow lines, see?

And here's a little heavier one. But they're these heavy inflows. And... and what... what have you got here? Uh... this is... this would be the 'take' and that's a heavy inflow in Figure 2. And here's a 'give' – figure 3 is your flow-disperse. And then disperse – get the idea? These persons are your dispersal people.

And the people who do flows on the track are the people who keep the universe going. And for those people, the 'give' case is... scatters and makes a scarcity of things and won't use. And the 'take' case grabs everything in sight and won't put it into circulation. You put something in their hands that has to circulate, it's not an object – „Oh, no!“ you say, „This is impossible!“ You say, „This thing has to circulate. Otherwise, it has no commodity.“ And they'll sit there and they'll hold on to it. And then one day they'll wonder why. As little... little children they possibly held on to the kitten so caressingly that it died. And the other one didn't want to have anything to do with anything.

Now your 'take' case is holding on to every death, every death, every grave in facsimile, a facsimile of every dollar, of every coin, of every jewel – the whole list there – of every member of the opposite sex, of every friend and, unfortunately what predominates in all this is what he's trying to get rid of. He wants these other things and he's trying to differentiate and when he gets too low on the tone scale he can't differentiate anymore.

So what's he do? He's trying to concentrate on those things which leave... which must leave, which is bad things, bad communications, enemies, bad incidents, pain. And he starts concentrating on these things. Why? One reason is 'cause he wants the other. He wants the pleasure out of this so of course he gets the pain. And then he'll concentrate on the pain and he'll want to push the pain away from him because the more he pushes the pain away from him the more he gets it. Because he's dependent upon flows.

And what's in common between both of these cases? Well, I write it right straight down here: Flows.

And that is what's wrong with it and, of course, flows have a dependency on what? Anchor points.

So we have Step Four working like mad – to do what? Let's be just a little bit more precise here and put way up at the top of this draft now „Loss is similar to forget, is similar to not have is similar to“ next line „uh... forced ownership – forced owning, is similar to not knowing“ – see, you get your identification here – „is similar to an obsession, is similar to not know – well, is... it's similar to a possession, have“ – just scrambling this whole up – „is similar to not know.“

That's the key-note, then, of all those similarities. I mean, it doesn't matter which way you write these similarities. The 'not have' is similar to the 'have'. He's just going in an opposite direction. 'Forget' is 'have' or 'not have' in extremes. 'Forget' evolves from the ability to handle flows. Automaticity is set up because the fellow becomes afraid that he'll have to use too much energy, and he thinks there's a scarcity of energy. So then he starts setting up automaticity that runs on small amounts of energy which, of course, obscures everything he knows and starts up this condition of being terribly dependent upon flows.

So he depends on sensation and everything else he depends on flows. If he can't manufacture flows in order to obtain sensations and all the rest of that, he just... he just won't obtain anything.

Now, you could unscramble that at the top by saying 'loss' is 'forget'. And you could put in here... „abandonment and forced ownership, abandonment, not knowing or obsession, have, not know“ – it's the same deal.

What... what do you remedy then?

Why can't this fellow remember any women? Well, he can't remember 'em because too many have flown in on him and he doesn't want to push away any of 'em out.

And why can't this other one remember no women? Because it's a 'give' case and they all fly away the second they try to put their finger on something about it. Same difference. You've got the scarcity and the 'to have' and you remedy it on opposite vectors and flows, use the mock-ups for the flows and you have what happens to memory.

And this is how you equalize flows, then abandon flows and have no more flows and do memory straight on a pervasion basis, on an approximation basis, or an actual data basis. And that's all there is to it. Let's take a break.

(TAPE ENDS)

Memory and Automaticity

A Lecture given by L. Ron Hubbard
on the 16. December 1952

On this second hour of the night lecture December the 16th, I want to talk a little more about various things.

And amongst them is Memory and Automaticity. Did you ever see a memory system? The way to remember people's names is you see the person's name, you see, across his chest and as you're meeting him, and you're very careful to get it right that time and then you write it across his chest. And then if the name was 'Gorse', then you point out to yourself the fact that he actually looks like a horse and this reminds you of 'Gorse.' So the next time you see him you reach your hand out and say „How are you, Mr. Horse?“

Man is internally evolved in trying to solve problems the wrong way to on the tone scale. More and more complexity reaches down as you go down the tone scale. More and more complexity exists in this so-called pyramid of knowledge. And you could call this pyramid, of combinations or complexities.

Here we have this pyramid of knowledge – a cone. Let's draw it as a cone and not be quite as mystic as some people have. And uh... let's look at it here as a cone sitting there. And here is a datum – or two data – a dichotomy of some sort from which all other data can be extrapolated. Uh... and so we get these two data combined and then get an interplay of viewpoint on these two data and we get our second level of complexity.

It's all very simple, you see; there's two data up there in Figure One here. And now we take all this data and take different viewpoints on it and we get a complexity of data which would be at Stage B.

Now we take all of the various viewpoints in Stage B and we take these and put them all together and evolve new information and application and other things and we get Stage C.

And from Stage C we get Stage D – more and more complex. D, E, and we get down here, then, to this lower scale line, and that would be F. And this cone, by the way, actually just keeps on going.

Now... now let's assume that this is the subject of mathematics. And without finding any of the common denominators, let's pick up a datum or rule in level E out here – an X of some sort in E. And which way do you think mankind customarily goes to know more? Well, don't all answer at once. The laws of flows tells you that he proceeds that-a-way down – with X. And of course, it gets awfully complex. It just gets grim.

So that we start off with a subject at college with the valuable data that ferric oxide uh... ferric oxide when mixed with sulfuric acid – H_2SO_4 isn't it? – combined uh... boy, it sure stinks.

Now we'll go from there, and we will now evolve why it is... why it is that iron oxides are so subject to infiltration by sulfur. And which way will we go? We'll go from 'X' down to the lower level, and to lower levels. And it gets more complex and more complex.

And the first thing you know, a society specializes; it has to specialize. Nobody could know the same generality that everybody else knew so they have to specialize. Each one becomes a specialist and the *reductio ad absurdum* on this is for there to be a person in a whole science which is operating from this datum ferric oxide which when combined with H_2SO_4 smells bad. But what do you know? That's not the whole science. The whole science is ferric oxide. And there's another companion science called H_2SO_4 . And we get specialists on these two lines.

We picked up somebody two generations or two thousand years earlier on the time track and we found out he was a chemist. We would find out he had to know the philosophy of alchemy, he had to know all the pharmaceutical preparations, medical chemistry, he had to know how to make iron. He had to know all of these various things, and he figured that all out because he had the highest common denominator that he could obtain on this and that was what? That was the fact that there's earth, air, fire and water and when you combine them you get the most interesting things.

Well, that would... that would be up there along about C, you see. And it's not a high level.

Now supposing we wanted to really know more about chemistry? Some other science would have to come along with a higher level and suddenly tramp, or we could proceed on chemistry with – chemistry became so complex that an individual could study data for four years and not even have a working knowledge of chemistry. And the way we would do that would be to start from an X and go down. Find an isolated datum in X, relate it to nothing in D – relate it to nothing in C and just say, „Oh, that's beyond the realm of human experience.“ „All hands man the diving stations, stand by for a crash dive. Here we go for more knowledge!“ Now they should say, „Here we go for more data“ – more data – collection of data. Obsession!

Now the reason why Scientology got built is because this basic pattern was appreciated and, willy-nilly, it was postulated that the place to go for the data was the simplifying datum. What data knocked out a whole compartment of former knowledge?

So Book One, ADVANCED PROCEDURES AND AXIOMS, Theta Clearing. That's... that's all. I mean, here we have Theta Clearing – it's a simpler level but still embraces all the lower levels. And this area here was self-determinism as the highest level. And this was here – examining what? Automaticity: The automatic interdependencies of survival as they work out and affect *genus homo sapiens*.

And I won't say we're at Two data – yet – or anywhere near it. But we're sure working hard. Now we're getting there just fine and it's producing results like mad.

But from any one of these levels D is explainable – anything in D is explainable, anything in E, anything in F – or any lower level is explainable from a good broad datum in C. Anything is explainable, then, in terms of human behaviour from C down if you have a datum in C. Anything is determinable in C if you have a good broad datum in B. Anything that is determinable in A, of course, would evaluate B, C, D, E, F – and so on. All right, that's very simple, isn't it?

Uh... remember I showed you early in this series, this gadget. And here was one datum known and over here was ALL data known. Looked like a circle, this thing here in Figure Two. And we went this way for inductive logic, and we went that way for deductive logic. We took lots of data... lots of data and brought it to the inevitable conclusion. Which was also: If we took all the data in the plane E and we assembled it all and we put it all together and everything else, why then, by George! what would we find? Well, you might find F but boy, you'd never find D. That method, then, requires a two-action. You've got to have inductive and deductive logic.

You've got to reach for an inductive, almost intuitive datum, and grab it. And then dive – hit the deductive level, take all this data around here and see how it... how it works: Does it fit? Does it fit? Does it fit? Yeah-yeah! Fits? Okay. Fits? That's good. Uh... and uh... deduce, then, from this that, hey! three pieces here don't fit. Well, I'll be a son-of-a-gun! We say C is too complex a level for operation, because we're got three data in C.

And after that, we've only one choice and that's to at least try and find out if there's a B level which will include everything in D and the three data. See, everything in the B level to include everything in D and the three data. And so we're very, very happy about the whole thing and we say, „Eureka! We've found it! We have solved the riddle!“ Wait a minute. Ahhhh – C. There is a level of C. Oh, no! Well, all right. Let's look through all the data of C very happily now and let's find out if there's any data in C that isn't evaluated by this beautiful new datum which we have in D. Oh, no! There's 12!

So you say, „Well, all right. There can only be, then, working on this theory, a level called A. Now let's find out if everything in A resolves everything in C because we're now interested in C, you see? Oh, boy! Does it! Oh, it just cuts it down to shreds.“ And we look at B and we say, „Just look at B... Oh, no! Two data in B aren't explained by A. Don't tell me that there is another level above this. Well, there's gotta be. Why the hell does a postulate produce so much effect. The preclear simply says, 'Wog' – and it's wog. Why? Why? What's this potentially about locating things?“ So we wobble along with that; actually it's... it's such a slight wobble that you don't quite perceive that it's wobble. You... you say, „Look, uh... we're just solving everything in sight and everything's fine and we... we're solving homo sapiens. And he's going along real good.“

And every once in a while somebody brings up flows and then say, „Flows uh... yeah. Anchor points? Fine.“ One gets a sort of a spooky feeling: Theta has the ability to locate terminals – postulate and then locate terminals in space and have them flowed between. And every once in a while you say very grandly – you have to get up above the level of energy to work – or. are you just working in a much finer level of energy than anyone is capable of perceiving? And is there an upper strata above a postulate? I don't know. But there's that weird

datum. We're using that datum. We're working like mad with it. It's just wonderful. We're just getting there lickety-split. Poof, we have a... then we haven't got two data at the top.

Now I'm very adventurous to label these 'A, B, C, D, E, F' nuhh-uhh. Where I have „F“ should be called „A“ and that's probably, where we should be operating from right at this moment. But ego prohibits that. And so we are here, we're working with this apple that's supposed to be a circle here. Uh... and up toward two data. We know that two data form the MEST universe. Why do we know it? The doggonest way of knowing that ever turned up. From the weirdest field – no field. A completely original geometry called dymaxian geometry by Buckminster Fuller – little old Bucky Fuller one day said, „How do you fill three-dimensional space?“ and he worked and he worked and he worked and he found that it was filled by... it starts with two. The basic unit of three-dimensional space must be, therefore, two. Why? Because we're talking about s... filling a solid of space.

How do you fill that space up? What's its pattern? Well, three first has to be two: There's an outside and there's an inside. Because it can't be a point because a point doesn't have any dimensions. And we have to have a dimension to start filling space. We can't say, „This is a point,“ when it... a point is designed and defined as something which doesn't fill space. So we have to have an outside and an inside to the point. It doesn't matter what... There's got to be an outside and inside to that point and it's got to be of some tiny dimension in order to do the next thing. Stack it with tetrahedrons. And you go all around that point and you'll find yourself fitting in tetrahedrons.

And then what do you find? You find this fits in with octahedrons. And then what do you find? It fits in with tetrahedrons. And what do you find? That fits in with octahedrons. And what do you find? Tetrahedrons-octahedrons- tetrahedrons-octahedrons. Whew! Triangles, triangles, triangles. And that's how you fill space.

A-R-C. Cycle of action. Four sides: M-E-S-T. Fascinating, isn't it?

I just suddenly, one day... I've been working along this line and all of a sudden Bucky Fuller had invented out of whole cloth a geometry on this silly line.

So of course as long as you adhere to energy and particles you are going to have this dichotomy: triangle, four-side, eight-side octahedron system. I mean, you're going to have flows, in other words, positive, negative, and so on, as long as you deal along with only three-dimensional space. As long as you fool with space that's what's going to happen.

But does something exist above space? What is this... this thing that doesn't fill space but makes space? We have to say 'thing' because we're communicating in the MEST universe. What is it? We don't know quite where the top is. What's the roof? Well, we've got the roof on the MEST universe. Ho-ho, that thing went by hours ago, days ago, years and years of havingness ago, actually. It really went by the boards rapidly with Step Four, Standard Operating Procedure Issue Five. Because that licks flows, because it starts out by the basic thing that gives trouble with flows which is an object which is the product of flows. And if you can handle the objects, the next step is to handle the energy that makes objects. And you can handle the energy. It's very easy to handle the space in which to make energy – there it went – BOOM!

But we're out of that, but where are we? Well, a fellow can make his own universe, and there's lots of ways to go about making it. And a lot of guys can get together and do this and there's tremendous aesthetic appreciation; there's t... tremendous goals, enormous sensations, that you've never even vaguely experienced. Really you wouldn't dream they existed.

Once in a blue moon you might have had a dream about some beautiful music and then awakened to wonder what it was – something way back on the track some place – haunting thing – you can't quite recall it. You recall that you REALLY appreciated that. You had a dream where you really appreciated some aesthetic of some sort. That's a vague shadow of how heavy and how high and how heady an aesthetic is.

So, what have we got? We have... We're not up to Two data. There's a big adventure above this level. But it's safe this far – completely safe.

Now you have two purposes: One is, we solve this on the operational schedule, all is simplicity. We assumed that all was simplicity. The answer was basically simple so where did you go to find the answer? Not into further complexity. And whenever you, in doing research, start to grab up a datum that isn't explanatory of any large field of action, and then dive into further complexities as the only direction to be taken – beware. And any time you see somebody adding up to solve some vast riddle, this business of a complex theorem to evolve complex theorems, just by test here and experience so far, there's something wrong with it. If it's complex, it's wrong.

And the MEST universe proves that completely, because the random data at level F is horrible. What's down here? We're working as in Figure Three, perhaps, between a 'NO wave length' as an interaction with 'ALL motion'. And that could be that there is an understood and not yet contactable, existing all motion thing which is as remote from the MEST universe as the 'no motion' thing of theta. The MEST universe produces a mockery of all motion in pretending that these cross entangled vectors of chaos are a complexity and all the complexity there can be of motion.

The MEST universe is not very dense and it's not very fast. So that we'd have all possible vectors; we would have a complete density.

So theoretically we would proceed from the angriness of space to the relative density of a heavy object made out of gold. And we would have run the MEST universe equivalent of 'no motion' to 'all motion'. And that would be the dichotomy that we are operating with. Something that doesn't move operating with something that does move. And that would be the dichotomy.

Well, perhaps there's a much bigger dichotomy, and that is the complete zero, 'no wave length' thing which is interacting against an all motion' thing which would be inconceivably more complex and yet well ordered, than theta. And maybe the MEST universe was trying to proceed toward this 'all motion' level.

I'm telling you this for two reasons. I want to explain automaticity to you; and I want you, in operating with preclears or in research data, to give some credence to this theory that the direction to go is toward basic simplicity unless you think you have discovered the identity of an 'all motion' thing. And the next big advance on this line probably would be in the

identification and better description of an ‘all motion’ thing – possibly would be. Lord knows what it would be.

But we have ‘motion’ against ‘no motion’. The gradient scale of ‘motion’ against ‘no motion’ makes up our tone scale, it makes flows, it makes all sorts of things. Actually over here we get, in Figure Four, we get a potential uh... terminal A operating against a lower terminal B, and they don’t have to be very much apart to produce a current – there’ll be a current between those two things. You can measure it.

And yet those in Figure Four are maybe a tiny little bit apart. So your dichotomies can be unbelievably small and still produce results. There’s... anxious communication and not quite so anxious communication would make a dichotomy and would create a randomness in a communication line.

Somebody would say, „My God! Get the ship off the rocks!“

And the other fellow is saying, „Well, we have two seconds to get the ship off the rocks!“ You’ve got an argument.

All right. Now you want to watch that. And the second part... the second thing I mentioned is the preclear. The preclear – his answer is basically simple. It is not multiply complicated. And any time that you err in the direction of complication of symptoms you are going to err into a long time of auditing. If you pay any attention to complex and changing symptoms, you can just be sure that you’re operating at F or E or D on this preclear. So at no time let Mrs. Smythe come in and tell you how badly smitten she is, because... because you’ll learn this sort of thing.

The first day she comes in... the first day she comes in it’s because her children are such a trial to her and if she could just get along with her children it would be all right. And the next time she comes in, she’s written you a long note and explained how it was all her husband and it came to her in a flash that her husband compared unfavorably or favorably with her father who was a splendid man and so on. And you’ll decide, „Well, I guess I’ll work on that a little bit and get this case straightened out before we start it rolling.“ But the next time she comes in she will have a nice long dissertation on the subject that it really was food. It didn’t have anything to do at all with her father, but her father bought food and... but it might have had something to do with it. But that wasn’t really it. It was food. It was the fact that she was forbidden food when she was a child and that’s what really aberrated her. And you’d say, „Well, we’ll do something with that.“

And she comes in, now, the next time with 18 typewritten pages, a young manuscript, and she tells you how it wasn’t food, it wasn’t food really. Uh... the whole thing had to do with a memory which just came back to her in a flash and that memory consisted of having... actually having attended a funeral when she was about one year old and she remembered it ever since, and it frightened her so, and that’s what colored her life and she’s got it all figured out. And how she figured it out? She’s actually built a little cone for you every time. She’s tried to find the highest common denominator, instinctively, of her case and tried to blow it to pieces by showing you all the places this thing interacted and was complicated.

And when you look at this, you're looking at, one: something which has to a large extent broadened our knowledge considerably; and we're also looking at any preclear we ever looked at. Because what is essentially true in a thetan would be essentially true as a pattern for the universe or universes in which he dwelt.

All right, now you start operating with E and F – eeeooow! Just follow the Auditor's Code, be courteous, cut off her chatter, put her in... on the meter, get an assessment according to Create-Destroy. Let her talk once in a while if it seems to make her feel a little bit better, but just for social reasons. Get that assessment, get her two inches, two feet, two yards, two miles back of her head. She can't get there? Okay. Have her put out a beam and push that forward. Fo... she can't do that? Have her hold up a point. „Oh, well. All right, now let's see. Let's uh... let's mock up the first home you ever lived in. Okay. You got that? Oh, well fine. Now let's take that and turn it green, let's put it behind your back, put it under your feet, let's put it over your head. Now let's put a new turret on it and let's put it over to the right. You got that? Good. Let's put it over to the left.“ You say, „How are you getting these things?“ „Oh,“ she says, „just thoughts.“ You say, „Did you get a picture?“

„No-no. I used to imagine pictures a lot when I was a little child but... I don't any more.“

So you say, „All right. Now can you get a picture? Let's see if you can really get a picture uh... a picture of the old homestead or the old cow barn of whatever it was you were raised. And let's get that old... old thing and... and let's turn it upside down – you... you've got it? You got it?“

„Yes,“ she says, „I've got s... some kinda grey dim, dull-looking shape out there.“ You say, „Is that the house?“ „Yeah-yeah-yeah, it kinda looks like it is.“

Take it from there. Unless they can't move it after they see it; unless they are just so terribly incapable of the tiniest point of the gradient scale you get to. Nothing happens. But try to take it from there, because you have hit the lower level of automaticity, for this case. And by handling this case with the whole process of Four, you can then get back to a stable point. And with a stable point you can then get back to something resembling uh... space, and when they got that, why, you might have to go back and do some more Four. Don't be surprised at that, but at least try to clip them out of the head. Now there... there's your process.

What are you doing? Then, you're coming down the tone scale with those steps. You've thought perhaps... but if you call this a tone scale – it's really not a tone scale. There isn't any reason why 'F' couldn't be at '20'. That's playing very fast, and very horribly fast – a very fast game. It's very complicated. That's Indians gambling with uh... these knuckle bones, and they pass them from hand to hand and then they turn up to be in the buffalo hide outside the tent, and so forth; a complicated game. That's somebody who's playing at it being a very simple game like blackjack and beating you all the time for some reason or other. That's uh... that could be all sorts of complexities, played with rapidity.

Your tone scale is essentially a gauge of speed per scope, and this isn't. This is a gauge of complexity of knowingness. So, this is not '40,0' really. It doesn't have to be at all. There could be at one of these levels, you see, that existed all the way along.

All right, let's take a look at this, then, as Standard Operating Procedure. And you're just simply getting the simplest way you can hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit... you have A, B, C, D, E, F, G.

Because brother, that fellow there at the bottom is really complicated. He's so complicated he isn't going to let go of anything. Or he'll give you anything: You can't make him hold anything. This... this character's maybe in a hospital or something and has chronic – as unlovely as it may seem – chronic vomiting or chronic diarrhea – colonic trouble and so on. Just got to give everything. Boom! Boom! Out! Bang! in all directions, you see? Could be.

Or this character is the other kind of a character – if you get them to put their purse on the chair instead of grip it solidly to their stomach, you'll advance the case. You've got one present time object to leave them, and they're holding everything else, and objects and words themselves are lower level. There are tests as to how well a person'll do this. How much is an object... how much of an object is a symbol?

You're say... you're singing, „Yankee Doodle went to town, riding on a horsefly.“

He stops you and he says, „Oh, no, no, no-no! It was a pony.“

And you say, „Well, okay. Uh... and he stuck the feather in his hat and called it Macaroni.“

And he'll say, „Well, macaroni, you know, was uh... a... a... an English slang word at the time which meant ‘a dandy’, a swell, and uh... that’s why he used the word.“

You're not doing anything. You're singing a song. This guy is so troubled with those things. You know what he's doing with these things? When you let... when you let them drift out and you let them go, he'll pick them up. It's a fact! He... he does that. He picks them up.

So, as you get down here, you have more and more objects, that's true. But along about this level in here of C, you've got automaticity setting in, but very heavily. And it gets wusser and wusser and wusser. And you want to make sure what that preclear's doing.

Now I'll ask you a nasty, dirty question that is somewhat in the vicinity of how do you hold your tennis racket? Where do those buttons come from that your people are wearing in those mock-ups? Where do those buttons come from that they've got on their clothes? You get a person and they've got clothes on, and the coat's buttoned – where's the button come from?

„Oh, he just got it.“

„Oh, yeah?“ That’s automaticity. „Now you... you mock up this dog. Where does his hair come from?“

„Well, he’s just got hair!“

„No, no! He didn't 'just got hair'.“ Where does his barker come from, if he barks? Woof-woof! Did you make him a throat? No, you didn't. So you haven't made a dog. You've made an automatic picture of a dog that was behaving because you have automatic circuits

which have trained you to mock up in such a way that a dog looks and acts like that. And so you just mock up the MEST universe equivalent and you've taken the MEST universe for your automaticity.

Now even if you put pink bows on this dog, green ribbons, purple hair, anything else – sure, he becomes your dog. But he doesn't become a wumperjump! No, sir! You've got to build a wumperjump! And you've got to have practically all the automaticity out of the bank to get a good wumperjump. And you want to know what a wumperjump is – well, build one. They're very complicated to build. It isn't that they take lots of time to build, but the difference in automaticity is not 'save time'. It actually takes longer. A person is operating much more slowly on automaticity. It's taking him longer to mock up this mock-up, really, compared to how fast he can think. He's thinking so slowly that it's taking him longer than he could if he built the thing. And there's no reason why he has to use the MEST universe for a pattern.

It's all right to use the MEST universe for a pattern. You can do it for a long time. But one of these fine days, you'll say... you'll... you'll say, „Oh, ~ could put a lot of chartreuse people with green bows and... and orange-colored sidewalks and so forth, and this is the Universe, and... Oh, what am I building this universe for?“ You're building an automatic universe. Your mock-ups might be very good – there's nothing wrong with that. You're on the way up, but you're not out of the level of automatic mock-ups yet.

Unless you can put together, piece by piece, a wumperjump which is a totally original idea. It has nothing to do with the MEST universe at all. It isn't just a scrambled MEST universe: He doesn't bark with his tail or... or... uh... pant with his ears, or something of this sort. He would be an operating, functional beast of some sort, who you probably had a purpose for.

Do you know... did you ever see... did you ever see an engineer get engrossed in a plan? Drives their wives mad! I mean, their wives come in and it's eleven o'clock and he's got to go to work in the morning and there's paper spread all over the dining room table, and it's twelve o'clock and she's lying there in a cold bed in the dark and... and it's one o'clock and it's two o'clock and papers still flying around. And she comes out and says, „Dear, it's two o'clock.“ And he says, „Huh?“ „It's two o'clock in the morning!“ „Oh, yeah! Thank you very much. I will have some.“

He isn't doing automaticity. He's working like mad. He's thinking every minute of the time – brrrrrrrr! – and he's carving himself out a piece of plan of some sort or another, and he... he occasionally will throw into it pieces of the MEST universe electronics, because they're handy and other people build them. Or he's working it out on the basis of he has to follow gravity because there is gravity and... and his isness – he's building in the world of the real instead of the actual, and so he has to make these compromises.

But if you were to take that boy on a full inspiration to build the trinnerbugs that go on a yumperjump! – zing! You've not seen anything like that much interest. Yet he's just all super-concentrated burn up the highway. No... it's really, it's really fascinating.

Now it's been so long since anything like that was ever called – I mean, any person was called upon to do anything like that, he says, „Oh, no! I couldn't possibly be original.

After all, there isn't an original thought anyplace – originality and imagination, even at its best is just a reformation of things which have been thought before. We know, over in the English Department where we teach our short story writers that it's all been written before. And there are eight dramatic situations and there are 36 ways to use paper. And all of them apply to stories except some of them, and uh... we've got it all formalized and all the way you get a plot is to get a plot genie. Because everybody knows that all plots are basically similar and they've all been done before."

You run into one of these automaticity characters and he's liable to throw that at you, if you happen to be in the field of the arts – yeah. That is like Rubicon's uh... famous portrait of the Stixburger. You just... just painted a picture of the town hall. It's always 'like' something. He thinks in associations, not in aesthetics. It always has a comparison, and it's always been done before – creative imagination.

If you've ever walked upstairs and into the high tower of creation out of practically whole cloth, not in contest with the MEST universe, but just absorbedly in creation of something of your own and something new, you don't throw the hair on it – zoom! No, you put it on, hair by hair. And you do it so rapidly and so swiftly that actually it goes on – zoom! but you didn't put it on, zoom! You didn't say, „Alacabam-hair!“ No, you didn't. You took hair and you put it on hair by hair and it went brrrrrrrrr – all the hair's on. You get the idea?

So, it becomes very interesting. If you want to know how far your preclear's down tone scale on automaticity, ask him rather snidely to think of something completely original. And he'll say, „Oh, no!“ He'll think it over for a moment and he'll say, „Now, let's see: I'll think of a road that goes in corkscrews. Yeah, completely original.“

You say, „It's a road, isn't it?“

And then he'll finally think up this terrific, horrendous thing and he's just... just worked on it and he's thought about it and thought about it. And when he comes over, you say, „You know why that isn't original? You could tell me about it in MEST language, couldn't you? And you had a name for every part. You wouldn't be able to tell me about something completely original.“

„Oh,“ the guy'd say, „I'm going to have you shot!“

What's automaticity? What'd be a gauge of automaticity? People have been in the MEST universe using energy of the MEST universe's, using objects made by the MEST universe and space made by the MEST universe so long that they think they have to copy only the pattern of the MEST universe – three- dimensional space, things with wheels. How did the Aztec get along? Everybody knows the Aztec didn't have a wheel. What did he have? He did have a wheel, by the way. All the child's toys you find down there uh... in the old ruins, and that sort of thing, have wheels on the little carts and that sort of things. And then somebody comes along and says they didn't have a wheel in the civilization. Every kid in the Aztec society was dragging a... a go-cart behind him with uh... wheels.

Anyway, uh... they didn't have horses, though. That we're very sure of. I guess it was that Cortez that was on it.

So when we look over the scale of automaticity, we're looking over, as we look over automaticity, Step – as far as you're concerned – peaks – 2, 3, 4, 5, 6, 7. Every single step contains enormous automaticity. Well, what are you shooting for? You want to know how far you're shooting? Well, I hate to do this on this graph, because it would be puzzling if it slipped back afterwards, but up here at the top are some dotted lines and these dotted lines have to do with... these dotted lines have to do with a s... a coincidence. And where these two dotted lines marked uh... 'Edgar' and 'Joe' coincide, above the chart is the level from A to that point above the chart, which is B.

All right, you've got room for improvement on your preclear. The main trouble that's happened, is people have a paucity of imagination. And this is going to outrage you about your preclear: You're going to say, „What happened to his imagination?“

They'll tell you something very interesting one day. They'll say, „You know, I had an adventure.“

And you'll say, „Yeah, yeah.“ This person's operating pretty well. They can lift their arms outside their body and so forth.

„I had a big adventure and I... I tell you, I was... I was down at the grocery store...“

„Yeah“ – you wait.

They feel very coy about this whole thing. And they say, „... and the lady who was putting apples in a sack, and I took one of the apples and I just kept it rolling a little further away from her. Oh.“

This would be on the order of taking Dan Patch and putting him to an old ramshackle – not even a steel, but a crooked stick plow. This would be somewhat on the order of grooming up a potential Hispano-Suisa with solid gold wheels, body, brakes, all chromed over on an aluminum frame or something, that looks in the sun enough to blind you utterly, and somebody uses it... somebody uses it to smooth out the brims of hats in a hat shop. And that's going to appall you. Here... here's this whole universe staring this thetan in the face, just begging... just begging him to „let's do something interesting.“ They roll an apple a little bit further.

Now if you've done that, your preclear... here's the trouble with your preclear. His level of automaticity at 'A' is so far from that desirable end of what we will mark 'B' and put an arrow on it way up, that they can only copy 'X' and if you get them up a little bit, then they're ashamed to copy 'X' but they can't feel that they can do new ones. So that's automaticity.

And you see that in somebody who gets... oh, very rapid. I mean, he mocks up a little man – „Get a little man. Got a little man? That's good. Get another little man. Fine. Got another little man?“ Brrrrrr! „Oh, yeah! I got a lot of little men.“ „What are they wearing?“

„Oh, they're all wearing little green jackets.“ I'll bet you something: I'll bet you they're not wearing 'em behind their backs. It isn't just the omission, it's where did he get the pearl buttons. Where did he get the admirals' epauletts that he mocks up. He takes a pattern

from the MEST universe, so much experience, and then he covets this pattern and when he makes the mock-up he just recombines all these patterns – bong! – and he’s got the thing.

Is it his? Well, he’ll feel it’s enough his to be completely shocked by the fact that he actually owns something. He’s made this admiral stand on his head and he’s got the admiral wearing garlands of flowers in his belt buckle, or something – anything – his admiral. He’s as proud as punch of his admiral! He isn’t going to really take any pride in that admiral at all- or any real interest in that admiral at all. There’s too much automaticity in the admiral.

So interest and automaticity are to a large degree similar. And when Hollywood begins to grind out motion pictures with the same plot... They used to be, just in the cheap westerns that you always had the baddies and the goodies. And the goodies chased the baddies and sometimes the baddies chased the goodies, and there was always the weenie, and it always wound up in the end with the guy getting the girl. They used to be corny enough to ride off into the sunset like they do in modern A pictures. And you wonder why the public stays away from ‘em in droves. There’s not enough randomness – it’s too much of a complete grind pattern, pattern, pattern, pattern, pattern. Too much entertainment being made and not enough originality. Somebody tries to make a, quote, ‘different’ picture, and everybody says, „Well, probably won’t box office.“

I made a serial one time that... that’s... that’s... that’s uh... made history. It made history because it only cost two hundred thousand dollars to make and it made one million, seven hundred fifty thousand dollars at the box office, and it was the worst serial ever made. But it didn’t lack in randomness, because after I put the plot together, it was... it had a lot of randomness in it. They decided that the last half of each of the reels, or something like that, ought to be rewritten by somebody else who needed a screen credit, and without reading my script, he rewrote it. It was really random. And then they had a couple of extra stunt men they didn’t know what to do with, so they just threw these stunt men into various places in the picture. To this day, if I walk into Hollywood, I could walk into so-and-so’s office down there, an agent, and they’d look at me blankly for a little while – I have worked on fairly decent things, once in a while – look blankly for a while and so on. And then, „Yeah – that’s right. Yeah. Um-hmm. I know, yeah-yeah! 1,750,000 dollars box office. That’s right! Yeah, that’s it! Yeah, sure! We can put you to work! Let’s go over to Paramount and see what they’ve got to say!“ Humph! That’s a fact! Just the box office. They – never looked at the film. Nobody’s ever analyzed that film to find out why it did that. It defies analysis. It’s... it has no plot! It doesn’t even end with the same characters it begins with. Its confusion was so wonderful people had to keep coming back to the theater to see it time after time because they couldn’t believe it.

And yet to this day, if I made... Jimmy Fiddler... Jimmy Fiddler is kind of behind the times. He said I was working in Hollywood in a column a short time ago. But if I went down there tomorrow, that would be the only thing that I would possibly work with – o... on that basis. It’s got nothing – just nothing.

Uh... that tells you quite a bit on something like that. And they wonder why they’re staying away in droves from the box office. They think they’ve got to be a this and a that.

I imagine the Greek theater was finally just ready to fall in. The entrepreneurs and the promoters and the theater managers were having a bad time and their shoes were getting pretty thin, and I imagine the actors were fishing out of garbage cans before the Greek theater was finally finished. I'm sure that's true, because they departed from randomness and went on a pattern. And you never saw anything as stylized in your life as Greek theater in the last days of Greek theater, and the public stayed away in droves.

Interest alone carries a person down the track of the MEST universe. So interest alone is all that carries your preclear up the scale as a thetan.

And just in case we missed that, interest alone is the only thing that carries your preclear up the track toward a higher level of beingness. He has to h... be interested in what he is doing and he has to be interested in a potential will-be, will-do, or will-have, in order to improve himself even vaguely. And if you step him outside, he hasn't got any personality; he left the personality in the body. He doesn't feel like he has any identity, he... he feels all this, he's very upset about it, and you wonder why he won't improve and why he isn't improving? He's got no reason to improve.

Fortunately, there's enough automaticity in these techniques, and a little ra... very little randomness in your Standard Operating Procedure, and he won't understand what's happening to him until it's too late, and he will run right up the line here in a very few hours of auditing to be a Step One. You don't have any trouble till you get to Step One and get Step One finished and get him lifting fairly well. If you really get him lifting real good, your trouble start to be over. But he will go into a static. He is now a crane – he can lift things.

Now, therefore, to get an operating thetan requires something of an aesthetic. How do you restore this aesthetic? Do you recommend to him spectator sports? That's just more automaticity. He sits there and it's all fed to him. Umm-umm. That isn't the way to establish it. You just keep working him to work out automaticity out of his case, and the other restores itself automatically – negative gain.

So your enemy in keeping the preclear coming, is a thing called automaticity. Any time you find your preclear stalling, he's satisfied. And he will be satisfied sometime at a level on the tone scale where if he were walking down the street as a thetan and he's maybe doing something very constructive like counting the lamp posts, and he's walking down it – and by the way, little kids will do this. So do thetans. They go down the street slowly, a thousand miles an hour and count all the lamp posts and idle at the corner. Uh... and uh... he'll be going by something like that and he'll get himself uh... a horse sneezes – cop's horse at the curb sneezes – and he's a horse. He isn't just... he's just interested. He just quit. He... he's just quit. He hasn't any... any further level to go. And he didn't quit at a point where he was stable. He's still afraid, he's still dispersing, if he hit a trolley line or something like that he would get a shock badly. He runs into a ridge outside of his head, or something like that, and he gets an electrical punch instead of an energy punch – electricity being much lower on the scale. And this is quite beefy to him and it's very upsetting to him. And he says, „Oh, no! I don't want to be outside that head. I'd better be inside the head.“

And you say to him, „Well, now all right. Let's put a couple of thousand watts across the top of your head and a couple more thousand across it. Now get between them.“ The guy

says, „What?“ And you say, „Well, get between these two bands of energy.“ „I just strung one...“ „Well,“ you say, „string two hundred.“

„Okay“ – he’ll string two hundred. A band from one temple to the other temple of flowing energy. Actually, he can do that. It’s very high wave stuff – very high wave length, visible on an E-Meter but on nothing else practically. And visible to a thetan, of course – another thetan too. String another one out there and then get between them and blow it up. Oh, no!

First one will practically blow him all over his skull and blow him down through his feet. And then he’ll say, „Oh, I’m not hurt“ and with a little coaxing, he does it again, and he does it again and he does it again. And he starts to beef the thing up. Next thing you know, he’ll go over to find a lightswitch – bzzzzzt! Bzzzzzt! Bzzzzzt! Bzzzzzt! What do you know? He just burned the lamp out or something. He’ll say, „What do you know?“ while you grope around in the dark, or you have to get out of your head or come in from sitting out there two thousand miles square up where you weren’t really auditing him at all, and you have to come in and grope around in order to get a new light.

All right, what keeps him coming? Your interest of him can help. Your interest in him can help, and some knowledge of what he’s facing can help.

But one of the sorriest jobs you’re going to have to do is trying to coax him ahead, giving him a will-have enough to keep him going when he doesn’t have any interest in anything. Because he’s in a state of amnesia, his memory is shot, he hasn’t any real recollection or potentiality, he has very little energy compared to the amount of energy he’d have. And out of sheer boredom he’ll slide back into his head. So it’s going to be a continual contest on your part to establish some interest level which your preclear can lead toward and appreciate.

And don’t give him the whole package the way I’m giving you. It flattens people. I mean they sit in their seats and gawp at you sometimes. I’m giving you information. I’m not trying to lead you off into the blue or play Pied Piper with you. I could, believe me. It used to be my profession.

And when we look this over then, we find out that the course from ‘A’ to ‘B’ pursues and follows and has a lag behind INTEREST. And interest has nothing to do with flows and is above the level of space. Conviction and interest are both above the level of space, but you never would have gotten the preclear to have gone into motion of any kind that led finally to the MEST universe, unless you gave him something in which to be interested.

Somebody came along one day and he was sitting there perfectly content, and they sold him something in which to be interested. And so he came over down along the line and the interest path which was demonstrated to him was guess where? In Figure 1, from Two data down to G. That’s the way that interest level led him. That isn’t necessarily bad. He just got less and less powerful, and less and less powerful and he could do less and less. And finally departs from really being terribly interested in anything, and he says everything is dull, and the next thing you know, he’s down there along about ‘G’ – homo sapiens. And he’s having a rough time. Life is arduous, he has to work hard. He’s got all these reasons why and so forth.

What have you got to do? What's your job? In theta clearing, you're reversing track. And I repeat, the best way to reverse track is to get the devil away from automaticity. Just drill him, then, in the steps which constitute Standard Operating Procedure, more and more, until he becomes perfect and positive and less and less automatic in mock-ups and in the making of space – less and less automatic. When he makes a piece of space, he doesn't say 'space'. He is fast enough so that he actually picks up that space, puts it together and it's real space and he... he's got it tested and so forth, and he does it all, bang! that fast, see? He's got a piece of space.

Somebody else walks in and says, „Ahhhh! A vacuum!“ It can be that bad. I mean, then he's doing something.

Now a lot of the automatic mock-ups that you get and a lot of these responses that you get he can actually control are too automatic to serve. They might be brilliant in coloring, they might be everything else. They're definitely your preclear's, he's definitely making... I'm just showing you that first he can get brilliant mock-ups and then it is above there – it's automaticity. He's got lots of automaticity in them.

You don't try to weed the automaticity out. You just increase the control of mock-ups in general, until he can do the darnedest things with sensations and colors – things like that. And you get that positive.

One pc we've got here who is doing a very fine job of... of mock-ups. It's not that these are automatic and they are being done for him, they come out of some circuit. No, he's just using patterns that he's running automatically out and he feeds them into the mock-ups. They're his – there's nothing wrong with this. I'm telling you, that's fortunate. Because if you don't have that to reduce, you wouldn't be taking him any place.

So, he... with all these got a black spot... he got a black spot that was really his. He could... kind of grey but he got a black spot. He could turn it on, he could turn it off, he could turn it on, he could put it any place. And boy, it was a real black spot! And probably if he'd enlarged that black spot and thrown it across some radio writer's script – well, I wouldn't mention any names uh... you... if he'd really worked on getting a black spot, he would have gotten to the point where this other reader would have said, „I must be going blind. My script has just turned the color of ink!“ – you see? Get that. Get a real black spot. And yet this pre-clear is getting very good mock-ups.

Now this doesn't mean that you have to get a black spot of that magnitude and that commanding reality and that commanding beingness and „I own it and it's mine“ in order to have a mock-up or in order to have some certainty on a mock-up. He'd just come up scale, up scale, up scale; a little bit higher certainty, and all of a sudden he'd hit a level of certainty, that's all. And that's a level of certainty. This is a very high level of certainty. Because, that's a gradient scale of knowingness. The more he can do that and the better he can do that, the more he will be interested. Why? Because interest is native to the thetan. It's above the level – just above the level of interest and interesting – he's nothing – he's nothing.

So, it is of the utmost that he is led by interest. And any time he stagnates and it isn't interesting, what is that a diagnosis of? You see that he's not being interested, all of a sudden. It's a diagnosis of the fact that he has hit an automaticity which needs resolving. That's all.

And the way you resolve it is just make him drill much more arduously and precisely with mock-ups. And particularly favor conserving mock-ups, making them persist, making them more complex and putting more perceptions in them.

Now in the field of sensation, you don't think you've even vaguely entered the field of sensation with homo sapiens, do you? He's only got 55 emotions or – uh... pardon me – uh... perceptions. (He hasn't anywhere near that emotions – he's only got five or six good emotions, maybe eight at the outside. They're real heavy predominant, that can be felt easily.) Sensation is a wide subject and sensation is the parallel subject of interest and enters higher wave bands along the aesthetics than are entered by any other type of flow. And sensation itself can be, evidently, above the level of flow.

So you rehabilitate sensation and you continue to rehabilitate sensation and you hit very early in the case and get out of this automaticity of using the MEST body to prepare all sensation for us. And how do you do that? You make him feel emotions from mock-ups. I gave you that drill early in these lectures – emotions from mock-ups. And you ge... ge... take the emotions from low scale up scale until he can vary the emotions at will in any mock-up and re-perceive it. Until he can vary any... feel the thing he perceives in the whole area around him. And then you get mock-ups which get the highest and most powerful sensations in them. First you discover to him that he can pick up directly sensations from the MEST universe better than he can pick them up from himself – from the body – himself; he can do it directly. And in doing it directly, you will find that he suddenly really sparks up. He doesn't really need this body. He isn't dependent anymore.

Because sensation and interest are levels, and if he can't get sensation, he can't get interest. The two interlock. And they follow all the way up the scale.

And that's how you lead a fellow into an operating thetan, is you just make sure that he can feel all these emotions and sensations, first from the MEST universe itself, and to make an operating thetan from mock-ups which are MORE real, which are QUITE ACTUAL and have a GREATER DEGREE OF ACTUALITY than guess what? MEST universe things. And that includes any sensation you can name, including the taste of pepper. And if you can do that, then your preclear is led right on UP the scale and he can always make things more complex.

But things get simpler and more beautiful and more interesting and more intense and more concentrated and more able, the higher and higher he goes toward an operating thetan, and he's led by interest and the keynote of that interest is sensation.

That does not mean that you're trying to make just a sensation – hungry thing from him, because without some sensation, one doesn't even know he's alive. And for this thetan to know he's alive, he's got to be able to go down the street and he smells all the fruit in the fruit stand as he goes by the fruits and...

Did you ever see a dog... did you ever see a dog out on a trip, and the dog's got his nose out the window and the dog's going „sniff-sniff-sniff – sniff-sniff, aha, aha, aha, aha – gee! Cows!“ He's saying, „Cows and... and... and gosh, look at that barn! Barn full of... And there's been a cat passed here and...“ Boy, he is interested.

Well, you know that man has practically lost that? Not that he should pattern himself on a dog either, but a thetan can go past a fruit stand and he can get the sensation of every fruit there. And there's more to a fruit than the sensation of smell, of taste – there's just dozens of them.

And then there's sensations of going into the library and feeling what all the people have been doing with the books and what they thought of when they read them – much more interesting than reading the books – there's nothing in the books.

So you've got all sorts of tricks and I hope you understand that. The road toward sensation, the road toward interest, is away from automaticity and toward being able to perceive from things one has made – all the sensation and more sensation than he was ever able to obtain in the MEST universe. And at one level of the tone scale, when you first start into this, when your preclear first starts into it, he's pretty blind about it. He doesn't know how bright even this MEST universe can be, how interesting. And he has just gone... drawn back from it.

He gets up into a level of interest that makes a little kid's most intense moment look very pale.

Now, I've talked often about regaining the feeling of the morning when you woke up early and the sun was bright and just coming up and there was dew all over the ground, and you were a little kid and you looked out and it was a new day, and you certainly want to be able to gain that, because you can gain that now, quite easily. Just use Standard Operating Procedure Issue Five, and remembering that we mustn't let our preclear lag or sag at any time, because he's getting things too automatic. Jar him out of it and push him on up the scale further.

You think there's a satiation to it? No, it's only when he gets back in the rut of automaticity that there is insufficient interest to command his continuing attention.

(TAPE ENDS)

Summary to Date: Handling Step 1 and Demo

A Lecture given by L. Ron Hubbard
on the 17. December 1952

This is first hour, afternoon lecture, on December the 17th following Dreadful Tuesday.

Now, some of you have accused me of operating in this... I mean, of... no... some of you, just – I think, just one has mentioned it to me, „You of course are not giving these lectures with any organizational plan“ – that’s been mentioned to me. And uh... well, that’s all right. And that has not been true up to this moment. What you got was the basic fundamentals you had read to you there the first 20 pages of the book which covered some of the old material and lined it up and showed how much of it we were still using, and this material was followed by our newer theory. And that newer theory was merely, as I was showing you in the last lecture, a little bit higher up the cone than we’d been before, and evaluated the same data. And then this was followed by an interweaving of Tone Scale and Cycles of Action and Cycles of Action and the Tone Scale and Tone Scales and Cycles of Action. And there was an awful lot about Space. There was an awful lot about Energy. And there was quite a bit following that on various techniques, one way or the other. And I talked to you about handling pre-clears, here and there throughout these lectures.

But we built up the body of theory before I started to talk about Standard Operating Procedure. And then I started to talk about Standard Operating Procedure and gave you Standard Operating Procedure and outlined Steps One, Two, Three, Four pretty well. And I outlined earlier Step. No. Five.

And I brought you now to a point where, theoretically, you could operate simply by using this information. And so it has not been true that these lectures were completely disorganized until this minute. And now it happens to be true.

It happens to be completely true from here on. We haven’t, really, any more data to tell you. Somewhere in the bulk of these last many hours of information, practically every datum that interrelates and makes up the package which you need in order to understand and evaluate the human mind has been present, somewhere or other. And in your hands is SCIENTOLOGY 8-8008 and this gives a very rough, brief summary. And the only thing new about it is the technique – the exact technique known as Spacation. And the exact technique known as Balancing. And we’ve given you Standard Operating Procedure Issue Five instead of Issue Three, as given in the book. And these techniques are outlined on mimeographed sheets which are in your hands.

So there's really... there's really nothing more to know about the human mind, about the universe, about aesthetics, space opera... past lives, other planets – you can read **WHAT TO AUDIT** if you want a disentanglement. Whether that's true or not, whether the material in it is exact or not is beside the point. That material is there not to tell a story, but to help an auditor solve a case. And it's told from that viewpoint and from that viewpoint it's accurate.

It uh... is also, by the way, probably to a large degree true. But I can't tell you exactly to this day exactly how this GE gets himself into such an accuracy in building a carbon-oxygen engine; he becomes fixated on it. Or if the GE is really just a decayed thetan or another breed of cat. Or if there is such a thing as a thetan native to the MEST universe. I know you're not. No preclear I ever processed was native to the MEST universe – not one.

But it's very possible that the GE and its ilk are. I don't know. Don't have to know either. Otherwise we would have taken large steps to find out.

And so now that you're full equipped and need nothing, not even experience, to go on and produce all the results produceable, why, probably I ought to simply go over something that is very technical or uh... uh... show you that really you don't know after all and that uh... when you do get certain facts memorized you will become an authority and uh... so on. I should do that, but I'm not going to.

The fact of the matter is, is when you haven't seen any of these techniques in operation, really in operation, beyond those few demonstrations which I have given you in between breaks. And some preclear says so-and-so and so-and-so. I didn't give you too much of a demonstration when I did that.

So I think probably from here on, the best thing that I could do is to show you this stuff in action. And in so demonstrating it to you, give you some feel of how you go about it, because otherwise there might always remain a doubt in your mind about the fact that 'Hubbard's doing something else', and 'I'm probably not doing it according to Hoyle' or something. And uh... it might have a different aspect entirely. There is that possibility.

Now, therefore, the first thing that we ought to do is take a Step One and very briefly tell you how to handle a Step One and then very briefly show you the Operation Step One, on somebody who is a Step One.

And then I ought to tell you a little bit more about Two and about Three and about Four and about Five. And we haven't got any Sixes. (We've got several Eight's.) Now we're not going to cover that technique. There's a special technique for these which we're still withholding and which we'll never give up.

And uh... therefore Step One is the first thing in order. I want... I want you to understand this. You really do have all the theory and all the applications and the interweavings in the materials which I outlined to you. You really do have these things at this time. Don't think something new is going to slap you in the face. In other words, you can relax about this.

There's a lot of things on these tapes that you didn't hear; that I can guarantee, because that's always the case.

But that doesn't mean the data is not available to you because at the very worst, if you were to move out to – well, let's really get out in the sticks. I mean, let... let's... let's get out – well. I don't know, I heard that a human being went there once. Let's go to Wichita uh... on this uh... on this level and... and you... you were sitting out in Wichita and you... you didn't have these tapes and all of a sudden you were confronted with a preclear and you were told solemnly that this preclear had epiglottitis, and you say, „I wonder how you solve epiglottitis?“ and you could get to worrying about this. Well, actually you have the methods of solving epiglottitis in these handouts and that textbook. Who cares who gave it a name? Who cares? Who cares what the symptoms are? I mean, just frankly that – who cares what the diagnosis is?

And besides, it is against the law to diagnose. There are 25 ills that it's against the law to cure in California. You could go to prison for years for curing a case of arthritis. That's right – 25 ills – 25 ills; they're just outside the realm of action. You didn't know that? There are several states that have those things.

You never want to advertize that you cure anything. You can tell people you theta clear somebody or you can tell people that you will process them, and this is simply to make the able more able. If they happen to have epiglottitis... this isn't just covert hostility; this is the actual truth! If they happen to have epiglottitis and the epiglottitis doesn't happen to be there when you finish up what you were trying to do, that's their hard luck. That's nobody else's hard luck. That's their hard luck. That's right! You're not Interested in anything, really, but making the relatively able much more able. You're interested in that and you're not interested in epiglottitis. You've got epiglottitis – if you don't believe it, go out and find a case. And how do you handle it? Step One, Step Two, Step – oh, he's a Step Two. Good. Goal of the body? None. Goal for the thetan? Operating thetan. That's... that's a lot different than an ambulant body that doesn't have epiglottitis. That IS a lot different.

Somebody comes around to you and says, „Now, do you people believe... do you people believe that uh... anybody should be permitted to operate upon the mind? Hmmm-hmmmm?“ – somebody that looks awfully official or somebody who's trying to get you to make an incautious statement. Because I don't believe that and you don't believe that. And the answer which I give them is perfectly true and perfectly straightforward. I tell them, „Nobody who has not been thoroughly educated in the field of the actual human mind has any business whatsoever doing anything with it at all.“ That's with thoroughness. Unless they REALLY have been educated in it... unless they REALLY KNOW the human mind, they shouldn't do anything with it. And that's the stand we're stuck with. And they'll come along on the other side, and they'll say, „But you train anybody.“ That isn't true. We don't train anybody.

Liability on training at this time is terribly off. I mean, the liability has lightened up enormously because of the techniques themselves. And when we say an auditor is a theta clear, he's just going to have to gimp along because of our time span and so forth, while we are here. But you'll find out that there's no substitute for it, if you're an auditor. And there isn't much time that you have to put in on it in order to accomplish it. If you think you really have to put in a lot of time on it, you're just not operating in the same reality that we should be operating in.

A Step One can actually be pushed up the line to a theta clear in about six or eight hours – all the way up. And if you are taking longer than that, you are just poking around, and that's all there is to that. You're just poking. You're just wasting time some way or another if you take any longer time than that. And that includes the various exercises comprising Step One.

Now as the cases go on into the deeper steps, it requires more and more time. But how much time is 'more time'? Well, if you were doing your job well, accurately, and doing Standard Operating Procedure Issue Five, for me to make a precise estimate for each case level would be folly indeed, because it has the two variables: The case itself, which will vary in the length of time in each Step; and the speed with which the auditor's willing to audit. And these are two variables.

But believe me. If you spend more than 50 hours on a Five, you ought to have your head examined because I can kick a Five out by running the dichotomy of Responsibility and No Responsibility – in 50 hours. And I've done it. Just all the various ways you can say, „Do you want to be responsible?“... „You don't want to be responsible“... „The beautiful sadness of being responsible“... „The ugliness of being irresponsible“... „The joy of being irresponsible“... „The joy of being responsible“... „The glee of being insane“... „The horribleness of being insane.“ They just go on like this. Run it, run it, run it, run it, run it, run it, run it, run it.

The guy will wake up sooner or later and he'll say, „What? What do you mean... do it in front of my body? I can't reach way down there!“

And you say „What's the matter?“

„Well, I'm... I'm auditing this stuff up here in the corner of the room.“ And you'll say, „Now, wait a minute. How'd you get up there?“ „Oh, I've been up here for hours, didn't you know that?“

Now that's the truth of the matter. So, I know that a technique exists which will do in a Five way back on the track. I mean, way back on our developmental track.

So what's the next? We can then... then rather safely estimate at a guess that if you spent 50 hours on a Five, you sure would have been loafing along the wayside, because you would have gotten there... you would have gotten there if you had just run dichotomies on Responsibility and all the various ways that can be run – because that could be run a lot of ways, see? You could start adding them up.

Oh, yes, yes. I remember something I wanted to talk to you about. I wanted to show you a wheel – a wheel. I'll give you an hour on that wheel.

All right, in other words, the uh... point we're making here is that you are wasting time, then, if you're going above 50 hours on a Five, at a guess or an estimate. So how much time does it take for an auditor to get in good shape? How much time does it take for an auditor to get up to operating thetan?

Well, let's say each one of you could afford 100 hours of auditing. That is relatively, maybe, five times as many as you should have if you are being well audited. Let's put the factor of five in there. And uh... just throw that in there and say it's 100 hours. Could you

afford to spend 100 hours as an auditor on the couch? Boy, I'm sure afraid you could. Well, you could dig up 100 hours some place. You could put in three nights a week at a couple of hours a session. Well, what would happen if you put in three nights a week at two hours a session? That adds up to six hours a week, doesn't it? How long does that take to get to 100 hours? 6 and 2/3, is that right? Six and two thirds weeks – sixteen. I have to figure in arithmetic. I have an awful time with MEST arithmetic – just horrible, just terrible. Sixteen weeks. Okay? That's very interesting. I have to completely change reality to get a MEST arithmetical thing.

You see, MEST arithmetic doesn't happen to be real – I mean, happen to be actual. It's real. Fascinating.

You know if you put up a whole flock of apples, if you put up 100 apples and then you divide the apples by ten apples, you theoretically get ten piles of ten apples, don't you? Pile 100 apples and divide it by ten and you get ten apples. You can't do that. Why, you... my whole beingness revolts against saying, „Ten into 100 apples gives you ten.“ Boy, that's really down tone scale! It's really diggin' it!

All right, regardless of that. Let's take a look, then, at how many amours of auditing you as an auditor oughta have. If you were to put in, let's say theoretically that figure was 16, if you were to put in 16 weeks ~t a couple hours a night, three nights a week, it... it... it wouldn't cost you a great deal of time. If you were interchanging this auditing with another auditor who was about your level of action, why you ought to be up there at operating thetan if you audited and co-audited with him, you would be putting in, then, 12 hours per week of auditing! You auditing six and being audited six.

And now the best way to do this, however, is to have a triangular team – not to have a two-team. Because they just 'flow' at one another. Uh... let's have three and let's have point A audit point B audits point C audits point A, and then their cases are all disrelated. And that... that's easily a much more workable arrangement.

But we go on from that and we find out, then, that you're stable enough so that you shouldn't require, after that, vast quantities of auditing. You can go in and tackle a preclear and you have your own energy level up to a point where you wouldn't have to apply yourself to swamping yourself up. In other words, you're not doing the trick of crawling up three inches and failing back two, and so on. Maybe you are during those 16 weeks.

And let's just kind of lay that down and wonder if we could spend that much time on a case – that's yourself. Now the lower a person goes on the steps, the less time he'll spend on his own case, until he starts to get down to the bottom and then he'll run himself automatically – that's automaticity – that's final level.

Well all right. Let's suppose now you're out in the sticks – I... I... I... hope none of you have to go that deep into the mire and jungle as that unmentionable place I just mentioned. But let's say you... let's say you get to Binghamton, New York, and the nearest auditor who is a professional auditor is Bungumton, Vermont. Well, you can't audit by mail very well. Now auditors will ask you this question, and so I'll answer it for you: Can you audit yourself up to theta clear? Well, I don't know how long it would take you. I... I really don't know how long it would take you. And I don't know how fouled up you would get or how flat

you'd spin or anything, but it could be done with just using Standard Operating Procedure Issue Five.

You'll find yourself lower on the tone scale when you're self-auditing... I mean lower on the tone scale of steps, than another auditor would find you, because you've got to set up a circuit to audit a circuit and then audit both of those as a thetan and do some other complicated things in order to do this. But if you were to sit down and do this, theoretically you could then, attain theta clear in God knows how many hours – I don't know. Two hundred? Five hundred hours of self-auditing. Because the liability of self-auditing has disappeared. You start self-auditing, you're starting to agree with the MEST universe like mad, and you'll get mixed up in flows. And the second you get mixed up in flows, you can go on forever, and I do not believe it is possible for a person... I have no evidence – no evidence of any character that tells me that it is possible for an auditor to self-audit himself or for an individual to self-audit or self-process himself up scale – no evidence to this effect – on old techniques. On techniques which existed up to three months ago. No evidence.

But I had every evidence to believe that one who audited himself on these flows and techniques of various conditions and running engrams – particularly running engrams – would become slightly relieved about the area around him, but his compulsion to audit himself would increase and increase and increase and finally go out of... almost out of control. And I have lots of evidence in that direction that that took place and no evidence that anything took place beneficially beyond deintensification of the effect of the environment upon the individual, with the consequence that if it were maintained too long, a person would sort of fix himself on that rat race on and on and on and on.

And if you find somebody auditing himself on old techniques, audit him on new techniques and he will stop auditing himself. That's all the solution we have about self-auditing, and that's because it's all we need. A person stops self-auditing when you run Standard Operating Procedure Issue Five on him. That's... that's all there is to that. We won't care if he's self-auditing; we're not even vaguely interested whether he is or not. It's where we find him on the steps and there... where we spring him and what we do for him. That's all.

So, our answer, then, on anything up to three months ago – and as far as you're concerned, up to these lectures because none of this material was at large – that self-auditing was impossible, underscore, exclamation point. Unless you just took SELF ANALYSIS, old American edition, and used it or did HANDBOOK FOR PRECLEARS, self, and did it routine and then you could get an improvement because it's relatively light auditing – it's locks and so forth. I don't think you could even keep that up too long all by yourself without any... this and that. I don't think you could keep that up 200 hours without uh... getting into the other rat race. You start to obey flows, or something of the sort. It would be very bad.

All right, then what's the answer to this then? Why are we all of a sudden able to say it may be possible for a person to audit himself? Well, that's because Standard Operating Procedure Issue Five opposes and disagrees with flows. So you don't start up the horrors of obeying energy and flows. And it's theoretically and untestedly possible to audit oneself to operating thetan – theoretically possible. Those tests which I have seen so far were in the direction

of alleviating one's condition, and improving one's general health and ability. Doing mock-ups all by itself, by oneself, is tremendously improving.

If a fellow were to have an automobile accident and find himself sitting there with his... all over with bruises and he were to audit out the engram of the automobile accident, he might get away with it – he MIGHT. If he were to audit the flows and effort of the automobile on himself, my evidence is very straight that he would start himself down and would be a little worse off than otherwise. If he audited it just as an engram, you see – different. But I mean, if he started using high-powered stuff like 8-80... oohh! Not good. He'd chop into that one and then he'd go into an earlier one and he'd find a past death and he'd be handling energy as itself and the flows would start up and he's in a weakened condition. But he could sit there and do mock-ups for maybe as little as 10 or 15 minutes and find himself in a remarkably improved condition and probably with the engram flipped out. Just do mock-ups.

Or, he could do a Spacation – just sit down and do a Spacation. Just bang-bang-bang – not pay any attention to the automobile accident. Find a spot; exaggerate its motion and minimize its motion until it's suddenly stopped. Hold it. Then, handle it; hold it; do two-dimensional space. Then take the two-dimensional space and make it resistive, unresistive. Get that solid and go right straight on through doing the rest of the exercises contained in Spacation. If he just did those by rote: One, Two, Three, Four, Five, Six – did a Spacation, he probably wouldn't have an automobile engram sitting on top of him. He probably would be in most remarkably good condition.

Or if he just did a mock-up series and he just says uh, „All right, now let's see, uh... That was a Packard car. All right, let's take a Packard car and let's paint it red and put dolls in it and run it down an incline, or have it run up this other hill.“

The first time he'd start this... and now let's put the mock-up behind him; and now let's turn the car green. Now let's turn it around and make it run wrong way to up the hill. Now let's put it down under the feet. Now let's have another car come down the other incline and – let's see – have these two cars start to approach each other and then turn off and go the other way. Now let's have them start to approach each other and crash. Anyway he wanted to put this together as mock-ups, as long as he was adequately handling cars, he would clip the engram, the trap being that he could trap himself into suddenly getting terribly interested in agreeing with the MEST universe. And that's the only liability of self-auditing. The only liability of self-auditing is that the pressure of the flows and somatics cause one to do what one automaticity starts to do, and that's to agree with the MEST universe. And one will be running flows when he ought to be running mock-ups. And that is considerably difficult for a person to overcome. But if he overcomes that, there is no reason why he couldn't audit himself right straight up the line to an operating thetan, really.

God knows how long it would take him, how many times he would falter, how many mistakes he would make, how many times he would get upset and feel like he was about to die as a result of not having finished a session. All of those things regardless, we have a possibility sitting there.

All right, now. Let's take another one: He's in an automobile accident, he's sitting alongside the roadside and they're waiting for the ambulance or something of the sort. And

what's he start to do? He starts to balance flows – Give and Take Processing on automobiles. He takes all the automobiles he ever owned or ever had and stacks 'em in himself and makes them run away from him. Or he parks them around all the way outside of him and makes them run into him. Oh, he'd feel horrible doing that for a very short time. Theoretically, he would be out of the engram in a very short space of time. And this applies not just to an assist, it applies also to what an auditor ought to do for a preclear. And it applies also to the proper method of uh... going up the line, because it says 'Don't let your preclear agree with the MEST universe'. It says, 'Keep him disagreeing'.

All right, now... now here's... here's little tricks that a person can use. A person starts... he's thinking obsessively. He starts thinking obsessively on something, see? And he's thinking, thinking, thinking, thinking, thinking, thinking – what he's going to say to this, what he's going to do to that, where's he going to go? What's he going to do? What...? Thinking, thinking, thinking, thinking, thinking... running the whole thing off before something or other occurs and... Oh, no! How does he cure that? He makes himself reduce it and increase it, and reduce it and increase it, and stop it and start it and stop it. He puts it on somebody's hat and flits it. That's right, and he won't think obsessively after that. How do you handle that on a preclear?

A preclear comes in and says, „I get these gruesome ideas of this... these horrible idols and they keep coming in and their jaws clank and they're about to eat me all up, and besides I'm covered with grasshoppers all the time!“

Would you go ahead and handle idols and grasshoppers? That's hallucination. You're not interested in hallucination. You're interested in mock-ups. What would you do about this? He's thinking, thinking, thinking, thinking – and he can't stop. He's seeing, seeing, seeing, seeing – and he can't stop. You just don't pick up an idol and have him run around.

You increase doing what he's doing – you want a fast one? This is the fast way to do it: You increase him doing that, and you make him have more and more idols, and more and more horrible bugs crawling on him, and get 'em bigger and bigger, and then turn 'em different colors and get 'em bigger and bigger and more and more of 'em. And then you have just a few less. Now you have more and more of 'em; now a few less, now a few less; now more and more and more; now a few...

He says, „To hell with it!“ I mean, it's that fast.

So when I say don't treat this just as a mock-up – just don't run mock-ups on these things he's talking about, there's a specific way to do it. Do it by a cycle of action. Yes, use the idols and use the grasshoppers if you want to. Turn them a different color. Tie bows on 'em. Turn 'em around. Ship them the other way. Put 'em in coffins. Turn 'em into dead men. Put 'em behind his back and so forth. If you want to, put them behind his back – okay.

But there's this one, is „Just think about 'em. Now think HARD about 'em. Now think worse and worse and worse and worse about 'em. Now think just a little bit less. Now think much more. Now think a little bit 'less. Now think a little bit less. Now... now let's think REAL HARD about them.“ He says, „To hell with it!“ It is actually faster when handling an obsession.

Now the fellow finds himself unable to think about something. He just can't BEAR to think about it. Just make him 'Can't bear' harder. „Well, let's not think about this“ you say. „Let's really shut this thing down.“

The guy can't remember something. The MEST universe runs in reverse. So you say to him, „Well, let's shut this down and let's not... now let's not... let's put on all the force you can to thinking about not thinking about keys“ – the guy habitually forgets keys. All right, „Let's not think about keys. Now, let's not think about them a little harder. Now let's not think about them a little less. Now let's keep those keys away a little harder. Now let's keep 'em away a little less.“

All of a sudden he'll say, „Wait a minute. I've got these keys flying past my ears here like mad. What am I going to do with all these keys?“

And you say, „Well, all right. Make 'em flow faster. Now slow it down. Take one key out every once in a while as they go by. You got that? Oh, they've slowed down? You say they've quit? All right, now what else is worrying you?“

I mean, it's really a very fast way to do it on a cycle of action. This is also the way you handle thought. The guy comes in and he says, „I think all the time about...“ something. That's worrying him. He has this piano music going through his head all the time. He has the ringing in his ear all the time. He has something or other all the time. Well, you can do mock-ups and train him around, particularly if you want to clip something else off his case. You figure out, well there's probably a lot on this case. You could do something else and ignore what he's talking about for a while. And then, to really impress him, leave it till last, when you do something for him. And then you'll get a lot of other things off the case that should be gotten off the case that didn't have anything to do with what he's talking about.

So, what do we do? We make him think faster and faster and then think slower and slower and then think faster and faster and faster, and then a little bit slower, and then a little bit faster and faster and then a little bit slower – and then all of a sudden, stop it. He's trying to finish a cycle of action. You have.; in any organism, in any action in the MEST universe, the most persistent and constant effort is to complete a cycle of action. You can think about these things in this line. I... I might not have mentioned it too much in this frame of reference, but I know I mentioned it. I was talking about cycles of action. You think about this in this framework, that anything the preclear can't do is stopped on a cycle of action that is close to the end of Stop.

I'll show you this: Here's a cycle of action he can't do. And this is, of course, Start for any cycle, Change for any cycle, Stop for any cycle. All right, he can't do. Where's that going to be located? He can't do! So it's a cinch that he, at one time, has tried to do, because what he's saying when he says, „I can't do so-and-so,“ he's telling you immediately, „I'm trying to do so-and-so,“ because he wouldn't be interested in a 'can't' unless he was trying to do – you understand that? If he comes around and he's worried about... he runs this buzz-saw all the time and he can't bring himself to reach for the switch and turn it off. He's trying to reach for the switch and turn something off. And somewhere on the time track, somewhere, Lord knows where in the past or anything like that, where there's an incident where he didn't reach

the switch. And he finds himself now with... he can't reach the switch. He's trying to figure out a cycle of action.

The runner who is trying to win obsessively – he must run races, he must win – is running a cycle of action on some race where he didn't get to finish the race, that's all. Simple, huh?

So, he can't do something, means he's trying. And so he's put over here somewhere on this level of action. And he could be right here before Stop, or he could be actually over here trying to Start. But, is he at the beginning of the cycle? No, he's not. He's already started. And you could call the history of any organism, or the history of any thought, or the history of any action the effort or ambition or intention to complete a cycle of action. Everything's trying to complete a cycle 'of action and when it becomes aberrated they're hung up on some point in the cycle of action, and that cycle of action, of course, is...

The thought just occurs to me, there's so many of these cycles of action, there must be a common denominator we don't even know about. There must be some common denominator cycle of action.

Anyway, uh... I just thought of it, uh... the point is that he's trying and so you're going to pick him up someplace and you don't care where he is on that cycle of action. You just run a cycle of action and he'll come off of it. You just start running cycles of action; you increase and decrease and start and stop and you'll pick him up anyplace he is on any cycle of action.

So just by increasing and decreasing, starting and stopping anything, this guy will complete, eventually, all the cycles of action he has ever tried to engage upon in the MEST universe.

Now the trick of the MEST universe is that it won't let anybody finish a cycle of action, because its vectors are 180 degrees in reverse. So, what's basically wrong with the case is that he can't finish a cycle of action and he's trying to finish a cycle of action. That's about all there is to it – simple, huh?

So, you just keep that one in mind in treating minor things. This is a good showmanship technique. Very good showmanship – put it on a postulate level.

The guy says, „You know, I think about the future all the time and I kind of see that the future is...“ and so on. You... you ask him, „Do you see the future?“ „Yeah.“ „Well, where do you see the future?“

„Well, as a matter of fact, it's just ahead of my nose. Well, I don't know,“ he says, „that's impossible, isn't it? But it is. As a matter of fact, when I see the future, I'm looking just ahead of my nose.“ And he says, „The future is definitely black and bleak and terrible and it's not under my control, even vaguely.“

The effort to 'will have'... 'I hope to have'... 'I'm going to have' has been disappointed sufficient times so he fills in an area and calls it 'the future', and of course it gets solid because his ambition is to have OBJECTS in the future. So he keeps adding energy into the future in hopes of getting energy in the future, until the future becomes a solid object or a

mass of energy or a ridge somewhere in the vicinity of his head. This is just showmanship techniques; you'd run into these various things.

And what do you do about this? Well, you turn it blue, of course. And then you turn it red, and then you turn it green and then you turn it orange and then you turn it yellow, and then you make it little bit longer. You're just handling a ridge, see? All right, now make it a little bit shorter, and then you make it a little bit redder. and you say, „Where did you say that was, in the beginning of your nose? Well, let's shift it up just there so you can get a better look at it there. Let's get it up just above the level of the eyes. That's good. Now turn it redder; now turn it bluer, now turn... By the way, just to make sure we get both ends of this, let's put it around to the back of a head and uh... fix it up. Okay, you got it there now? All right, we... now we can run it better there. Now, make it get redder, now darker, now make it sort of jumpy like that. Now make it go smooth, like that. Oh, you can do that? That's fine. Well, now get it down here in your hand, so you can watch it a little bit better. You got it there? All right. Now let's make... What are you doing with your future in your hand?“ That's... that's all.

Now what do you do with him? You just change his position on the cycle of action grossly. One by one you can knock out and let him finish any cycle of action there is on the track. But of course, the finish of every cycle of action on the track is nonexistence on this track. So what are you trying to do? The preclear goes 'poof!' That's right.

Well, so, when you're confronted with a terrible problem, you've always got this one to fall back on. If you can't think of anything else, as I told you much earlier, get the effort to have it and the effort not to have it, and get the effort to have it and the effort not to have it, and he has half the bellyache he had before.

Or, you say, „All right, now, get that bellyache. Well, there's no reason for you to stand up so close to it. Mock-up something out there and get its bellyache.“ If he can't do that, „Well, just put where it's bellyache would be and let's...“ I mean, you're already on your way. He's put that bellyache out here in front of him.

If you just run it out here a little while, no matter how bad that bellyache is, it is eventually going to be out there. And it's going to be out there, it's going to be over here some place and he's going to put his stomachache up here. And actually a fellow will sit there and run a stomachache down below his feet and behind his head and... and so forth.

And you don't have to ask him, as I asked that pilot that night – an awful shock! „What are you doing with an earring on top of your head?“ I mean, that's just too good to miss. That's just randomness for my sake. That has nothing to do with processing. As a matter of fact, it injures the process just a little bit. But it's fun. It didn't do him any harm.

Uh... so, wherever he is on this cycle of action, he's still trying.

Now of course, if he's got to, what's got to? If he can't do... all right, he's got to. He's trying. This... this simply means he can't, obviously. So we have Start, for any; Change, for any; Stop, for any. That's 'for any' – 'any' here is Cycle, of course. He's got to and he can't.

Well, what's the score here? Compulsion – compulsion. He has a cycle of action operating on him, and this is a circuit really – this is a compulsive circuit working – and he's got a

cycle of action operating on him which is trying to start him. He's over here a little bit along the way on Start. And if he's got to go into action, he's on a compulsive cycle of action, but the truth of the matter is that he's more likely to be with this one right here; he's much more likely to be because it's closer to apathy, you see. He's much more likely to be at position 'A' here than down in this other cycle, position 'B' here – just more likely to be, not necessarily is.

'He's got to' means an impulse in an effort to increase. But at the same time, 'he's got to' can be over here. Why is that? Because of flows run both ways! So compulsion is the same as an inhibition as far as your handling is concerned on a cycle of action. You don't care, then, where the cycle of action is. All you've got to do is increase and decrease whatever he's trying to do, change what he's trying to do, stop what he's trying to do, start what he's trying to do, or increase, decrease, change, stop and start what he can't do.

So, enforcement and, up here, inhibition – same breed of cat. Well, where does this apply on what case on what tone scale? I showed you the... the small cycle inside the big cycle, didn't I? So we could have this thing operating anyplace on the tone scale for any action, because actually the theory of a cycle of action is the theory that if you start, stop, increase, decrease anything that's occurring or can't occur – let's make it 'can't occur' more. Let's really stop it. He's over here at 'A' – something like that – flagrantly at 'A'. He's stopped – just before he got to the real stuff. He never finished it.

Where will you find the guy parked on the whole track? You'll quite normally find him deceased at the end of a spiral, so grandly and with such wild abandon, deceased that he couldn't finish the spiral. Many deaths can occupy one spiral, you see? One piece of livingness – but all of a sudden he was going to live a spiral this time that was maybe as much as two hundred, three hundred thousand years ago. Nobody determined this. It was just his potentiality as you see in the ratio of energy use... change. He was going to run this spiral that long and he lived for eight thousand years and then one day ran into the most horrendous 'poof' that ever puffed, and it stopped the spiral. Where will you find him? RIGHT THERE. You'll find him at point 'E'. He's still trying to finish a spiral of action which... the havingness of which marks it on an E-Meter as eight million years ago. He stopped on a cycle.

So when you say a person is stuck on a time track, he is stuck on a cycle of action, and a cycle of action goes from... from no space to all object. So of course he's stuck on the track. And when we say 'stuck on the track' that means he's... he's got too much energy in one lump about something that he has nothing further to do with, and that energy may be representing something, which is symbolism, or it may be the actual energy he was working with at the time. And there he is on the track, in that fashion.

Okay. What's stuck on the time track then? Now you can get this – the effort to have it and not to have it. That's peculiarly workable. Or you can spring somebody with just Responsibility or No Responsibility. But this is a better way to do it.

If you have to address the actual injury, if this automaticity is such that he thinks he's doing mock-ups and he isn't, you'll probably go along for quite some time with mock-ups – until all of a sudden you ran into this thing called a 'cycle of action' in processing. And you increase, decrease, change, start, stop – anything that he can't do, make him 'can't-er', and he

can do, make him 'can-er'; that is being done to him, make it 'do-able' harder. In other words, overlay it, get it up that increase curve. But 'can't' is way over, usually, past change. So to get it upscale, you just change it. Got it?

Well, that's the length and breadth of it. Now I'm just giving you that as a... as a note here, relatively interjected. And now I'm going to ask for Step One. As I say, Step One consists of telling somebody to be two feet back of their head, and then getting them – a few mock-ups until they're fairly well oriented and they can more or less perceive where they are and what they're doing with a little certainty. And then you get them to lift pieces of the body and nothing to that.

And when all of a sudden they say, „What do you know? I can handle this body from outside!“ That's all you're interested in convincing them.

Okay, who's the One? Are you the One? Have you ever been out?

Voice: I've been out...

LRH: But?

Voice: But the visio is... I wouldn't say I can pick out objects, but I certainly have pretty decent mock-ups.

Voice:... at one point – I was being audited and I was told to put the mock-up behind my head and I had to pop in to find out where the head was.

LRH: Maybe we'll catch you later on this cycle. Who's got fair visio outside? Have you got fair? Who's got pretty good visio outside? Let's really boot somebody up the tone scale. Who's got good visio outside? Who would say he had pretty fair visio? What's the matter? Somebody scared? You mean Washburn?

Voice: Try me.

LRH: Hmm?

Voice: Try me.

LRH: All right, all right. All right.

Okay, you want to uh... I'm going to move this machine down and put it in front of the pc.

Okay. Sit down. Sit down. Make yourself comfortable there. You'll notice I'm not doing an assessment again. Now the reason I'm not doing assessment is just pure cussedness on my part because this is just a demonstration.

Actually, I know this man's psychometry uh... his electrometry. Uh... mind if I mention it?

Voice: No, go ahead.

LRH: No? All right. This is really too good. I ought to read this to you later. I could actually send him out of the room

and tell you what you will find on the machine, and then afterwards... How could I do this? Well, I'll tell you: It's just gauging physiology, that's all. It's just looking at the physiology of the human being.

But that isn't fair to say that the physiology of the human being is gaugeable and that that is the test, because the truth of the matter is the engram he is sitting in, is sitting right straight in front of his face and it's about as visible as it gets. All you have to do is shift wave length, get his wave length, and take a look at it. Just walk in around behind it, take a look at this motion picture that he won't let finish. He's stuck at scene two. There's one entity on the thing which is in pawn. Got a body in pawn, and it interferes with you as a circuit.

Did you ever have any...? What do you... how do you... how do you feel about arrests?

PC: About what kind of arrest?

LRH: Being arrested?

PC: Oh, I don't like it!

LRH: You don't like it.

LRH: You've got lots of company? Now do you ever have the feeling of... of uh... has anybody ever tried to force food on you? Tell you you had to eat? How do you feel about that – have to eat?

PC: I think that – yes.

LRH: You feel bad about that?

PC: No – I think I had food forced on me at one time or another.

LRH: You got that feeling?

PC: Yeah.

LRH: What kind of feeling does it make – do you feel?

PC: Well, full...

LRH: Full.

PC: Hm...

LRH: Awful full.

PC: Hm...

LRH: Have you ever had sort of a gritty feeling in the stomach, or kind of whitish in the area of the stomach while very, very badly stuffed?

PC: Yeah.

LRH: Hmm?

PC: Yeah.

LRH: Did you ever have that feeling?

That's the way they fed them at Arslycus and that's the way they feed one of the particular entities who are sometimes kept in pawn. This is really wild stuff. You don't have to know anything about this. It is the most curious thing, though, in the world. And that has a physiological aspect and if in restim will actually change form and if knocked OUT of restimulation will completely change a person's build.

PC: I got some... One time I ran... and I felt... thought as if I had something hanging right here at the waist. It was, say, about that big, and I thought that was gotten rid of.

LRH: Oh, it is, it is, they just never changed this particular physiology. Now which side of your body do you feel most alive?

LRH: All right, I'll ask you another question, if you didn't decide that in a hurry: Uh... how about the middle of your body? Does the middle of your body feel a

little more alive than some other part of your body?

PC: Yeah. LRH: Yeah.

((to class)) Because that's where that entity is sent to the center of the body. There's a center to the body entity. And forcing a child to eat – you'd think might make it thin – will very often kick in one of these old, old, old past deaths.

((to pc)) Mock up a body lying on a wooden... on a wooden board.

PC: Yeah.

LRH: We might just as well finish this thing off. Mock up this body on this wooden board. Got it?

PC: Yeah.

LRH: Put it behind your head.

PC: Yeah.

LRH: Above your head.

PC: Yeah.

LRH: To your right.

PC: Yeah.

LRH: To your left.

PC: Yeah.

LRH: Below your feet.

PC: Yeah.

LRH: Turn it blue.

PC: Okay.

LRH: Scrunch it into a football.

PC: Okay.

LRH: Take a great big bicycle pump and pump up its stomach – great big bicycle pump and pump up its stomach.

PC: It exploded.

LRH: Huh?

PC: It exploded.

LRH: The stomach exploded?

PC: No. The football.

LRH: Oh, the football. Oh, I beg your pardon. I was way ahead of you on the mock-ups. All right – exploded, huh?
PC: Yeah.

LRH: All right, let's put that right back where it was, and put that football back there again. PC: Yeah.

LRH: And this time, no matter how much air is pumped into it and no matter the terrific strain that comes onto it, just pump it up.

PC: Okay.

LRH: Got it pumped up real good? Now let's take a needle and not let it break but make it feel like it's going to. Let's jab it with little pins and not let it break. How does that make you feel?

PC: Hmm, it makes my teeth chatter.

LRH: Yeah? That's the way they treat that particular body in pawn – fascinating.

((to class)) You can probably have more fun monkeying around with this stuff, particularly because in a mock-up, it's no liability.

((to pc)) Now shove that body out and put that... shove that football out and put teeth in it.

PC: Yeah.

LRH: Got the teeth in it?

PC: Yeah.

LRH: Got them real good?

PC: Yeah.

LRH: Now make 'em chatter. Can you make 'em chatter?

PC: I get much motion in there and just barely get them to...

LRH: Won't stop, huh? Well, get a bunch of teeth going around and around in an orbit. Got that?

PC: Yeah.

LRH: Real good. Okay. You got that real good? Does this make you feel unhappy?

PC: I don't notice about being unhappy.

LRH: Well, put some unhappiness on the mock-up. Make the mock-up feel unhappy. Now put it up your head... above your head and make it feel cautious.

PC: Yeah.

LRH: Now put it below you and have this football suddenly develop this and get up and just bat its way straight through a wall. PC: Yeah.

LRH: Make you feel good?

PC: Yeah.

LRH: All right, let's bat it through a second wall.

PC: Yeah.

LRH: Now mock up a couple of ghosts who are guarding it.

PC: Yeah.

LRH: Strangle 'em.

PC: Yeah.

LRH: Throw 'em away. Put the mock-up above your head. In front of you. Blow it up.

PC: Okay.

LRH: Step two feet back of your head... be two feet back of your head. How was that?

PC: Yeah.

LRH: You there?

PC: Yeah.

LRH: Okay, now let's mock up this room as being full of goats right from two feet back of your head.

PC: Yeah.

LRH: Now let's take a... a great big squirt gun...

PC: Yeah.

LRH: ... and shoot each goat.

PC: Where do you want to start?

LRH: Huh?

PC: Where do you want to start?

LRH: Oh, it doesn't matter. Just go around the room with this squirt gun and shoot all the goats.

PC: Okay.

LRH: Now make the blue goats develop halos and have them ascend to heaven. They all get there?

PC: Yeah. LRH: Just take a look at the room.

PC: Yeah, they're all there. There's nothing here now.

LRH: Are you two feet behind your head?

PC: Yeah.

LRH: All right. Let's take a look at the room. How does the room look. Shut your eyes.

PC: Yeah.

LRH: Take a look at the room. Where's the dark spots? I just want to find the dark spots in this room. Remember I told you about finding out what's in... lurking in that space?

PC: Uh...

LRH: What would you hate to see there? Where's the dark Spots?

PC: There's a dark spot out there and I think one here.

LRH: Oh, there's one right back there?

PC: Yes.

LRH: What would you hate to see right there in that dark spot right behind your shoulder?

PC: Well, I don't know. I've got a hell there.

LRH: Huh?

PC: I'd hate to see a hell there.

LRH: You did? You would?

PC: Yes.

LRH: Well, put a trident there – a spear.

PC: Yeah. All right. Put some weenies on it.

PC: Some what?

LRH: Weenies.

PC: Weenies?

LRH: Frankfurters.

PC: Yeah.

LRH: Got that?

PC: Yeah. LRH: Build a fire out in front of you and toast the frankfurters. Did you make that?

PC: Yeah.

LRH: Okay, let's throw that away.
What would you hate to see in that area
out... out that-a-way?

PC: Well, I don't know.

LRH: What would you hate to see
out there? Well, just name something.

PC: Sugar.

LRH: Hmm? What?

PC: Sugar.

LRH: Sugar?

PC: Yeah.

LRH: All right, put some sugar out
there. Put a whole bunch of sugar out
there. Great big bags of sugar. Got that?

PC: Yeah.

LRH: Now mock up a sugar ter-
mite.

PC: Yeah.

LRH: Got that?

PC: Yeah.

LRH: Now have this sugar termite
dwindle in size to only one inch long.

PC: Yeah.

LRH: Now let's have him get in...
down in size to a quarter of an inch long.

PC: Yeah.

LRH: Now let's let him see a
mock-up of sugar.

((TAPE ENDS))

Demonstration on Step 1 (Cont.)

A Lecture given by L. Ron Hubbard
on the 17 December 1952

... put a whole lot of cotton batten in his head so it's harder to sail through.

This is the second hour, afternoon, continuing demonstration of Step One. December 17.

LRH: You go through his head?

PC: Yeah.

LRH: Find the cotton batten in there?

PC: Yeah.

LRH: Let's take this cotton batten out and make it right wherever you are and make a powder puff out of it.

PC: Yeah.

LRH: Okay. Now let's go around to the front and change this... let's change this giant's face...

PC: Uh-huh.

LRH: ... to a girl's face and put in that... in that hole that you had up there that you didn't want to see anything in, that was kind of dim that was just outside the room. Let's put this whole thing over there, and let's go over there and put this mock-up there.

PC: I have it in that general area all the time.

LRH: Oh, you have) huh?

PC: Um-hum.

LRH: All right, now let's just take a big dive and get yourself making a noise like a dive-bomber and let's go right straight through this head again.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: All right, now let's put a big rope on this head...

PC: Okay.

LRH: Now let's just... just fly away and carry the head with you.

((to class)) Processing him over here – finishing action.

((to PC)) Got it?

PC: Yeah.

((to class)) The end of the cycle.

PC: No, I'm still flying.

LRH: Good. You got it? How far have you flown?

PC: Oh, heading up in space.

LRH: Good. Now let's change this... let's change this giant to a devil and still keep on towing him.

PC: Okay.

LRH: Change him to a blue devil.

PC: Yeah.

LRH: Green devil.

Now stop where... where ever you are and take this mock-up and take this rope and just start swinging it round and round and round your head. So this thing is really going around in big circles. Got it?

PC: Yeah.

LRH: All right, change it into a yo-yo. Put it under your feet. Come down and put it under your feet personally.

PC: Okay.

LRH: Got that yo-yo?

PC: Yeah.

LRH: All right, make the yo-yo sing 'Old Black Joe' as you roll it up and down now.

PC: Yeah.

LRH: All right, change it into... this yo-yo into a very, very solid giant, but very tiny) and keep going up and down with the yo-yo.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: What's happening?

PC: The... the solid giant doesn't have too much...

LRH: Well, mock up about six more giants and put them into that little tiny giant.

((to class)) Same statement as 'You can have lots of giants'. When something is unsubstantial, it's just because a person doesn't have enough of it. It's 'too scarce' to have body.

LRH: Got that? Is he more scare... I mean, is he more uh...

PC: Yeah.

LRH: ... solid now?

PC: Umm-hmrn.

LRH: Now let's fly up to that point in space where you didn't want to see something.

PC: Yeah.

LRH: Now let's take this thing and swing it round and round your head...

PC: Yeah.

LRH: ... round and round. Now let's let it blow up in size until it fills that entire space.

((to class)) I call to your attention to... 'chin pull'! He's out more thoroughly. A preclear who is really out, starts to get 'chin pull'. You'll see his chin sink back in toward his neck. You get one out that's still got some lines on him, and so forth, you always get 'chin pull'. If you kept lines on a body all the time) and you were outside all the time, you would – if that were possible because the line makes it impossible – the guy would sure look awfully funny. He'd look like some of these aircorps cadets that go around, „Put seven wrinkles in that chin, Mister.“

((to PC)) Got it?... Did you get that done?

PC: Yeah) I got it real good – way out there.

LRH: Really?

PC: Yeah.

All right. Now move him and the space he encloses over about a mile.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: All right, blow him up and the space he encloses.

PC: Okay.

LRH: Did you do that?

PC: Yeah.

LRH: All right. Now let's look around and see if there's any other space around that you'd hate to find something in.

((to class)) This amount of randomness in auditing is... is really not necessary in an auditor. You just do the most routine job that does have the... the more randomness or color that you put into auditing, the more the preclear remains interested in what you're doing. It follows that level of interest and aesthetic I was talking about the other day. You don't have to be terribly interesting.

((to PC)) Got it?

PC: I don't see any.

LRH: You don't see any?

PC: No.

LRH: Well, let's come down in the room here and be about in the center of the room. Do that easily?

PC: Yeah.

LRH: Let's look down below you and turn all these people into just seething masses of humanity) roaring, seething masses of humanity.

PC: Yeah.

LRH: Let's put 'em all in hell.

((to class)) Work out some of these overt acts, while we're at it. That, by the way, doesn't accomplish a new overt act. That actually works out old overt acts.

((to PC)) Did you put 'em all in hell?

PC: Yeah.

LRH: Well, now, while you've got all those in hell, select out one particular body, mock it up, put a pitchfork through it and put it on the toasting coals.

((aside to class)) I wonder who it is.

((to PC)) Got it?

PC: Yeah.

LRH: Really got it there?

PC: Yeah.

LRH: All right, change it to a frank-furter.

PC: Okay.

LRH: Now, put it on a big table out in front of the class, carve it up very carefully, and demonstrate and say to them how this demonstrates that you can destroy.

PC: Yeah.

LRH: Now mock up everybody looking scared stiff.

PC: Yeah.

LRH: Mock 'em all up rushing from the room.

PC: Yeah.

LRH: Got that? Now mock them all up being destroyed by federal marshals the fac... the second they come down the step. Get the guns going there.

PC: Umm-hmm.

LRH: Now get how serious these federal marshals are as they deliver their dying speech for their country and are trampled beneath the crowd.

PC: Yeah.

LRH: All right. Take their guns and blow their brains out.

((aside to class)) I'll get rid of some of these overt acts myself! Mock it up.

PC: Okay.

LRH: Hmm? Got that?

PC: Yeah.

LRH: Oh, well, now that they're all safely dead, let's put 'em in hell. Put a sign up in front of hell 'US Hell', 'US Department of Hell'. Got 'em?

PC: Yeah.

LRH: Now get these fellows trying to come out and give a dying speech for their country again. Throw 'em back in.

PC: Okay.

LRH: You got that?

PC: Yeah.

LRH: How do you feel about it?

PC: Pretty good. I was just going to cook up something real good for 'em.

LRH: Huh? You were what?

PC: I was going to cook something real good for 'em.

LRH: Oh, really? Well, let's get a special spit there in hell

PC: Yeah.

LRH:... on which they slowly rotate.

PC: Uh-huh.

LRH: Set that up, mark it 'Eternity'. Got that?

PC: Yeah.

LRH: Mark it 'Eternity'. Now bring it to an end.

PC: Okay.

LRH: You got that? All right, now take them off of these spits and put them in another quarter in two Iron Maidens.

PC: Yeah.

LRH: Mark that 'Eternity Number Two'.

((to class)) The old process for this case stuck so let's... let's... let's bash eternity in the head one way or the other.

((to PC)) Got that?

PC: Umm-hmm.

LRH: Okay, now let's roll all of that Hell and Iron Maiden and the old spits and everything else, and these signs, up into a little ball about the size of a golfball.

PC: Yeah.

LRH: Keep it for two 'Forever's' ...

PC: Okay.

LRH: Throw it away.

PC: Okay.

LRH: Got that? All right, mock up another golfball.

PC: Yeah.

LRH:... keep it for four 'Forever's' ...

PC: Okay.

LRH: Take a billiard cue ...

PC: Yeah.

LRH:... drive it through a croquet wicket.

PC: Okay.

LRH: Move it up from where you have it 20 feet.

PC: Okay.

LRH: Turn it into a ball of fire, and knock it through another croquet wicket.

((to class)) Handling energy ...

PC: Okay.

LRH: ... accustoming him to energy.

((to PC)) Now, move that about 80 feet to the right.

PC: Yeah.

LRH: Got it there?

PC: Yeah.

LRH: Turn the croquet wickets into hoops of molten electricity that are going 'zong-zong-zong'.

PC: Yeah.

LRH: Now reach over with a mocked-up thumb and forefinger and snuff them out.

PC: Okay.

LRH: Got it? All right. Now move this whole thing about a hundred feet to the left... Whatever you got there.

PC: Okay.

LRH: Now let's turn everything you have into a column of howling electricity – make it howl, by the way. Got it?

PC: Umm-hmm.

LRH: Really?

PC: It roars, it doesn't howl.

LRH: Well, change it to a howl. Make it go 'Ow-ow-owooo!' Still got the roar? Or did you make it howl?

PC: Okay.

LRH: Did you howl... make it howl now?

PC: Umm-hmm.

LRH: Now make it howl 'Auld Lang Syne'.

PC: Okay.

LRH: Now jump right on to the top of it and squash it flat. Stop it.

LRH: Stop then?

PC: Umm-hmm.

LRH: All right. Start it up again. Got it going again?

PC: Umm-hmm.

LRH: Okay. Now move it about 18 feet up.

((to class)) Completely random, of course, which direction you move things and how. If you run 'em too long in front of a guy's face or behind his back, why – of the body – it will start flows going too consistently in that direction.

(to PC) You got that?

PC: Umm-hmm.

LRH: All right, now get it roaring again. Now increase the roar. Now decrease

the roar. Now stop the roar. Can you do that? Where are you, by the way?

PC: I'm not too close to here.

LRH: You're not too close, huh?

PC: No.

LRH: All right, let's increase this... let's start the roar up.

PC: Yeah.

LRH:... and stop the roar. You got that?

PC: Yeah.

LRH: All right, now start the roar up again and start it up and make it go like this: 'roar-roar', and then get it doing a sort of a... of a crescendo: an increase and then a decrease and an increase and a decrease and an increase and a decrease. Got it?

PC: ...

LRH: All right, now make it stop with the sound of brake lining squealing.

PC: Okay.

LRH: Now make it start up with the brake lining squealing.

PC: Okay.

LRH: All right, make it lie horizontally with still that sound going.

PC: Okay.

LRH: All right, now make the sound go 'bum ba-da dum-bump-bum-bump'.

PC: Okay.

LRH: Okay, what's happening?...

All right. Stop all action in that mock-up.

PC: Okay.

LRH: Now take the mock-up and press it very flat and thin until it's a pie plate.

PC: Yeah.

LRH: Put a preclear in the pie plate.

PC: Yeah.

LRH: Mock-up a huge icebox.

PC: Yeah.

LRH: Put the preclear in the icebox, and then bring him out fully baked.

PC: Yeah.

LRH: Got that? Now get him singing... singing 'Auld Lang Syne.

PC: Yeah.

LRH: Okay, now take this pie plate and turn it into a flying saucer, put it in a catapult from Roman times...

PC: Okay.

LRH: Now stretch the catapult out and fire the thing way out into space.

PC: Yeah.

LRH: Now you get on the catapult and stretch it way out and fire yourself way out into space.

PC: Yeah.

LRH: Got that? Okay. Change yourself into the shape of a flying saucer as you fly along there. Got it?

PC: Yeah.

LRH: Okay, now move out of the flying saucer and change it into a drum.

PC: Okay.

LRH: All right. Take three turtles, mock them up into uh... 1776. Give one the drum, fife – have 'em march... Whatcha got?

PC: I've got them rigged up like the ...

LRH: Okay, good.

PC: ... Union guys.

LRH: Good. Now make that fife sound like a pipe organ.

PC: Okay.

LRH: Now make the drum... make the drum sound like a bell. Every time it's hit a bell rings.

PC: All right.

LRH: Got it? Change them all into three marines.

PC: Yeah.

LRH: ... three angels.

PC: Yeah.

LRH: ... six angels.

PC: Yeah.

LRH: ... eight pallbearers

PC: Okay.

LRH: Put them around the coffin. Open up the coffin lid. Get in.

PC: Okay.

LRH: Mock up a big cigar ...

PC: Yeah.

LRH: ... then sit there and go riding off to the funeral parlor.

PC: Okay.

LRH: All right. Mock up the funeral parlor. Get out of the coffin. Put the undertakers in the coffin...

PC: Okay.

LRH: Put the ballbearers in the coffin ...

PC: Yeah.

LRH: Put the class in the coffin.

PC: The what?

LRH: The class.

PC: Okay.

LRH: Turn it into a flying saucer.

PC: Okay.

LRH: Wind it up with a big crank.

PC: Yeah.

LRH: Point her straight up and let her go.

PC: Yeah.

LRH: When it gets way out there, make it blow up.

PC: Okay.

LRH: Got it? Okay. Now, be two feet back of your head.

PC: I'm over there somewhere.

LRH: I know. Be two feet back of your head.

PC: Okay.

LRH: Can you see the back of your head?

PC: Yeah. I was... that's what I was checking. Looking around. Checking collar and hair.

LRH: Umm-hmm. Look familiar?

PC: Yeah.

LRH: Change it into green hair.

PC: Yeah.

LRH: Okay. Now let's look at it again. Got it? What'd you do?

PC: Just waiting.

LRH: Hmm?

PC: Waiting.

LRH: Waiting?

PC: Yeah.

LRH: Oh, I was waiting for your 'Yeah'. Okay. Now uh... I want you to take uh... your hand and put up there on your knee. Now from where you are, back of your head, make your body lift the right arm and drop it. Tell the body to lift the right arm out and drop it... Can you do that from outside easily?

PC: Well uh... what kinda beam do you want on there?

LRH: Oh, no beam. You re... you're jumping way ahead. I mean, just tell the body to lift the right arm. That's right, now tell it to lift the left arm. Tell it to lift

the right foot. Left foot. Okay. Now let's swing around over the top of the left hand.

PC: Yeah.

LRH: Got it? Take a look at the index finger of the left hand.

PC: Yeah.

LRH: Now, you want to lift these with anchor points?

PC: Okay.

LRH: Okay, let's put a couple of anchor points up on the ceiling.

PC: Yeah.

LRH: Now let's string a line down from one and around the index finger to the left hand, up to the other one.

PC: Yeah.

LRH: Okay, now let's go up and just push those anchor points apart – and keep that line taut, and lift that finger...

Okay, that's good. Turn it loose. That's fine. You have any difficulty?

PC: Yeah, it was hard. Yeah, it was very hard.

LRH: Huh? All right. Mock yourself up panting. Got it? All right. Now while you're outside, get the beautiful sadness of how hard it is to work. Now put that on the body. Now mock up a little dancer. Got her?

PC: Yeah.

LRH: Now let's put the j... emotion 'joy of dancing' into her and feel it back out of her. All right, pick that emotion up and put it on yourself.

PC: Yeah.

LRH: Send her away – the body away.

PC: Yeah.

LRH: Let's move over this index finger now and let's mock up a GREAT big

hand – horribly big hand – there in place with huge iron gloves on it.

PC: Yeah.

LRH: All right. Let's get enormous machinery, blocks and tackles, and mock them up there

LRH: ... blocks and tackles. Now let's put about an... oh, about a 2,000 horsepower diesel engine there, working winches.

PC: Yeah.

LRH: Now fasten that down around the right index finger of that huge hand and have it lift. And look at the workmen panting and straining. Get how hard they're panting?... Got it? All right. Take that whole thing out and throw it down in the drink.

Okay, let's move in over that right hand... left hand, rather. Move in over the left hand and let's fasten a line on it – just fasten a line on it this time. And let's see if you can move it just by moving upwards and pulling with a tractor beam. Make the tractor beam contract right from where you are. Just park yourself above it there) see, and make the tractor beam contract... You're getting it. Do it again now.

Give it a little yank and cut it loose.

Okay. Now was it easier with that single tractor beam, or with the two anchor points?

PC: It was easier with the tractor beams – still faster.

LRH: It was? All right. Now let's put another tractor beam on it, and this time all we're trying to do is just give it a yank up in the air and cut it loose. Let's develop a little facility here – I mean, for speed of cutting loose, not for anything else...

How is it making out? Did you get... did you cut it loose? Gettin' tight?

PC: Yeah.

LRH: Okay. Now let's move in over that. You're doin' fine. Let's move in over that and let's pick up the middle finger there of the hand, just to give that other one a vacation. Let's pick up the middle finger of the hand and turn it yellow, turn it blue, turn it pink.

PC: Yeah.

LRH: Got that? Mock up a log of wood.

PC: Yeah.

LRH: Okay. Get this log of wood with a lumber crew working on it and get it all sawed up... Got it?

PC: Yeah.

LRH: All right. Let's turn each slab of wood there that you've got sawed up into a bomb.

PC: Yeah.

LRH: All right. Let's throw each one of those away and have it explode when it gets a considerable distance from you.

PC: Every once in while I get a black spot show up when I do that ...

LRH: Yeah?

PC: ... in the center.

LRH: Well, do it. Just... did you finish them all?

PC: Not quite yet.

LRH: All right. The next one you throw out there, make sure you get a white spot instead of a black one... Make that?

PC: Yeah.

LRH: Okay. Now let's move in over that hand again and let's take a look at it. Let's pick up the middle finger. Put a tractor beam on it and give it a pull up into the air. And see if you can pull it up and really,

really hurt it. I mean, pull it up enough so that it hurts... A little pain on it?

PC: No pain. It just feels solid like.

LRH: Hmm. All right. Now let's just practice cutting it loose quick. Well, good enough for you. You're doing fine – doing fine.

All right, let's sweep in over that hand now, and let's take the finger and mock it up just ENORMOUS. Get that finger just enormous, lying clear across this whole room. And all the students sort of helping the thing to be braced there across the room.

PC: Okay.

LRH: Got it?

PC: Umm-hmm.

LRH: Now have God put down a huge tractor beam and get Him straining and sweating, and lifting the trac... get Him lifting that finger just a sixteen-thousandth of an inch, and get all the students cheering madly. Get it?

PC: Yeah.

LRH: Okay, now get the finger falling and breaking into pieces because of this treatment.

PC: Yeah.

LRH: Hang the fragments out on the car line...

PC: Yeah.

LRH: Change them all into doughnuts... Got it?

PC: Yeah.

LRH: Now change the doughnuts into rolling hoops of electricity, and have 'em go snapping and howling down the road after that streetcar to punish it.

PC: Yeah.

LRH: Get the streetcar promising to be more quiet...

PC: Yeah.

LRH: Now just get the street blowing up extravagantly – just get it blowing up in large geysers and spurts and snaps.

PC: Okay.

LRH: Got that? Now rebuild it and give them a golden street out there.

PC: Okay.

LRH: Okay. Turn it to normal and come back in. Come over this finger. Put a tractor beam on it and give another boost up into the air, and then drop it for speed. You got that?

PC: Yeah.

LRH: How does that make you feel, doing that?

PC: A little easier.

LRH: Feel a little easier, huh?

PC: Yeah.

LRH: Well, what do you know? Now let's see if we can get a faster release on that before we go on any further. A little faster release.

Slide down in the chair a little bit further. Is that better? All right, now let's come in over the index finger this time, and let's see if we can work for just a slightly faster cut-loose...

Good! That was a good fast one. Good. Swell.

All right. Now let's uh... mock up... let's mock up you on a ship and the roaring tide is carrying this thing in the wrong direction. Get those hausers going out there. Get 'em singing and tight. Got it?

PC: Yeah.

LRH: Now spit on the rope and have it part.

PC: Yeah.

LRH: Okay. Throw that mock-up over about eight blocks from here and let it blow up over there.

PC: Okay.

LRH: All right, let's move in over... now, let's take the other hand for the moment, and let's... let's move in over the other hand and pick up the index finger of the other hand...

Good.' Good! That's very good. All right. How does that make you feel?

PC: Okay.

LRH: Why don't you slide down just a little bit further in the chair and make yourself just a little bit more comfortable? Okay?

All right. Now let's... let's mock up your right hand out on the floor.

PC: Yeah.

LRH: Got it? Well, let's move it over to the left side.

PC: Yeah.

LRH: Move it below your feet.

PC: Yeah.

LRH: Turn it purple

PC: Yeah.

LRH:... green.

PC: Yeah.

LRH: Above your head.

PC: Umm.

LRH: Get it throwing sparks.

PC: Yeah.

LRH: At this point, paint a real mean face on the ball of each finger and have them s... have them glare at you.

PC: Yeah.

LRH: Okay. Now let's throw the hand out in the street.

PC: Yeah.

LRH: All right, let's move over any two fingers on the right hand and pull 'em together with a beam. Okay, got it?

Okay. Now let's pull those two fingers apart with a beam. Okay. Good. Good. Let's pull them together with a beam, now. Good. Now while they're together there, wrap a beam around the two of them and lift them up in the air...

Okay. Good enough. Let's move over now to the left hand and let's move any two fingers together...

Okay. Let's just go through that. Let's move the four fingers together and then apart – just sep... spread them all.

Good. Good. Now let's move two fingers together on that hand and pick 'em up.

Good. That's fine.

Now let's move over there to the right hand and move all of those fingers together and pick up four fingers.

How do you feel about that one?

PC: Strong.

LRH: Oh, boy! All right. Let's mock up that hand... let's mock up that hand now and let's hide it... let's hide it in a green box.

PC: Umm.

LRH: Got that?

PC: Yeah.

LRH: Now let's stuff the green box down the mouth of a cannon and fire it.

PC: Yeah.

LRH: Okay. Now let's move over the... the uh... left hand; let's close up those four fingers there – and then pick 'em up...

Okay. Now, let's move over to the uh... right hand and close three fingers to-

gether – just three – and pull the fourth one separate. Lift the three – pant as you do so.

That was fine.

Now just for speed, let's pull three fingers together there on the left hand and pull the fourth one separate, and let's put a beam on those three fingers now and lift 'em up uh... just... just for speed of cut-away.

((aside to class)) I'm rushing him doing it.

((to PC)) And let's lift those three up and see how quick we can cut em.

Good! Good. How do you feel?

PC: Tired.

LRH: You've got tiredness? All right. Mock up your body way out there in the street. Put your body out in the street. Look at it real close. Got it?

PC: Yeah.

LRH: All right, now let's get it getting very old and worn. Let's put a huge toboggan behind it with something marked 'CARE' on it as a package, and have it go trudging up the street.

PC: Okay.

LRH: All right. Now let's take that body and that mock-up, let's mock up a whole lot of people down in the street, and let's pick up that body and throw it down on top of 'em and make 'em practically explode.

PC: Okay.

LRH: All right, move that crowd further down the street and mock up another body and pick it up and make it just GLOW with molten electricity, and throw it down on their heads and blow 'em all to pieces.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: How does that make you feel?

PC: Huh?

LRH: How does that make you feel?

Okay?

PC: Yeah.

LRH: All right. Now let's take the four fingers of your left hand, pull them all together and give them a little boost up into the air.

Good! How did you feel about that?

PC: Okay.

LRH: You feel that's okay?

PC: Okay.

LRH: All right. Next take the four fingers of the other hand and give them a boost up into the air. Put them together and give them a little boost up into the air. And this time let's get speed of cut-loose. When you've decided to cut them loose, let's see how fast you can cut them loose right after you cut them.

Okay?

PC: Umm-hmm.

LRH: How do you feel about that?

Hmm?

PC: A little better.

LRH: A little better? Why don't you do it again.

(TAPE ENDS)

Discussion OF Demo Above: Agreement with Flows

A lecture given on
17 December 1952

This is the third hour of the afternoon class, December the 17th.

We've just had a demonstration of Lifting. Uh... I want to point out that I made too big a step there once. And point out that I did a couple of steps without mock-ups between them. And if you were watching there and observing it, you found out that you... that we were getting him just a little bit less action – did you notice that, by the way? I said... suddenly made you pick up four fingers without first making you pick up three fingers.

Now what did you feel about that?

PC: Just seemed to be solid like.

LRH: That seemed to be a little bit solid. Yeah. We'd gone up to three, you see, four. As it was we just put a little more time on that than should have been. We jumped too big a step. And, of course, that we covered immediately and we were shortly back in the running again. We just went back and picked up the three step, did the three step very thoroughly and then came on to the four step. And the four steps then...

How'd they feel the second time?

PC: It felt lighter.

LRH: It felt much lighter, you see.

Another thing is, what did you feel about doing mock-ups in between? Did you keep wanting to get the show on the road? Or what about the mock-ups? What was your reaction?

PC: Oh, it was good.

LRH: Hmm?

PC: It relaxed me.

LRH: Yeah. That's right, that's right. Because he's in there pitching and agreeing with the real universe, instead of the actual universe, and so he takes a look at the actual universe and uh... throws himself some mock-ups there and all of a sudden he says, "Well, not so bad," and uh... you got release from tension.

So, actually your preclear will benefit if you did two or three mock-ups between every single step. But there is no reason why you should have to do this, to any great extreme. There's nothing compulsive about this.

But it just so happens that if you're making him agree with the real universe, why uh... it just goes faster if you'll throw some mock-ups in there. He feels a little bit relaxed and he feels a little bit happier about the thing.

So, this process would've continued from four fingers, of course to the hand;

and then both hands and then would have continued up to the elbows. And the arms, and then we would have wiggled with one foot in one direction and then wiggled with the other foot in the other direction, and then pushed the feet together and then pulled the feet apart and uh... then made one toe tap – just lifted the toe and let it fall a few times. And then we would have hooked a line on and possibly made him pull his foot off the platform edge – anything like that so it would just drop a little bit. And uh... then we would have finally picked it up at the knee and let it swing back – I mean, pick it up so it bent at the knee, you see? And then... you're starting to look at me fascinated. What's the matter? Does that sound hard?

PC: No. I was getting the idea of how it works.

LRH: Well, there's nothing hard about it. I mean, as long as you follow the road, it's... it becomes just ridiculously easy.

Now just exactly where the end of this is, I won't tell you at this time. I'll let you find out exactly what happens when you've finally got a guy so he can boost his body around.

Nibs said one of these days he's going to go down the street with his hands together in front of him like this, see. And go down the street about six feet off the sidewalk at about 15 or 20 miles an hour – hands pressed very reverently before his chin, his feet straight together and a very reverent expression on his face, and scooting down the street like mad.

Now any time this power... this power action that you're getting there seems to fail – I won't say you can't do that, you know, I'm trying to encourage

you in this line. Any time this power action seems to be slacking off, or something of this sort, you've just done that fact: You've just agreed too long with the real universe, so you sit down...

It isn't that you draw power, you see, out of the uh... mock-ups or anything strange or peculiar like that. It's just that concentration on the real universe gets a fellow back below a certain point into flows. And he gets back to obedience of flows because he's finding flows useful. And he gets back – he wants to use them, therefore he gets rather obedient to them.

And he gets up above a break point, however, and above this point he doesn't give a damn. But you have to get him just so high before it really has no further effect upon him.

I was going to make a little note there. I was talking to you about a wheel. Sort of an "all roads lead to Rome" thing – all roads lead to Rome. And it's very pertinent when it comes to lifting or turning on perception.

These things, as you well realize, depend upon force. And force is random effort; and effort is directed force. Now you understand, of course, while I was working this... this preclear, that we were using beams. We were still using flows. When I told you, "Get above the break point," that's a very specific point. It's the point where he simply gets way out away from something and he says, "Jump," and it of course promptly jumps. He doesn't use a beam, but he makes it jump with a postulate, instead of taking the intermediate step of throwing beams on it. You see that? It's but easy. And you drill him up along that line until at last they can make a finger lift. You wouldn't go over and throw a beam on

the finger or anything else. You'd just say, "Lift," and it lifts. It's fascinating patterns.

So, all roads lead to Rome here. And Rome in this case is force. Now force is interpreted by many people to mean rough, mean, ornery, misused material. So, that however... force is merely energy with some direction. And effort is very closely monitored force, that's all.

And I don't care whether you're pushing a paintbrush over a canvas or anything of the sort, because there's a great deal of force there. And you get somebody who is very shy of force, because he gets an aberration because people have used too much force on him, and he has used too much force on others, and what do you get? You get a fellow who won't use force to push a paintbrush over a piece of canvas.

Too much protest, then, along this line is... becomes aberrative. It inhibits an individual's willingness to handle energy. When an individual is unable to handle energy, is unwilling to handle energy – same thing, unwilling, unable – unwilling to handle energy, the next thing that comes about is he becomes an effect of energy. The use of force is idiocy; it's just pure idiocy to accomplish everything across the boards. But if you're going to handle a material object you are actually handling solid energy. A material object is solid energy. It is made of energy; it is therefore composed of force vectors. And you're unwilling to handle force, and you're unwilling to handle energy, you will become shy of handling... just automatically become shy of handling material objects – acquiring them, getting rid of them, placing them around or anything of the sort.

And, oddly enough, an individual's perceptions turn off to the degree that he's unwilling to handle energy. Now isn't that

cute? See, there's even energy in mock-ups. You put energy in mock-ups – a very light type of energy. It doesn't bear much resemblance to force.

So the breakpoint, of course, is up above the level of the use of force. No state really can survive from the moment that it begins to employ broadly and without much direction, force. The use of force as the sole method of accomplishment of an end, ends in death. Because it brings about a dependence upon force, but at the same time there doesn't seem to be, at this time – and when there is... when there is, we'll find it, if there ever is – a shortcut on force. The road out is the road through.

When you're below that level, unwilling to handle force, you could become subjected to force. And as you come up the line you will find it easier to handle things in terms of energy. And handling things in terms of energy then brings you about 19 times up the tone scale. This is the fastest way I know to increase tone, you see. Increase perception. You notice...

How were you feeling there about halfway? All right?

PC: Yeah.

LRH: Yeah. All right.

PC: I noticed quite a difference.

LRH: You keep bringing a guy up the tone scale, bringing him up the tone scale. Sometimes in his... you'll notice his tone change. He'll start to demonstrate some new strata on the tone scale and so forth. Just feed him some mock-ups on it if he looks kind of angry or something of the sort. So you say, "Oh, good. Let's make him do something destructive. Let's make him hold on to something, let go – in a mock-up." And that shifts his tone again.

He could be jammed somewhere on the tone scale in the use of force.

All right uh... we don't have to do that – I mean, it'll work out automatically.

So... so unfortunately force is the barrier, the sinister barrier. And the trick is to get up above the level where you accomplish things without the use of force or what we commonly call 'energy' or 'flows'. And in order to get to that point where you can handle things made out of energy without handling, then, with your manufactured energy, you of course are above the breakpoint. And that's the point... well above that point is the Operating Thetan. He hangs up as long as he depends on flows.

So we see this thing called force here. Let's see how many things go through force; and here we have the first and foremost that interests us: irresponsibility, is first manifested by an abandonment of force. "I am to blame" is an abandonment of force. It means, "I used force for the wrong thing and therefore I'm to blame. And I'm bad cause and we don't want to be bad cause so we're gonna abandon that," and the next thing you know the fellow's very irresponsible.

'Cause what's responsibility, when it comes down to that? It's willingness to own or act of use or be – and lower on the tone scale all those things have to go through the band called 'force'. That you could also call 'Effort band' of the tone scale. A person gets below that effort band, no matter... they can still think and still act and so forth, but they are not willing to handle material objects and they become irresponsible for 'em, things around them start to become rather enMESTy.

And so we go through force and we get responsibility. And over here an individual who is having a serious time with causation, and is responding to any kind of a flow. You see, these fellows have got everything packed in – Step Four – the kind we're trying to resolve with Step Four? They're... they're just so subject to flows that what they get they can't get rid of; what they have gotten rid of, they can't get. They're obeying flows, and so they're in effect.

And we have this up here through force, and out of force, and we get cause. Cause, responsibility, actually are not on a parity; cause is, if anything, higher than responsibility. I'm just drawing this in any old way here.

Now because knowledge and data is contained on energy and is as forceful on an individual as the individual is unwilling to face facsimiles, then data becomes composed of force. Facsimiles, pictures, pictures of force. If he can't handle force, he can't handle the pictures. If he can't handle the pictures, he can't handle data. And if he can't handle data, he gets into that state known as 'unknowing'. And there's nothing worser than the 'unknown', if you've postulated there's something you ought to know and you can't – and it's contained in a facsimile, that is to say, a memory of some sort. so you get 'I know not' here and that goes where? That goes right straight into force. And coming out of force, gets what?

Voice: "I know."

LRH: I know. Interesting, isn't it?

Now, of course, an individual becomes as individual as he is high on the tone scale. And he is as individual as he can act by his own self – determinism; and he is

only as individual as he can act by his own self – determinism. But if he can be made into an effect, if he can be made into an object, if he can be solidified somehow or other in space and given a label, he is identified. And being identified, of course, he becomes an object. And an object is an individual, and that of course is the state called ‘I am not’ and ‘I am not’ led through force comes up here to, of course, ‘I am’. Very simple...

Now because every MEST object is interested in identification and is not Interested in differentiation every one of these objects – why of course – you get the ability to be everyone is on the upper side of this wheel; and being in sort of everybody’s valence is on the bottom side of the wheel. So we get the fact he’s really nobody. The best identified person, the most amental person is a nobody. Really, that’s true.

So we get that ‘nobody-everybody’.

Now let’s look around on the tone scale again and what other ones do we find? We find down at the bottom of the scale ‘Succumb’ and that comes up through and becomes of course ‘Survive’. Now how does that do that? Well, that’s because when an object is interested in survival, it is not aware of the fact it is immortal. And if it is not aware of the fact it’s immortal, it is because it obeys what? Force. And if it obeys force or obeys force laws it naturally can be made to succumb. By what? Force. And so force has this corrosive effect upon the individuality which brings it down at last into the individual identity, so-called. And it finally corrodes in and you get that.

Now from this you could assume that force had something to do with time, couldn’t you? And of course that’s true. Force does have a lot to do with time and... and has also – force as they overlook most

often, has a lot to do with space and when you have force and space, or energy and space, you get an object and naturally you have Have, which comes up here on the tone scale. We’ve got Have coming up here now and Have comes up along the line, and of course force is energy and it goes up through energy and comes up here to what naturally would be... all through force again.

Now an object can’t perceive. It can have perceptions engraved on it, but it can’t ‘look’, and so we get, down at the bottom here, of course, ‘No Perception’ and up at the top we get ‘All Perception’ – just to that degree.

So we get thinking here being done in terms of energy where the force level is. Down here we get it done in terms of ‘for you’. And midway between those two points it is done in terms of looking at old facsimiles. Just above energy at force here, we have the thing operating on a more or less of a postulate basis sort of thing, and we get memory.

So up here above force, of course, is the gradient scale of facsimiles, and here is remembering more or less by flows or pervasion by flows. And up here he is just simply... good memory.

And this again goes through what? Over here – up here. That’s a wheel.

There are a lot of other things on that wheel, but the main thing that’s on that wheel is what I will draw now which is this big curve over here on the right side, and this big curve is Cycle of Action. It starts up here with Be, goes through energy and ends with an object, or starts with Stop... starts up there and ends with Stop, has Change in the middle so force brings about change. When force is employed it always

brings about change of one sort or another, which inevitably ends in a static.

There actually is a picture of your wheel that has to do with all the things, more or less, that we have been talking about as we went through this whole course – this picture.

Now, there are two ways those arrows can fly. I instinctively put them in that direction. You can take these same factors and put ‘em in the other direction. When you put ‘em in the other direction you get the MEST universe. When you put ‘em in this direction you get freedom.

Those things which people instinctively resist, really, will eventually wind them up being an object – an identity. And fighting force or using force as a sole means is no good. But because that road leads through force, leads through energy, you make sure that your natural instinct to avoid it does not persuade you as a preclear to inhibit the efforts of your auditor just out of the chatter to rationalize about force. He’s not trying to make you into a single force object or something that uses only force. There isn’t any ethic on a force level. It’s almost shot.

And as an auditor, boy, DON’T YOU EVER LET YOUR OWN WILLINGNESS TO AVOID FORCE INHIBIT YOUR RESTORING TO AN INDIVIDUAL HIS RIGHT TO BE FREE. There is the picture, and the stable point that we’re gonna mark up here with a great big ‘S’ is in this area. On that big ‘S’ is an Operating Thetan; and there you’ve got it.

Now, someday somebody’s going to pick up a wheel like that and they’re going to say, “This was a mystic symbol which was used” – they find this old universe floating around and you just explode a few

pieces of it or something of this sort, and uh... it’s still got pieces floating around in little chunks of space that sort of drift around. And you’ll... probably somebody is still trying to argue with somebody else that we ought to go back and remove these navigational menaces, in case anybody started thinking in terms of ‘You use force in order to create objects, which you then rule, and the best way to do it is to create objects out of live, living, thinking beings’. And anybody starts on that line, why, he is in bad shape. But somebody will be explaining why somebody might get going again on this thing.

On anything, when you see the vector go down anywhere on these wheels, when you see that vector go down – rocks and shoals. On this lower portion, from force down, when you see that vector turn around, you’re going to wind up with Succumb, Effect, Irresponsibility, Have Not, I Am Not, I Know Not. When you turn the vector around and start to use force on the preclear, he winds up at Succumb, I Am Not and so forth. Of course, it’s a little bit different using force on him than simply using a postulate on him. You say, “All right, let’s go through this and let’s be still about this whole thing. All right, let’s take it easy now.” You’re not using force; you’re appealing to his reason. He knows you’re not going to take a gun to him.

But at first he’s only quivering because he’s afraid you will take a gun to him – so much force has been employed against him.

And the road out there is the road through energy. And I marked ‘force’ up here, not because we ought to call it force, but simply to point up that a force is a railroad tie across the track, and one which

must be removed from the track of the pre-clear, because it's a dividing line.

Now, somebody else could look at that graph, by the way, and he could say, "Now you see, what you do is you're all those lower things and to get better you start using force. And if you use force that brings you up into a beautiful state of 'I am' and 'Be' and all that, and therefore the best way to do this is to use force on everybody and accomplish it all by force." Heil Hitler!

And then, as I said in the book, I heard a rumor lately that Adolf Hitler was dead.

Because the ruse – you've got to... you've got to be able to handle it and willing to handle it, and willing to buck through it and willing to employ it and find out what it will do. And this is a major point: How do you get a pre-clear to handle something that falls in the 'can't' category on the machine? You make mock-ups of it and he can handle it. You can use... actually make mock-ups of force till you can handle it.

But control and handling of anything which is the thing which bars the road, is the *modus operandi* out. It isn't, at this moment at least, a rocket ride over all of the obstacles. You pick 'em up and you throw 'em off the track. Only you don't – but the pre-clear does. You just tell him to, and he'll make it.

Fear of force will keep him depressed. Actually, when a person is able to throw his body around, his fear of force lessens very markedly, and his fear lessens very markedly. Let us ask him, just off-hand.

((to pc)) "You feel any attitude shift?" You don't have to. Do you feel any

attitude shift? I mean, as a result of this... of this lifting we were doing?

PC: I don't recognize any...

LRH: You don't feel an attitude shift. Did it make you feel any better about anything?

PC: Yeah.

LRH: Did it give you any hope?

PC: Yeah, it uh... it showed me that I'd been out for quite a little while and didn't realize it.

LRH: Yeah?

PC: Yeah.

LRH: How do you mean that?

PC: Well, one summer while we were processing, the first thing we used to do is put each other against a wall and then run a... you know run through the... through that, when you get there that "What to Audit" – it said that the best place was outside, so we decided to do that. So uh... after a while uh... at first I used to walk wrapped all around the body and then after I'd been processed a little more I decided I didn't have to wrap around the body, just be around it.

LRH: Umm-hmm.

PC: Um-hmm. And then it slipped, you know. I didn't realize it. And now suddenly it all came back.

Umm-hmm. How would you feel if you could pick your body up by the scruff of the neck, about a foot in the air?

LRH: You don't, huh?

PC: No.

LRH: Oh, no.' Good.'

All right, now in this second half hour let's go – or what little is left – let me

go right straight through into, when I say beams. He's using a beam there. I want... anybody around here ever look inside his head and see the front of his forehead? Who's looked around and seen the front of his forehead? Hmm?

Voice: ...

LRH: You've seen the front of your forehead? You've been out, though.

Voice: Yeah.

LRH: Okay. Who's seen the front of his forehead and hasn't been out? Take a look right now: Can you see the front of your forehead? Can you... I'm not talking about this side. I'm talking about this side – the back side – the inside. Can you see the inside of your forehead? Have you been out?

PC: No. I'm not sure.

LRH: All right, sit down – sit down. This is Step Two.

All right, let's just take a look at the inside of your forehead there. Got it?

PC: Not very much reality on it...

LRH: That's all right. Well, you'd rather look at it? Well, I'll tell you what you do? Let's mock up right there on the inside of your forehead a dragon.

PC: Okay.

LRH: Now, get him licking his chops...

PC: Okay.

LRH: Now make him get some uh... very effeminate mannerisms as he licks his chops.

PC: Okay.

LRH: Now get him getting very lady-like about licking his chops.

PC: Okay.

LRH: Now get him turning pink.

PC: Urn-hum.

LRH: Now get the difference he conceives between himself and other dragons.

PC: Okay.

LRH: All right, now let's take him and hang him out there about, or maybe a foot to the right. Turn him blue and hang him about a foot over to the right there.

PC: Okay.

LRH: Got him out there?

PC: Um-hum.

LRH: Well, let's turn him upside down and hang him his tail on a nail.

PC: Okay.

LRH: Okay, got him there?

PC: Umm-hmm.

LRH: Okay, now right inside the forehead there, let's put a great big mouse-trap. Got it?

PC: I'm not sure where it's located.

LRH: Not sure where it's located? Well, just plaster it on the inside of the forehead. Stand it up on edge and make it scowl at you, that's probably better...

PC: No luck.

LRH: You don't like that mouse-trap? Well, put it way out on the other side of the room out there.

PC: Okay.

LRH: Now put one just this side of it.

PC: Okay.

LRH: And one just this side of it.

PC: Okay.

LRH: All right. Now make the one you just put down snap hungrily.

PC: Okay.

LRH: Now make those three of them jump up and eat up all of these seats and all of the students.

PC: Okay.

LRH: Got them? Now get them getting a stomachache. Get them explaining to each other it's because the gods have affected them.

PC: Okay.

LRH: And get them lying down and dying. Now have three mice come in and grab the mousetraps and lug 'em off to the other side of the room.

PC: Umm-hmm.

LRH: Now make those mousetraps just huge and the mice very tiny.

PC: Uhh-hmm.

LRH: All right. Make the mouse-traps even bigger, and the mice even smaller.

PC: Okay.

LRH: All right. Now get the mice eating the mousetraps.

PC: That's quite a strain. I've got traps here the size of the room and the mice the size of peas.

LRH: Okay, okay. That's all right. Have them eat them up. How do you make them do it? Do they say they can't do it?

PC: No, I've got one of them gone already, but how it's done, I don't know.

LRH: All right – all right.

PC: Okay.

LRH: Okay. Now take those mice and turn them into thetans.

PC: Okay.

LRH: And have them come swinging over and going round and round your head.

PC: Okay.

LRH: Have one of 'em take a saw and saw the top of your head off.

PC: Okay.

LRH: Look inside to see if you're there.

PC: Okay.

LRH: Have him tell you „Hello.“

PC: Okay.

LRH: Put the top of your head back on.

PC: Okay.

LRH: Now have them go away.

PC: Okay.

LRH: Mock up another thetan and put it in yesterday.

PC: Okay.

LRH: Okay, take a look at the inside of your forehead. Look at those horrible eyes staring in at you.

((aside to class)) Every once in a while a preclear will tell you, „I don't see anything but I keep feeling like these horrible eyes are peering at me.“

PC: I get one. Pardon me, I get one purple spot...

LRH: You get one purple...?

PC: Just back on the forehead there.

LRH: Oh, yeah. Well, let's examine that purple spot real good. Is there another purple spot there?

PC: No, it seems to be concentric circles and they merge in.

LRH: Oh, yeah? Make it into a pool of water. Got it?

PC: Well, not very good.

LRH: Well, turn it blue. Turn it red. Turn it green.

PC: Okay.

LRH: Got it better now?

PC: Green, okay.

LRH: All right. Now turn on a tap over by the radiator and let it run, and drain the pool.

((aside to class)) I'm using much more mock-up than you would use in Step Two.

((to pc)) Got it going?

PC: I've still got my purple spot.

LRH: Okay. Still got a purple spot. Good. Can you turn it red?

PC: It's more red than it was.

LRH: Okay. Turn it white.

PC: No luck.

LRH: You don't like that – to turn it white? Hmm?

PC: No, it just doesn't turn.

LRH: Hmm, well, it turns red.

PC: Kind of. It's a little more red than it was.

LRH: All right. Now let's turn it black.

PC: It gets rather dark purple. There's a black now. Now it's purple.

LRH: Turn it black... Now turn it purple.

PC: Good.

LRH: Now turn it purpler. Make it more purple than it is?

PC: It seems to shift a little bit between kinda red and green.

LRH: Well, is that more purple?

PC: Can't seem to settle on the purple. Okay, I got it.

LRH: Okay. Now just let it be what it will.

Uh... let's uh... let's just go to what you would do as an auditor if we said the following. Now let's just go right straight through the steps of SOP Issue Five, and let's be two feet back of your head. Where'd you go?

PC: No, I wouldn't be sure where I was.

LRH: You wouldn't, huh? All right. Let's just put a beam straight against the inside of your forehead there and just put a beam in there and just give it a shove. Shove that forehead there a couple of feet forward.

PC: That purple spot's about two feet ahead of me, but...

LRH: Purple spot's about two feet ahead of you.

PC: Yeah, but where I am, I don't know.

LRH: Uh-huh. Okay. Did you... did it go away from you two feet?

PC: Yeah, it's about that far away.

LRH: Well, make it one foot ahead of you.

PC: Okay.

LRH: Make it three feet ahead of you.

PC: Okay.

LRH: Now let's be two feet higher than it.

PC: Kind of a sensation of looking down at it, but not very good.

LRH: Okay, now be two feet lower than it.

PC: I'm getting kind of an odd idea of it being above me.

LRH: Okay. Now let's be a little bit further away from it.

PC: Hmm... I guess I'm probably about six or eight feet away.

LRH: Okay. Things getting any plainer to you? I'm not asking you to look at the surroundings; I mean just do you have any more feeling of certainty?

PC: Well, I'm not sure of whether that white spot is pushed out that-a-way or whether I pushed that-a-way.

LRH: Oh, is that what's mixing you up?

PC: I don't know.

LRH: Why don't you just push yourself now? Push yourself out a little further.

PC: Kind of an odd feeling of being unsupported.

LRH: Oh, yeah?

PC: And I don't know where the hang I am yet.

LRH: Well, let's mock up somebody falling.

PC: Okay.

LRH: Now let's mock up a cat falling.

PC: Okay.

LRH: A dog falling.

PC: Okay.

LRH: A bird falling.

PC: Okay.

LRH: A cow falling.

PC: Okay.

LRH: Have a horse fall upward.

PC: Okay.

LRH: Have him fall downward. Have him stop falling.

PC: Okay.

LRH: Okay, mock up a green wall.

PC: Okay.

LRH: Mock up a body.

PC: Okay.

LRH: Change the color of the wall.

PC: Okay.

LRH: Change the color of the body.

PC: Okay.

LRH: Throw 'em out the window.

PC: Okay.

LRH: Okay. Now uh... how do you feel about it?

PC: Good.

LRH: Feel good? You got any better idea of location? Do you... you have any little tiny faint or partial visio on anything?

PC: No... Well, there's that purple spot.

LRH: You've got that purple spot. Why don't you turn it into a golfball and knock it way away.

PC: It doesn't knock.

LRH: It doesn't knock, huh?

PC: Nope. It doesn't turn into a golfball either.

LRH: It doesn't? Okay, I tell you what we'll do. Tell you what we'll do. Turn it red.

PC: Got it pink.

LRH: Okay, deepen the pink. Lighten the pink. Deepen it. Now keep it from being scarlet.

PC: Now that requires effort.

LRH: Really? But you then managed it?

PC: Uh-uh! It got scarlet on me.

LRH: ((to class)) Uh... I'm going to throw another step in here just for the hell of it. It's in Standard Operating Procedure Issue One and Two.

((to pc)) Try not to be a foot back of your head. What happens when you do that?

PC: Well, I put forth a little effort, feel a little tension, but nothing else.

LRH: Uh-huh. Okay. Now let's try to... just pick up a point out in front of your body.

PC: Okay.

LRH: All right. Hold it still.

PC: I seem to get a kind of odd visio, looking at my leg.

LRH: Oh, yeah? All right, what's this spot there? You got the spot?

PC: That jumped out when I told you about my leg.

LRH: Well, let's put it back there.

PC: It's doing a fair job of sticking around in the vicinity.

LRH: It's doing a fair job of it, huh?

PC: Uh-huh.

LRH: Okay. Is it holding completely still?

PC: Not completely. It's awfully hard to get it down to a precise spot too.

LRH: Let's not worry about it.

PC: Okay.

LRH: Uh... you had an impression to look at your leg suddenly, huh?

PC: Kind of.

LRH: ((to class)) You know, once in a blue moon you don't find the preclear in the head. Now this is outside the mock-ups which I was doing there, throwing in some randomness. And outside of introducing negative exteriorization, which you don't have to know anything about. But it's a technique. Now this is standard so far, and I'm not doing it to invalidate him because I could actually work him on any of these steps until he was exterior. But I just want to keep going.

But the easiest, fastest way to do it is Just go right on through the steps.

((to pc)) Let's take the old home-stead now.

PC: Okay.

LRH: All right. Let's make a whole ring of them all the way around you, about 20 feet away from you.

((to class)) That's faster, because he got 'em fast. That's faster. And that's more of them than you would normally ask for.

You got a few?

PC: Yeah, kind of dimly but I've got 'em.

LRH: All right, now this – are they in back of you too?

PC: Yeah.

LRH: All right. Let's start taking them then, from in back of you and start sticking them in – stacking them into yourself.

PC: Okay.

LRH: Stick 'em in. One after the other.

PC: Okay.

LRH: Got 'em all?

PC: Umm-hmm.

LRH: Well, why don't you rig up another ring of 'em? Now let's let one just drift out there about five or ten feet in front of you. Does it show any tendency to do anything?

PC: Yeah, it flipped over on its top easily.

LRH: Toward you or away from you?

PC: Umm it's just rolled over...

LRH: Towards you?

PC: Yeah, toward me, I guess.

LRH: Well, what do you know? All right, now let's just stack all of those you just put out there, and stack 'em in. Just pick 'em all up and just stick 'em in.

((aside to class)) I'll go right on now with a Step Four. I'll do this much

more rapidly than you would ordinarily do it.

PC: Okay.

LRH: Is it getting easier to do?

PC: Yeah.

LRH: Why don't you throw 'em all out there in a circle again and turn 'em purple?

PC: Okay.

LRH: All right. Put cowboys on each one of 'em.

PC: Okay.

LRH: Change the cowboys to Indians.

PC: Okay.

LRH: Now have the houses develop legs and gallop in a wide circle around you.

PC: Okay.

LRH: Now speed up the gallop.

PC: Umm.

LRH: What's happened?

PC: Well, they were going around me and they gradually shifted and they're going around out there.

LRH: Now let's put them out there where they belong.

PC: Over here? Okay.

LRH: And let's bring 'em in on your lap. Let's pile them all in on your lap now.

PC: The mock-ups are rather dim and not very substantial, but they're... they're there.

LRH: You've got 'em on your lap?

PC: Yup.

LRH: Okay. You've got 'em on your lap. Condense them into one house.

PC: Okay.

LRH: Got it? One house?

PC: Umm-hmm.

LRH: All right. Let's take this house and turn it into a castle.

PC: Okay.

LRH: And put it way out on the other side of the room.

PC: Okay.

LRH: Put it in yesterday.

PC: Okay.

LRH: Mock up a woman.

PC: Okay.

LRH: Another one.

PC: Umm-hmm.

LRH: Another one.

PC: Okay.

LRH: Another one. What are they doing, by the way?

PC: Just standing...

LRH: They are?

PC: Yeah.

LRH: Well, have them turn around and walk away from you.

PC: They have a tendency to walk out and then slip back about three feet.

LRH: All right. Take 'em one after the other and just throw 'em into your body.

PC: Okay.

LRH: Uh... have any difficulty with that?

PC: No.

LRH: All right. Now just mock up all the women you have... just mock up... we don't care how sloppy. We're not interested in identification of 'em at all – uh... no matter how sloppy – just mock up every woman you ever knew on the whole track for the last 74 trillion years, and just pick 'em up in big circles and start throwing 'em into the body, and if just a moment before they come in they seem to stick, turn 'em red or blue – or turn 'em red and blue and they'll slip in.

PC: Is this to be done individually or as a whole mess of 'em?

LRH: And just at any time, any moment that you get one out here who doesn't want to come in, make three more like her. And the last one that you made will probably snap in. Now let's... let's just uh... go at it... this and s... the last you made will snap in and then take in the other two. I'm not trying to set this up on an automatic basis. I'm just setting it up as a routine. You've got a lot of dames to handle here. Now we don't want to waste any time with these dames. Because dames, after all, are dames. And uh... let's mock these things up in a huge crowd standing behind you and in front of you and on each side of you.

PC: Okay.

LRH: Now let's put a great big balcony and so forth above you – full of 'em.

PC: Umm-hmm.

LRH: Now a huge square of 'em below you, full of 'em.

PC: Okay.

LRH: All right. Start pulling them in from all sides and descriptions, one by

one, or ten by ten – I don't care. Let's get 'em all.

PC: I get them as far as... no personal identity there at all. I couldn't pick out one of the group if I tried to.

LRH: Did you get 'em all?

PC: Well, I... They're still stuck out here.

LRH: They're still stuck?

PC: Yeah.

LRH: Turn them all green.

PC: Okay.

LRH: Turn them all blue.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: It's getting to be quite a few, huh?

PC: Quite a few.

LRH: Turn 'em red.

PC: Okay.

LRH: Turn 'em blue.

PC: Okay.

LRH: What's the matter?

PC: I'm having trouble keeping 'em blue.

LRH: Oh, you're having trouble keeping them blue? Well, turn 'em back to natural color.

PC: They've moved a considerable distance away from me. A mile or so, at least.

LRH: Oh, they have moved away from you?

PC: Yeah.

LRH: No kidding? Well now, pick them up and stuff them into the body. Let's get going on this. There are quite a few dames there.

PC: Okay.

LRH: Is it working okay?

PC: I think they're inside.

LRH: You think so? Well, let's pack them down...

PC: They're not there, anyway.

LRH: Huh?

PC: I haven't got them out there – and I felt them coming in.

LRH: Okay. Now let's pack 'em into the body a little tighter.

PC: Umm.

LRH: Kind of crowd 'em down.

PC: Yeah, they were just packed and then they went out and then I pushed them in again.

LRH: Yeah. Let's get them in there real good now.

All right now, the dickens with those. Let's... let's... let's mock 'em all up again. Get 'em out there around you – mock 'em all up again.

PC: I can pick 'em out as individuals much better than I could before.

LRH: Oh, yeah?

PC: Yes. It's pretty good – more detail.

LRH: Put ribbons flying over their heads.

PC: Okay.

LRH: Now, make a couple more for every one you've got there.

PC: That doesn't seem to come too good.

LRH: Making more of 'em?

PC: No.

LRH: Why, were you too... so interested in them becoming suddenly individual?

PC: Well, they've lost that again and become a mass.

LRH: Oh, and this is not quite as desirable?

PC: I don't know.

LRH: We've got 'em all mocked up there as a mass. Now just turn 'em red.

PC: This mock-up is just losing a lot of its uh... detail and... reality

LRH: Oh yeah?

PC:... as it goes on.

LRH: It's getting sort of red, though?

PC: Umm, kind of, yeah.

LRH: All right, now just uh... let 'em be whatever shade they want to be and stuff 'em in. Get 'em in there.

PC: Okay.

LRH: Pack 'em down.

(TAPE ENDS)

CONTINUED DEMONSTRATION

STEP IV

A lecture given on
17 December 1952

Fourth reel, December 17. Continuing demonstration of Step Four.

LRH: All right. Now let's mock up, let's make sure now we've got one for each... every good friend that you had for the last 74 trillion years and mock 'em up there 360 degrees all the way around.

PC: Um-hm.

LRH: Got 'em?

PC: Yeah.

LRH: All right. Let's just start picking 'em up and cramming 'em in.

PC: Hmm.

LRH: What's the matter?

PC: The first guy in was a cave man – hmm.

LRH: Okay.

PC: Okay.

LRH: Got 'em all?

PC: Umm-hmm.

LRH: Now, let's mock up all the enemies you've had for the last 74 trillion years.

PC: Umm-hmm.

LRH: Umm-hmm.

PC: That's not fun.

LRH: That's not fun, huh?

PC: They're there.

LRH: They're there. 360 degrees?

PC: Hmm-hmm.

LRH: Any behind your back?

PC: Come to think of it, there was about a slice like a pie that wasn't... didn't have anything in it.

LRH: Isn't that true?

PC: Okay, they're there.

LRH: They're there.

PC: Incidentally, the emotion hits pretty strong on this. Wowee!

LRH: It does, huh? All right. Now let's take one of 'em and make him walk away and just keep walking – just one of them – any one of them.

PC: Okay.

LRH: Let him keep walking, and send another one after him.

PC: Okay.

LRH: ...and another one, and send him after him.

PC: Okay.

LRH: Now let's just get 'em departing.

PC: Okay.

LRH: Get 'em all shoving off.

PC: Umm-hmm.

LRH: Did you get rid of 'em all? Good. Did you get rid of 'em all?

PC: Yeah. Boy, what a pleasant feeling! Okay.

LRH: Okay. Now let's mock 'em all up again in the worst guises, their worst natures. 360 degrees of 'em, all the enemies you've had for... 360 degree sphere around you. All the enemies you've had for 74 trillion years.

PC: Okay.

LRH: All right. You got 'em now?

PC: Umm-hmm.

LRH: Turn 'em purple.

PC: Okay.

LRH: Turn them blue.

PC: Okay.

LRH: Turn 'em red.

PC: Okay.

LRH: Turn 'em green.

PC: Okay.

LRH: Make 'em shift first to one foot, and then the other foot.

PC: Okay. Sounds like a bunch of soldiers marking time.

LRH: Oh yeah? Good. Now make 'em about face and be on their way.

PC: Okay.

LRH: They on their way?

PC: Yeah.

LRH: Good. Mock 'em all up again.

PC: Okay.

LRH: Now, make one of 'em walk forward toward you, and cram him into the body.

PC: Okay.

LRH: Another one.

PC: Okay.

LRH: Good. Now let's just keep 'em all coming on in, and stuff 'em all into the body.

PC: Okay.

LRH: Now let's rig 'em all up again.

PC: Okay.

LRH: How's that pie slice?

PC: Oh – hmm.

LRH: Hmm?

PC: It comes and goes.

LRH: Well, put... put that particularly full of guys, enemies with weapons in their hands.

PC: Yeah, most of them have got weapons in their hands as it is.

LRH: Yeah, I know. But let's put those guys in that pie slice.

PC: Okay, okay.

LRH: Now make 'em look real mean.

PC: Okay.

LRH: Turn 'em purple with rage.

PC: Okay.

LRH: Now make 'em look very sly.

PC: Okay.

LRH: Make 'em all look very sly.
PC: Yeah, okay.
LRH: All right. Get 'em walking forward toward you now, the whole lot of 'em.
PC: Okay.
LRH: Crowd them into the body.
PC: Okay.
LRH: Got 'em? Pack 'em down tight. You got 'em all?
PC: Yeah.
LRH: Pack 'em down real tight. Now let's get that first crew, uh... the last crew of friends that were packed in there and let's have them leave.
PC: The last crew of friends?
LRH: Yeah, we packed a bunch of friends down there.
PC: I thought we sent 'em out? Okay, I'll mock 'em up packed in and send 'em out.
LRH: All right. You thought we got all those friends sent out?
PC: Yeah, I thought we did – yeah. Okay.
LRH: Let's send the whole crew of 'em out.
PC: Umm-hmm.
LRH: Now let's send another wave of 'em out.
PC: Okay.
LRH: How far are they going?
PC: Oh, about five miles so far. They keep on going.
LRH: All right. Let's take about three more waves of 'em, good friends.

Get the nostalgia of their leaving – how sad they feel at leaving.

PC: Umm-hmm.
LRH: You got it?
PC: Umm-hmm.
LRH: Get them all gone.
PC: Yup.
LRH: All right. Mock up another s... full sphere of enemies.
PC: Okay.
LRH: Make them take one step toward you.
PC: Okay.
LRH: One step back.
PC: Okay.
LRH: Bring 'em in.
PC: Okay.
LRH: Pack 'em down.
PC: Uh-huh.
LRH: Got them?
PC: Umm-hmm.
LRH: Okay. Now that you've got all those enemies there – now that you've got all those enemies there, let's mock up all the way around you all the parents you have had on the whole track.
PC: Yeah – okay.
LRH: Turn 'em red.
PC: Umm-hmm.
LRH: Turn 'em blue.
PC: Okay.
LRH: Have 'em turn around and walk away.
PC: Okay.

LRH: They all walkin'? Keep 'em going, and send after them the last group of enemies.

PC: Umm-hmm.

LRH: The next to the last group of enemies.

PC: Okay.

LRH: Make 'em turn purple as they're leaving.

PC: Okay.

LRH: All right, just get rid of the rest of the groups of enemies, just have them keep on walking out.

PC: Okay.

LRH: Got 'em all gone?

PC: All gone.

LRH: All right. You've got 'em all gone?

PC: Yeah.

LRH: Real good. All right. Let's mock up a whole bunch of houses all the way around you – all sorts and descriptions. We want every house in the last 74 trillion years. We want 'em all.

PC: Okay.

LRH: Got 'em all gone?

PC: I've got them all here.

LRH: Got them all...

PC: All here.

LRH: All here? All right, send 'em away.

PC: I'm having a little trouble pushing things away from behind me.

LRH: Oh, yeah?

PC: They go away in front pretty easy but behind me...

LRH: Well mock up a wave... mock up about six more for every one behind you.

PC: Okay.

LRH: Is that easier?

PC: Shall I send them out?

LRH: Umm-hmm.

PC: Yeah.

LRH: Turn 'em blue back there.

PC: Okay.

LRH: Turn 'em orange.

PC: Okay.

LRH: Turn 'em red.

PC: Umm-hmm.

LRH: Turn 'em all yellow, 360 degrees as they're departing.

PC: Okay.

LRH: All right. How far are they away from you?

PC: Oh, a mile or so around the sides and in front. Not so far away in back.

LRH: Not so far away? Put about 20 more back of you. What happened?

PC: I don't know... (unintelligible)

LRH: Huh?

PC: I don't know? Oh, on the mock-up?

LRH: No. No. What... what happened to you?

PC: I don't know. I just got a muscle jerk.

((to class)) You want to watch for these. Every once in a while a line will snap or something of the sort. We finally hit... as we go down this sequence, we

only handle those things long enough until we hit one that's a tiny bit difficult.

((to PC)) All right, let's put about 80 more behind you.

((to class)) Naturally homes would always appear at the back. That would be the stuck – walking away down the road.

PC: I can get the sensation of me going away from them, but them going away from me? No.

LRH: Can't get that, huh? Well all right. Put up about... put 360 degrees worth of these houses, all the houses, all the dwellings – everything that you've lived in for 74 trillion years. Now: let's put them all up here.

PC: Okay.

LRH: Got them all?

PC: Umm-hmm.

LRH: All right. Let's take all those in front...

PC: Okay.

LRH: ...and stuff them into the body.

PC.: Okay.

LRH: Got 'em all? Just stuff 'em in.

PC: Okay.

LRH: Now let's take those that are behind you and stuff them in.

PC: Umm – okay.

LRH: What's happening?

PC: The behind ones didn't want to move, but they went in.

LRH: They went in. Okay. Now let's mock up 360 degrees. Let's mock 'em all up again. Let's get... recreate them.

Let's don't get the other ones. Re-create 'em now... 360 degrees.

PC: Okay.

LRH: Get 'em behind you real thick. There are lots of 'em.

PC: Yeah.

LRH: All right. Let's turn all of these red.

PC: Umm-hmm.

LRH: All of 'em blue.

PC: Umm-hmm.

LRH: Turn 'em all white.

PC: Incidentally, these mock-ups don't have much reality. There's uh...

LRH: Hmm.

PC: ...just the uh... occasional outline of the house.

LRH: Ridge. Okay, that's all right. That's all we want.

PC: But I know confounded well they're there.

LRH: All right, let's just pick up those that you see and stuff 'em into the body. Those that you see, and stuff them in.

PC: You mean the ones I see individually?

LRH: Yeah. And the outlines. Making it?

PC: They're pretty good.

LRH: Well, create... for every one there, create two more.

PC: Okay.

LRH: Turn 'em all red and snap 'em into the body.

PC: I can snap 'em in in a mass but I can't do it individually.

LRH: Hmm.

PC: I can kind of run a sweeper on 'em and pull 'em in, but to pull them in one by one and see them as individuals coming in, I can't do it.

LRH: Well, just pull them in as a mass.

PC: Okay.

LRH: Put them all out there again. Keep those you've got in and mock them all up again.

PC: Okay. They seemed to be farther out this time, for some reason or other.

LRH: Oh, yeah? No!

PC: Yeah. It was a narrower band of them too.

LRH: And uh... let's take them all and turn 'em red.

PC: Okay.

LRH: Turn 'em blue.

PC: All right.

LRH: Turn 'em natural color.

PC: Hmm.

LRH: What's the matter?

PC: They all went brown and they shouldn't, if they're natural color.

LRH: Okay, well, you expected it to happen automatically. Turn 'em all brown.

PC: Okay.

LRH: Bring 'em all in, in a mass.

PC: Umm-hmm.

LRH: Mock 'em all up again.

PC: It keeps getting thinner – farther out.

LRH: Oh, yeah?

PC: Yeah. It seems like they're a couple of miles out there.

LRH: Okay. Now let's have them all snowed on.

PC: Incidentally, I can see another line of them just beyond. They're awfully awfully far apart and scattered around.

LRH: Yeah?

PC: Hey, this is interesting.

LRH: Let's have them... let's have them all snowed on.

PC: Snowed on. Okay.

LRH: Let's have them all rained on now.

PC: Okay.

LRH: Let's have them all blown on.

PC: Okay.

LRH: And let's have the sun shining on all of them.

PC: Okay.

LRH: Now let's have it be twilight on all of them.

PC: Hmm? Yeah. Okay.

LRH: What's the matter?

PC: I'm just fascinated. I can keep seeing houses farther and farther out, more and more lines of them.

LRH: Oh, yeah.

PC: I've got five of them out there now... four... four lines. They're awfully... awfully far apart out there. That's the last bunch.

LRH: Yeah. What do you know! We got houses! All right. Why don't you put twice as many out there?

PC: Incidentally, for what it's worth, I got a kind of an odd sensation. The darn things are stacked up this way, too – in all directions.

LRH: There couldn't be any relationship to this and scrambled anchor points. Let's mock up twice as many.

PC: Twice as... Okay.

LRH: Oh, you didn't want to do that?

PC: Yeah, I did it.

LRH: Well, let's mock up twice as many again.

PC: Okay.

LRH: Let's turn all of those red.

PC: Okay.

LRH: Let's have night fall on them.

PC: Umm-hmm.

LRH: Let's have dawn break on them.

PC: All right.

LRH: Let's bring them all in and stuff 'em into the body.

PC: All the different...

LRH: Everything.

PC:.. ...lines of them out there?

LRH: Yeah, everything. You like those lines, don't you?

PC: Yeah, I get a kick out of 'em.

LRH: Let's just bring 'em all in.

PC: I get them in fairly close but they don't seem to want to pop in.

LRH: Make twice as many.

PC: Okay.

LRH: Turn 'em all red.

PC: Okay.

LRH: Turn 'em all blue. What's the matter?

PC: I'm kinda bewildered, their being all over.

LRH: Hmm?

PC: They've lost their... their flat orientation to a high degree, and they're all over.

LRH: Well! Anchor points. Okay. Now let's take all of those houses – take a good look at 'em. Then pick up one house and stuff it in.

PC: All right. They're coming now.

LRH: Okay.

PC: They're in.

LRH: Good. Pack them all down tight. Make sure that the anchor points are packed down too, tight.

PC: Make it what? Okay.

LRH: Pack 'em down tighter.

PC: Yeah.

LRH: All right, let's mock 'em all up again, particularly behind your back.

PC: Umm-hmm.

LRH: Let's make those behind your back shoot away from you very fast.

PC: Okay.

LRH: All right. Now stop their going, turn 'em around and make 'em fly into you very quickly.

PC: Okay.

LRH: Stuff all the rest of 'em in.

PC: Okay.

LRH: What happened?

PC: I had a little trouble getting 'em in, but they kind of got in.

LRH: Well, stuff them down real good.

PC: Okay.

LRH: Now make one very good-looking house out in front of you – very good-looking.

PC: Uh-huh.

LRH: Change it around until you know it's yours.

PC: Well, I know it's mine now.

LRH: Okay. Put it behind you.

PC: Okay.

LRH: Bring it in.

PC: Umm-hmm.

LRH: Now, put it way out in front of you.

PC: Okay.

LRH: Now let the next rank... the last group of houses go on out and keep going.

PC: Okay.

LRH: The next to the last group... just let the houses keep going until you've got 'em all gone – all waves of houses.

PC: I've got a sort of feeling of relief.

LRH: Kind of pent up, are you?

PC: Yeah, in some way.

LRH: You feel pent up?

PC: A little bit.

LRH: All right, now...

PC: Right now.

LRH: ... inside yourself... now inside yourself, without creating them outside, but just create a mass inside which are all the women you've ever known.

PC: Umm-hmm.

LRH: Now have them get out and leave, and just keep them going out.

PC: Umm-hmm.

LRH: Lots of them?

PC: Yeah, lots of them.

LRH: Lots of eem – keep 'em going. Create lots more now inside yourself and keep 'em going.

PC: Okay.

LRH: Create lots more and keep 'em going. Now as they – what's the matter?

PC: Okay.

LRH: What happened? What were you going to tell me?

PC: Well, for a little while there was this area – probably 25 yards in diameter – that didn't have any women in it.

LRH: No...

PC: I had to mock up some more to get 'em coming out.

LRH: Okay. Now as they leave... as they've left there, reach way out and pat one of them on the head and feel how sweet she is.

PC: Okay.

LRH: Feel how nice they all were.

PC: Okay.

LRH: All right. Inside yourself now, mock up all these friends and start them leaving.

PC: Okay.

LRH: Now following them, just start mocking up houses, one after the other – lots of them – and have them leaving.

PC: These dang things aren't going out flat at all like you'd think they ought to. They're going out in a sphere more or less.

LRH: The houses?

PC: Everything.

LRH: Yeah?

PC: Friends, women, what have you. They all go out in a sphere.

LRH: Umm-hmm. Anything wrong with that?

PC: Come to think of it, it makes sense. Okay.

LRH: Okay. How far have they gone?

PC: Oh, five, ten miles.

LRH: None of them stop? Now mock up a very, very nice house right behind you.

PC: Umm-hmm.

LRH: Now, let's make it move away with rapidity behind you.

PC: Okay.

LRH: Easy to do.

PC: Umm-hmm!

LRH: Okay, mock up a whole lot of enemies inside yourself and have them leave.

PC: Okay.

LRH: Follow that by mocking up a whole lot of currency inside yourself and having it leave.

PC: Hey, that's fun. Okay.

LRH: Is it still leaving?

PC: Sure.

LRH: Okay. Let 'em roll. Let's mock up a whole lot of food inside yourself and let it leave.

PC: Hmmmm...

LRH: What happened?

PC: That steak looked good.

LRH: Good. Good. Okay. Let it leave. You holding on to it?

PC: Well, there's a pork chop!

LRH: Pork chop?

PC: Okay.

LRH: All gone.

PC: Yeah.

LRH: Okay, let's put a uh... point...

PC: Yeah, but that steak's still there!

LRH: That steak's still there?

PC: Yeah.

LRH: Well, just create several platters of steak.

PC: Okay.

LRH: Oh, let's get them stacked now. Lots of platters of steak on top of platters of steak. Got that?

PC: Okay.

LRH: Now get beautiful waitresses carrying each platter of steak.

PC: All right. They're gone!

LRH: They're gone. All right. Okay. Now uh... one more... still taste it?

PC: Confound it, I could.' Yes.

((to class)) Well, we of course go into this – we go into another Spacation besides this, but I want to test something here.

((to PC)) What's the matter?

PC: Oh, I just get a kick out of it, that's all.

LRH: Okay.

PC: I could really taste that con-founded steak for a while there.

LRH: Let's put a point out in front of yourself.

PC: Eyes open or closed?

LRH: Doesn't matter.

PC: Okay.

LRH: Is it stable?

PC: A lot more stable than it was, yes.

LRH: A lot more stable than it was?

PC: Pretty – pretty stable.

LRH: Well. oh, let's just shoot the moon here. Uh... let's take a look at the inside of your forehead.

((aside to class)) Two ways to play this, the spacation is the safe way.

PC: I'm still getting a lot of purple, but I think that's a visio through the normal eyes.

LRH: Yeah? Well, let's put a beam out against the front of your forehead and shove yourself out the back of your head, if you can find yourself there. If you can get that. What do you get when you do that?

PC: Well, it's still uncertain, but I've a kind of a hunch that I might be there.

LRH: Kind of a hunch you might be there, huh? Well, let's mock up the body, dress it up in a turban, and put a big feather in front of the turban.

PC: Uh-huh.

LRH: Got that? Okay. Now let's explode the whole thing with a bang of electricity.

PC: Mmm... okay. It didn't explode very well. I busted it in two, and I've got the halves lying there.

LRH: Okay. All right. Where the halves are lying, have them get uh... all blown up with electricity.

PC: Is that them too? Okay.

LRH: You got it? Let's take a... let's take a look there at the back of your head.

PC: Hmm.

LRH: What's the matter?

PC: I was starting to begin to ask myself 'which direction?' And looking at the outside seemed to be easiest.

LRH: The outside seemed to be...

PC: Yeah. I don't know. I just suddenly began to wonder which direction I look at it from, and...

LRH: Okay. Let's call that a process.

PC: Okay.

((to class)) You wouldn't ordinarily do what I just did.

Okay, uh... that's just simply that. I could have gone down through the rest of the line but I had sympathy for your appetites and so on, you're very patient, and uh... if you'll notice there, one point about it, he did have a little bit higher level of

certainty. We tore up all his anchor points and we did a lot of other things.

Now that is not a complete – not complete Give and Take. A complete Give and Take would be as given. I introduced some randomness in it just to show you that you don't have to go according to the rule book. And uh... that was played in the direction as to give him minimal... minimal can'ts. If you'd rigged up all these enemies, for instance, and done nothing more about them, and had them suddenly spring, and so forth, you would have run into a little bit of 'can't'. In other words, we're just keeping on the sunny side of 'can' all the way through. Now we get through, he'll have a better sense of orientation. And that's what we're looking for.

Now how many people in this class have been... how many people in this class have been outside and know it? Just have been outside and know it? That's what we're saying. Let's count this.

Would you count it?

Voice: There's 13 or 14 – 14 out of about... we've got a couple of them. We've got two or three more slightly doubtfuls.

LRH: Two or three more doubtfuls. We've got 13 or 14.

Voice: Yes.

LRH: Or we've got just a little bit over a third.

Voice: Uh-uh.

LRH: That's not good enough, you know?

Voice: About 40 percent.

LRH: You're not working hard enough, that's all. Just been too many lec-

tures here in this period of time. Now you can blame me.

But, when we get down to a Standard Operating Procedure, Issue Five, you can do it with a great deal more randomness, with a lot less uh... color. mean by that, a lot less razzle-dazzle, as I'm doing it. You can do it on a strictly 'plug-it-out' basis. I don't care what you do as long as you avoid the 'shuns' and just carry through. Why, you're gonna... gonna get there with the pc.

Now you've had... you'll have some time for auditing after this, but uh... that is because we haven't had time to audit. That's because I haven't done as much auditing here as I should have done – too many lectures again.

Now you may have, at this moment, a little more Idea of the level of precision demanded. It's sloppy, isn't it? That's the level of precision – sloppy.

You know, if you go out... if you go out with a... on a Chicago piano loaded to the hilt, and then put four more Chicago pianos around it so it fires in all directions, and then get inside and pull the trigger; and your target is a sphere located five feet away, you are sure to hit the sphere. Level of precision.

Now the way you make a man fail in Standard Operating Procedure – you couldn't just in auditing make him fail very badly – but you could make him fail by just getting can'ts, can'ts, can'ts, can'ts, can'ts. And then... one little win, and then cant's, cant's, cant's, cant's. Because at the level you find your preclear, he can't get too many loses. An operating thetan can get loses without much affecting his skill. So you want to get him up there, otherwise he rollercoasters around.

As I started to say, if you were out in Curlique, New Jersey, or uh... the other end of the moon or some place, you take SELF ANALYSIS all by itself, with mock-ups for yourself and do it – put the mock-ups in front of you and behind you – I don't know how long it would take off-hand. Maybe... I don't know, 60, 80, 90 hours – you'd get there, just on that level of randomness.

So let's not strain too hard to make sure and be very serious and very careful about the whole deal. Let's just keep him winning and follow SOP Issue Five. And uh... follow it as roughly as that. See, I... I played a game there. I... I did a risk. He said, „It's more stable than it was.“ If he'd said, „It's completely stable,“ I could, of course flipped up to Two without much trouble. „It's more stable than it was“ – that really indicated Spacation – here we go. And you actually would have done it... done Spacation at that point and just gone right on through and done a complete Spacation.

And if your session was all busted up by time, you've ended a session, you end another session and you end another session. If you would just bring him to a win. It's easy to find wins in this processing – very easy. 'All the houses lined up out there' actually were a win. He suddenly realizes that 'he had them, sort of', in an orderly effort to orient them or... or something of the sort. Why, there he sat, they were aligned. It's a funny thing, anchor points and there the darn houses were...

I don't know, how'd you feel about that?

PC: I can't correlate them – with an anchor point. I mean, that's the only thing I have trouble finding... Where do you get

the connection? To me they're houses, period.

LRH: They're houses period, that's right. But it's funny – they all lined up. The only mock-up that lined up for you. We don't have to get a connection. Nobody asks a preclear to think or evaluate. I was just doing that for your own benefit.

And don't look at the preclear and expect that uh... he's going to thank you tremendously and depend on him for a licence to survive, because this immediately tells you that you're not cause.

It's an inevitable fact that you can make not only a theta clear, but an operating thetan. And you start operating with a postulate at whatever level you're going to hit or whatever you're going to do. And then you just go ahead and do it – no automaticity to amount to anything. All the automaticity you need is in the organization of this subject. And boy, it's cut down up there at least about C on that cone I was showing you last night.

And your level of precision can be even sloppier than this level if you just follow those steps. But if you think it's terribly serious and it's terribly important and it's terribly this and it's terribly that, the strain will tell, not necessarily on the preclear, but you.

Now, when you audit, don't worry about... don't worry about consequences too much because sooner or later in using any of the steps you're going to hit a win. And leave him in a win and keep him winning, because winning goes up-scale. And losing goes down-scale. That's all you need. And you start going up-scale on wins and you get automatically, up into the energy band, you get right on up into the being band. That's all. Just keep winning.

And you as an auditor make sure with your preclears that you win. That's the only thing that you want to do. And that will make you a better and better and better auditor.

(TAPE ENDS)

And then one fine day you walk down the street, and you say, „Now that's a fine-looking man. He ought to be a theta clear!“ POP! „Now how do you feel?“ you say theta-wise.

And the fellow says, „Well, imagine me being here!“

You say, „Well, you imagine it if you want,“ and uh... walk on down the street.

The fellow says, „Wait a minute, uh... uh... you say, you were thinking at the time of so-and-so and so-and-so?“

And you say, „That's right. That's right.“

He says, „Well the last thing that I was going to do before I got into this spiral is I knew a little thetan – cute little thing – up on uh... uh...uh... Ganymede in uh... the Upper Constellation of the Swan and... Goodbye. Thank you.“

You talk about healing at a distance. Don't you worry about healing at a distance until you can heal instantaneously up close. If you can heal instantaneously up close, Lord knows what will happen.

But again, it isn't an automatic process. It's because you BE the thing, and 'be' it perfectly – simple, isn't it? Just be it, and then be it perfectly, and then be something else. Don't go on being it. It wins then too, and you stay up scale.

Okay, that's uh... it and uh... we'll have a few more demonstrations of these principles.

About the Press' Tone Level: Psychometry

A Lecture given by L. Ron Hubbard
on the 18. December 1952

December the 18th, 1952, first afternoon lecture.

And this afternoon, I want to take up some of these processes and demonstrate them quite directly. I noticed that uh... your professional practice has been... or your application of this material has been materially assisted by TIME magazine. Uh... TIME magazine is run by a Catholic, I think he is, or something, and I think it's on the... on the uh... the magazine is published, and... by licence of a papal bull. And uh... a fellow by the name of Luce runs this magazine; and I merely want this to be on a tape for the record for posterity. If this fellow ever turns up for processing he's to be thrown in the clam. And put there very heavily and very strongly and left to go about his way.

The last person that was thrown violently into the clam lost all of his wisdom and molars. That's right, that's what happened.

Uh... the general state of affairs in the world and Scientology are much better than' you would ordinarily suppose, because there's only one thing that this world... one thing that this world uh... is proof against, and that is complete silence. And this world is not good at picking up anything – on the ether waves, or by rumor, and so when they start to yap-yap, do you know that a vicious and scurrilous attack is made upon any subject practically under the sun that you get the other 50% vector immediately at work? So where we have yap-yap of this character, no matter how cheap the publication, no matter how little read or respected, such as TIME magazine uh... even that, if you can get any magazine that is in disrepute to put you on the pan uh... you can of course uh... expect a great deal more interest growing out. And one of the things with which I'd been concerned... after a while I realized that I'd over-reached the news story level. I never released a news story on any of this – never. Now it has become what? Front page news. Why? Because it makes lame kids walk again, because it makes people who have been in continuous pain well again? No, no. Oh, no, no. No, this is Earth, 1952 AD. After the Death. It's now on nineteen hundred and fifty-two years of negative time track. It says right there on its dates.

That'd be wonderful, somebody blowing in here from someplace and examining some of these customs. No, you wouldn't find it in there because it'd make somebody well or pick some girl with a postpartum psychosis up, or something like that. No, no, you wouldn't find that.

But, if we can just beat up a few more marshals – and uh... if I can just scrape acquaintances with alleged millionaire oil promoters uh... who throw everything in bankruptcy left and right and so forth, well, we'll get there, we'll get there.

And uh... I want to call your attention to this... this datum – Book One, SCIENCE OF SURVIVAL, it's human evaluation. It actually still stands as a unit and is the one text I'd done that covers human evaluation. Therefore, when you look across there, it tells you the kind of information something will pass on. And as we look across there we find out if they pass on this kind of information or that kind of information, these other manifestations straight on across the column will pursue. And if you have ever had any experience with this – as many of you have, I know – you have then seen it as... as a constant. That's very very quiet.

Now, all you need to do, if you ever turn up any place, in order to know the tone or know how to hit a society, if you want to hit a society hard, is just know what is being published in its public prints. It is NOT different – never kid yourself from this – it is NOT different from the tone level of the society. It IS the tone level of the society, because that's very closely monitored. It is monitored by such things as advertisers, and such things as sales of copies, and if there was no pecuniary thought in it, if it were a government paper... a government should always put out several papers if a government goes into publication in any way, and they should be at various tone levels. And you'll notice this is the case when your government takes over the newspapers of a country – they'll put out the cheap one and the... the sensational one and they'll put out the conservative one and so on; they'll do all these things in contraposition to one another.

You want to know the tone level, you pick up its papers. Because at the fine, far distance on this, it'll all boil down, a newspaper has to have readers. Whether it's paid for by advertisers or by a government, or by pennies or nickels or quarters or dollars across a newsstand, it survives only so long as it is read. Doesn't matter whether it's bought or not. And it is read as well as it matches the tone scale of a society. And you do not need to conduct any vast door-to-door survey here, there and everywhere on this subject – what is the tone level of the society to which I'm appealing – you don't need to. Look at the newspaper. Look at the... what releases the daily bulletins.

You go to Russia, you say, „Well, the Russian paper doesn't represent the Russian people; it is not representative of what the Russian people are thinking.“ Oh, no. It is. It is. They haven't even conducted a survey. They're putting out four-five papers, and uh... one paper has to run to a thousand editions to get it all over Russia. Oh, no. The other papers only run to one edition, and uh... another one doesn't even sell out half an edition I mean it's almost this extreme. Now their readers keep pounding them around and the editor is as successful as he is read. And as a result, even in a police state...

You... never get fooled on this. I mean, the United States Government has been blind on this subject. When I was in Intelligence, we... it was making a continual uh... mistake in trying to evaluate the Russian or German people, particularly the German people, by telling everyone they didn't believe in their government, that they did not believe what was in those papers, and you'll go there and there'll be people in countries of that character who will tell

you, „No we don't believe these papers,“ and uh... they're just trying to be polite. That's all. A newspaper is as well read as it matches the tone scale of the society. Therefore you have someone in any kind of a culture of any character – that's of ANY character, ANY culture – you have a method of finding out what their tone scale is in general, and by finding that out, what you can expect from that culture. It follows right through – SCIENCE OF SURVIVAL tone scale chart.

The only error you can make is stepping above or below or saying, „It must be something else.“ You see? I didn't believe that chart myself when I first made it up. It was made up by, you might say, logic and uh... inductive reasoning. And uh... made it up on... on the pure theory of theta, MEST and ARC, that was all, and said, „It probably falls this way,“ and it added up very nicely and very smoothly – do a better job of it now with the other material which has accumulated, but uh... I don't think any part of it would change. I've looked it over very recently and I was surprised. And I didn't... didn't do anything with this chart. It wasn't out in print, wasn't anything happening with this chart at all. It was just sitting there in my dining room, pegged down on a side table. And what do you know, one day I went over the chart and suddenly picked up a datum off this chart and applied it to the real universe.

And this datum was this: It said that a person would not communicate with me; under the most ordinary circumstances this person would not communicate with me. In the course of conversation, in the course of correspondence, in the course of this sort of thing I was running into a continuous communication block. It said right straight on across that chart, as you looked it up, a lot of other characteristics which weren't nice. They were BAD characteristics. And I said, „Well, you know, this chart must be off then uh... must be off. Look... look at... over here. That person's incapable of that.“ Do you know that within the next thirty days, that person was suddenly exposed into the light and my God! Every one of those additional items were true with magnitude. Hrhrhr! I hadn't believed my chart and it caused considerable trouble – because I hadn't believed that chart.

Another one showed up and another one showed up and another one showed up, and each time I pulled this foolish, foolish thing. I would go ahead on what I amusingly called instinct or something of the sort and I'd say, „Well, that doesn't apply on the chart, or this doesn't apply on it or something!“ And I'd read across the line, it says, „Brutal treatment of children. Sex as punishment,“ uh... and so on, or anything across the chart level.

„Oh,“ I'd say, „that couldn't be.“ One character particularly couldn't be, and this fellow had been very good in Dianetics, been very good. He did have uh... three or four of those manifestations across there that indicated that if in the remaining columns, if he pursued those things out he would practically be an outright murderer as far as associating with him was concerned. And what do you know – he almost made the grade. Without being prompted even vaguely. It just worked out that way. He just put the right pieces in the right spot at the right instant to come very close to causing a sudden demise. You... it was so bare – uh... boned that it was... must have been on a conscious level. Fascinating!

So, we've got psychometry available for any society. Therefore it gives you psychometry for a city in which you would dwell, or the people. Gives you a good psychometry for them and uh... it's... they listen to what they hear at their own band of the chart, homo

sapiens does, and very seldom listens to any other band of the chart. He'll listen to a slightly lower band and so forth.

But uh... you... you will find... you will find that your preclears will respond to the type of mock-up which you find in the daily newspapers. As the chronic level of mock-up. Fascinating. Now you want to know, you want to know what kind of a mock-up to use: look at that old SCIENCE OF SURVIVAL chart and look at your preclear and so on. You'll find out that this is the mock-up he is dramatizing most, so it must be just above and below this band that you must hit in order to change his location on the chart. And it becomes an exceedingly uh... interesting little operation.

Here's somebody... here's somebody who has a BAD reputation. And uh... he's got a very bad reputation one way or the other, and you say, „Oh, no. He's a good boy at heart,“ or... or something of this sort. You just look around, and you spot him on your... your chart there. And uh... don't continually dream optimistically about a preclear and... and... and so on.

It says on SCIENCE OF SURVIVAL, for instance, „Sex as punishment“ was a level of the chart. And that is a certain point of the chart. And that causes a lot of howling. Yeah. And the way you'd... the way you'd go on and correct this situation is a very simple thing. You would just uh... take your SCIENCE OF SURVIVAL chart, peg your preclear on it, and then go right straight across the chart, and hit above and below on each one of these subjects with mock-ups on various dynamics. It's quite a therapy.

You could put somebody on the E-Meter and you would find this very smooth. And by doing this, you won't fall into the rut of simply putting yourself on the chart all the time and giving the preclear mock-ups which would benefit you or that you like. Because as you come up tone scale, you will find yourself going higher and higher up the level and your interest more and more something else. And one day you will be dishing out – to be very technical – mock-ups which uh... won't fit the case – won't fit the case at all.

And uh... you'll, for instance, go along airily and then all of a sudden the preclear's bogged down sort of and you don't know quite why this is, and you'd say, „Oh, well, it's probably something that we didn't hit in the course.“ No, that's not the case. It's just the case that you have gone up tone scale to a point where you aren't thinking obsessively about sex all the time, or you're not thinking about various other types of sensation.

Here's your preclear down there in the tar pit, practically fossilized, and uh... his state of case demands mock-ups above and below his level of the chart and at that level, predominantly, you see, at the level, but immediately above and immediately below. You don't have one of these charts, do you, around, do you, John? Anybody got one of these charts right here? Well, here we go, here we are.

Now let me... let me show you something about this thing. Handling of truth. Let us take somebody 1.5. This chart is uh... sometimes uh... has little misspellings on it, I see it once in a while. I seldom... I never see this material before it goes into print. Uh... it says 1.5, „Blatant and destructive lying,“ under handling of truth. Courage level says, „Unreasonable bravery usually damaging to self.“ That's what it says! „Assumes responsibility in order to destroy.“ Well, actually your 1.5 is a pull-in.

I'm going to give you another column for this is why I'm talking about it. I started out talking about TIME magazine, got back into my subject. TIME magazine will be a forgotten thing possibly... possibly someday... someday its total claim to fame. Amusing. If one lets himself think in those terms then it becomes very amusing. By the way, you can't let yourself think in those terms though. Go very long, you just completely separate from reality. And reality's hard enough to keep in contact with.

I'm every once in a while fishing around with my big toe to discover a point in this universe. And I look around and look around and then I'll sit down – I have done this – and I'll sit down and think, „Now let me see, oh, wait a minute now, aaaaah yes. Ah, come on, you know of something interesting someplace. And there... there... it... it's true, uh... there is... there are several interesting things in this universe. You hit this universe any place you see and you can come on in the rest of the way.“

And there's a statue – a white, white marble statue – in a fountain which doesn't run; it's the statue just sitting there in front of uh... the Naval Park. Uh... right down on the waterfront at Havana. You know that statue? Sits there. It's beautiful, it's just beautiful. It's... it's...shape... is just... just a flow of grace. How anybody can make that out of marble, I don't know. Maybe it isn't out of marble; it looks more like alabaster. And that is a wonderful touch point. And uh... you get to thinking of something like that, not the Taj Mahal particularly, uh... you get to 'thinking of anything like that, and you can make your contact back. Why? Because interest follows through with effort. Interest goes into effort.

Now we remember that as you saw your charts drawn, here you with – 40.0 to 0.0 as a line lying on its side – we had a stand up of wave lengths that demonstrated that the theta band, the perception band, that is, is way up. That's the aesthetic band, not the theta band – there is no theta band. Adjacent to theta, aesthetic. On down through the various perception bands – wave lengths, you know? Any one of those wave lengths was present. In other words the 1.5 is capable of an aesthetic of sorts. He can actually contact a wave length, or not contact it. Of course he doesn't contact it anywhere near as much as somebody higher on the chart does. But he is capable of a wave contact on aesthetics. You get... you get the... for instance, the uh... the aesthetic of the Nazi's Storm Troopers. They had an aesthetic. A very interesting aesthetic. Uh... they uh... were in a... various categories of uh... uniform, their uniformity, uh... the very extravagant ritual which they established, all of which was below and behind the scene. They were all out on the subject, in other words they were big volume 1.5, and that bigness of volume managed to embrace the aesthetic band for them.

You... you'd make a mistake if you said somebody was short on aesthetics because he was at some position on the tone scale. Every position on the tone scale contacts that wave length one way or the other. And yet these fellows, these fellows had a... a fabulously horrible function and uh... so on. You wouldn't think for a moment that such people would have such a thing. I've just chosen them as the horrible example. Even they.

Now uh... you'll say a 1.1, uh... this girl... this girl couldn't possibly be destructive in any way to anybody because, the truth be told, she loved him because he was an artist. Oh, that's true. And she was 1.1 and she just loved him to his death. And if he was there very long, why, hmm – he wasn't an artist anymore. You can just bet your bottom dollar. That's

your 1.1. That – and yet... yet you hear this person chatter. Now have you ever seen somebody chattering about the arts that just sort of made them obscene? You just look at this person's, quote, 'appreciation of music', and you just say, „Brrrrr!“ Uh... they seemed – anything they touch in the line of the arts. And yet they seem to be quite appreciative of it. Well, that's that fact, that at any band on this chart, you get any wave length. Well, a wave length is a perception. A perception of one kind or another, a characteristic perception. Eyes for instance will gravitate to a certain perception. And what we're getting here is the various harmonics of affinity that we're looking at and we can get each one modifying the wave length of the aesthetic band. And as a net result you will find an aesthetic, you will find an effort and you will find a regard for anything else, for perception or anything else – any one of these perceptions, you might say – at EACH one of these levels on the tone scale. And that means that telepathy can exist at any level of the tone scale.

It is a tune-in, rather than going up scale or down scale to. I want to make that quite clear to you. Don't evaluate on the quality. Just realize that we have these things there, that's all. And the there-ness of these items and articles is uh... all you're interested in.

So, we're running mock-ups. I could have called this talk „How to run mock-ups according to charts, attitudes.“

We have then, 'complete cowardice' here it says at 0.5, 'complete cowardice' is his courage level. All right, let's just look at this, let's run it by the chart so we don't get too far off the groove, want to give him mock-ups around on this and that.

And we've got a person in grief. I know many people in grief, by the way, who... who think they are probably 1.5's. They're not. Because they're holding on so hard; they've collected so much. And there are people actually in apathy who are still holding on to all kinds of MEST – ruining it. Just wrecking it completely but holding on to it. And at grief... you would be surprised what a person will hold on to in grief. And they hold on again at 1.5, and they hold on again at 3.0. Now grief by the way is... is .75, not .5. There's been a correction on this chart. It's a harmonic you see, of 1.5. And apathy is .375 – relatively unimportant except just to understand that.

Now, we're running mock-ups. We run up mock-ups that demonstrate being aesthetically cowardly. How would you... how would you run a mock-up on somebody who's being aesthetically cowardly? Utter cowardice, very aesthetic.

Voice: A beautiful thing to run away from.

LRH: Mm-hmm – sure – or put them in a church. Beautiful church, with haloed windows, and get them praying devoutly. You know that that really... it comes under the... has an emotion that goes with it. It's beautiful sadness. And that's right. You'd mock up all these various things – anything – things happening to beautiful things, afraid things would happen to beautiful things, and so on. How do... how do you fit an emotion into these things?

Well, there's two ways: One, you simply put the emotion into it and feel it back, that's one method. That's... that's one way you go about it. Another one, you put the mock-up text one way or the other. You just ask somebody to mock up a figure and then you can put vari-

ous emotions in the figure and move the figure around with various emotions on it, till he gets these emotions clearly.

Had somebody last night who had a... a terrible dwarf that had no neck. He kept mocking this thing up. And I was making him get the dwarf feeling... feeling the beauty of life, and so on. At first he said, „NO! You couldn't possibly do that with this dwarf. It's a strange kind of thing,“ and... and so forth, and I couldn't persuade him to change his mock-up. He was stuck with it... it was his mock-up.

Well, he had to do something with his mock-up, so uh... the next thing you know, why, we had... we had this dwarf in a state of uh... enthusiasm. And uh... we had this dwarf in a state of all sorts of things. And finally we got it loosened up and running around and he could change the mock-up easily. It should interest you that the mock-up was persistent because he couldn't alter its motion.

So how many kinds of mock-ups are there? That you could run on homo sapiens? Well, a long time ago I did a map. It's a good one... serve you very, very well. You think there's a lot of mock-ups on this map? Look at it. Yards! So we go back into it again, and I would recommend to you – uh... we're trying to publish uh... again Book One of SCIENCE OF SURVIVAL under a title called 'Human Evaluation'. Derek Ridgeway of London is trying to get this out. It takes them a long time, but they eventually get there. And it becomes a pretty good little handbook for mock-ups.

You can go through this thing, and you can look these things over and it says, „He'll do WHAT?“ And „He'll do so-and-so,“ and so on. Well, that means such-and-so will be done to him, because he invites those things being done to him, and so on.

Well, if you just keep tearing up and down this chart here, it'll suggest an awful lot of mock-ups to you. Oh, a terrific number. Just loosen him up, practice, and so on, and breaking him out of the rut he's in. That's your main difficulty.

This man has a chronic position on the chart. Well, locate it. Maybe this chronic position on the chart uh... is somewhere here in the vicinity of... of 2.0. This guy is obviously in... in antagonism. There's an aesthetic for antagonism. There's sight for antagonism. There is uh... sound for antagonism. He will do certain things with all of these things, but we're not worried about what necessarily he'll do with them; we'll just look across this chart here and we see, „capable of destructive and minor constructive action.“

All right. Now let's mock up a big car. Now let's take a sledgehammer and now let's smash it. Now let's fix its rear light. Do that a few times, a fellow'll say, „You know, that's kind of like me.“ He'll look puzzled. Why... why, this would come close to home.

We... we're taking that in the most literal possible sense: it's destructive, but capable of some minor constructive action, see? And there we go into this, we have... you say, „All right. Now let's repair a light switch. Now let's mock up a light switch so that you can repair it. And now let's just tear the room to pieces around it, and let's tear the roof off, and let's tear the basement out from underneath the house. And let's throw all these things out in the street. Now put all that debris behind you. Now let's take a screwdriver and take one screw out of

the light switch and let's finally get the light switch repaired," and we can make sure that that's just... just the light switch sitting there repaired.

You'd be surprised at what happens when you start hitting the guy in his own tone level. It becomes fascinating to him, and he'll break out of the rut. Because what you're dealing with actually is not a mechanical flowing gimmygahoojit called an electronic computer. GE's got one; I've been interested in examining it lately. Fascinating gimmick. I never had... never had done any what the GE would call 'thinking', and uh... by throwing in some attention units into the area, we... I started some thinking processes going on. Oh, no! „Now I will think!“ So away he runs – fabulous. „Now I will think.“ Nothing happens of course!

And by the way, pertinent to that, just give you a little note here on that. Uh... the future is a 'will have'. What is called future, by which you would mean future time, also could be called 'will have'. It's a 'will have'. Now, when you get all people in agreement, and tick-ticking off, everybody in agreement with everybody else, the 'will have' component alters, and becomes uh... very standardized, so that a person can't very well control his 'will have's'. So he has to think about having all the time. He thinks about having in the future and his thought is mainly concerned with thinking about having in the future.

Of course, he... he will think when he gets very sad and upset and quite neurotic about... think about what he has had in the past. Some people will just stick on the track, you see. And do you know why they do that? Because they can't think a 'will have' on the future. And that's why a psychotic evidently goes back down track. And a very important datum! Why does a psychotic go back in time? Well, he has to go back to a 'had' because there is no 'will have'.

And a person's activity on the tone scale – this very tone scale here – could be said to be: „How much 'will have' is he capable of imagining?“ That's all, and as less and less 'will have' is capable... is there, less and less 'will have', he gets more and more reassurance for himself or 'I have'. There's where you get ownership very heavily, you see. He's come down to a level of ownership. And then he says, „Well, I don't have now, or if I do have now I couldn't possibly have done it, so the past is the only place I knew I had.“ And in trying to contact something in the past that is good, he contacts something that is very, very bad. And if he's in terrible condition about all this, it takes these other conditions before he really starts getting ridges caving in on him. Of course, what he had, his 'hads' in the past, cave in on him with a crush. and that cave-in follows through – dramatizing, computing psychotic – his 'will have's'.

Now you just get a preclear to examine his 'will have', and I'll be a son-of-a-gun if you won't find it to be a deposit of energy! Why? Because so much thought has been devoted to it, and there's this little law connected with all this, very good little law: What one devotes energy to, he will have. That to which one devotes energy, he will have. And then because it's a dichotomy, that to which one devotes energy, he won't have! Particularly if he agrees with what he finally obtains. Then of course he won't have it, so that's a secondary consideration that sets in.

That to which one devotes energy he will have. Why? Well, let's look at this in its most mechanical form. Energy packed into space becomes an object. And so energy packed into a space becomes an object; factually, that is the way you make an object.

So when you think in just terms of „will have, will have, will have, will have,“ one is devoting time to ‘will have’ – devoting time to future. We find out that the saner the person is, the more capable he is of sighting forward into the future. And actually a very sane person is living waaaaaay up in the future. He's very happy about the whole thing, quite excited, enthused and so on. Way up. And as the world caves in on him and takes away more and more and more, he starts thinking more and more and more into the present, and finally he's thinking for the present. And he... you can't think for the present by the way, you have to think for just a split se... second ahead because of the activity of the mind. You... you got to think of the next minute at least, in order to be there. But the second you slide away from thinking about the present, you think about the past, and when you start thinking about the past, God help us all.

Because when you think... can only think about ‘hads’, what have you done? Let me draw you a picture of that. Here's uh... the past, and here's the present, and here is the future. This is the Chart of Have. Chart of Havingness. We'll dignify it with a title, even though there isn't very much here. And here we have, coming across here, a time track. The preclear can be located at any moment here, at position PT. And position PT is regulated by an agreement of co-havingness. He got it by something else, got it by the other person – everything is sound, he has the sound – co-havingness goes on all the time in behavior.

Then there's another spook thing. You know I told you that every... every once in a while in these lectures, in going so fast, I... I sort of work like putting it all on a tape recorder and then reeling it off. Not that tape recorder. And once in a while I get enthusiastic about something or something and the thing will skip a couple of turns on the reel. That actually is what happens. Uh... just too much data and one becomes quite impatient about jamming that much data into MEST time and it just gets... so we get slices and so on, and once in a while you... you just miss it completely.

I told you once in these lectures that there was a cute theory, oh, awfully cute theory that somebody was going to think up – ooh, sweet, very sweet theory. And it's going to have to do with the fact that – well uh... let's see, „Those people back in 1952 were wrong.“ Uh... they all start out this way, particularly anyone to whom they owe their all. Anything they know they always have to qualify the statement. Do you want to know what a man's source is, or what a man's fair opponent is or who is holding down his MEST that he ought to have, why he's qualifying statements and tearing them to pieces with these people's names.

All right. When we have this condition... Let's... let's... let's look at another condition. We got a whole big universe here. And somebody's gonna say, „Now look, these thetans...“ They... they could start a cult on this, so I'm gonna spike this cult right now. If you guys remember it, it's spiked. But uh... they say they have these thetans and they wandered into this universe and so on and that was the theory there used to be. Actually... actually what it was is: „You were once an atom and you're graduating up the tone scale. You are graduating up scale and uh... you are actually developing and you're getting bigger and big-

ger and the fact that the presence of the ridges demonstrate adequately that uh... uh... one is really just a large atom with electronic rings. This... this is backed up by Lucretius, and also uh... Pope Pius or somebody, and with a papal bull, which of course is different than philosophy because a papal bull's true. "Uh... the uh... MEST universe definition of truth. It's true.

So we have to go back here and look over the track in the past and trace forward how Man is getting „bigger and bigger and more and more developed, and you are developing up toward galaxy size. But at the moment that is a natural thing, that's what you'll eventually do, come up toward the size of a galaxy and the thing for you to do – and they were very wrong back there in 1952 – is to collect a lot of MEST and a lot of ridges because that's what moves you up in size and at length gives you greatness.

And it happens that the galaxy is a sort of a parent, and a galaxy is a parent, and out of this galaxy is born small galaxies. And these little galaxies are born with more or less the same sentience that they get from the larger galaxy. And then the small galaxy develop, and of course the smallest' of galaxies is an atom. And some of the atoms succeed, and they develop... and they develop on and at length become animals. And then the animals at length become thetans powerful enough to be men. And then these develop further and then there are thetans that are sort of solar systems. They get that big, you see. And then there are thetans which are as big as an entire galaxy and that can have little galaxies and we can start the cycle over again and that's really the way it was. And that's how they're wrong back there in 1952 and that's why you should collect a lot of MEST and be shot with electronics and a lot of other things, you see."

You know that somebody could sell that?! Tremendously salable commodity. Mmmm! Why, it matches up with a 180 degree vector of this universe. Obviously he can't have all this stuff so that's the best reason he must have it. Uh... he's got all this demonstration of havingness – it's time. So there you go.

Somebody else'll come along and try to explain that the reason our time runs concurrently is our havingness of electrons, which themselves are all – monitored by the larger body or the larger beingness or brain of the galaxy.

In short, brethren and sistern, we're going to run into a lot of squirrels before we're through.

Now that... that's... that's theory. Uh... you... you'll find somebody buying that little galaxy theory one of these days. They'll probably go down to Fairhope or Wichita or someplace and... I betcha what (bet you what)! I betcha they get a five-page write-up in TIME magazine!

Okay. We got a present time here, and present time is established by co-havingness – not by cohabitation, as the Freudians believe. And this co-havingness here is just an agreement that at this time, at this instant, this much IS! That's... that... that's what you're agreeing to. You say, „Now look, right now that's in that state of repair, and that's in that s... position and state of repair," and so forth. No, not present time then, because present time – oh hey, this whole thing goes out of gear, doesn't it? Isn't that terrible. Let's see what else is changing. Oh, thank God. We have... we have a change going on over here on the tape re-

corders. There's less tape on one and on the other and what do you know, we use that in this room to tell how long the lecture is.

Of all the havingnesses in, this room which are used for time, none of them is reliable except that tape, because it spins and gets less and less on one reel and more and more on the other reel. See?

That's uh... fascinating. All right. There's present time. If I want to know what present time, is, I have to look over at the tape recorder. Usually I turn on my own time mechanism. My own time mechanism doesn't work too well.

Hey, you know, here's a wonderful gimmick! Do you know that you could probably convince everybody that 24 hours had gone by and they didn't know it? You know, there... there's a wonderful way of doing this. Everybody thinks that, well, they would wake up with another date, but date's got nothing to do with it.

You just say, „Do you realize... did you have a moment yesterday, an instant yesterday when you felt sort of suspended or just an Instant when something went like that? Did you feel that? Ohhh, you did. Just for a moment there – if you think it over you can probably pick up such a moment... Well, you know, what happened was... is this entire solar system stood still for that length of time, and of course standing still without any change of position there was no motion, and people who had one foot raised, naturally couldn't fall down because there was no gravity during that period, because there was no motion.

So there couldn't be any energy flows or interchanges or magnetic waves or anything else to influence them, and the fact of the matter was that this is demonstrably true because nobody noticed it! And it would take every single being we... we have present, would have had to have experienced it to put it in a situation where nobody noticed it. And so therefore it obviously happened! Why did it happen? Because it happened to everybody. And how could we prove this, because there isn't ANYBODY who saw it happen!“

And the way we do this... this is for... this comes, by the way, from associating with this GE thinking computer, wonderful gimmick.

And so you see, what happened was that there had to be certain major changes made in the orbital action of the roody rods in this universe. And the thetan who is the monitoring agency of this universe of course has to suspend action to that length and he just zeroed time here for an instant. Then of course everything stopped – nothing could possibly have deteriorated because nothing went on. And this co-havingness was... of course, wouldn't be thrown out of balance, it couldn't be, because the thetan – he had 24 hours' worth of work to do, and he did it, and finished it off and then everything went on. But of course as far as they were concerned they were just in continuous motion all the way along the line anyhow – as far as they were concerned. And as I say we have the adequate proof of this because nobody noticed it!“

The scholastic used to prove things that way. The Germans... you'll find in old German philosophic texts the most dissertating dissertations that prove themselves along that line. I'm... I'm sure TIME magazine would approve of that theory. Do you suppose they'd put that on page one! Let's elect somebody to be the greatest scientist of all time. And let's have him

advance a theory... let's think of a good theory. Oh, yes, it has to be that he found another science wrong, so that would be Planck. He finds Planck wrong and he finds out that the quantum... the quantum theory of nuclear physics is wrong. Now... now... that's... that's the way you start it in this society. „The quantum theory is wrong.“ All right. „Now he found the quantum theory wrong, for the good reason that...“ – let's see, let's find a good reason that would fit in about the same tone scale.

Oh, „Atomic bombs have to be manufactured, they're not instantaneous.“ Do you follow that? Well, I don't. But uh... that's a good theory. Now we can start in from there and then demonstrate conclusively that the quantum theory is wrong because of the complete non-existence of atom bombs, and therefore, the quantum theory is wrong. Now we can further prove that gravity really doesn't exist and prove all these other things don't exist, and in view of the fact that we can prove all this, that's apathy, because nobody wants anything to exist in apathy.

There you are. That's the whole thing. So don't make this kind of a mistake on havingness. Don't make this kind of a mistake on havingness that you... you just see it as havingness that then therefore wipes everything out because believe me your desire to have and your desire not to have aren't foisted off on you. You... you have those, and they're not illusory. When some people want or don't want, they want or don't want with exclamation points on some things! If you don't believe this, back a US Marshall up against the wall and put a gun in his stomach. He'll beg.

Now, present time then, is just this existence and... of havingness and your agreement on it. And your future? All is present time on the idea that we must have a rate of change. Rate of change is as mathematics, known as calculus. Calculus is a very interesting thing, it's divided into two classes. There's differential calculus and integral calculus. The... differential calculus is in the first part of the textbook on calculus and integral calculus is on the second part of the textbook on calculus.

Uh... as you look through the book, you'll find in the early part of the book on calculus, 'dx' over 'dy'. A little 'dx' and a little 'dy' and they're over... one above the other on a line, predominates in the front part of the book, but as you get to the end of the book you'll find these 'dx' and 'dy's' have been preceded by a summation sign, or are equating to a summation sign, and the presence of this shows that we are in the field of integral calculus.

Now I hope you understand this because I've never been able to make head nor tail out of it! It must be some sort of a black magic operation started out by the Luce cult. Uh... some immoral people who are operating in... up in New York city at the Rockefeller Plaza. Con... thoroughly condemned by the whole society.

Anyway, their rate of change theory – I... I've never seen any use for that mathematics by the way. I love that mathematic because it – I... I asked an engineer one time, who was in his sixth year of engineering, if he'd ever used calculus. And he told me, „Yeah, once. Once I did,“ he said.

„Uh... uh... when did you use it?“

„Well, I used it uh... once uh... lemme see, what did I use it on? Oh, yeah, yes, something on the rate of change of steam particles in boilers. And then we went out and tested it and found the answer was wrong.“

Calculus... if you want to know, there is room there for a mathematics which is a good mathematics, and it would be the rate of co-change, or the rate of change when something else was changing, so that you could establish existing rates of change in relationship to each other. And for lack of that mathematics, nobody has been able to understand present time! You just can't sum it up easily. Or, let us say, for lack of an understanding of what present time was, nobody could formulate that mathematics.

So actually there's a big hole there that could be filled and it's trying – ca... the thing called calculus is trying to fill that hole right now and it can't. But the rates of change – it comes closest to it. I think it was one of Newton's practical jokes.

Uh... here we have... here we have calculus as trying to measure a rate of change. Well, if we had something that was really workable and simple, it would be formed on this basis: The present time and gradients of time were gradients of havingness, and as one havingness changed, you could establish a constancy of change for other related havingnesses. But because the basic unit of the universe is two, you would have to have a rate of change known and measured for every rate of change then estimated. The mathematics won't... I mean a mathematics won't operate in this universe unless it has simultaneous equations. If you have two variables, you must have two equations with which to solve those two variables. In other words you have to compare one to the other simultaneously. Otherwise you just get another variable.

Of course people laughingly do this; they... they take an equation with two variables and then they solve it. And then they... you say, „What you got?“ And the fellow says, „K.“ You say „Now just a minute. You got K, huh? Well, what is K?“ „Well, K we have established arbitrarily as being...“

You say, „Why did you work the equation out in the first place? You had a K, didn't you?“

So present time's advance into the future – rate of change. Present time's advance over here to the right is indicated by the arrow, is sort of apparent to people, but they're in it all the time so they have a feeling of travel. And let's take this time track now and see what does happen. We'll draw this time track 2 here, and below it we find another arrow, but it's track. And what's changing here? What's changing is the rate of havingness.

And we get this track coming back here to PT, and the track is proceeding out that-away. Now, what is the track? The track is the rate of change of havingness. And what is the rate of change? The rate of change of havingness is what we agree to be a rate of change of havingness.

People's intolerance for speed and people's intolerance for slowness are themselves an effort to maintain a constant rate of change. And in view of the fact that these people – as I just commented some facetiously, your desire to have and your desire not to have are real and

they are actual – both – and give the universe the backbone of reality and actualities which universes have. You want them there, for lack of something better to have there.

That's earlier talk; unless you gave the preclear a good reason to have something else he would continue to have exactly what he has. You give him interest enough, however, and he'll want something else, see how that is? But he's got the MEST universe. That doesn't mean he's satisfied, that means he doesn't have anything else to want. If he doesn't have anything else to want, he won't have anything else.

So if he just uh... has this and it's a certainty and not enough imagination or thought to produce anything else except immediately what he's got, you're not going to get a shift. Not even a vague shift, time.

So we have over here on track 2 what is happening here. And this is why they keep showing time in vectors, is this rate of change. And of course we see that its rate...

Now, the dynamics, the eight dynamics demonstrate amongst themselves an interdependency which is covered in writing best in – of the works that I've done on this – in Book One. It's just the viewpoint of what's good. Viewpoint establishes what's good. Viewpoint establishes what's bad and we get these interrelated viewpoints and we get from these then an interdependency. Not one of these dynamics can exist without the other dynamics existing. And so you see that?

You're looking right at the heart of the problem called 'time'. Unless these stay in agreement one with another, they can't co-exist, and if one of them steps out without an able support from all the rest, and steps out of line, you're liable to get a collapse of all those dynamics.

We find that the thetan in a good state is actually all dynamics. Therefore he can be a universe, and that he turns up missing in this one due to the complete uh... plethora of thetans around, it doesn't seriously damage this one, because he is not removing from it an integral portion of its energy. He's removing something else that has nothing in mass, and that's an idea.

He is a capability and a zero of mass, and his havingness is a time monitor. That is to say, he has or doesn't want. And you could keep taking thetans out of this universe and nothing would happen much to the universe because you really aren't upsetting these because you're subtracting what? You're subtracting 1-2-3-4-5-6-7-8! It's the only way you can get out, it's the only way you could add anything to his universe is by adding 1-2-3-4-5-6-7-8 to it.

In view of the fact that your thetan is a balanced eight dynamics, when he is subtracted, he subtracts almost exactly equal – don't... you don't have to ever worry about this, I mean this just happens to work out – he subtracts almost exactly equal quantities on all eight dynamics. That's why he has to be well up tone scale to get out. Now what do you know! He has to be balanced on these dynamics, otherwise the imbalance freezes him in. Think of that for a moment. So he's got to be up into a level of practically pure thought. And the reason he can be up into pure thought is he's not going to take any MEST with him, believe me, and he's not going to withdraw on that.

Let's take a look at – what's a balanced equation, then, for this universe? Any stability in this universe contains as its balances the rate of change of the eight dynamics' interdependencies. The eight dynamics are all interdependent in any stability equation in this universe. And you get any equation in this universe that demonstrates its stability and you've got all eight dynamics present. One way or the other, you've got them present. And their stability means that they're present in a stable or balanced form. Now you start to unbalance one of these things, and of course nothing is going to happen at all. If you don't unbalance it by subtracting 1-2-3-4-5-6-7-8. An exact balance from it. See?

You can take out of this stability what, let's call a beingness, a quantum of beingness, if there could be such a thing. You could take this out all the way along the line and if you took it out wrong, or tried to take it out wrong, you'd blow the whole shootin' match. In other words, you tried to take it out down tone scale you'd practically blow the universe up, and when the boys try to go out the bottom of the scale with apathy and all that, the rest of that thing, by golly they blow up cultures, cities, so on – everything goes to pieces, because they're trying to move out of the universe with their hands on all this MEST.

The rich man tries to go to heaven; of course he can't go to heaven on account of those ridges, they won't let him through the eye of the camel! All right, let's take a break.

(TAPE ENDS)

Chart of Havingness

A Lecture given by L. Ron Hubbard
on the 18. December 1952

This is the second lecture of the afternoon of December the 18th, and we are continuing here on this chart of havingness.

Now you may think that I'm making too much... too much action here – a little bit too much randomness for you by giving you this material. But I'm giving you, in this lecture, an option between one and two things. I could simply process some people here, and I intend to do so but uh... this afternoon, but I want to have in circulation and in your hands enough material so that you can actually do some extrapolation – that's a wonderful word, **EXTRAPO-LATION** – people look in vain in dictionaries for this word **EXTRAPO-LATION** – uh... it isn't **INTERPOLATION** because that's „find the point in between...“ Someone... and so let's go out further and discover it.

Uh... mathematics could be called extrapolation. it... it's what you figure from, into. That's just what we're doing in present time, you see – it's approximation. We're predicting the havingness change and estimating the rate of change of havingness when we're estimating the future.

I want you to know about these thing's because you can do some thinking on this basis and you will discover probably some very interesting material from this, because this is only a barely, slightly explored field. When we start to talk about time's rate of change... time as a rate of change of havingness, or not-havingness...

Now therefore, its first and immediate value to you in therapy shouldn't be overlooked. This is possibly the first analysis ever made of psychosis that is really a good solid mechanical analysis. Why is a psychotic always in the past? Your neurotic is, at best, in the present. And your people who are sane are doing very well in the future. They're thinking into the future, consistently and continually, and it could be said that a man is really as sane as he can think into the future.

Why is this? That says, „A man is as sane as he can predict and estimate the rate of change of havingness and not-havingness.“ Hmm. As long as a man can predict the rate of change of havingness and not havingness, he is quite sane. And when individuals are unable to predict the rate of change of havingness and not-havingness, they are unable to predict. And are not sane. When they're unable to predict it, they're just unable to predict it, then it makes out of them what? An effect.

Now the rate of change of havingness and not havingness could be considered to be cause. Therefore, cause is motivated, then, in the future. Cause isn't in the future, though,

because this tells you that cause is flow and energy. Oh, nonsense! You can't have time without, space, energy and objects. There isn't any time without those items. And the most pertinent of those items are and the best estimation done on those items is rate of change of havingness of the... you... now you have this...

Now let's... let's predict what's going to happen tomorrow on the planet Xerxes. Can you... can you predict that? What's going to happen tomorrow on the planet Xerxes? No, because you doesn't have any havingness on Xerxes, that's all. I mean, there isn't any present time there, so how can you predict a rate of change there?

Rate of change – my God! How could you possibly predict a rate of change when you don't even know what's changing? So you couldn't predict the future and as far as Xerxes is concerned, two conditions exist: You are not interested and it doesn't immediately influence you; or, if interested, it again doesn't influence you. So what?

Now it's only when a person is interested in havingness of a present time that he can become non compos mentis with regard to that present time. A person must be interested in havingness to be insane. And by definition here in this universe, a person must be interested in havingness to be sane. You also must be interested in not-havingness to be sane. Hmm-hmm-hmm. Where are we going?

Uh... now, an unknown datum doesn't disturb you a bit. The planet Xerxes, his state of government or what is going to be printed in a... publication there uh... tomorrow by some loose-moraled fellow doesn't even vaguely interest you. And yet it's an unknown datum.

And you'll find your psychotic has gone mad because of an unknown datum. He doesn't know what's going to happen in the future. That uncertainty concerning the rate of change of havingness and not-havingness. He's become so unsettled and so upset about it, he can't predict it, that he's become psychotic about it. And as long as he is...

You see where we're going? Interest. Interest is the monitoring action. Where there is no interest, there isn't any insanity. Of course, there's also nothing.

And so you get a... an interesting, but not monitoring or terribly sweeping, common denominator to past, present and future, and the state of mind with regard to them. And that... that is monitored by interest in it. „Do you care?“

Uh... ah... the great Rabelais tells a fascinating story whereby two characters were in battle and everybody is sweating and streaming blood and... and uh... brawling, and... and these armies are crashed together and interlocked, and it's toe to toe and slug, slug, slug. And... and... and these two characters, for some reason or other, to catch their breath, withdraw a short distance and uh... climb a little hill. And they look down in the valley and they see these little tiny figures down in the valley. And they're just moving like little tiny dolls, and it becomes so unimportant to them that they begin to laugh. And they laugh very heartily about it and, of course, just stretch out in the sun and that's the end of the battle as far as they're concerned.

You want to know why theta clearing can suddenly produce such a change of viewpoint in an individual, I'm afraid it's contained in that data that I've just given you. Estimation of the rate of change of havingness is either interesting or very interesting or terribly in-

teresting or, „Oh, my God! We're lost unless..." And that's being... everything is serious and important.

Now what is... what does 'serious' and 'important' mean? 'Serious' and 'important' are words put down to „interest is intense because of penalty.“ And you could say „importance is an interest... an intense interest because of penalty, and it is as intense as the penalty is envisioned to be intense.“ That man who can not be made to feel any pain from hunger, rain, snow, ice or the other things they have in the post office department, he, you see, wouldn't be able to feel any penalty – unless it were the penalty of being bored and that is a penalty itself.

Boredom, however, is just not a state of inaction. It is a state of idle action, vacillating action, where penalties are yet in existence. And where they are great. But a state in which one has decided he can't really do anything about them, it's just a high-toned apathy. And it... it... there's a certain insouciance that comes along with boredom; there's a flippancy.

Now what, then, is 'sanity'? Well, let's rate it there... It would be „unable to predict the rate of change of havingness and not-havingness with regard to one's interest in those things which are changing, and with regard to the penalty which one believes may accrue from not being interested in those things. That's a clumsy definition. It will come down in size and shape. But let's look at it again: It... It's... 'sanity', then, is monitored by what one can gain balanced by how much one can be punished because of have and have-not, and the unpredictableness of the changes which might take place in have or have not.

The goal of a static is to be a static. The goal of an 'all motion' is to go in all motion. And as we see the interplay of a static against all motion, we find out that we have a theoretical point of action halfway between these bands where the penalty could exist, but would not sweep away all, where havingness is not the most important thing.

Now havingness becomes more and more important to the psychotic until he will give away anything, or he will take and hold on to everything. And he thinks... objects and words and everything else. So his interest is terribly aberrated. And his belief in pain is terribly aberrated, and if you get somebody who is very psychotic, they've either abandoned the body to a point where anything could happen to it, or the tiniest little scratch is regarded by them as destruction beyond destruction beyond destruction.

So, uh... theta clearing just side-steps the whole problem by deintensification of havingness; and by almost completely eradicating the penalty of not having, or the penalty of having. It is not a retirement from the lists; it is not an abandonment of anything. But it is an ability to come into the control and ownership of things, and therefore a person's stability as a theta clear would depend upon, yet, their interest and evaluation as pertained to their body and – what Freud called the 'alter-ego' – all the other possessions of the body, like the family and uh... uh... the car and all that.

A little light begin to break through on this.

But the funny part of it is, we can't subtract anything from this universe because of this doggoned rate of change of havingness. This universe will either blow up or solidify one

way or the other, if one were to subtract from it, out of any one of its equations, let's say this: One, two, three, four, six, seven and eight – and leave five. He wouldn't go, would he?

Or, the universe, if he did make it, would blow up, on what subject? The fifth dynamic. You'll find, then, that inequalities of interest and an unbalanced state of interest on the part of the preclear – that is why we're interested in „can'ts“ – resolve down to an inability to draw out in a balanced state. He's got to take all eight dynamics out of the equation if he's going to leave this universe – all eight – simultaneously. The universe'll never miss him.

But if he tries to take all eight except two out – nnohhh! It's not just going to miss him, I... it's not going to let him go because, you see, the universe seems to represent a havingness and have-not-ness. It... it... it, to some degree, owns your preclear. Every time he has a line to it, it has a line to him. So any time he says, „Well, I'm just fine except for the second dynamic. I still seem to want this sensation from these bodies, and so forth. They're a disgusting thing, these bodies, but second dynamic – hummm!“

It... it... it doesn't just mean that your preclear is holding on, because it means that there's a great big cable around his neck and it's got him nailed down to a stake. And as long as he thinks he has to be in this universe in order to indulge that sensation, as long as he has to have something else to undo it besides himself, oh boy!

Now, you see, he is four parts, as e homo sapiens. And so when it comes to subtracting the thetan from the body, he has to have a body with which to enjoy other bodies, he thinks, at the state he's in. Now let's draw it up a little further and demonstrate to him that he doesn't have to have other bodies; he doesn't have to have a body of his own in order to procure this sensation from other bodies; it isn't necessary for him to have a body of his own. He can just take it off of any body any place. „Well,“ that fellow says, uh... „that's great!“ Your preclear is still nailed down in this universe, because every one of those bodies will put a line on him for every line he puts on them.

And uh... that's how he came down tone scale in the first place.

So, we have to then shift it over to 'own universe', and he has to be able to mock up a havingness or not-havingness on any one of the dynamics, and particularly where interest is involved. He has to be able to create anything he is interested in and continue an interest in it in order to get rid of MEST universe havingness and not-havingness. And nobody's recommending to you, really, that you get rid of this havingness and not-havingness in the MEST universe.

But I'm just telling you that the interest monitors it, and that is monitored by one's belief that it only exists – the other thing, scarcity, in this universe – that there's a penalty in leaving the universe, and the penalty of leaving would be the penalty of not any more having something, ugh... You see?

All right, this universe is rigged this way: Every time you want something in this universe, you can't have it. If you really want something, long enough and often enough on an outflow for it, it, of course, if you do get it, it'll disagree with you. And so it's a dwindling spiral operation, and by electronics this goes down... As we were talking about very interestingly the other day, this DC flow problem. There could be no DC flow; if you changed view-

point as fast as you changed polarity, you would think you saw a DC flow. Now, that's very good – that's very good. A fellow in class mentioned this – very interesting. But if you insisted there was such a thing as a DC flow and never changed your viewpoint, you would have to have lower and lower and lower and lower potentials. And the... the lower the potential, why, you get another flow, and then you get a lower potential and you get another flow to it, and then you get a lower potential and you get another flow to it. And there's, of course, no place to go but bottom, and it's mud from there on down.

Now if you got a... a viewpoint which decided that your potential was going to go up all the way, it would have to be a negative gain, and you would have to continue the negative gain. As long as you continued this, you'd go on up tone scale and out the top. But you would have to do it on all eight dynamics. This is not very... not very difficult. This is... this works out automatically. This is inherent in the techniques which have been proposed – inherent.

Now let's look over here at this chart again, and we find the rate of change of havingness – and of course, and uh... we'll put this plus and minus – meaning havingness and not-havingness – the rate of change of this determines... determines randomness; and that's what randomness is. You've been asking for a lot of definitions for randomness: Randomness would best be described as the rate of change of havingness and not havingness. This is randomness.

And if you want lots of rate of change, you want lots of randomness. If you want lots of randomness, you get lots of rate of change of havingness and not-havingness. You decide, „Well, now let's see. We're going in... going into a lot of action. We're going to choose out these teams to fight, and that means...“ And what are you going to get? Oh, boy! You're going to get loss and gain on an unpredicted level – every time. Of course, you get mired down in a universe which is operating, or an area that is operating all but automatically. No-ho. Any... almost anything you do in it sets up these automatic reactions. Automaticity is really there. Automaticity is there to such a degree that you cannot regulate the interdependencies of the eight dynamics and as a result the eight dynamics and all eight dynamics are to be found in any particle of this universe, no matter what form the thing takes, you'll find all eight. It isn't just that you find all eight in a man.

And that 'all eight' is your octahedron of filling space – just as an aside comment. Putting it into space, characteristics as well as particle characteristics, because, you see, your octahedron is not a particle characteristic at all. It's what you would, quote, 'fill space with', it would be the forms which fill space.

So you're not going to do any grand job of pulling your preclear out if he still has, and you do not know about, something that nails him down good and hard on this tone scale. What is that tone scale? As that tone scale descends it is ARC, it's a lot of other things. Something else more important to you – it's time. It's one's belief in his ability to predict the rate of change of havingness and not-havingness. And at 1.5 one has lost his ability to not-have. See, it's an ability. He's lost his ability to not-have, so he has to have everything, and that gives you a terrific hold, and that gives him this enormously strange attitude toward all these various things.

Now, what happens at 1.1? This person has lost his ability to have and he's doing a terrific dispersal... pardon me, at 1.0 fear, uh... he's doing this terrific dispersal and it's all 'not-have, not-have, not-have, not-have, not-have' – see? He's lost his ability to have.

Now let's go down tone scale, and we'll find somebody in grief, and we find they've again recovered a little ability to have and not-have, and . then they went into grief on it, and we find somebody who has lost their ability again to not-have. Now what... in mock-ups. Well, how do you find this person? This person will be in the strange and wonderful manifestation of just... just not-having. This person can't stand a 'not-having' and now can't stand it because his interest is so intense in having, and the values he assigns and the penalties which could accrue to him as a result of not-having are so exaggerated that, of course, he can let go of nothing.

So what happens when you get somebody who is in grief on the tone scale? Why, it's very interesting to find that all you have to do is run Step Four and there you are, he's... he's... you'll cure him of it – Step Four. And that is Flow Balancing. It cures his ability to not have.

So all the way up the tone scale you're just curing people of their abilities to have, alternately, and not have with mock-ups. You... you can't upset the rate of change of this universe, but you're not actually working with energy. Your preclear isn't energy. He's a capability of producing energy – a space to put it in. So as long as you work with this material on the mock-up side, he goes right on up tone scale.

Why? You're changing his ideas. Thinking, then, actually develops to itself – I told you a little earlier, what one devotes energy to, one has. Or what one devotes energy to, one not has. You devote energy to getting rid of something and that means you'll have it, or devote energy to having it and that means you... it'll... you'll lose it.

Uh... you get an object in other words, which is the reverse vector of what it's supposed to be, and what do you get here? You get a person's future track getting solid. That sounds funny to you, but you see, in view of the fact there is no future, he's changed his rate of change of havingness and he looks at the future and the future itself has taken on a solidity.

Now this person can't change his postulates. Why can't he change his postulates? They're bogged into energy. He's making them inside of created energy and he has... he's actually operating in a more or less solid area when he's thinking. He's pushing particles around, so he can't change his postulates, of course. And any preclear that you get ahold of is going to be unable to some degree to shift his postulates readily. And as a net result, as long as he can't shift his postulates, he can't, of course, change his attitude toward anything. And as long as his mind is banked in on the idea that 'this future is solid' over here in area 'Z', as long as that thing is solid, he's tried continually to inhibit or advance the rate of change, and it didn't shift on him. So he... he gets something solid that doesn't change and this is a mock-up – a symbol for the future. This piece of energy, solid. It's almost like matter after a while, and you... you'll find this manifestation very solidly.

What do you do, then, with the future? If you can find the f... By the way, look around yourself and... and say, „When I predict something or try to predict something, which way do I look?“ All right, now let's 'see' your future in that direction. Take a look and see if you see

your future in that direction, or see what you've tried to see in the past, or what you normally run into when you try to see your future. And now turn it red, then turn it blue. Then turn it green. Then turn it white. And then make it get bigger. Then make it get smaller.

I'm just giving you the exercise.

Now put it behind you. Now put it into shape of a corkscrew – and that's G-torsional future havingness now. And turn that purple, and then turn it black. And now put it down here at the corner of the lecture platform. Now tie it up into a bow and put it in a box with a lavender ribbon. Because that's not your future. That's a bunch of energy that you've gradually built up in an effort to predict the rate of change of havingness. You keep throwing toward rates of change of havingness a certain amount of energy and every single bit of this energy has the artificial and abstract mark on it: 'future'. And it's not future energy; it's present time energy.

And as we look down this track here we find out that finally the area of 'Z' gets solid and is very easily mistaken for the area of 'Y', and then that gets very easily mistaken for – because you see these are all solid objects – the area of 'X'. You see that?

So a psychotic, of course, becomes unable to differentiate on the rate of change of havingness because the future is solid; therefore the future is the present; and of course, the only real solidity there is is the past, so naturally it follows he must be in the past. And he is in the gradient scale of these particles which you – many of you... How many of you observed those particles, by the way? Quite a few of you, in other words. There... there is some direction there. Uh... there... there is a mass there somewhere. You just work it, just like you work any other item that you have around.

Uh... you... you have this... this? A lot of your preclears have this. Well, you... you've got this, then, a deposit. Now remember that that could be a 'not have' deposit. „In the future I won't have. In the future I won't have. In the future I won't have. In the future I won't have. In the f..." and all of a sudden, why you haven't got it. You haven't got those particles. They're right there but you haven't got them. They all got a 'future' tag on them, and this says „This is the future and you are about to be butchered by this“ and you know you are perfectly in control of that mass of energy? That's yours. And by deducting that mass of energy you're doing the same thing as a mock-up, because you added that to this universe. Therefore, you're quite at liberty to subtract it.

Now there is where, evidently, your individual goes down tone scale and those levels on the tone scale could be mathematically adjudicated to be on the... units of energy which had become a solid deposit, with the label 'future' on them.

How many units of energy have a solid uh... that are in this solid deposit have the label of 'future' on them? And you get, then finally, how many... how many uh... units... how much mass is there there. You're down to 1.5. Boy, that 1.5, „Huh' The future's solid.“ He can't afford to not have in the future so all of his thinking is being devoted not to constructive action as it goes forward, but very destructive action. And he is thinking all the time „Let's see, I'm holding on to the present here. I'm holding on to the present. Well, I can hold on to the present“ – he's demonstrated that to himself – therefore, all these not-haves, not-haves, not-haves, not-haves, – and anybody walks in 'not-have' – anybody walks up to him, he

doesn't want them. Anything else walks up to him he doesn't want them. If he decides this, you see, he immediately takes hold of them. Reverse vectors – because he's a great... he's a victim of flows, so he winds up by having everything bad and everything good, and he says this is all future. And it's solid mass.

So the future is solid. In Pogo, it says, „Which way is Tuesday?“ and he's been told very, very emphatically, „Right in front of your face!“ Now that's... that's uh... quite pertinent.

Here we have, then, the 'X, Y, Z' where 'Y' would be your present time. And that's why people begin to believe in linear time, and why their facsimiles begin to haul up and park in quote 'present time' because obviously the future is solid, so when you start to address the future, you're addressing a solid object, obviously. And when you're addressing this solid object called 'the future'... You see, he devoted all this energy to thinking about the future, and all that energy is still there in the deposit. And the solider that gets the more it gets like present time. And you'll get these people saying, as they st... just start down the tone scale „Well, things'll be pretty much the same in the future as they are now.“ Conservatism. „Everything's going to be the same as it is now. Nothing's going to change.“

What you're... you're going to have a rough time with these people unless you know what I'm telling you now. You're going to have a rough time getting somebody to change a little bit. You'll be puzzled as to why this preclear won't change. Well, this preclear won't change because this preclear can't change because he knows he's sitting right there looking at the future. If you were to put a meter on it you would find out that this future was uh... so many ergs of energy, and it was a deposit, and therefore it was a piece of matter. And when he becomes quite psychotic, that piece of 'future' has be... he becomes neurotic, the piece of future is the present, because the present is solid. And he... he has to think somewhere in that... that band there. He starts thinking with facsimiles, as I showed you on that graph, that wheel. He thinks with facsimiles; he doesn't think with postulates.

He doesn't think „Let's see“; he doesn't uh... he doesn't even say this to himself: „Let's see, how do I want things?“ No-no. That's way up. He says, „There will be light. Umm, that's nice: light. Umm-hmm, enjoy this motion for a while. Well, we can enjoy this. Let's put some darkness in there,“ and there we go.

Now when he gets quite neurotic, the present time, the ti... the energy he's devoted to present time and trying to keep everything stable in present time, he knows he can't predict anything out here about the future because he's got the future right here. And the more he changes these things which are right in front of his face, the more horrible things happen to him as he goes forward into – what future has he substituted for the future? He's made a time deposit that is a havingness, right there in front of him, and then he tries to change that instead of changing his conditions. Because the conditions which he tries to predict along all eight dynamics demonstrate to him to convince him that they are unchangeable and that they're inevitable and that the gods do it and he doesn't do it and nobody does it, that the rate of change, the interrelationship is, of the eight dynamics, unchangeable – by him, but is inevitable and just continues anyway.

And that is a lot of balderdash, because a fellow can go out and change his future all over the place. It just depends on how much he wants to stay in contact with the existing eight dynamics of the MEST universe, that he will monitor and reduce his ability to change the future, or how much credence he wishes to give to other individuals that he refrains from changing future. And that's all there is to that. The future becomes a deposit and then that deposit becomes kind of solid, and it is, of course, in present time because it is a state that's solid and unchanging – it's a state of unchanging havingness.

And that goes into the past and the person has got facsimiles in restim and there he sits. And of course, he's got a piece of energy which he... he's got it all mixed up with energy that he says is future energy and this is past energy and it's already happened. That's agreement with the MEST universe.

Well, there's your... there is your dissertation on the tone scale. You can count, then, as a person goes down tone scale, that the future looks more and more unchangeable or solid to him, or inevitable, and that he can be defeated more and more and pain and penalty is more and more there, and desirability is less and less there.

So up tone scale the future looks desirable because he thinks he can change the rate of havingness. And the present becomes undesirable, gradually, as he finds he isn't doing it, and the past, then, takes on and absorbs his interest. And as he goes down tone scale you could say that the upper part of the tone scale is the next thousand years for man. The upper part of the tone scale would be the next thousand years and that would be merely the rate of change of havingness and not-havingness in the next thousand years of havingness.

And uh... there the band immediately below that would be the next dozen years. And the band below that would be this coming month. And then there'd be tomorrow. And then there'd be today. And all that's uncertainty. What's an uncertainty? An uncertainty is a 'maybe' and that's an indecision and that's a double flow. And what is a solid piece of matter? A matter is a solid piece of confusion and chaos, and this is double-vectored and, of course, matter itself is the biggest 'maybe' there is. Indecision. There is nothing travelling in one direction and there is nothing in alignment, that is chaos. An indecision is... is 'yes' going thataway, and 'no' going thataway, cancelling each other out and you don't get any action.

If you want to see your preclear in a big 'maybe', get him something in which he's very interested, first and foremost thing, and he's convinced concerning his... his liability for punishment, and uh... you've got yourself a mighty confused fellow.

Well as you go down tone scale, he begins to believe that pain-pain- pain-pain-pain, pain consists of force, and the heavier bands predominate on the lower part of the tone scale. Although all bands are there, all the pain is dominant.

Now this, then, uh... and up above that... you have to be up above a certain level, then, in order to obtain pleasure, or you have to obtain pleasure of the type that is on the band and the experience of being in the band itself or the operating of the band for its own sake, and using force in it, is, of course, pleasure too. Very odd kind of pleasure.

In other words, there's a lot of pleasure in... in strangling somebody – 1.5 feels. 1.1 would take enormous joy out of the idea of... of uh... he might get an enormous amount of pleasure – he'd have to be interested first and have a conviction that he could do it in order to carry forward this action – in poisoning somebody very adroitly. And if they're... this person is high on aesthetic – a 1.1 and high on aesthetic... there could be a 1.1 low on aesthetic and a 1.1 high on aesthetic and so forth, and a 1.1 kind of null and neuter. There's where you get your randomness in personality. It's just which bands of perception and action will they use. Why, this 1.1 would put the poison in a rose and dip the rose into a wine glass as a touching little gesture so the lover could drink it all down. 1.1 could then say „Oh, dear! What has happened to you? Does your stomach hurt?“ Typical.

All right, then maybe you understand, then, that the past is solid and the present somewhat nebulously solid, and the future doesn't exist for the psychotic. 'Cause for the psychotic the past is solid, and that's the only solidity he's got. Why, he can't pervade any further than his immediate self environment, and that is solid energy. He has no pervasion any further than his own energy. He can't pervade out into any greater space than that, so he's dragged down in space, he's very, very centralized in himself, and there he goes. There you have it.

All right, your neurotic finds the present solid and every once in a while convinces himself it's solid by pinching himself. This he considers his conviction. And he's still enough under penalty... he's terribly under penalty so that he can be punished if he doesn't have this solidity in the present. And your person who is really sane, who is able to think, able to predict the rate of change or cause a rate of change of havingness or not-havingness, is, of course, handling the future. He can not only handle the past, he knows that; he can handle the present, and he can, of course, broadly handle the future, he thinks. And he's interested is doing so, interested in handling that future.

Now the volume of effort that he will put into the future depends upon his amount of interest in the future. So if you have a person on... high on the tone scale who is sitting on Mount Olympus doing absolutely nothing, and a person who is fairly high on the tone scale with terrific amounts of randomness all over the shop, still high on the tone scale, but in action with regard to the future, and you're getting a difference of what? You're getting a difference of rate of change for the individual.

Fellow on Olympus is at no different point on the tone scale. He just doesn't have as much interest in it as the fellow who is in action. And the interest doesn't happen to be psychotic or neurotic or anything of the sort. It doesn't matter what you're interested in or how much you're interested in it; it does matter how well you're able to handle something after you get interested in it.

That is the thing that parents find wrong with children. The child will be interested in chemistry and want a chemistry set. He's very interested in chemistry and he gets a chemistry set and he's still very interested in chemistry, but his ability to estimate the rate of change of havingness on the thing is kind of bad. And he starts to run into a not-have, the second he gets this 'have.' And of course reverse vectors start to hit him and he's no longer interested in it. Hmmm!

Well, the parents say, well, he ought to continue and be constant in their interest. And the reason they ought to do so is because parents don't change, do they?

And they consider this a great virtue. Unchangingness is NOT a virtue, And you start to hit a society and change it too often in the field of objects, and it will rebel. But uh... you can change objects all over the place.

Some of the old-time pilots used to change objects from coast to coast and around the world and that sort of thing, and everybody was tremendously, vastly interested. Why? Well, the rate of change was very fast. And it was above their level of rate of change, and somebody seemed to be able to get rid of this, and away with this rate of change, so they got very interested in it. Why? Well, they... they wanted a higher rate of change themselves, but they didn't dare have a r... higher rate of change themselves. So they got very interested in that line.

Well, your old-time pilot could do that, but let's take somebody who starts changing very close to the static level. I... I've been shifting things around close to the static level like mad, by just the change of growth. Of course, an idea doesn't grow; you just get more and more certain on a certain level and it can be associated with rate of changes of havingness and not havingness more closely. And the first thing you know, you can either exist in the static level or you can exist in the energy flow level – either way. People get upset because you change ideas; in that level they get more upset, about it. They really get upset because they're looking at a static. They... they've got a ghostly idea that there must be a static there, 'cause it's theta, isn't it? And it's probably motionless. That's right; it's motionless.

But when it enters into the field of energy, it demonstrates the fact that it's not motionless and that there's a motion connected with it. They get very confused.

The one thing you're not supposed to do is change your mind. You can change almost anything else, but don't change your mind, for God's sakes! You'll find that in more banks!

Now, your tone scale, then, is also an estimation of how long it's going to take to change the future estimates of this individual. Of course, the lower on the tone scale, the longer it's going to take. Why? You take the same process, you're getting more and more factors entering into it which are varying the matter involved. The energy has turned into matter, to a large extent, and there we have it.

So, here, then, is perhaps a better understanding of what you're looking at when you look at the state of a preclear. He's trying to hold himself up by being interested in one dynamic maybe, or another dynamic. He isn't interested broadly in all the dynamics. You can lead him with interest into almost anything. You can! You can lead anything. You can lead nations to destruction. You can lead planets to hell and back with the loopiest subject matter imaginable so long as an interest level is maintained.

Let's take sound solid subject matter which is a very tight, close evaluation of the situation, and subtract the interest from it. Let's not make it colorful. Then your people who are really spinny don't pay any attention to it. Why? Well, they haven't got any interest in it because they can't associate that with something else, and they can only identify. And they can obey force and that's about all.

So, you can walk straight through a society and as long as you do not introduce anything interesting in the material, you can tear it to pieces. But you introduce something like '74 trillion years old', some magazine pick it up. It's interesting – it becomes interesting. That's truth. That'll go around. People will begin to wonder, „Well, that's nonsense!“ or „How's this?“ but they wonder why Time's printing it and so on, and get upset about this. You've introduced a level of interest.

Well, from that point on it can start to get uh... a little bit hectic because your interest level starts increasing. Well, boy, when interest level starts to increase, you had better be – as I once was not – very well located on a static as far as ideas are concerned. „You do so forth-and-so-and-so.“ In other words, the non-motion thing called an idea shouldn't be subject too much to change. And so you ought to have a good, broad, workable, precise body of knowledge which sits there and will sit there and which will endure and which is not subject to misinterpretation, because why? It has a workable, routine, easily understood application.

And the second you do this, then if you start stirring up interest in the society at large, interest, and you've got a static idea that society can shift. When I can say that a world can be led to hell and back with interest, you can package anything, no matter what garbage – anything – and cloak it in certain tones and it will be bought – without question!

Scholarly language is simply a method of toning up straight corn. People buy in the field of sciences, not knowledge or truth, they buy tone scale. And they feel that science should be at 3.0 on the tone scale. There is just that much estimation of the rate of change of havingness. „And whereas we don't take any real responsibility for this, it has occasionally been stated and so on...“ They buy tone scale.

The... is... this is, perhaps, not as... as completely hilarious to anybody as it is to a writer. A writer can look at this and it isn't something that amazes him. He's been doing this for a long time. „How does Professor Blink talk in the story?“ The writer knows. He establishes tone scales all over the place, up and down and back and forth and around and around. He has to, to have any randomness of characterization. He has to characterize people as people think they know people. A writer doesn't write about how people are; he writes about how people think people ought to be when they are written about.

Dialogue is not what people say, but the things people think people should say when written about. Highly conditional. And so we could get out a book under some guise by just – on any subject under the sun, any subject – and if it were properly written on the right level of the tone scale, believe me it could become THE tome on the subject. All you'd have to do is study style.

What the hell has an aesthetic got doing, walking in on knowledge? Beware of knowledge which is too well-dressed in an aesthetic. Knowledge is that thing from which you should be able to deduce, acquire and abandon aesthetics. If you are in a high level of truth, you can acquire or jettison aesthetics by the skillions, because to that interest may be added. But if you are in an aesthetic alone and you find there nothing but an aesthetic? 'Cause what is a piece of writing but an aesthetic? Even... even though it appears in the *ENCYCLOPEDIA BRITANNICA* it has, or not has, a certain aesthetic balance.

Do you know that there's enormous room in this world for a good data encyclopedia? „How do you make penicillin? You make penicillin by...“ Not... not uh... uh... „in the early days of chemical research, it was suspected that, when certain bacteria were bacteriarized, they were so bacteriarized that the bacteriological bacteriazation took place almost instantaneously. But later on they found out they could drag it out a bit. And Professor Wumph said, although this is controverted by Professor Battleboof, that the earlier suppositions regarding this subject were not supported by the ancient Greek. Of course, when we have studied more deeply into this subject...“ You poor boob! You couldn't understand this subject. We have to interpret it for you, you boob! Uh... that's not in there in print. That's just there. Uh... when you get through you say, „How the hell do you make this stuff?!“

That used to torture me because I was manufacturing the wherewithal and the havingness in this society necessary to the production of Dianetics and Scientology and the study of the mind. There wasn't anybody else going to throw any money into this. I had to throw money into this, so I made the money to throw it into it.

Well, I ca... you can always make money. That... that's the easiest stuff in the world to make. Sometimes you get a little bit short. For a few weeks, why, you're chewing shoe leather or something uh... like Charlie Chaplain did when he ate his shoe, and so on. But uh... what the score is in any one of these aesthetics is that there's either data or there's an aesthetic.

Now if you simply sit there – you're not trying to teach Scientology, you're not trying to tell anybody about Scientology – but you are merely using Scientology either to put an industry on its feet or put preclears together, your rate of change of havingness and not-havingness to a large degree depends upon your aesthetic, not the exposition of your knowledge.

Your havingness and not-havingness, then, is changed by the interest level which is elicited towards you, and interest is invited by aesthetics, not by knowledge.

That's why there are so few who will ever learn this subject. Really, there are very few out of all the beings there are.

You can take this knowledge – if you know this knowledge well, you do not have to parade this knowledge. You can teach people the knowledge. If you do that, for God's sakes, just teach 'em data more or less like I do. The amount of interest that I've put into this is very minor – very minor really. Make a wisecrack once in a while, throw some randomness in – don't do very... very much. Give 'em data – tha... that's what's important if you're teaching.

But if you're practicing, don't give anybody any data at all. They say, „I hear that you think that so-and-so.“

And you say, „You do? Well, there's no accounting for people, what they hear. Now people,“ then you look at them searchingly, „people who have a great thirst for beauty and love and that sort of thing, often invite into themselves information of a kind which is... they're afraid will be true. And do you know that they will often hold to themselves data that... for fear other people will be hurt by it?“

And the patient will look at you and say, „That's sweet!“

You... you look into this preclear's eyes and say, „Yes, you... you've had a thirst for human love, haven't you?“ I mean, you talk about obvious data. They jus... just take this tone scale and take a look at the girl. This tone scale is lying here under the blotter and you can only see in that direction, see. And it says... it says, „Apathy: Relatively uncontrolled anxiety...“ You wouldn't be able to talk to her uh... too much. Uh... here: „Capable of destructive action, psychotic, depository.“ „Oh, no. Let's get up higher. „Boredom: Relatively inactive but capable of action.“ She comes in, boy, is she a bored... a bored character. And uh... yet so-and-so and so-and-so. It's right cr... across the line. Put the aesthetic band on this thing: „Boredom: Normal, neurotic, halfway between, occasionally ill, susceptible to usual diseases.“

„Well, you've... you've often regarded yourself, I am sure, as average in health, haven't you?“

„Yes – yes I have!“

„Uh... and really your... your interest in life has vacillated to a large degree between indifference and boredom, hasn't it?“

„Well, that's... that's right.“

„Yes, I know. I know it very well that... how this thing is, 'cause life isn't very interesting, when it really comes down to that. One can certainly agree on that – it's terribly uninteresting. It's a terrible bore. Awful bore, isn't it? Dreadful.“

And they say, „Boy, you know this guy's right in there pitching with me.“ He just looks across and you're agreeing with him.

„Now you... you've felt this withdrawal from people for some time. haven't you?“

„How'd you know I withdrew from...?“ „Well...“ „I really don't, you know. It's just that they bore me.“

„Well, that's right. But people are very uninteresting. One can't be blamed for that, can one?“

„No, no!“

Uh... now we'll go along here... „Uh... the routine ordinary humdrum life that one leads is, of course, a good safeguard against all this.“

„Yes, I've found it so.“

Agreement, agreement, agreement... Let's just go right across the boards here and we find out that uh... „Disinterest in procreation; vague tolerance of children.“ Huh! In other words, you can just make it up – „Insincere, careless of facts.“ Well, what do you know? You're talking to a 2.5. Careless of facts.

You say, „Well, the appointment began at 2:30“ – it didn't. The appointment began at 3:15. They'll say, „All right, it began at 2:30,“ – doesn't matter – „and it continued until 5:30“ – they're not interested in anything. And these people, of course, are very easy to take things away from so you simply say, „Well, that fee for this session now...“ patting them sympathetically on the hand a little bit, but not as sympathetically as you'd pat somebody

way, way down tone scale here, see. You really pat somebody down around... pat a 1.5 on the hand sympathetically some time. They just go „Slurp“; they're Just people who have driven away every possible thing that they really want, and you show them a little bit of sympathy „Well, It's pretty rough, carrying the world on your back kind of, you know? And getting things along and trying to get people to do things. Overcoming these various inertias and so on. That's pretty rough. Yeah.“

Oh, boy! That guy will just empty out his soul in great big coal buckets. Why you...

But you're not interested in that to any great degree. But is... what is the aesthetic? The aesthetic isn't knowledge, it's putting it to use. And it's the amount of interest which we'll be given to you because you know. And that's about all there is to it.

When doing mock-ups, you find in following this material along and in matching up the interest in aesthetics of people, and keeping them marching on up that your cases wall keep advancing.

This chart can help you and I hope this data about Time helps you an awful lot, because it's going to help an awful lot of people if you use it. Let's take a break. (TAPE ENDS)

How to Talk about Scientology

A Lecture given by L. Ron Hubbard
on the 18. December 1952

This is the third hour afternoon lecture. It's December the 18th.

The... uh... graph which you see up here is a graph demonstrating present time, and uh... third part of the graph we have here, and all it is is just uh... the... the amount of energy a person uses to think. That would be the lowest level on this picture: the amount of energy a person uses to think.

Of course, A PERSON DOES NOT USE ENERGY WITH WHICH TO THINK! That is the essence of nonsense. Because if a person uses energy to think, a person could only think then with facsimiles. And how can he only think with facsimiles?

Well, because if he uses energy to think, all he's doing is introducing automaticity. He throws out a little energy beam and that restimulates something or other and then that tells him what to think, and that's the way he gets into this. He starts trusting his uh... facsimiles and experience rather than trusting his ability to be.

So, he's up there on a gradient scale, and we see well into the future there, no energy, no 'E'. There isn't any energy there used to think, a person postulates, a person decides.

Decision. There is no higher decision than... than... than just saying so. You... you say so and it's going to be true, so therefore you say so.

Now, there are a lot of little sneaking tricks a person plays on himself. He says, „Well, that wouldn't be any fun if you just said it was the case, and then it turned out to be the case; there wouldn't be anything to expect, you see, and therefore I wouldn't get any...“

Oh, what a... what a trick. That... that is just a trick, by the way, it isn't the case. When a person gets up to a point where he's... starts to think with no energy, boy things really start to get smooth, and he starts to enjoy things in a calm, beautiful way and he can introduce all kinds of randomness, his interest level gets very high; his interest level's very high, he doesn't have much liability for anything.

But then he falls into these various tricks. He has an experience, and this experience quote teaches him unquote something. And in being taught something, he is in a state whereby he will then use the experience instead of acting, and so he goes down tone scale and he starts using a light deposit... I mean, a light amount of energy to think. He wants it to flick over to that old facsimile over there that he's got, and that'll flick back in a certain way, and then that will square him up in some other way, and he gets it all worked out, whereby he will now be prevented from leaving a situation in one condition when it should be in another condition, and he's figured out some kind of a method to use force on himself in order to be sure that he complies with the rules. And he made... probably made these rules to that extent and

he's complying with his own rules, or somebody else than himself, and they're not very savage rules.

Then he'd drift downscale which is back toward present time, and uh... he'd use more and more energy with which to think. That is to say, he'd use facsimiles more and more. Instead of using just little locks and things like that to think with, now, why he uses a little heavier brand of facsimiles.

Life has not been good to him. Life hasn't been good to him, indeed! How could life be anything to him? He is life!

So, he's starting to reverse, And when he gets into present time – 'course, present time is a consistent and continuously existing equation which this is the solution of the interdependency balance of all dynamics as represented at this instant for your future look at things.

Of course, present time itself becomes something one needs. He has to have the solution of all eight dynamics at any moment in order to get himself a higher level. See? I mean, he's already said, „Look. The eight dynamics are not myself. I couldn't be eight dynamics. I need to be informed by eight other dynamics of some sort or another as to the existing state. Now, the first dynamic informs me very easily by pouring my own facsimiles in on me, and the second dynamic informs me with equal ease, by demonstrating to me the existence of this sensation. And the third dynamic tells me this, because uh... here are all these people, and uh... I am in agreement with them, and they're in agreement with me.“ And so on, we go on up the line.

Now, here are all these eight dynamics then, and this is present time, MEST universe. Any given instant of interrelationship of, is present time.

Solution. The solution is represented in a solid, more or less, mathematical form.

It's as though you had an enormous electronic computer which had an enormous number of data being fed to it, almost at random, continually, and it was bringing out what the balance was at this instant. And that balance is in your hands at any instant. That's the balance of havingness. And the more worried you are about that balance of havingness, the closer you are to it. And some people will get a thirst for it to be TERRIBLY REAL!! And they get this thirst for it to be REAL! That means: „My God! I sure have to inspect that solution. All the time. I just have to keep my feet right on that solution.“

You'll get somebody, the poet, he is going up the street, his body is starving, he's in terrible condition financially uh... any other condition you can think up is liable to be visited on him at any moment, and what is he doing?

He is going up the street composing a poem that has to do with something he saw down the street. And the world comes along and they look at him and they say, „Look at that fellow. He's in rags. He... he's this way. He's that way uh... something or other.“

He, by the way, is less perishable than the much solider citizenry.

A song can racket down the ages. It doesn't corrode. It doesn't have to be polished, maintained, oiled, shelved or put in a vault. It happens that a song is far more powerful than any blaster ever invented.

I wanted to write a story one time about a fellow, an alleged son of Genghis Khan, who took a... took a town with a song when the Khan had failed.

The only thing you really remember about the great conquerors is a song somebody wrote about them. The thought was the poet's.

And the solid citizen says, „Now look. We sweep you away. It's so easy. We throw you in the Bastille. We do this. We do that. We do something or other with this MEST of yours. You see! You see! Now, we can do this to you. And we can do that to you. You see! You see!“ And he just doesn't see at all.

Voltaire writes a very polite letter to the people who threw him in the Bastille for a year because he had been waiting, and working and having an awful time trying to find the time in order to write one of his better works, and he discovered in jail the calm and peace necessary to devote this time, so he wrote them. And he was probably quite sincere about it; it didn't worry him. They couldn't do anything much to his MEST that put him in any very permanent state of disrepair. And he was in a condition of mind where he didn't use very much energy to think.

And a fellow does quote good thinking or quote good solutions about to the rate that he doesn't use any energy in the line. Just about in that ratio.

The best solution is simply a postulate. What is a better solution on the whole problem of light than to be able to say, „Let there be light.“ And there's light. No real reason why there had to be light, by the way. That would make a solution necessary.

Why people ask about „Why?“ all the time, and demand that we have a reason for everything is a very simple thing, you see. They've got to have a reason because they've got to have the solution because the penalty is so great and there is present time, and they're holding grimly onto present time.

Well, as they drift back to present time they're all right. They're at least standing around saying, „What's a solution? What's a solution? What's a solution? What's a solution? What's a solution? I don't see it very well. I wish I could see it better. I wish I could see it much better, but I can't see it very much better. But if I could just see it a little bit better...“

Or, „I am really bored with it, I – uh... ‘course I need the solution all the time, but I don't quite know what to do with it. Let's see, how solid's the lamp post? How solid's the sidewalk? How solid are the walls? How solid are the...? Am I going to eat tonight? Well, yes, I am going to eat tonight. I eat tonight. I'll have to eat uh... I'll get to eat that. To eat, that's present time. That will keep me going in that... in the... that... that is right.“

Havingness. Havingness. Havingness. Havingness. Not-havingness. Not-havingness. Agree-agree, disagree, want, not-want, not-need, need... wirrrrrwww. It all goes on the monitor of how much he needs, isn't it?

I told a producer one time that my leisure time was worth seven-hundred dollars a week, and he fainted. He almost literally did faint. Any salary drawn would have to be in excess of that, because that was the price of leisure. He couldn't figure this out. Maybe you can't, but it makes good sense to me. It makes very good sense to me.

There's no use working at all, I figured, on a job that one didn't have much of his heart in. It was better to have nothing to do. Up to seven-hundred dollars a week, and that was the level of havingness which would make it interesting!

Now, you can actually plot pay that way. You can simply ask yourself, „All right. Let's see now, I wonder what uh... how long... this... I'm... I'm interested in this preclear. Therefore, I'll do this preclear for nothing.“ Or, „I'm interested in having a few things.“ Or, „I'm interested in buying a few things so I won't have to have some other things as solutions. And therefore I'll have this preclear for three hours and I don't want the preclear for three hours, so therefore I'll have to bring it up to a level which makes it interesting to me to have the preclear for three hours.“

Don't omit that. Don't ever consign yourself to a drudgery. Because, when the interest isn't there, it's just drudgery. There isn't any reason why you have to do anything. Brim it out.

Now, the energy used to think by the psychotic is of course no personally manufactured energy at all. It's just glue of energy once used. And he's just got it all pulled in on him like mad, and of course he obeys only the commands in it, only the commands in it, only the commands in it, only the commands in it, only the commands in it.

It says, „Not do.“ It says, „Do.“ He does, he does not. That's all there is to it. Energy potentials.

Now, let's look at that, then, and let's find out that uh... you're going up toward no-energy to think, when you're going up to postulates. When you are going up to Postulate Processing, when you say „Postulate Processing“, you're processing somebody toward future.

Well, you... of course, you don't think in the future. If you're in relationship to the solution, which is present time, you say, „Now, let's see. Uh... let me think uh... I don't know whether my car will be outside or not, or whether or not I can possibly drive or not drive in some other direction, but if I go down to some other direction and do something or other, then so on. But if I did that, why...“ That's just stream of consciousness, for a lack of energy to think.

„Tonight I shall dine at the uh... Russian Pentagon Building,“ or something. You just say that. You see, make a postulate.

Now, if you're hot enough on this line, it will come true inevitably, because ten minutes before you eat, you'll make it; it will appear. You get the idea? There... therefore you go up on Postulate Processing and making your own universe, you're completely independent of present time solution – present time solution.

Don't... let anybody kid you, that your interest in existence is dependent upon the present time solution, because it's not.

Most of the things a person is clinging to in the present time solution are not important, because the present time solution has a habit of being very, very badly upset and erronified.

You see. The Russians are about to attack you at any minute. The United States is about to attack you at any minute. Um... the amount of bank banditry in uh... Little Keokuk

uh... on the 2nd of January has averaged out to the figure of .7623. You're don't... don't even have any money in the bank. What are you interested in a bank account for? Eight robbers were shot today on Rop-Rop Avenue. So what! You weren't on Rop-Rop Avenue!

But you take that in as assessment of the situation: are we going to have more robbers or less robbers? it looks like we're going to have more robbers, but the cops said there'd be less robbers, therefore the cops were... It was a good thing the cops were there.

Oh, is it? In other words, present time solution! Present time solution!

What are you interested in? Well, about the level when a person has sunk to the point where they're only interested in the present time solutions, they're not interested, they're frantic. They're getting to a point where interest is being displaced by fear of penalty, and this all comes about because they use energy with which to think! And that's... that's all there is to it.

And if you were to process this, just... just process this on a pc it'd straighten him out and he'd feel quite a bit better.

Most pc's have energy deposits around with which their energy to think is deposited. And where is that? Is that in the future? No, that's not in the future. There isn't any energy in the future. Is that in the past? No, that's not in the past. There isn't any energy in the past.

Well, where is it, then? Well, I will tell you where it is then. It is in present time. And it has a little sign on it and it says, „This is the future.“

Now, the person who can't get it is resisting the future. He's trying to pull out of the future and he's got a reverse vector going. He's more concentrated upon not having the future than he is upon having the future. And if you want him to get to this deposit, simply ask him... ask him uh... „Let's... let's try not to have the future. Let's try to avoid seeing this deposit,“ and so forth. And you'll get him back and forth.

Now you can always trick your mind... your energy levels in this wise. You can always trick them very satisfactorily by saying, „All right. Now, let's try not to make it green.“

You've been trying to make this green, trying to make this green. It's impossible for you to make the green.

You say, „Try not to make it green in order to make it green.“

You say, „All right. We'll try not to make it green.“ It's green – bang!

„All right. Let's try not to see it. You wanna see it. You know you wanna see it, so you just say, „Try not to see it,“ and bong! It'll turn up.

Because that's the not-have and the have. You can do those both ways. You can just say, „All right. We won't uh... we'll pretend not to do that. Okay, that's good. We've got it now.“ And we can go right on. And it's a method of handling things.

But that only goes a very short distance before the person just simply discards it as a crutch. But if you were to ask somebody, „Let's take a look at your future.“

The fellow will say, „What do you mean?“

„Well, do you have a little... anything around there when you think of the future, you... you see this, or change this or try to make it green or black or white or something of the sort. Do you see anything like it? Do you have anything like it?“

„No. No.“

„Well, let's try to avoid having any future. Just get the thought of avoiding any future. Now, what do you see?“

„Well, what do you know,“ he says. „There is one. Yah. Yah. Yah.“ Well, he's trying not to have anything there in the future. There are things which he'd hate to have happen and he is trying to avoid them happening.

And of course, a person who is way, way, way up tone scale wouldn't have any such deposit at all. But he wouldn't be in a body, either.

So the mechanism in it is that anybody who can be influenced by the flows is a give, at which time you would say, „Try to avoid the deposit which is the future. Try to avoid the deposit which is the present in thought energy. Try to avoid the deposit which is the past in terms of thought energy.“ And they'll light up like Christmas trees.

And a person who is a TAKE, at „Let's have it“. Whatever part of the cycle they're on, let's just have the... let's ha... just have the future, let's not have the future, and you've got it.

And what do you do with this? Well, then you turn it green, you turn it pink and you turn it yellow, and you... anything he can do just keep him handling it as energy in present time which has future labels on it, and the thing'll blow up. All of a sudden he will experience an enormous feeling of relief.

Why? Is this energy the future? No, it's not the future. It is a deposit that is labelled 'future' and the deposit exists in present time.

Is this energy the present that he's looking at? No, it's not. It happens to be just a deposit which he calls 'present time' and is in present time.

And is this energy the past? Yep. It's facsimiles being carted along because he is existing in a dependent state upon his facsimiles. 'Cause he knows he has to have experience. He goes down to get a job so that he could feed the body.

He has to put the body at a desk so that the body can then be paid, and then the body can eat, so that it could be put at a desk, of course. And uh... nice and circular ambition, you see? So, he goes through this whole situation and when he gets through with it, he knows very well that he has a body, and uh... he's very definitely dependent on flows, isn't he?

Well, the... the dependence... his dependency upon flows is... is... his utter dependency on experience is a dependency on flows.

The fellow who says, „Well, let's see. Experience is very important, terribly important,“ ought to modify it this way: „Experience is terribly important to people in a body who are thinking in terms of flows. Then good experience becomes extremely important, because when they put out energy in the direction of their flows, then good experience will come back in and they will do the right thing. And we have a good puppet and an excellent marionette, and this is therefore what we want.“

So, the fellow who gets this job to put the body at a desk so the body can be paid, so that the body can eat, so that he could put it at the desk, so that it could be paid, so that he can eat – is always asked this question: „How much experience do you have? Is it good experience or bad experience? Or is it some other kind of experience? Well, experience – experience...”

They don't realize that at... somewhere in the career of everybody, you get a reversing vector. You get this fellow with wonderful references, just rave notices – he leaves with the boss's wife and all the dough in the cash drawer.

If this fellow has been exceptionally good, and exceptionally honest, that is the best reason in the world to believe that sooner or later this guy is going to be the foulest crook that ever lived!

And it's... it's not monitored, then, by experience. What they're searching for in all these factors is just this one thing, is: how much energy is this person using with which to think? Now if you can establish how much energy he uses to think, you'll establish how important it is for him to have experience. Because if he doesn't use any energy to think at all, it's not even vaguely important for him to have experience, but boy, would he be valuable in an airplane plant.

He has no experience whatsoever. He goes around to the airplane plant, and he says, „Hey uh...” Uh... you say... why, the... that boy could draw down much more than any president of any corporation in the United States in terms of MEST, but the trouble is, nobody'd ever be able to pay him unless he was interested. The only pay would be interest.

He would go around. Why? Because after the plant had manufactured the airplane and had it all beautifully manufactured and everything else, they wanted to know whether or not this plane would fly, this fellow could simply take a look at the airplane and say, „Yeah, it'll fly.” „No, that one won't fly.” „Uh, that one's got something wrong with its motor. It's the lower side of its motor won't function. Uh... there were two mechanics had a fight out on the right wing tip, and there is a strut cracked out there or a strut will crack out there, and you had better replace that.” You would practically have uncrackable airplanes. Why?

Well, he could just simply pervade through the airplane and he'd sort of feel around in the airplane, and... and... and he'd know what the future of the airplane was. And if it didn't have a good future, if your fellow was really good, why, if it didn't have a good future at all, he would merely say, „You will have a good future now, airplane.” It sounds crazy. But you're actually moving out from simply causation in the future to causing future.

And you still have a ghost of this in witch's curses and earth still remembers these things. No matter how dimly they might be, they s... they still recall 'em. Curses and damnations and good gifts and, „You may now have three wishes,” the fairy says. Sure, he can give away three wishes, any fairy can give away three wishes. So could you. But I'd think before you give away three wishes, I think you'd better be able to give yourself three wishes, and I think that would be a good thing, and it isn't necessary for you to sit down and wish hard. It isn't how hard one wishes that counts, as they teach a child. It's how lightly one wishes, and how interested he is in having that for which he wished. So, you see what our three wishes would amount to in terms of... in terms of postulates.

Well, look at no-energy up there on the track and you'll find this fellow'd be very light-hearted and very serene and he could be quite intense if he were interested – if he were interested.

But you can be as intense with an upper band as you can a lower band wave. You can use very light energy to accomplish ENORMOUS things. It's only with a very heavy energy that you can't accomplish a doggone thing.

Just... just try and accomplish anything by telling somebody what to do, forcefully. You do that often enough and customarily enough, and you eventually won't get anything done.

Be a much happier thing to be at the stage of the tone scale, where you simply knew they would do it.

Did you ever go around and say to somebody, „Well, we know that you'll do that,“ and so on, and just leave them stuck with that? You've actually laid a postulate on top of 'em.

Well, a little bit higher than that is, you just KNOW all of a sudden. You just have a conviction in energy terms. You just know the waitress is going to walk to the other side of the dining room. She does.

You kind of know here and know there and you know this and you know that, and nothing happens.

You can't get down and pitch with flows very long before you come down below that level again. Energy flows are very dangerous to use. Even communication flows basically trap you in and you have to bail yourself out.

I'm always having to sit down and run out... and pull myself uptrack one way or the other. But, of course, I've never used any energy with which to think. And the only reason I'm telling you about this, I'm telling you about this is almost... it's all extrapolated, but it's almost a new discovery, although I've been kidding about it for two-and-a-half years.

I just put a few attention units down in the GE to find out if the GE could think, and I found the GE thinking. He was thinking. I thought that was wonderful. I thought it was so cute.

But if any of this stuff had to be THOUGHT about lengthily and so forth, nothing would have happened. The only place where it had to be thought about is: compare it. You compare one flow to another flow, you'd have to kind of mock up a couple of flows and hook them together, and uh... you think about this, and think about that. That's what's known as 'inductive thought'. But you're not operating, and you can't operate in order to investigate something; you can't operate from the basis of postulating to make it so, 'cause then you can't investigate it. You see how silly that would be. That... that's just gruesome. How could you investigate anything if you were postulating all the time?

In other words, it'd be impossible to find out anything by carrying on investigation which is car... occasionally called 'scientific'. See?

You postulate what the conclusion will be. You'll find scientists, by the way, are hipped on this. They've still have got an aberration on the subject. They're afraid to think what the conclusion will be for fear the conclusion will be that, and they will then be swayed

by the conclusion. And here these fellows with one-sixteenth of one grasshopper-power brain cell left with which to postulate... t... they could make a postulate at a ping pong ball and the ping pong ball would stay right there. It wouldn't go any place. And yet these fellows are very careful not to make a conclusion before they finish their experiment. They're getting away from a fear which has now become impossible.

There's nothing wrong whatsoever with saying, „Well, the way this thing is going to work out is this way,“ and then mixing up the MEST universe ingredients this way and that way and finding out it works some other way.

You say, „Well, it didn't work that way.“

„All right. We'll postulate that this is going to work this way, and then we're going to mix all these things up together and they'll work some other way.“

And you would say, „Ah, to hell with that.“

Uh... that would be sensible, because sooner or later you would come either to an apathy about the whole thing and skip it, or you'd find something which, when mixed up that way would accomplish the result which you postulated. Well, you've given cause to the MEST universe, that's what would happen.

All right, now let's look at the preclear in terms of energy and he has decided he is an effect of everything. And I was thinking about this Egyptian cult that... white was cause and black was effect. And if you were half black and half white, you were all right because then you were half cause and half effect and you were the effect of your own cause if you were that, and if you looked at the future and found the future black, the future would be an effect. But, if you looked at the future and found the future white, then the future would be cause. But, that was better to have the future cause than to have the future effect. So, what you tried to get was look and see a WHITE FUTURE. How do you like that one? You had to look and see a white future. And if you saw a black future that was bad, and you should abandon that course of action immediately, if you saw a black future.

What the devil are they monitoring? Well, the funny part of it is, it has a workability. They've just aligned all the facsimiles which gave the experience of badness, up, and then hooked 'em up to a circuit which has a flashboard on it, and that flashboard says 'Black!' That means, „These thoughts are passing through bad experience, don't monkey with it.“ And a white flashboard which simply says, „These thoughts are passing through good experience and so the chances of them taking place are very good.“

It's not very reliable, because it depends on an automaticity of flashboards. But if you want to do intuitive or instantaneous thinking with flows, that's the way they're rigged. You see the future is black, or you see the future is white, recognize, for the love of Pete, in yourself or your preclear, if you're not seeing the future and you still know you are affected by flows, you're just trying to avoid that sight or perception in some fashion.

All right, let's look this over then, and we've... possibly this is one of the ingredients of occlusion. They made implants in people about this at one time or another, by the way. And uh... you just turn... you don't run an implant, you just turn the future white, and you turn the future black, and you turn the future purple and then you put some red crosses on it, and then you turn Saturday green. And then you turn these other things this way, and then

shift them this way and that way, and then put the future behind your head. And let's see if you can find the present – what the sum of energy is of the deposit called the present. And that isn't out here, that's just right in front of your face, practically, or maybe it's your body. Uh... anyway, you turn the present white, and then turn it green, and then turn it purple and turn it yellow. And you'd probably be able to park it some place or another by finding another present and postulating it there. Who knows?

And uh... the... the past, as I say again, would be a very heavy deposit, because that's all composed of facsimiles.

BUT there is a little light deposit that says, „We've got to think about the past,“ and that's the... the deposit accumulated of having to think hard about the past. And you turn it red, and you turn it green, and you turn it blue and you turn it purple. And you try to avoid seeing it, and you avoid seeing it, and you turn it orange and.. and you put it under the left foot.

‘Cause what is it? It's your own energy which you're holding onto, by which you're trying to estimate change of havingness in the future.

A person who tries to estimate change of havingness... rate of change of havingness in the future, by comparing it to the past is gonna fall flat every time.

That is why law is such an interesting profession. Because law depends almost wholly upon precedent, rather than justice or chancery, anything. Precedent, precedent, precedent, precedent. The past is good. The past is good. The past is good. The past is good. The past is good.

And, of course, it moves with incredible slowness. It has enormous heavy massive tomes and buildings and courts, and... and there're the guys that practice it uh... in terms of police and that sort of thing, they get heavy and everything is slow, and they have to stop motion, and hold it and so forth.

Naturally, because they're running on the principle: the precedent, the precedent, the precedent, the precedent, the precedent, the precedent. And that means the past is the measure by which we measure the future.

You cannot take the laws of Holland in the year 1213 and pick them up and apply 'em against Holland in 1952. It cannot be done! And you can't take the laws of 1928 in the United States, and apply them to the United States in 1952. Different year.

I know this comes as a shock and surprise to many of the governmental agencies, but it's not 1928.

Now, being down the time track is simply trying hard... down the time track is trying hard to agree with the past so that the present will go all right. If you agree with past experience then the present will go all right. And of course that's a completely dippy one and brings about insanity, and everybody does it.

Let's agree with experience and have nothing to do with the postulate.

Well, I talk quite a bit about this because it's possibly for you an analysis of what Postulate Processing is. It's trying to get far enough uptone, which is to say use and be influenced by energy so slightly, and be in control of it so s... forcefully and so heavily, and be able to

go up so high above any necessity to need it, that one simply says, „Let there be light.“ That’s your theoretical level.

So, you have a process in this in asking the preclear to find these levels and turn them red, blue, green and wink. You’ll find out you’ll solve a lot of his troubles when you do that. ‘Cause all he’s really interested in is: „What is going to happen to me?“

And you see, what was going to happen to him in 1913, as adjudicated by what happened to him in 1912, is not good experience to measure what happened to him in 1952, and even the experience what happened to him in 1832 has no bearing, really, on what happens to him in 1952. And yet we’ll find him making it so. You’ll find him adding this up.

„Let’s see, in 1832 we had a cylinder of this size and it was used for a hay mow. Now, automobiles have cylinders. And therefore I can’t fix an automobile engine. And the reason for this was, is my father back there in the 19th century didn’t like this thing he used in the hay mow. He couldn’t handle it and once it fell on the calf. And I liked the calf, so therefore automobiles are no good.“ A=A=A=A would be a past time engram kicking in because of the geometric similarity of form, and that’s all there is to that.

Well, I’ve actually just beat this thing to death as far as that’s concerned. I could give you an awful lot of... of examples of processing one way or the other... and I probably should.

There’s the Positive and Negative approach to processing; there’s trying not to have the engram, and trying to have the engram. There are four flows really. And there’s trying not to have the engram, and trying to have the engram. And there’s trying to restrain oneself from not having the engram, and trying to restrain oneself from having the engram. In both of which cases, one is trying to have the engram, trying not to have the engram. Four flows. A halt on trying to have clear on over to a halt on trying not to have, to trying not to have. it’s a gradient scale itself.

Now uh... let’s see here, would uh... well, let’s... let’s... let’s find out, let’s... I... I... I... let’s sit down. I am not going to give you anything very rough – nothing very rough. You... you can... you can estimate now what your havingness is in terms of the future because of this process in terms of the present.

PC: (Chuckles).

LRH: Now, what... what... how is this going to alter your havingness in the future? It won’t.

PC: I don’t think so.

LRH: That’s right. That is what I figured. No change.

Okay, now let’s look in front of your face there for a moment and let’s see if you can see anything even vaguely resembling energy as a deposit.

PC: It’s blackness. Plain blackness.

LRH: There’s a lot of blackness there, huh?

PC: Um-hum.

LRH: Uh... it’s easy to get that?

PC: It’s fairly easy.

LRH: Uh... well, now is that blackness uh... past, present or future?

PC: A combination. I think mostly past.

LRH: Uh... it... the blackness is past?

PC: Uh-hum.

LRH: Okay. Yeah, let's take a look there to see if we can see anything even vaguely resembling a uh... color or a darkness and so on that might be present.

PC: I don't think I'd be able to tell the difference.

LRH: Hum. No, don't confirm these theories that way. That... that's not... not good. You... you realize... you realize how much a newspaper reporter – sad to say, if we ever had him on an E-Meter, and found out all he could think of was rape or something.

All right, just uh... take hold of the cans here. And I guess have to ask the little handy jim-dandy meter. You don't have to have mitt on there. That's a beautiful mitt. Volney is... thinks that this will blow out, and he'll think it does all sorts of things, and as a of fact it won't. I... I can't hurt one.

Okay, let's take a look if you don't mind too much here, and find out what tone scale. There we go; why you're in pretty good tone, alive, breathing.

Okay, what's that deposit you've got there? Is that past? Is that present? Future? It's not the future.

What about the future? Something wrong with the future.

PC: Too many obstacles.

LRH: Too many obstacles in the future? All right. Get your eyes there for a moment. Let's look around and see the obstacles. Can you see them? Are they visible?

PC: On a reality basis, no.

LRH: You don't see them?

PC: Uh-hum.

LRH: Well, okay, that is all right. If you don't see 'em, you don't see 'em. Got it?

Let's take a look at the... at the past again. You know, that's just plain murder, you sit there and look at a theta bop – you're trying to do something else obviously. You realize you've got a theta bop.

PC: I have?

LRH: Oh, that's a rough deal. Be careful not to make a postulate about it.

PC: All right. I won't do that.

LRH: All right, too many obstacles in the future.

Well, let's uh... take a look at that blackness in front of your face there, and let's put a little ring of whiteness around it.

PC: All right.

LRH: Got a little ring of white ness around it?

PC: Yeah. Urn-hum.

LRH: Well, put a white dot in the center of it, too.

PC: Okay.

LRH: All right. No turn it black again.

PC: All right.

LRH Now, let's see if you could turn it white, all of it.

PC: Gray.

LRH: Gray? Good enough.

PC: Um-hum.

LRH: Now, turn it back a little darker gray.

PC: Um-hum.

LRH: Now, a little bit lighter gray.

PC: Um-hum.

LRH: Now, let's get it down to... to quite black again.

PC: I can't get it too black.

LRH: That's all right. Just toward black. And uh... now let's get it up the line toward a bright gray.

PC: Um-hum.

LRH: Now, let's get it down to a dark gray.

PC: All right.

LRH: Now, let's roll it up the line to a... a little bit more toward white than before.

PC: Okay.

LRH: Do you have a feeling like you're holding that off or holding it in?

PC: Holding it off.

LRH: You feel like you are holding it off?

PC: Um-hum.

LRH: How about holding it in?

PC: It's standing still.

LRH: It's standing still.

PC: Um-hum.

LRH: You've got it in balance? All right, let's turn it to a, uh... by the way, is there a matching one behind your head?

PC: I don't... I don't know. It's hard to tell.

LRH: It seems... okay. Okay. I just want to know.

PC: Um-hum.

LRH: Uh... now let's see this white one in front of your face.

PC: Um-hum.

LRH: Got that white still, or grayish?

PC: Um-hum.

LRH: Have you got it white this time?

PC: Grayish-white now. It's fairly white.

LRH: Well, let's turn it darker.

PC: Um-hum.

LRH: Now, let's turn it lighter.

PC: Um-hum.

LRH: Now, let's put a little tinge of red in it. Put a tinge of red in that grayness. Let's just get a little...

PC: I must not like red or something.

LRH: It's not like red?

PC: I must not like it.

LRH: Oh, well, I don't blame you. How about getting a little tinge of green going through it.

PC: All right.

LRH: Hum. Okay. Got a little tinge of green going through it? Well, let's turn it back to white, whitishness now.

PC: Um-hum.

LRH: Now, let's turn it back to reddishness. Any tiny little flick or impression of it being red. Let's try not to get it red now.

PC: Okay.

LRH: Did it get red? It did?

PC: Slightly.

LRH: Oh, well, what do you know. All right. Let's turn it green.

PC: Um-hum.

LRH: All right, let's try not to turn it red again.

PC: All right.

LRH: And let's turn it green.

PC: Um-hum.

LRH: Now, can you increase the intensity of that greenness?

PC: A little.

LRH: All right. Now let's decrease it.

PC: Um-hum.

LRH: Now, let's decrease it way down till it turns a sort of a whitish, muddy color.

PC: Um-hum.

LRH: All right, let's turn It down toward black.

PC: I got it.

LRH: Well, let's turn it into a black curtain.

PC: Okay.

LRH: Now, let's turn it into a black curtain with little spots of white in it.

PC: All right.

LRH: Now, let's turn it uh... whitish as a curtain.

PC: Um-hum.

LRH: Now, let's make its t... texture silky.

PC: All right.

LRH: Now, let's just start taking curtains off the e... edge of it or the face of it furthest away from you and throw them away. Let's have a whole stack of curtains there In front of you all white, and whitish silky curtains and start throwing 'em away. What happens when you do that?

PC: Uh... I'm peeling them but they have... I'm having a difficult time peeling them off.

LRH: Well, just... just loosen the corners this time.

PC: Um-hum.

LRH: Now, let's loosen another corner.

PC: Okay.

LRH: Now, let's loosen another corner.

PC: All right.

LRH: And now, let's install a flutter device that sort of uh... flutters them. Make them flutter a little bit. Just make them ripple a trifle.

PC: Um-hum.

LRH: Now, let's fill them full of glue and let's make sure there's glue but for... all through there – good heavy glue. And let's perceive this glue in there. Well, just get the feeling like it's glued.

PC: All right.

LRH: Have you got the feeling about them glued on?

PC: Um-hum.

LRH: All right. Now make them glued on tighter.

PC: Um-hum.

LRH: And make them glued down much tighter.

PC: Um-hum.

LRH: All right. Now let's just decrease the glueyness of them a little.

PC: All right.

LRH: Let's increase the glueyness of them a trifle.

PC: Um-hum.

LRH: Now let's decrease it a little more.

PC: Um-hum.

LRH: Now, let's make 'em good and gluey. Oh, really make those things sticky now.

PC: I'm having a difficult time holding the uh...

LRH: Well, let's try not to hold it now. Now, let's hold it again. Let's get it very sticky. Now, let's reach out and pull the furthest white curtain away now.

PC: Um-hum.

LRH: And another one.

PC: Um-hum.

LRH: Now, let's go and get about 15 or 20 white curtains and let's plaster 'em on this thing – the back of it.

PC: All right.

LRH: Now, let's stick them on there heavily. Now, let's get about 500 more. Plaster 'em all over your body. Lots of 'em. Oh, but the tonnage.

PC: All over me but they're not coming toward me.

LRH: Where are they going?

PC: Out to the left.

LRH: They're going out to the left?

PC: Um-hum.

LRH: Well, pour 'em out to the left – lots of 'em. Enforce that line. Got 'em going real good?

PC: Um-hum.

LRH: Now, let's speed it up. Now, let's slow it down. Did you slow it down a little bit?

PC: Yeah.

LRH: All right. Let's speed it up a whole lot. Now, let's slow it way down and stop it... Did you get that?

PC: Ummmm.

LRH: Did you get 'em stopped? Well, just speed them up again.

PC: They're just changing again.

LRH: Huh?

PC: It's changing.

LRH: What's changing?

PC: I don't see the curtains.

LRH: The curtains are gone?

PC: Um-hum.

LRH: Oh, no. Now turn that... turn that deposit black in front of your face. Got it real good?

PC: Um-hum.

LRH: Now, let's put another deposit of black on it.

PC: All right.

LRH: And another deposit of black on it.

PC: Um-hum.

LRH: And let's put much more in the way of black deposits on it.

PC: Um-hum.

LRH: And let's cover the whole thing with tar.

PC: All right.

LRH: All right. Now let's... let's wrap it around the head real tight in so it won't get away. Can't you tie those things down on the head?

PC: No, they stay away.

LRH: They stay away?

PC: Um-hum.

LRH: Well, how far is it away from you?

PC: About 10-20 feet.

LRH: Way out there?

PC: Um-hum.

LRH: Is it all black out there?

PC: Just a black spot.

LRH: Well, is that all?

PC: Um-hum.

LRH: Well, turn it green.
PC: All right.
LRH: Turn it purple.
PC: Okay.
LRH: Turn it yellow.
PC: Um-hum.
LRH: Why don't you put it over about 10 feet.
PC: All right.
LRH: Why don't you put it up about five feet.
PC: Um-hum.
LRH: Why don't you put it down about 10 feet.
PC: All right.
LRH: Why don't you put it on top of the door down below as you come into the lobby.
PC: Um-hum.
LRH: Now, why don't you glue it down there.
PC: All right.
LRH: Okay. Let's put another black spot out in front of you now.
PC: All right.
LRH: Let's put that one down on top of the door.
PC: Um-hum.
LRH: Let's get another one and put that down on top of the door.
PC: Um-hum.
LRH: And now, let's get a white spot out there' in front of you.
PC: Um-hum.
LRH: And put that down in front of the door.
PC: All right.

LRH: And uh... now let's put all of those black spots in last... an hour ago. Got it?

PC: Yeah.

LRH: Hold that Okay. Now, let's be two feet behind your head...

PC: Um-hum.

LRH: Got it. Okay. Now, let's take a look at the front of your forehead – now the inside of your forehead... What do you see?

PC: Nothing.

LRH: Nothing there? Okay. Now let's uh... put a little anchor ball out in front of you – an anchor point.

PC: Um-hum.

LRH: Hold it steady.

PC: Um-hum.

LRH: Did you hold it steady?

PC: Fairly steady.

LRH: Sort of steady?

PC: Um-hum.

LRH: It doesn't hold completely steady. Well, let's put one behind your back at the same time.

PC: I don't know that I'm doing that.

LRH: Okay, now let's take all of the nice fellows you ever knew.

PC: Um-hum.

LRH: Got 'em all? Do you see them out front?

PC: No.

LRH: All right, let's take a house that you've lived in.

PC: All right.

LRH: Got that house?

PC: Pretty well.

LRH: Okay, now let's move it over about a foot.

PC: All right.

LRH: Now, let's move it back about a foot.

PC: Okay.

LRH: Now, let's turn it upside down.

PC: Um-hum.

LRH: Let's turn it right side up.

PC: All right.

LRH: Let's put it behind your back.

PC: All right.

LRH: Let's change it somewhat.

PC: All right.

LRH: Put it above your head.

PC: Okay.

LRH: Let's put it out in front of you.

PC: Um-hum.

LRH: Let's put about four more houses out there.

PC: All right.

LRH: Now, let's take the last one you put out there and ram it into the body you have right there. Pick it up, push it into the body.

PC: Uh...

LRH: What happens when you do that?

PC: There's a black line in front of the houses.

LRH: There's a black line?

PC: Um-hum.

LRH: Okay, put one of those houses way away from you.

PC: All right.

LRH: Put another one way away from you.

PC: Yeah.

LRH: Put all four away from you.

PC: All right.

LRH: Now, mock up a whole big... mock up a whole big circle of those houses. Did you get a circle of 'em around you?

PC: Yeah, but they're floating.

LRH: They are floating? All right. Now just send them away from you.

PC: All right.

LRH: All right. Let's mock up another circle of them and send those away.

PC: Um-hum.

LRH: Well, now let's just mock up all around you and above you and below you houses of various descriptions, no matter how big their detail is – just mock up lots of them in a 360-degree sphere.

PC: All right.

LRH: All right. Let those go away from you.

PC: Um-hum.

LRH: Got 'em?

PC: Yes.

LRH: Keep 'em going. Is there any area they don't leave from easily?

PC: Uh... directly in front of me.

LRH: They don't leave directly in front of you. Well, mock up four or five there and slam those into the body... What happens with those now?

PC: I don't see them.

LRH: They're gone?

PC: Um-hum.

LRH: They disappeared?

PC: Um-hum.

LRH: Well, for heaven sakes, mock up about five more out there.

PC: All right.

LRH: Turn em red.

PC: Okay.

LRH: Turn 'em yellow.

PC: Um-hum.

LRH: Turn 'em blue.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em in front of your face.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em underneath you.

PC: Um-hum.

LRH: Put 'em above you.

PC: Um-hum.

LRH: Push 'em all together into one house.

PC: All right.

LRH: Now, take that one house and start pulling off of it all kinds of houses, various assorted descriptions of houses and throw 'em out around you. What's happening?

PC: I don't know, I get an awful confusion of things now.

LRH: Oh, you do?

PC: Yeah.

LRH: Well, just keep pulling those houses out and stacking houses around you now... Can you do that?

PC: Yeah.

LRH: All right. Now let's just take all of those houses and let 'em move away from you.

PC: All right.

LRH: All right. Let's mock up every dwelling in which you've lived for the last Lord knows how long – any duration of time – and mock 'em all up around you in all different directions... Make you nervous?

PC: Slightly.

LRH: Well, turn 'em all red.

PC: Yep.

LRH: Turn 'em all blue.

PC: All right.

LRH: Let 'em be any color they please.

PC: Okay.

LRH: Uh... move 'em all away from you.

PC: Um-hum.

LRH: Mock up another set similar to them... Mock them all up again.

PC: I can't get houses anymore.

LRH: You can't get houses?

PC: Uh-uh.

LRH: Mock up one house. One little tiny house and put it on your knee... One little tiny house and put it on your knee, got that?... What's happening?

PC: It's just this big black spiraling mass in front of me, whatever it is.

LRH: Well, don't put the house there then. Put the house upon your shoulder... You get that?

PC: Yeah.

LRH: Got that? Well, now put two houses there on your shoulder.

PC: I can see quite a number of them.

LRH: All right, let's get a lot of houses up there on your shoulder.

PC: Um-hum.

LRH: Have you got 'em?

PC: Um-hum.

LRH: Drop 'em into that spiralling mass...

(TAPE ENDS)

How to Talk to Friends About Scientology

A Lecture given by L. Ron Hubbard
on the 18. December 1952

This is the last evening lecture of the lecture series, December the 18th, first hour.

I want to talk to you something about how you talk to people about Scientology.

And we've been just getting along fine here on an informal basis, we'll just keep on. Somebody has to change the spotlights.

Anyway. The conviction which you are trying to carry is a conviction of action; it is not a conviction of reason. And as such, you actually need a little preparation, not on the catechism basis that they give in some of the... some of the cults on this line whereby anybody that asks you anything then they have the pat answer for it. Let's go at it on a reverse vector again.

There's a lot of people tackle a guy on anything that anyone knows. What is invalidation? Invalidation in actuality is the impingement of force. That's invalidation.

The lowest level a person can get on the tone scale is not wanting to criticize – not wanting to be critical. That's as low as a person really can get... is not wanting to be critical. Because criticism builds right on up into invalidation, and that's a gradient scale and it goes from criticism on the aberrated or stimulus-response thought level, fades on in to emotional reaction, counter-emotion to somebody's activities, and goes right straight to the next point of the gradient scale which is counter-effort. Now, there's your three levels, and of course they come up from that. As a person withdraws from force he goes down from the application of force into not wanting to apply the force so he applies emotion. And not wanting to apply that so uh... he applies an aberrated stimulus-response thought, and then not wanting to apply the stimulus-response thought, he gets into a much more involved situation than he would normally propose.

We've got here a question which you probably need in order to settle some of this in your own mind, and that's simply here on this graph; we have here our 20.0 (it has been days since I used one of those) and here's... down here is 0.0. And let's take a look here and we'll find this is an action level in that area somewhere around here: 20-22. Now action can carry with it, but does not necessarily carry with it, the delivery of force. But it certainly carries with it, the delivery of effort of one sort or another, but it's the type of effort that you wouldn't ordinarily recognize as effort because it's in such wide space and delivered so regulatedly that it is very closely monitored and activated effort. So, you don't call that effort as

the effort band as we know it. But that's a harmonic, an upper harmonic of the effort band. Or you could say that work and matter themselves are the lower harmonic of this, the actual action band or effort band. Action becomes solider and solider and solider and eventually becomes matter.

So let's take a look at this center band, and let's plot three things which you should know of pretty well in thought, emotion and effort, and find out where they lie here and this actually is in effort band.

Now, let's take a look above this. I won't bother to put a number on it because that number is just a meaningless arbitrary, but this next line up here when I say above effort is what? And the next line up above this is what? Way up here above 40 is a thought band. Okay?

Now, those... you never... you've never saw those... those words on that tone scale before in that order. Because that sensation band is actually emotion. That's high-toned emotion, but it's... higher-toned emotion is sensation. Lower down it's sort of... the emotion band is sort of an effort emotion; MESTy, very MESTy Now, this... this is. this is very airy. You are up here around space; that thought band up there is postulates. A little bit lower than that we have agreements. Now, maybe we've never quite looked at it this way before.

Remember what I said about DEI as being a harmonic uh... uh... DEI being cycles within cycles? Well, this cycles within cycles theory is actually the same theory as harmonics, and you wanna know where harmonics come from in radio, music, piano music uh... where they come from in electronic waves of any kind, sound or anything of the sort, you look at the cycle within the cycle. There is the „grand cycle of the whole band“ and the whole change, and then there's these intermediate cycles. DEI was a little piece of the big DEI Scale – desired and enforce and inhibit. All right.

Now, let's go down here and find out we... now that we've gone to effort, let's go to something else. And let's get down below this, and we'll get... and boy, we are really in here now, just below this we get emotional and uh... sensation. Up here it's kind of enjoyable, down here you get an emotional sensation. What do you get under that? You get an effort band.

Now, what do you get under that effort band? You get what you've been calling a very high level emotion and right in that strata there you get about the highest level of reason that man's attained. And here again we have thought. And I suppose this could be plotted out – I'm not giving you all the harmonics here by a long ways – and uh... effort, emotion. Now, let's have thought again. All right, let's have effort again, although it doesn't matter. It just doesn't matter whether we add these things on, it's just what you... it's just gonna be this cycle. You can take chunks of this cycle and you will accurately locate which one of the three that you're plotting at that time or not as the case may be. But it could be all the efforts on this tone scale, and that could be effort-effort-effort-effort-effort-effort-effort. What were all these efforts? Or it could be emotion-emotion-emotion-emotion-emotion. What were all those? You've got a name for practically every one of 'em; sensation high sensation, exhilaration is enthusiasm on a lower part on the band, and... and... and boredom is actually a lower harmonic of being calm, a very low harmonic, MESTy.

And we get down here and uh... we have found again maybe these three. And then we get way down here, and we get heavy effort again.

Now, actually we're... because we've been studying this from the viewpoint of homo sapiens, at 0.0 effort area (that's not 0.0 effort, but uh... just in that area), effort, emotion, thought; now, we've gotten down here and we get a heavy brand of... oh boy, these bands really get thin; they really get awfully close together; these get packed tight right down at the bottom.

I couldn't draw – I'll have to give you little sections, some sort of an idea over here under the 0.0 of the... the bands as they would get together there – there'd just be so many together the area would just be completely black, they'd be repeating themselves so often and so close together. Here is your geometric progression at work and it starts up from way down below there and matter starts in from the top, wide, less wide, closer together and packed right on down tight.

A piece of matter is actually thought, effort and emotion all at one and the same time. This is a new thought to you maybe; it'll be less of a new thought when you pick up matter sometime and you can feel what it has to think. 'Course, it doesn't have any think in it at all, except it's a sort of a solidified thought. It... it... it... it just has that appeal value to it.

For instance, this... this... ashtray... this ashtray has a prettied up thought in it. It doesn't... it doesn't say 'ashtray'; it is saying 'pretty piece of pottery'. And whoever made it and so on, this is the thought that went into it. 'a pretty piece of pottery'. And yet it can exert an effort, can't it? If you direct it. And it can uh... do all sorts of things. Uh... and it has... it has an emotion. That's very strange, it has an emotion something like agony. That's very weird. It... it has an actual emotion. Well, anyhow. You think I'm kidding you. You ought to try that sometime.

You ought to ask a piece of matter, „Now, what emotion do you...“ Don't go nutty on this. You ought to ask a piece of matter sometime, „What... what thought is in you? What effort are you capable of? And uh... and uh... what... what emotion do you express?“ It'll sometimes be very startling to you what a clear-cut certainty of answer there is sitting there under your gaze.

Because you're dealing with a piece of MEST universe that originally came out as a thought, and a thinkingness, and a beingness, and an emotionalness and all these other things. Well, as things condense, these bands get closer and closer together, and closer and closer together and closer and closer together until all of a sudden you've got matter.

Now, it's very amazing to pick up a cannonball, a small cannonball of some sort or another that's lying on a battlefield; it's still thinking the same thought, if you can call that thinking. There it is, more or less made with it. Why? Its... its present time is ALWAYS. But ALWAYS at the bottom of the scale.

You get very quiet when I mention this to you. But there's... there's a very funny thing about this. It's... it's... it's a fact you see... you are putting into something the emotion which it expresses, but you are also capable of contacting the agreement which brought it into beingness. You'll understand this a lot... a lot more; we're clarifying an awful lot of things

that man has felt, and felt that he felt, and thought that he heard, and tried to pin certainties on to them. Well, there's no use trying to put a certainty on to this stuff. It's just funny or amusing.

When anything gets down from clear up here above 40.0... let's take a... let's take some electrons running through a line, and once upon a time somebody said „Let there be light.“ And you've got an electron running through the line, and your engineer comes along and he fools around with this electron going through the line. What's it got to say about it? It's got something to say about it. It's still there; it's still a piece of beingness that it once was, and it's still banging around in the exterior universe, and here he is, and somebody else could take him and shoot him down the line – put him down a piece of copper wire one way or the other. But it's not a him, it's not a personality; it isn't a thetan that's decayed.

Although it's very very peculiar, you get way down small and then try to look at things of this order of magnitude, and they apparently have a sort of an aliveness to them. It's fascinating to behold. But it's held together by a thought basically, and that thought in impinging in various postulated spaces condenses, 'cause this space condenses and the thought made space for the existence, and therefore you've got a condensation of beingness which becomes a condensation, and in this area here of the center, you've got a condensation of action so you have considerable activity taking place. You have enormous volatility of elements. The volatility of elements regardless of temperature or anything of the sort would take place along that 20 level.

And then you've got harder and solider and solider and solider and you've got energy. And you get a preclear in apathy, but you can get a preclear in apathy that's actually gleeful, and that's 'the glee of insanity'. He's in apathy about doing anything; he's really just practically right there on the verge of tears any minute, and what's he do? He cackles and screams with laughter over something. So you've just got that down further and further and further and all of a sudden from this effort called apathy we're down lower on the band, lower on the band, lower on the band, you'll get some PC and you can put your foot against him; woo... you could actually almost put your MEST hand against the man's ridges and give him a shove when he walks in the door. You almost can do that; I mean he's that far out, and he's that hard and that solid.

Well, you get way down, you compress it too tight, you've got plutonium, you get boom'. A new thought. Now, you could put it on a circular pattern and say, „From that came all new thought.“ Nope, it's just under too much stress, because, boy, there is nothing that makes MEST like plutonium. It makes more MEST into enMEST in less time than any other known element.

Well, so we've got these bands tight packed down together here.

Now, when you speak of 'counter-effort', do you mean a bust in the jaw? There's counter-effort, a bust in the jaw. It's down in this band here someplace. That's invalidation by force. Or do you mean this: highly measured, terrifically competent, enormously controlled and regulated delivery of force as an impact. That's still invalidation. Boy, there's nothing like an invalidation which is done with force and extreme competence. Your fellows get out there on the football field and that sort of thing, when they've been beaten by a team that is

enormously skilled, oh, do they feel silly. Why it's invalidation, measured in force, but it isn't in terms of „Well, we've gotten down to a point where we've all run out of ideas, we'll mash each other's bodies up.“ That's irrational; it's still a game up here.

All right, let's take what's... what's a sensation, emotion here? That's very, very high-toned stuff for homo-sapiens to be... exhilaration and so on.

Now, let's look down here at effort on that band. Well that would be a light feather-touch as far as that's concerned, but it would again be terrifically competent, very competent. And as a man goes down tone scale he begins to do things like regret his own competence, because it delivers too many overt acts; it hurts, then, to be competent, so he goes on down the line.

So, we get into this band down here: emotion. Well, that's probably the emotion that most... emotional band, that most people use... listen to the theater. Why, most people that... when they get really high toned, they probably would get up that high on sensation. Maybe that is as high as sex goes; this... this... this band here that's just a second emotional band above zero. Oh, way down here at the bottom of course where they've got that black line, all those things are more or less packed together, no differentiation, all identification; thought, emotion and effort all become the same thing.

Well, what's criticism? Of course, if a fellow is fencing, and he crosses foils with an expert and that expert just undoes the buckles of his mask or something of the sort, with the... the button, meanwhile while his opponent... I mean, while this fellow is fencing like mad trying to hold off the expert and the expert simply unbuckles his... his mask and takes it off and starts to unravel his fencing sweater. It would sound to me like that'd be a little critical, wouldn't it?

So we get down here, it'd be any... any level of that is, you could say, it's a criticism. Well, invalidation we think is uh... to ignore but to meet with force could also be invalidation. So it'd be two kinds of invalidations. 'Validation' would be the positive thing. There's always a third little thing lurking around in any of this material, and this is called the 'null point'. You'll see it on the cycle of action; you're always running into the null. The cycle of action has at its exact center CONSERVATION; START, INCREASE, NO CHANGE, DECREASE, STOPPED. That really is the cycle of action. There's a complete maybe right in the middle of the cycle of action. You see why that would be? It would be the null point between increase and decrease. It would be the null point between growing and decaying; there is a plateau in there where something hits. Why is it a plateau? It's an effort to maintain the state, and of course that requires a maybe. The way you maintain the state is to have a maybe, and if you get somebody wanting to really act slow just throw a maybe into his computer and he'll maintain the state all right. You can get almost anybody stopped if you completely balance his computer, you get no action, and you get an apparent... a stop which... which is called CONSERVATION.

„We want these woods for a long time; therefore, they are not to be destroyed. Therefore, we're very careful and we let nothing decay in 'em, and we're careful of what we let grow in 'em.“ And so we monitor those two things and we get the center of the band, the

MAYBE between GROWTH, and DECAY which is CONVERSATION and we'll have the woods for a long time. That's NULL, no action.

That's why 20.00 as calling 20 an action band is wrong and has been consistently wrong, uh... but it hasn't been wrong so much as just careless. Actually, the action bands uh... come up to their heaviest competence down around 10 and 30, but why s... why strain everybody. One around 10 is fast action in terms of decay, and the one up around 30 is fast action in terms of growth and increase. Well, let's call it all an action band. You see, we can call this that because we have our internal cycle of the grand cycle. It's all right. We needn't put... you'd think it was awfully funny if I kept putting into the middle of it CONSERVE.

Here we have thought, and we have start, and at the end we have stop, and in the middle of it we put CONSERVE. It... it would be... it would be foisting off on you the... the impression that there wasn't anything we could do about it, and START and STOP and CONSERVE are all STOP. They really are, they're all STOP. One comes from STOP. You have to go from STOP to get a START. And... and so one has to go to STOP to get a stop, and in order to CONSERVE he merely balances and that STOPS.

If you get the idea of a fulcrum sitting up here and in the middle it'd be just carefully balanced like that, and we tipped it – over she'd go. But that can be tipped. The stop at the end and the start at the end, once you start that thing, boy, it's HELL to stop.

Do this test on a preclear someday; get him to get the idea of starting something, some preclear that doesn't have three-dimensional vision; try it now, somebody who isn't satisfied with the three-dimensionalism of his vision.

Get a picture and get the idea of trying to start it. Now try to change it. Now, let's stop it.

If you do that, occasionally you... you'll notice something... a manifestation. What manifestation do you notice? Did anybody get that... you... you work... you work that every once in a while you'd see something happening there. Did you get anything on that? You didn't really try to start something?

Voice: I had to push it to start it.

LRH: Hum?

Voice: I had to push it to start it.

LRH: Oh, you have to push it to start it. We're already into the effort band.

Well, let's get a look at something you started once. It'll make it a little more real to you. Get a look at something you started, and no... notice the dimensions in it. You know? Get the visio on something you started and notice the dimensions in it. How were the dimensions in that visio?... You're operating from space down when you do that. What... what dimension? Did anybody get any d... dimensions in the... in that visio of starting?

Voice: Get depth.

LRH: You have got a depth? That's all we are looking for.

Voice: Three-dimensions in mine.

LRH: You got three-dimensions?

Voice: Yeah.

LRH: That's correct. Well, that's all right. Now look at a time when you stopped something.

Voice: It flattens down.

LRH: Yeah.

Voice: Yeah.

LRH: Well! Of course start is up at 40.0, and that's space, and you've been in that cycle of action? Why it goes that way? We're not dealing with anything strange or peculiar.

Uh... all right, now these flows go as directed up here – these are as directed, and these flows down here tend to go opposite to as-directed. They go opposite below 20.0 and that's why we keep using this 20.0 as it is the NULL point between plus and minus. This is positive. The fellow makes a postulate anywhere in that area you get it carried out. And this is minus. The chances of him getting something carried out on a postulate in this area are... just reverse below 20.0.

The fellow says, „Now, I am going to grow up and be a good buy.“ And so he winds up as a gangster. And he never quite figures out why this is.

One starts in saying, „Now, I am going to give up smoking.“ Oh, boy, how can he give up smoking, if he says he's going to give up smoking. It's obvious, the fellow's a homo sapiens, isn't he? Well, how can he ever be on a positive line? It'd be impossible for him to be.

So the best way in the world for this individual to go on smoking and practically ruin himself is to try to give up smoking. I think the cigarette companies have found this out empirically and actually go around trying to coax people to give up smoking.

If you had the thought „Now, I've got to smoke“ and would just consistently and continually tell yourself that you had to smoke and make yourself smoke and buy several brands of cigarettes and every time you found a cigarette was not in your hand be sure and put one in your hand and just make yourself have a cigarette, you've started to operate from way up on the band. Well, because you know, and you can operate from knowingness and you can handle flows if you know what they consist of. You don't have to be completely supine just because they exist.

As I say, you... you... the fellow out... he knows, he's running on a reversal on colors, so he says to himself, „Well, all right. Now let's see, I couldn't get it when I said 'Try to get green.' Let's see how... now I'll try not to get green and I'll get green. That's right.“ And he does and he looks at the pretty green, and he says, „Well, I guess I can handle that.“

Flows are the big trick and they clip right out; I mean very fast, it doesn't take long at all for a flow to get knocked off.

So this goes on the LONG run opposite as directed. Here's where you get, down here, more than up there; you get the... up there too. Here you act on the upper part of the band...

you act to bring about a good result, and what do you get? You get the lower part of the band. What a trick.

Because what starts up in the upper part of the band will finish off a cycle of action, and that goes into the lower part of the band, and then of course that goes into the opposite polarities and flows.

Decay is everything going the wrong way when it should go the right way. And don't ever forget that from 20 down to 0.0 that is decay. That is on the way out. It... if you had to go up... straight up the MEST universe line, following the agreements of the MEST universe 100 per cent and not paralleling them with your own universe line, oh boy, would you ever dig out of this pile? I am afraid not! Why, it's just... just... it's just too... too booby trapped with this opposite flow deal. You say, „I wanna be clear,“ so you'll knock off being audited. It's just as silly as that.

Well, when we look at this, we see that counter-emotion, counter-effort gets more oppositer and gets more and more negative the lower we go on it.

Until we get up here, boy, is this up here... in... where we've got this line, is that positive, man that's really positive. And down here, brother, is that really negative.

Up above the level of 40.0 when you say „Spit“ they spit, believe me. And down below the level of 40.0 when you say „Spit“, boy, they don't spit, believe me. It's a fact.

So you go around and you tell somebody, „Okay, Scientology,“ you say, „is very fine and we've been working on this and we really are trying to do something about it, maybe we can do something for your back.“

And they say, „Ha! Ha! Well! Nothing can be done for my back, of course.

You could practically have to take over ownership as you would a piece of MEST before you can do anything about it.

You get preclears down at the bottom of that scale, you practically have to slide in behind the wheel to get 'em rolling. They're like an automobile. They don't even have self-starters, sometimes you have to get out and crank. But the point is that there you have your layout of... why you try to sell something, it is just fabulous that advertising works! Just FABULOUS that it works. But why does it work? Did you ever ask yourself that: „Why does advertising work?“ It's just one thing in the advertising sign that works; you could put in a big dissertation, you could say, „Buick cars are mounted on a... on a something or other, and uh... Jaguars uh... have so much pounds per horsepower and they're made out of so on, and differentials, and they drive at such-and-such a speed. And they do this and they do that and so on, and you could have this nice little dissertation... on print. Nobody'd give a damn whether they owned one or not. But if you put a picture of one that's an aesthetic, and the higher you go and the tinier you get on the wave length, the less oppositeness of reaction you get. So aesthetic show a tendency to come out in the pure rather than in the negative, and they have much less negative response contact than positive. So if you do something very aesthetically you're more liable to get some sort of an agreement on the thing.

If people in this field were all to dress up in white gowns with purple sandals and we had a great big monastery sitting on top of a hill someplace and olive groves and all that sort of thing everybody'd go and they'd say, „That's... that's where Scientology is. That's right,“ and so on. It'd just be fine. „Well, that is one of those Scientologists now. Look at their gowns and so on.“ „Now, don't get too close to him, he is liable to put a curse on you.' And uh... that's right; that's the way it'd roll; but there's the aesthetic.

As a matter of fact, it's well within your choice to know about that.

As opposed to the aesthetic... as opposed to the aesthetic is another answer, and that's to use the effort band. „Oh, uh... you uh... you don't like Scientology, huh?“ Pow!

But have you got any reason in this lower band here? You know, there are probably not more... there are probably not more than 30,000 people at that in the United States who could probably eat this stuff up. Are you aware of that fact? That's very strange for me to say that. Go ahead and feel lonesome. You haven't taken a good look in a long time... taken a look at your immediate circle of friends, something like that.

The truth of the matter is... the truth is that the intellectuals of the entire world, by a survey which was rather competently done, by the way, are sort of plotted in a pyramid of what are the IQ's of people on earth? This poor guy who gets out of college and decides he has to work hard to succeed, what a boob! He doesn't have to work at all to succeed. There's just nothing to it. He can talk, can't he? I mean, he can say, „Please pass the butter,“ can't he? He can... he knows how to wear a tie and a coat, doesn't he? He's set. He's the upper crust. He is! That's no kidding.

He's... regardless of what state he's supposed to be in, a survey of all of this demonstrated that at any one time on earth there were not more than about 10,000 people of a caliber that was sufficient to do a little steering or leading. And that wasn't a very high IQ; and it doesn't flatter you very much. It isn't up there around Army Alpha 212, as you'd think it is; not at all. There is only about 10,000 of them really.

And below that level you have something in the neighborhood of about 100,000 or 150,000, 200,000 people who have a competence of assimilation. That's about all.

You can count then on those people directing others or leading them. And if you're very experienced on it and you really did a good job, it's sort of like... I don't know... like patting kids on the head. I'm not being patronizing. I mean that's the successful attitude when it comes to those people. And we get the share of those in the United States, and we carve that down, we find out a handful, just a handful of people in the United States supported by another triple handful of people in the United States out of 150 millions.

And if you have a savage enough truth, or a beautiful enough truth, they can go through, but don't ever try to get a reasonable enough truth, because you won't ever talk to reason.

If, perhaps, you talked to people, demonstrated to them, worked with them very hard and showed them very hard over a long period of time, quite convincing and demonstrated a lot to them, you would appeal to them on a level of reason. But my God, do you know what you would have done if you did that? What you would have done is something very interest-

ing; by education you would've kicked 'em upscale. The weapon was in your own hands at the time you were talking. By that, I mean you've got a reasonability.

Now, let's... let's... let's not be snide or put this into the category of „we're all so smart and they're all so dumb.“ I'm telling you something that's very nakedly true; that has a workability as I have worked it out.

We have when we get down to this business... If you're trying to tell people on the standpoint of reason... A Critique of Pure Reason would be a critique of the minus sign down here on this chart, you've got a negative flow. So, when you try to tell people, „Look, we know something; it'll make you a lot happier and better, and you can climb out of this mess.“ You're just a handful. Most of you've been pitching in this league for a couple of years. Strange, isn't it? It's strange you're not an auditorium full. You'll never be a auditorium full. There aren't that many. That's all there is to it – there just aren't.'

You could go out and have vases fly off the immediate part of the stage and 'pow' them for people. You can also dress up Annie Oakley in a beautiful white hat with a beautiful cowboy skirt and have her stand in the saddle and ride around the arena and do the same thing with a shotgun and get the same crowd. You think I'm kidding you? Well, it's the same line.

So therefore you have two levels of appeal which are quite direct and quite direct indeed is you just go ahead and you work; you don't try to tell anybody anything beyond perhaps you intimate to them once in a while that you might be able to do something for them. But you could intimate that for God sakes on a... on an aesthetic, an aesthetic or a completely false sympathy line. „Oh, you poor fellow.“ He... he won't miss the irony. I mean, he... he won't hit it. He doesn't know, You just... you just assign all knowingness to everybody around you and you'll get in trouble, because they're not all knowing. You go down... you're not gonna put this postulate into the line, you are not going to say uh..., „Well, you uh... here you are uh... you know all about this, and you know that sympathy could kill a man without half trying.“ Oh, no! He wouldn't believe it!

„Yeah, I've seen these sympathetic guys,“ he'd say and so on, and uh... „Yeah,“ and so on and so on. „And, but you know, I do get awfully tired,“ he'll say. „Gimme. Gimme. Gimme some more... gimme some more cohesiveness of matter so that I can solidify further and go down a little bit further on the tone scale.“ He will.

And you just sit there and you'd say, „You poor fellow. Yes, I'm... I'm sure of that.“

And that tells you that way up there at the top of the tone scale, the first pretense is that it's not all pretense, and that's the first thing a fellow learns! The first pretense is to pretend that it's not all pretense.

A guy starts selling himself then and selling himself and selling himself. You cannot have a... a game unless you pretend there's a game! And then if you say, „The game is serious,“ and „The game is all,“ and „We're not pretending anymore, and therefore this is not a game,“ oh, boy, how grim can we get?

Now, you say, „We have to be absolutely truthful and sincere; and SINCERITY is the main thing, and TRUTHFULNESS is the main thing, and don't lie to anybody, and never

daa... and you'll get ahead." You... brother, you sure will. You'll get ahead right on that cycle of action right towards zero.

Did you notice one day, I think it was – where is he? Yeah, there he is. Yeah, he told me up here on the stand, he couldn't tell me a lie! Well, that isn't because of me; it's just because he's got to believe that... that the MEST universe is that way. Now, you'll find pcs are like this. It's a TRAP not being able to prevaricate. You don't have to have a reason to prevaricate. It's when people have to have a reason to prevaricate that it becomes lying. Before that time it's just ornamentin'.

You say, „You know, I was downtown the other day, and I... there's this yellow taxi there, and I started to step into this yellow taxi and I'll be a son of a gun if there wasn't a big ape sitting in the back with the smuggest grin. I closed the door and walked on down the street." This makes life more colorful.

You would be surprised what it would do for you if you suddenly threw one of those in every once in a while. The finest way in the world people can put you up tone scale is to find out that you're lying. Yeah, you go around being afraid you'll be found out you are lying.

Uh... I made a preclear one day. I just gave him one process only; every once in a while I'll hand out a process to some other preclear that I don't want to process very long, I just give him a couple of straightwire questions, I have only got maybe two minutes, and I say, „Now, look. You say – what's your trouble? Oh, well, now look. I want you to go out and tell somebody a lie so they will find out that you are lying... that you were lying. And then do that several times and uh... tell it in such a way that they can discover you're lying."

And this guy says, „Oh, no."

I said, Well, go ahead, do that."

„I'll do it if you say so."

Okay, now we're all set, and he went out and he did it and it cracked his case of course. He was so afraid people would find out the truth, that is to say that he was lying, that he wouldn't lie, and so he had to assign everything as truth and he was having a really rough time with the whole deal. All he had to do was tell someone a lie so that they'd find it out, and then of course, what did he expect would happen? He... the will... walls would sort of start to creak you see, and he could brace himself because this person was bound to do what? Criticize him. Criticizing, when they do criticism artistically, they do it with a club. So he's afraid of being hurt! Afraid of having his space collapsed around him, and afraid of becoming matter. And therefore he's afraid of criticism because he has it identified with force! Which it is! Criticism is the shadow of force! And it... the threat of force. „Well, I want to criticize you because I wouldn't want you to get into a lot of trouble doing something or other. And I don't mean to be critical of your driving, but if someday..." They act like they're trying to prevent you from being hurt all the time, or being upset, or losing heavily, and that's the reason for criticism, isn't it? Only, what they're really doing is they don't for a moment suppose that they are really helping you. They really don't suppose this. They're just indulging themselves one way or the other, a little pretense going on. The next thing you know why they've got you

practically destroyed. If you're afraid of being hurt physically, you'll be afraid of being criticized.

The fellow goes out and he tells somebody. He says, „Well, I uh... just saw your wife uh... I just saw your wife outside the door... hm..." And the guy rushes down to find out what his wife's doing there; he comes back and the whole project was a failure because the fellow figured it was a practical joke and they're allowable. And this fellow had to really get down and figure quite a bit to find out finally how to tell a lie so that he would be found out. And it occupied his mind so much, he didn't have any time to think about his neurosis or anything, and he finally made the grade – he finally made the grade. He called up and said that a bill had been paid, and of course that could be found out. And he said it very straight facedly and he kept insisting from there on the bill had been paid. And he insisted that the check was there and it had arrived, that he had the receipt, and he just went on with a complete show about the bill being paid fully expecting any moment to go mad himself and discover that he didn't know whether it had been paid or not! And what do you know, his level of certainty on the fact he was lying got better and better and better, and he began to enjoy it and so forth, so he started calling up all sorts of people and telling them he had paid them. And his credit got much better! Anybody'd loan him money.

If you want to get a horrible reputation and get killed, you just go around sincerely and honestly helping people. If you want to know who's helping people in this world go around and find out who's just on the verge of being killed. You ought to look it over. It's fascinating! This of course reverse vector.

Well, all of this adds up to the fact that if you go around asking a society for a license to survive, and you keep on telling them „Now, look, you're so-and-so and so-and-so, and we've got a whole track. And you've really lived before and we're really'd be amazed about the whole thing and so on and so on and so on and so on and so on yowl-yowl-yowl-yowl-yowl-yawl.“ Oh no, not under any circumstances, please, please, please for my sake don't do that.

I... I have tried to do what I could in this subject and... and tried to square it around. I am actually working from a fairly high level on... on the operational end, I expect to see it go right but I want to see it applied. Ap... applied here to homo sapiens pretty well 'cause I... I know he can be dug out, but you can't dig him out on a cross flow. No sir.' 'Cause every time you pull him up, he's going to go down. He's... you are going to pull him up one inch, he's going to go down six inches. That's because he is su... so sure that a lie is terrible, and that pretense is the most horrible thing; he's got to have the truth, and the only truth he'll assume is that truth which is fed to him on his level of the tone band, which is KILL, FEAR, DIE, FADE, OBEY. Great, big code he has to run on. So that's the truth he buys. And you will have to sell him on a reverse vector by not selling him at all.

You go around and say to him... say to him, „Now, this Scientology is really all right.“ But I tell you, I can just see some of you now sitting in a... in a... in a... a rather arty uh... in a rather arty living room, in some studio apartment or something of this sort, talking to these two people... and they're... they're a... an attorney and his wife or something like that, and they're nice people and they have always looked bright to you and uh... I can see

these people, and uh... they are saying, „But that’s perfectly incredible! It’s mysticism. I never thought you were a mystic or that you go in for that sort of thing.“

I can just see you earnestly and pleadingly say... saying, „Please give me a license to survive. Please give me a license to survive. Please.“

They mention, „I hear you mixed up with that new cult.“

You tell ‘em, „It is the biggest cult. It’s the biggest cult in the world today. And uh... it’s very funny because you see it doesn’t work.“

And the fellow says, „What?“

And you say... and you say, „It’s very funny but Scientology just doesn’t work. That’s all.“

And if you want to tell him anything... you want to s... hang it on somebody and say it’s somebody’s fault, you just tell ‘em, „If Ron heard me tell you that it would help your back, he would probably be very upset. But confidently the truth of the matter is it will.“ If you wanna blame somebody, the name’s yours. My name anyhow. But there’s... there is your... your answer.

Now, don’t be surprised (I probably shouldn’t put this on the tape) but don’t be surprised if you were to find... you were to find all sorts of people springing up around insisting „It’s bad! It works!“ And so, now don’t... don’t be too amazed.

But don’t you be amazed if you get a level of ostracism on the basis of trying to plead its cause or case; it doesn’t need a case pled. Nobody is going to be able to execute it; it can’t be shot, nothing can happen to it, that is the truth. It has the thickest armour plate in the world, zero space, it’s an idea. There’s no reason in your being uh... defensive about it in any category and the truth of the matter is that if you tried hard, you could actually sell people on Scientology, just... they would just get squirrely if you never talked any other way than „it didn’t work.“ Just look at them, „It doesn’t work.“ Not come-on... not as a come-on so they’ll say... never seize on to it so that it becomes a come-on.

„I’m not supposed to tell you that this’ll fix up your back.“ „It probably wouldn’t. It very often KILLS people! Do you know, confidentially, I don’t know why I got mixed up in this because I’ve never been in quite a cold-blooded atmosphere, but do you know that the Hubbard Foundation at 237 North 16th Street there is right next door to a...“ You can tell them, „Of course, I don’t mean to infer that anybody took that address next to that mortuary on purpose.“ „And don’t get wrong the impression I was trying... I was trying not to tell you that.“ And if you just follow that up real close and so forth and then say, „Of course I’m kidding you.“ This will set their teeth on edge. Oh-ohh!

Now if somebody says... somebody says to you... somebody says to you „Oh, you are a theta clear, huh? You... I understand you’re a theta clear that’s... and so on. Well, why don’t you do so-and-so and so-and-so and prove this!“

You could say, „Who told you I was a theta clear? I want to know’. Was it some member of the... of the uh... Foundation, somebody like that? Was it another auditor? It wasn’t another auditor, was it? TELL ME!“ As though you’d just been insulted beyond in-

sult, just reverse your emotional vector on the whole deal, and they'll have terrific reasons then to believe why they've got to be scared to death of you.

Now, another thing in order to... in view of the fact that this information is absolutely wide-open, it obviously can't be any good. Why, if I were you, I'd fix up a dummy, and take a book or something of the sort and write on the face of it THE BLACK BOOK OF SCIENTOLOGY or something of the sort and then band it very tightly so it's hard to open and people... instead of... people come around, they want to have a s... a snide smile on their face, something like that because of what you're doing... make a point of having it on the desk and suddenly kicking it into the desk drawer and slam the desk door real quick. And say, „Hello, Joe!“ Do it with a perfectly straight face. And he'll feel sort of creepy about the whole thing. The reason he will feel creepy is a very, very good reason why he'll feel creepy. There's a terrific reason why; is because he basically knows that anybody that starts on this track becomes excessively dangerous. That's true.' It doesn't matter how stupid he's acting, there is some kind of an echoing memory lost back of all that automaticity that's saying, „Oh boy, no, no, no. I was in an area once, there was a thetan in the area, and I killed this deer in this forest, and oh, lord, that was the horriblest past death I think I have.“ And he'll be saying, „Of course, there is no such thing.“ It's not true; thetans are bad people to have around if they're bad people.

Now, furthermore, you don't take any responsibility for... for. uh... anything that you own beyond the level of just having it all anyway. I mean there's no... no sense in going around wondering whether or not you have responsibility, don't have responsibility or whether you took responsibility or didn't take respons... This is pointless, this... you're thinking about BLAME if you are doing that.

No, you... you just... do you want to know how to take responsibility for everything? Is go out someday and go on up to... go on up to the top of one of the taller buildings or something of the sort or get out of your head and take a look at the town. And uh... just see how your town is coming out here, „Well, I guess they're doing all right now. Okay.“ Just make a postulate like that once in a while. Very funny! You probably come down after that, walk ten feet down in line and have some man ask you if he can spit in the sidewalk.

Now, I would like to point out really the fact of trying to tell people about Scientology; there is... there are some texts, the Professional Course Texts, and so forth; the British edition of SELF ANALYSIS will be available and that's... and that says Dianetics, I know; SELF ANALYSIS IN DIANETICS is the title of it. Yeah, but it's fine; it'll do 'em a lot of good; it won't worry 'em any. And I had it read by several people and, boy, were they stupid people I picked. I picked the most stupid people I could pick, and I wrote that and rewrote that text on the description of it until every one of 'em knew what I was talking about and agreed with it, and they worked fine. And that's right; that's a good book. And you go around the place and you'll say, „Well, I found out more from that book than any other book.“ And we're trying to make that book available to auditors cheap so they don't have to do a lot of explaining. And don't even bother to explain this.

„What is the business about energy units, and you getting out of your head and everything else?“

And you say, „Who’s been telling you about that?“

And they say, „Oh, it was all over the place. It was in... it was in LOSS OF TIME magazine and...“

And you say, „Well, it was in that... but you... nobody has been talking to you about it, have they?“

And they say, „N... no.“

And you say, „You’re sure?“

„No.“

„Well, all right.“ Just close the conversation. And then don’t be so anxious to see a reaction.

The only reason a guy can’t pull this stuff off smoothly is because he is so anxious to see a reaction on the part of other people. And their anxiety is not to show one. You let them go home and sweat. They sweat.

You have... you have yourself a situation where you... you just uh... rush the game like a poker player. I mean, he’s... he’s too anxious to find out what the other fellow’s cards are he just can’t wait! Oh, no, that’s a bad way to play a game.

That person, just uh... they toss it off and they appear to be very indifferent about it, and if you were to look inside their heads you’d see this... this festering seething mass; that’s their concern about this whole thing, and they’re sitting there saying blandly, „Would you have another cup of tea, my dear.“ And uh... they’re very calm about this whole thing. They’re not.

If you see somebody nailed to the top of the Empire State Building flagpost with a huge beautiful silken banner flopping down around the inert body or something like that, why, don’t be too surprised or amazed; it’ll be in a good cause; he was a member of The Better Dead Club or something of the sort, but the banner will... would say, „Scientology doesn’t work.“ And that would... that would be the byword.

And that is, by the way, what I tell people. They say, „Oh, you’ve got a pitch going“ or something like that.

„No! No!“ I say, „I haven’t got a pitch going or anything like that.“ Don’t let them put it in that line. „It is just the fact that you have got to have something around that doesn’t function at all.“ And I always throw this stuff up. And they start looking at rather peculiarly. You say, „Well, it doesn’t work! It really doesn’t. There’s no use getting upset about it; it doesn’t.“

And the guys say, „Ahhhhhhhhhh. Bad stuff.“

So I advice to you very well that line of tactic because you’ll knock a lot of guys in the head.

Once in a while when you feel yourself being trapped, remember that chart and just reverse the vector on somebody; it works really every time, even if you don't see the reaction instantly.

Let's take a break.

Your Own Case To You, The Student

A Lecture given by L. Ron Hubbard
on the 18. December 1952

This is the last lecture of the Philadelphia Lecture Series, and the name of this lecture is „Your Own Case.“ And this is addressed to you, the student. Not to your preclears.

You as a student are, we all know, a difficult case. And the reason you are difficult is we decided and agreed upon a long time ago in Dianetics that you were a difficult case because you knew all the answers yourself. Therefore no auditor could have any real altitude with you and you knew all the ways to dodge.

Another thing, a fellow works it in this way sometimes, when he gets rather bad off and he said, „The only reason it is working upon me is because I have heard all about it. And I have agreed that it works, so it's working on me. And then I don't know whether it's working on me or not and I don't know whether I'm any better or not, and I don't know...and I don't know... and...“ the next thing you know he's sitting right there on the Chart of Attitudes, „I don't know“, what do you know! Apathy!

Now, the way to get over this is to take the responsibility through these next periods of lecture, review when you're hearing these tapes, having seminars, you as an individual take the responsibility for the fact that your fellow student knows what he is doing. Because not only you but the fate of what you're interesting in, are in his hands.

You perhaps can be more or less sure what you're going to do with it, but can you be sure that he knows what he is doing with it? Let me inject that insidious question! Can you be completely competent yourself, and yet be the only competent auditor in your immediate area?

You might think that this is desirable from a standpoint of economics, you might think it's desirable in numbers of ways, there is reverse vectors on this, and your best intentions sometimes might go awry. But, uh... let me ask a not insulting question. Can you be absolutely sure of his competence? Because till you can feel some confidence in his competence, you're not a group. And you won't have any security about being audited.

If you think there's one person in this class who will never become a competent auditor, then you have not reached an optimum. And you have not made very sure that that auditor knows what he's doing. That sounds like that'd introduce a lot of randomness. But that won't

introduce any randomness; what'll introduce randomness is this: Trying to prove that you know and that he doesn't.

That's the way homo sapiens goes about it, and look where he is! Try to prove that you know and he doesn't. No, no. You're not interested in proving that you know. You're just interested in making sure that he does.

You take that sort of an attitude, you won't calmly let something go by the boards. There isn't any reason why you should let anything go by the boards. There isn't any reason why you or three or four of you shouldn't take that auditor which you're not secure in his knowledge, and back him up against the corner and make darn sure that he is. Of course you're making the old deal that used to go on on the track a lot of the time; it's on the basis of „Prove it! You've got to prove that you know. Proving that one knows is quite aberrative. Unless it applies to procedures which can be articulated with the ease that these procedures can be articulated.

In order to get a block and tackle to work, one must know how to rig one. And in order to get a preclear up the scale, one must know the fundamentals of auditing so thoroughly that it becomes a completely automatic proposition, in a complete scale of knowingness with no automaticity. You either know data, or you don't. There isn't any half-way point about it, you either know what a cycle of action is or you don't. Because the answers which have been dug up here are not vague answers. They... not talking about me, I'm just talking about this subject line. They are... they're not vague answers. And if there's a vagueness which exists, it was either a vagueness of communication, 'cause a communication, to be a full communication, has to be received, or you're fighting something that would make it seem non-survival to you to know that datum.

In either one of these two lines, then, an auditor could fail. But he could mostly fail if he did not have confidence in his auditors. Not one man, not one girl, in this room, but has had the rather sorry experience of being part of a team of homo sapiens. College. High school. Your gang, and everything was going along fine, until all of a sudden you found out one day one... somebody was cutting your throat. Or you wore the old school tie, and you found out that the moment you were no longer in the old school, there wasn't any team anymore.

You've gone through a continuous process of falling away from teams of various sorts or another, or seeing them break up. Seeing groups not reaching their goals. And it is no wonder that you would feel a disgust for groups of homo sapiens. But it would be every piece of curiosity in the world if you began to develop one as a group of auditors, who have, in your hands, all the skills to come up the tone scale and to be and to make good team mates.

You know it can be done all by yourself and by nobody else, by the way. You don't need any help. And that, I know, is the best reason why you should have some team mates you can trust. Coming up all the way up the line, however, necessitates that at no time you will ever stumble or fall, in any way whatsoever. That precludes that... that you must not stumble or fall. Anywhere. You must get up the line, by your own bootstraps, and remain stable there, and then never one day blunder into a theta trap, or get into a parahelion around something or other, that has an undue field, and you can't quite manage it and you get rattled. Something or other.

No, no, there's no great danger waiting on it. But there is this: If you weren't perfectly confident in your own mind that you can progress and do the entire job of the reclamation of earth, or the reclamation of yourself, it doesn't matter much which, if you're perfectly confident that you are competent to do that, then you can. There isn't any doubt about that. One man can do this whole job. Any one of you can do this job. I could do this job. It doesn't have to be passed on. There's no pressing necessity that it happens that way.

But there's two factors that enter in. One, it's more fun when one has fellow members of the group trying to accomplish a common goal. And two, there's a lot more certainty in it. A lot more certainty.

Now, when you look over this situation, you'll find out that s... a lot of group activities are quite limp. One of the group activities that's most limp is trying to group audit, with mock-ups. It's bad, because the variation from preclear to preclear is bad. And some guy there is going to become invalidated or upset. He's... he's invalidated by your commands because he can't accomplish them. Group auditing is... is kinda weak. Individual auditing isn't.

Uh... there are other group activities. There are group political activities. Other activities are kind of weak. Uh... and a group is as weak as the individual finds a scarcity and finds he must have. Or must not have. That's the weakness of a group. Havingness. Spoils the time duration of the group. Because the time duration of the group cannot be made to depend upon MEST. It must depend upon the top of the scale. And that of course has no great time duration. It doesn't have much havingness.

A group can own a great deal, so long as the individual members of that group here and there through the group do not have as their sole and only goal, pronoun-capital – I alone must have. „I want the power of the group, I want this, I want that.“ You have to feel that way, you see, if you haven't got confidence in the rest of the group. If you can't have confidence in the competence of your fellow auditors, then you have the necessity of taking the job on your own back.

So it's to every single, slightest good end in yourself to make sure that the members of your group are competent. That they are able. And that they are high enough up the tone scale so they do not have to have. So they cannot and do not run into that horrible cul-de-sac „I am the only one who must be,“ and they're the only one who can control. The only place where that condition of mind exists is above the middle of the band. A group on earth is on a decrease spiral, homo sapiens. A decrease end of the spiral. They seldom increase any. You want to go up and run the spiral backwards up into the increase band, and if you want to do that, then don't get somebody nailing down everything in sight, and cross-currents, and putting out bad information. 'Cause if they bring you bad information, they'll take bad information away about you. Believe me, believe me, it's true.

My grandma had a statement like that. She used to say if a dog will bring o... a bone, he'll take one away. If people are easily stampeded, or people are easily upset about this and that, they aren't just, quote, basically weak, and therefore to be abandoned at the nearest crossroads. Their case is in a hell of a condition. And that's about all you can say about it.

Now, there isn't an auditor here, there isn't one here, that could not become sufficiently competent, aesthetically, rationally, to do the highest level of job that can be done in

these United States. There isn't one who couldn't do that. And the only reason that couldn't happen is if the other members of that group did not make absolutely sure about it. It could happen that people of this group could fall short of that goal. And the only way they can fall short of it is that the other members of this group didn't make sure he could. So then that tells you that each member of the group could, if he makes sure that anybody in the group could. And makes it his concern that the rest of the group can.

It's all very well to stand as little island universes. A single candle in the middle of a huge, huge room can be an artistic thing. But it's also an awful lot of dark in that room too. And that room'd look pretty good, if there were a half a hundred candles in it. Would look a lot better if there were half a thousand. Up to about a certain level, it becomes too many candles, aesthetically. It does. And there isn't any reason why this subject has to be passed on and on, and people trained and trained and trained in this subject until we have hundreds of millions of auditors.

We don't even vaguely want hundreds of millions of auditors. How many universes do you want to control simultaneously, for heaven sakes? What kind of a thirst would this be? Probably there is a natural tolerance level for this much action in the field of knowledge, in terms of numbers of people applying same. I'm afraid that is the case. It doesn't mean that there's the sheep and the goats; it just means that you push a certain balance forward and it'll hit it after a while.

And what is it? A guy per planet? A guy per town? What is it? It'll... It'll hit, somewhere along the line. It's got a chance of doing that, only if you become responsible for the group. Because it can't be a group unless every member in that group is responsible for the whole group.

Somebody comes around to you, and they say, „You know, there's an auditor that – down the street... and so forth... I understand that uh... class so-and-so, Scientology, and... and we understand... and... and... class..." You see, you've got a wide open field. You're not up against Dianeticists. There are a lot of Dianetic auditors around. You're not being rated as Dianetic Auditors. You're being rated as Scientologists. That's something else. I don't care how snide anybody gets, I don't care how snide I get when I drape a flag to the effect that it doesn't work.

Uh... the point is that you're not into that level of competition. You couldn't be into any level of competition at all, because there is no competition. There is no end of cannon-fodder. For your auditing phrases. No end of it. Any more than there's an end of mock-ups. But there is this, there is this: There's somebody coming to you and saying „That Scientologist down the street, so-and-so, and such-and-such, did this and did that." And such a thing as you having a pretty good idea maybe that Scientologist did. Beautiful girl, quiet auditing room, nobody else there... maybe he did. I don't advise you to go against every mores and that sort of thing, and support such a horribly terrible story as that... might have some slight grain of truth, all I ask you to do is to look at this preclear and say, „You happen to be talking about a member of my class." Boy, do they get propitiative in a hurry. They'll probably give you an extra five!

That's right. It's... uh... bad medicine. Because the greatest of degradation is brought about by this mechanism: You get a member of the group to degrade himself by going against the remainder of the group. And then that degrades the whole group, and therefore the group is shattered. So regardless of the irrationality, and regardless of the fact that you have ample precedent for not supporting anybody in the group, go ahead and support 'em! That's all there is to it, I mean it's very simple.

You don't have to have a precedent, an overt act-motivator combination, you don't have to find out that there's a fellow who... who was a part of your class, and was a friend of yours, and was that... part of that group, that is saying this and saying that and doing this and doing that, and that it's all wrong. You... you found that out, yes, he was, he was doing that, yes, he is doing that right at this minute, and somebody comes along and says to you „...and you're no good 'cause you're so on and so on and so on...“ I mean, so what they're really saying is „You're no good,“ uh... and it... when they say so-and-so, and you say, „Well, that's... that's up to him. That's up to him. But at the same time, I think it's perfectly all right.“

They say, „Why you degraded being! How could you possibly think such a thing?“

„I don't know. Maybe it's because uh... I have a right to think that too. And maybe it's 'cause you don't have any right to think anything about it at all. So the fellow hung up advertising signs twenty feet high, all along the side of that building. Well, I might think it's wrong, but you haven't got any right to think it's wrong.“

„Oh, gee!“ Terrible approaches.

I'm not trying to ask you to do anything that you would not do of your own determinism, I'm just trying to point out to you that as you float along on an island universe basis, detached by Lord knows how many light-years, one from another, that it can be a long track and a dark room. Because there is our first consideration: The case. Your case.

And you know, it's a shockingly low number here, in terms of results, and I know you haven't had much time. But do you know how long it takes to make a theta clear out of fifty percent of the people? Takes about twenty minutes. If you really got the horsepower on, and you know what you're doing. About fifty percent. It doesn't take any time. There isn't any time to it. You de-have the guy, and of course that reduces time. Did you ever figure that out? I mean, you've taken away an awful lot of MEST, suddenly, so it... of course it couldn't take any time.

One day you'll find yourself auditing for five hours and have been gone for fifteen minutes. I mean it... it isn't uh... a joke I'm trying to put over on you. I... I'm just talking about that, I talk of this in a very extreme fashion. I talked in this extreme fashion for years, of reducing people's time on them. That's a mean trick! Of giving them too optimistic a result. That's a mean trick. Up to the time when you accumulate sufficient overt acts to get a reverse vector, to push a whole show across when you've got a full package, and get it on its way.

And everybody who's done an overt act, that is still standing down in the sticks, you see, everybody who's done an overt act, and said a mean thing, got everything all upset, and

here's... demonstrations, and activity, and all this sort of thing going on in every hand, oh boy, do you get support! That's a fact. Why don't you try it out some day. For twenty-four hours make people do overt acts against you. How do you make them do it; Just be over-optimistic. Go around and say, „Well, you will be all right,“ and „Ha ha! I guess there's nothing wrong with you! I mean... ha ha!“ „You say you got a toothache? Well, that'll be fine, that'll be fine.“ You just look at them, they Grrrrind! Grrrow! Snarl.

They'll do plenty of overt acts against you. Because a criticism unspoken, to most people, is an overt act, and they don't realize it. They just think a criticism, and they've done an overt act. They're that wobbly on their pins. That's the truth.

Now there isn't a tough case present. There isn't a tough case present. I've looked over this series of cases here, and this is very very... we've all agreed that people shouldn't know this subject to be audited by it very neatly, we've all agreed to that very thoroughly, but there isn't a tough case anywhere in this room! That's the truth!

I look around here, and I spotted two or three cases as being rough. And in the course of this, of asking them a question here, and talking to them there, and listening to them some place else I've spotted every one of those cases. I don't mean to eavesdrop. But I spotted every single one of them.

Uh... for instance we have a boy over here, you don't mind my mentioning it, all he's got to be given... all he needs is a little black and white control, that's all. Spot control. I audited him too heavy one afternoon, standing over there, wondering if he could take it. Practically shut his mock-ups off. Put a tire down the manhole cover, and a few other things. You could still throw him through on standard mock-ups. He kept seeing two bands of light through a dark field – isn't that right?

Voice: That's right.

All right, what do you do with those two bands of light through a dark field? Have him start mocking up communication beams someplace and tying knots in them. Just give him more bands of light. He's worried because of two bands of light. Give him six to worry about. Real tough, isn't it? Sounds tough. And un... unfortunately, that is exactly what toughness is, high on the scale. We. we don't... we find ourselves unable to handle one area, and so instead of doing the natural cycle thing, and reducing the area we're trying to handle, we just double the size of the area. That's the way theta works. You don't find out, „Well, how many times in your life have you decided, „Well, let's see, I couldn't handle so-and-so and so-and-so; I guess I'd better handle just a little bit less.“ And then the first doggone thing you know, you couldn't handle that less! What if you'd said... what if you'd said, „All right, now let's see, I don't seem to be able to do this, where's two of them?“ And yet, that's processing in present time.

I recommend it to you very thoroughly. You can't crack this case, you say. Find a couple of worse ones! Go next door, and crack that morgue there, and see what you can do! Loss of Time Magazine misquotes me as saying that it revives the dead and dying. So I guess we'll just have to revive the completely dead! Of course... course I don't recommend... I don't recommend going in with the... starting with the magazine, 'cause... I... I... I have some respect for your aesthetics! Things can be dead, and things can be DEAD!

But the point is that you... you go in reverse, you see? You... you've decided already, long time since, that it was rough handling a MEST body; you've got a preclear who's fairly convinced that it's tough, and you've got him out there, and he's apparently a stable theta clear, but he. he gets kind of anxious about handling this body; he knows he can only do one thing at once. He knows this. He knows it completely. I don't know, let him go down the street and work two bodies at once. „Oh, no,“ you say, „no, this isn't the right road out. This couldn't be. That's just more quantity, that's...“ Ok, I'm afraid that is the road out.

And you say, „That case can't be cracked,“ sigh, because it isn't a tougher case! You actually don't have a representative strata of tough cases in this room. I'm not being... I'm not joking now, you just don't have 'em. I've seen some roughies! I know of one, two, mock-up instabilities here that I would call difficult, a little bit difficult, for an auditor. And they go on the basis of the black spot, the white spot, and you just work with that. That's all. A little bit difficult. Take a little time. When I say difficult, take a little time. Standard process. But I don't know three! And I don't know a six. There isn't a six here. And there wouldn't be a seven here anyhow. But there isn't a six present.

Aw, that's a hell of a note. Reverse vector'll make somebody say here, „Well, yes, there is, I must be.“ But the point I'm making is, you don't have an adequate starting level here. You haven't got enough to go around. So be careful of 'em. Conserve 'em!

Now you've seen some example of processing, and I should have given you a lot more processing, I should have audited a lot more of these people. One of the reasons I didn't is I kept looking at you and you're all in good shape. You've had a lot of Dianetics, had a lot of this and that. Well that... there is... wasn't any point in it! But let me count up the number of hours that it would have taken. Not an optimistic estimate.

I'd... you know, there is a sly insouciance of malice that has run through quite a little bit of this. Sometimes I have blandly stood and told an auditor, „Look, you've had the guy in there a whole hour. What's the matter with you?“ And then you know what? I knew very well he couldn't crack the case in thirty hours. But he probably could in thirty hours If he applied himself. „... whole hour,“ I've said. And then find myself faced with the necessity of doing just that! Oh, no!

I used to shoot circuits on cases just out of desperation. That was one of the reasons... one of the ways I started in shooting circuits. And that's a very interesting process. You take a guy who can't see, and he hasn't got anything at all, and you make him feel better suddenly by simply clipping a circuit out, by realizing he must have this circuit. How do you know what circuit it is? No meter'll tell you. There are too many circuits to classify them, how do you know? Well – go on to another subject...

But I'm not being this... I'm not being malicious, when I tell you that you haven't enough tough cases to go around, because you simply haven't, and I haven't got a... I'm not trying to show you what's being done elsewhere by telling you that in England this deep into the class we had advanced tougher cases than you are, further. Maybe it's just because you're too easy.

I imagine it would take somewhere in the neighborhood to get a thetan exterior s... here, it'd probably take me somewhere in the neighborhood of about fifty hours of auditing,

to get this whole class. Probably. Probably somewhere in the neighborhood of about two hundred hours of auditing to get theta clears for this whole class. Something like that.

I've been struggling and messing around, with one or two cases, but... but I've just been messing around with them. I do that with friends of mine. I... I'm... I'm very bad that way. Take some poor trusting individual, uh... I know exactly what the case wants, I know exactly what the case needs, but I don't happen to be working on that at the time! I worked on that last... last month. And I say „all right, so and so and so and so,“ and it... there's also this stress. They sometimes will dive in with enormous confidence, into doing something weird because I ask them to do it – they figure out it probably is doable. That's not always true! But they always do it, isn't that funny?

I... I run into very few can'ts. But here... here we have techniques which are essentially so easy, you haven't found it out yet. You just haven't found this out yet, that's all, to the degree that you could find it out. A lot of you know that there... must be fairly simple, but you've got theory and you haven't got it digested at all; a lot of the information's lying around sort of like big lumps of dough, and uh... you haven't shifted it from the right side to the left side and turned it red and blue yet! That's all.

And you're liable to sit down, and look at some fellow who's... your first thought's liable to be „I wonder why he's trusting me!“ Or when you're on the couch, you say, „I know very well he was sitting right there in the same room and he doesn't know any more about this than I do!“ Well, if you don't want to, if... if you want to... to fool around with this information, that is up to you. It's up to you what you can do with this. Aside from auditing, I leave to your imaginations...

But I would not mess around any auditor here with any of the cases here. I really wouldn't. It isn't that you're dealing with precious cases, or these cases couldn't be solved, one way or the other, if you did louse them up. It's that the results you're getting are not very satisfactory to you. Your preclear has a half-gone idea already, if he's a student here in this class, that what's going to happen he knows it's going to work, kinda, more or less, he hasn't realized it'd work like that, kinda, because an intellectual... you haven't gone into an action yet. You're auditing somebody who knows more or less what to expect. And which way it's gone to go. He's liable to find... you're liable to find special randomities in him, such as he realizes he must take all this seriously for him to do any good. Of course you couldn't more patently reverse a vector if you tried!

But he can still take it all seriously, and it will still work. Don't doubt that. What I would do, if I were you, advice on a situation, is to use Standard Operating Procedure Issue V, use One, direct exteriorization, Two, by beams, Three, spaction, Four, flow balancing, Five, black and white spot control. And I'd test around on these things and I'd test your preclear up for the automaticity of his mock-ups. And every once in a while you'll find somebody going by who has uh... such a terrific jiggle on any consistency that they're shocked to death to find out that they can't get a simple black spot. When they can get a whole army marching neatly in rows up the road.

That's because just them has to get that black and white spot, no circuits pick it up or anything, it's just them. That's all that's going to get it. There are no marines that can be

called on from the year umpty-umph dash umph, that will suddenly turn up in the form of automatic buttons long since installed by this same preclear and do, by experience, this whole thing. Uh-uh. It's just a black spot. That's all. And buttons won't turn it on and off. They go jiggle, zoom, zong, crash. They don't tell it when to move at the right time. Highest level of precision there is. It's a black spot. You might think a white spot is but a white spot isn't anything. A white spot is known area. And a black spot may have something in it, and it may not. It is unknownness which may or may not contain something. It has no light in it. And so you can't tell. Guy can handle a black spot, he can handle anything.

If you could handle a black spot completely, and make the thing expand, three-dimensionally, into a sphere, and spread over the whole body, and then contract to a small black billiard ball on the top of your head, and then go out in front and then stay consistently out in front, and then gradually and quietly and without any effort whatsoever expand as a whole sphere, and cover your whole body again, and then go up to the top, and out the back... – you're all right! Nothing to that.

And I would just take those techniques, as I have given them to you and you find on these mimeographed sheets of paper, and you've got in your own notes, and there's no randomness in 'em at all. That's what you do. And you might find out that you will adjust to doing a couple of the steps in reverse, or something, you happen to decide this is the case, that's all right. But I'd go kind of soft with that in the class here.

First place, it'll upset the guy if you're doing it wrong, and he knows what you're supposed to do, and that's the only liability. And the main liability is... when auditing an auditor, is that if the fellow is a complete noodlehead on his techniques, the auditor is the first one that finds it out. There is no liability in auditing an auditor if it is done by an auditor who knows his auditing. There's no such thing, really, as altitude independent of data, to auditors and to preclears. And the reason why it seems to work so well on the people out in the street, is these people out there in the street, they're just... just... they're just walking around and they... they... the... you... you hit them with any of these things, it's like shootin' rabbits with a sixteen-inch gun. And it is on this auditor too, but the auditor's got a ritual. He thinks you ought to follow this ritual, and he's very critical if you don't. He knows how he's supposed to be brought up before the altar, and carved.

And so I would be very and particularly careful to know Standard Operating Procedure Issue V in this class, and consider that as the standard of auditing which you're going to receive, and either... though I might send you a cable, uh... in two or three days, saying I have a brand-new technique, I've just issued Standard Operating Procedure Issue X, you go right on using V, huh? And the reason for this is you... you know V, it's... it's... you know. Sometimes... sometimes a fellow could have a whole palace, gorgeous palace, all paved in gold, and everything else, and fellow gives it to him, and he walks down, and he looks at this gorgeous palace, and... and... and so on, and he himself, at the... he's living in this little game-keeper's cottage down there at the corner of the grounds. And he goes up, and he looks at the palace, and gee, it's a nice palace, and then he goes back to the game-keeper's cottage.

Why? Well, it's HIS cottage! It's HIS bric-a-brac lying on the mantle, he knows how many inches to reach over to the right to pick up a pipe or a snuff box, or anything that he

might care to want, he knows how... he knows that the water tap in the kitchen leaks, and uh... he knows that you have to give it an extra twist, and he's got all of these little gimmick-gahoojits of handlingness worked out in it. It's not a new strange space to him.

That's why people hold on to Book One, for Christ sakes. People trained in Elizabeth, in 1950, are still auditing by Book One. And they'll get better results by Book One, up to a point where they would use this by rote, practically. There's no substitute for knowingness. And what's knowingness consist of? Well, in terms of use, in terms of use, it gets in... out into space and energy, and my God, uh... you've got... you've got – of course this type of knowingness can't be beat. You... you know the space, and the energy and object content of that space, which is to say you know the auditing room, and uh... the preclear, and you know how that body is going to move and twitch if you say so and so to it. And this is what you expected. And so you get into a nice quiet calm rut about the whole thing.

Well you've got to be in pretty good shape to change fast. But let's take out, immediately, the question mark which is going to be in the mind of any preclear present, by not agreeing to be audited by anything but Standard Operating Procedure Issue V. Let's establish that, and it... has a... a consent, an agreement. And I'm not going to issue anything else on that, and let's just chew right ahead.

Now we've got a certain course schedule, that has been laid out, and that is all very nice, but the people present are not fair game. Let's just knock that out as fair game. The world's lousy with preclears! Why would we have to test any locks or engrams or anything else upon anybody here? Why?

I submit to you. There's practically anybody can be made better with these techniques, why should you just test on somebody that isn't going to benefit by them? Why not spread yourself out a little bit?

You might have information, or recommendations to the contrary. I notice a little wave of 'Oh no!' on that coming back at me. Nah, it isn't important. It isn't important, really, that you do anything but get your cases in the best most possibly wonderful condition as fast as possible, and get Step 1 completely out of the road, including all the lifting exercises. And just get it out of the road, that's all!

And then if you want to know what facsimiles look like, look at some! Pick 'em up and sort through a couple of card packages' worth. If you want to know what locks look like, why spread a few out. Or go down the street and push somebody's face into one to see how he acts. And then say, „What do you know? It makes him cough.“ And you can do your research completely in reverse, rather than on a couch. If you go at it in that fashion.

That schedule is laid out against a longer course period than this. And it is laid out in the hope that you won't use class members to finish off that experimental line. They happen to need your skill, and you as your own case happen to need the skill of your class members.

Right away, and as soon as possible, and daylight and nighttime, and S... the MEST universe is burning. There isn't any reason to loaf around on a case. The essence of any auditing is learning how to handle something. And if you can handle something you can handle

something more. There's a much tougher gradient scale that a guy like me follows. I don't follow the gradient scale as closely as you might think.

If I fail at something, I set up two. You say, „Yes, you can fall flat on your face doing that.“ Yes, sir. But when you make gains, you sure knew you jumped a span. You didn't wait for the realization to sneak up on you. You found out you couldn't drive such and such a car, because it so happened that it had a very, very bad kingbolt. And the front wheel went ker-fluppity flup every once in a while, and every time you'd skidded into a turn the doggone thing just went fluppity flup and you knew damn well that that was not going to work out that way. So you pull the other kingbolt, give it a good solid rap and a bend, and put that back in, and then drive it. And after that, you know, it doesn't matter what a car does, when you go around a turn, and it goes fluppity floppity flue, you just go right on around the turn. With the complete conviction that you could probably pick up the front end anyway, if it fell off. Pick it up and sort of run alongside of the car with one hand.

The way to do it is not to go back to the garage and have the kingbolt repaired, because that thing is just MEST universe. The mission of the MEST universe is 'Fail, fella.' And then we are more MEST. 'Unless thou failest, thy shalt not be,' says the MEST universe, 'so you better fail.'

The only way to fool it is, is just look... take a look at it, and say, „It's just MEST.“ All right. Your own case isn't serious, then. Your own group could be serious, though.

D... I... I don't think anybody's given any... any thought to something, merely because it's too far out and beyond one's thought. The incredible and the fantastic are the best safeguards that you possibly could have. The best possible safeguards, 'cause nobody's really going to interfere with you.

What do you think... what would you think, uh... of a precaution that caused you to write down three numerals on a piece of paper and make your preclear memorize them completely, as an identification tag, and then you threw it in the top drawer of your desk? What would you think of that? You'd think that was being too cautious, wouldn't you? Well, you know, in the course of averages, I would say, over a course of five years, there will be at least once, if not five or ten times, if not a... five hundred times, when you'd be damned sorry you didn't do it.

Who guarantees this fact? The thetan is used to communicating with the body, right? And a new thetan suddenly grabbing a body, or something of the sort, which was left and abandoned, could make it emote, couldn't he? But the guy'd look like your friend, wouldn't he? Dramatic, isn't it? Think about it for a minute. Fellow could say, „I'm John Jones“ 'cause lying all over the place is the name John Jones. Why sure, sure, sure, there's nothing to that at all. And yet he could say, „My auditor was so-and-so, and such-and-such, 'cause it's right there on the ridges, pictures of same. Must be on the ridges. GE knows something about it, sort of a dim recollection here, and I can plow around in this dim recollection and scatter enough stuff up. Find all sorts of things out about the whole deal.“ Identification. Who's going to identify you as the thetan?

Where would you go if something happened to you? What if... what if you were walking down the street, and... and you got halfway across the street, and you had your body

down there in the middle of the street, and it was walking from curb to curb, and a fire engine came around and you didn't even happen to notice it; you were a long way away. And all of a sudden, crash. You didn't have any body anymore. And you could go to the hospital if you wanted to, and pick up this kid that was going to die anyway, and he wasn't in bad shape, and there's another thetan there, in a kind of a stupid state of mind, so you tell him „Oh, go on back to Mars, another implant won't hurt you.“ End uh... and you walk around and you come around to the Foundation, and you say, uh... what are you gonna say? „Can I come in?“

You obviously are Johnny Jones, just obviously as hell. Except you're really Mary Stevens. And you want to find somebody who's in charge of the thing, and you say, „I'm 3-1-1-3-1-1-3-1-1. And you better arrange to get my office and gear back in a hurry, and let's see if we can't collect the life insurance on that body!“ You think I'm being facetious. It sounds very dramatic. Very dramatic. It's above the level of your experience, maybe right now, to some slight degree; we're really climbing into the realms.

And so you've got a lot of things to do besides audit. You've got a lot of things to be interested in. And you poke around enough, and fool around enough, and monkey around, and let your own case be pushed this way and that, and not insist on Standard Operating Procedure on it, and get tacit consent and patty-cake, not go through this line-up, you can waste all kinds of time! You can just have a wonderful time, and you can finally wind up by not having had to do anything at all. That's a hell of a state of affairs, isn't it?

Is Standard Operating Procedure Issue V hard? No. I've had an awful hard time talking to you about it this many hours. You think there's an awful lot of data here. Well there is. There's an awful lot of communication here that's communicated from eighty different ways. But the whole truth of the matter is when it finally becomes yours, it'll sort of go Boing! And you'll say, „Well, I couldn't possibly have spent all that time wondering about this! I just couldn't have.“ There it is. Because it's so simple. And of course you'll go over to somebody, and you'll say – well, you... you crossed the abyss. That magic, mystic operation happened, at that moment, see. You went from just a shnook to 'I know'.

And you'll go around, and you say to the grocer, you say, 'You know, there's this stuff called Scientology, and... and all it is, is really just...' and you'll give what your concept of it is, and he'll say, „Huh?“

And you'll say, „Well, it's like this: like this, you see, there's space, there's energy, and there's havingness... And so on... and so on... and I want to explain to you why you don't have any Time doing the whole thing.“

And the fellow'll say, „What are you talking about, mister?“ Yeah, that's right, „What are you talking about?“ That doesn't fit with his frame of experience. You can go around, and explain to somebody about this, and he'll look at you so intelligently. Boy, they'll just look at you so intelligently, and they go on and on. And you finally find out they've picked up that when you said that time wasn't as long as it is now, when you were a little boy. And they finally agreed to that, because the reason they agreed to that is that they had a sudden recollection of how long they thought a piece of ice lasted when they were young, or something like that, and now they've got the whole subject down, and they go around and they explain it to

somebody, and they say, „You know, when you’re young, pieces of Ice don’t last as long, uh... they last longer than they lasted now.“

And this girl says, „Oh, they do? That’s very interesting.“ And go on about his work.

That’s the way knowledge dwindles out. But you don’t have to go at it that way, the hard way. Your own case is quite important. It’s important to this group, and it’s important to Scientology at large, and it’s also important for your own peace of mind. ‘Cause as long as you poke around and in unreality about actuality, things that come along, people can do this to you, they can do that to you, they can do something else to you.

I learned something, really, by experience, for the first time in a long time, the other day. Something happened here. My... I just realized this. I’ve been pretty busy. Well, I’ve been pretty busy, I’ve been having a good time about a lot of things, and so I’ve been working very hard, I haven’t had as good a time as I might have had about a lot of things. But uh... I all of a sudden realized something. I... I realized that it would be too bad if I suddenly had to kick the mooring lines off, but uh... it didn’t really make any difference. And not... that is... wasn’t the decision of idleness, but it was a decision that that wouldn’t impede the action in any way whatsoever. It was too easy to go ahead and pick it up elsewhere. And I... you know something? I hadn’t ever realized that before?

I mean, really to know, I was in the field of action with knowledge. And that’s the place you know. And... and suddenly it was there, and I had a complete realization on that fact, and with it came this realization, it couldn’t be touched! That’s a fascinating thing, isn’t it? And you look at these great big solid trucks, and you look at these great big solid walls, and... and all that sort of thing, and you say, „Boy, it sure is prettied up, isn’t it? Looks practically real!“ But it’s not.

And that was action. Worked for a long time, and worked very hard. And actually entered the frame of reference that I was working sometimes – believe me, it was hard. Because I thought I was supposed to think it was hard, too. There’s a little over eighty thousand hours of work, and there’s a lot of things I would have rather done a lot of times. But I had never come up along the level of estimation... it’s something like walking into one end of a tunnel, and suddenly coming out of the other end of the tunnel. And you... you can walk in that tunnel for so long you don’t know you’ve been in a tunnel. And you say, „Well, it sure is pretty in this tunnel. Yeah, sure is pretty, in... in this uh... tunnel. It sure is pretty in this place. Sure is pretty around here... yeah, it sure is pretty in this great, big tunnel.“

„Yeah, ‘tunnel’, that’s the name for ‘universe’. That’s what you call a tunnel. And that’s one of the vastest parts, and that’s uh... oh, I don’t know, two tunnels make an infinity. That’s right, that’s the width of a tunnel, that’s uh... well, maybe the tunnel goes up to infinity. Yeah. And there’s lights, and suns, and stars, and everything in the tunnel,“ and... and you go on about this thing. And... and what’s ‘tunnel’ mean? It’s changed its evaluation entirely and there it is, there it is.

Then one day you’re... you’re standing outside something and it hasn’t got anything to do with the tunnel. And you say, „Holy Cow! How did I... what is all this stuff out here? It’s space! What do you know! Why, it couldn’t po...“ Gee, you know, it... it’s something that you... you... you just all of a sudden... then remember, that there was a time when you

weren't in a tunnel. And there was a time when I was not working on Dianetics or Scientology. That's a fact. There was a time.

And another symbolism of it is shoving across an abyss. Well, you better get shoved, that's all I gotta say! There isn't any reason fooling around with your own case to learn something. Phooey! Learn it off somebody else's case. Standard Operating Procedure Issue V will crack your case. I know that. It's about time you did. 'Cause believe me, the best way I know of for you to know this subject now, is to find out that it works on you. And that's the best way.

And it's a funny thing that we... we've boiled it down to about five techniques. Five major techniques. That's funny, isn't it? Uh... for the very, very bad off, we've got that, but we're... we're doing essentially the same techniques, they're all backed against the same thing. It's really only about five techniques there. It's fantastic! We've only got one process that is key process, and that is we handle space and energy.

And how do we do this? We handle space and energy by mock-ups. And then we get actual space, and then one day we'll be looking at actual energy. Well, we say, „You know, it's the funniest doggone thing, but every time I make a piece of space, the mock-ups in that piece of space...“ And you say, „Well, that's no good! Well what do you know! Look at that mock-up! You know, that's the funniest thing, there... there it is...“ and so on. You'll find out they appear, and disappear, just like, Bang! When you can make space. Why, There's nothing to it.

The value of MEST starts getting lower, but the value of randomness is such you continue to hang around it. Your own case is very important to you from a standpoint of knowing Scientology. Now I can tell you, and tell you, and talk to you and talk to you, and persuade you, and say, „Yes, it works on you and uh... it's this way and it's that way, and it's some other way,“ and so on. That doesn't do any good.

A sudden change in your case, a sudden difference, will do more for you than any amount of study. Now as you review these tapes you should also be doing a lot of auditing. On what? To repeat those class records? No, you go out and get... you go... go send... Western Union sends you a messenger boy, if you want to do that. You do that otherwise. The thing for you to do is get your own case in shape, as you go over, and review. You really get it in shape. Of course, that's your responsibility. Not really your auditor's. It's your responsibility, that his case is in shape and it's the responsibility of every member in this group, to make sure this group's in shape. From there on you won't need anybody to prop you up in any way whatsoever, or tell you anything more about it. You'll know. And that's the best way I know to know, is to get up the Chart of Attitudes, toward the level called 'I know.

And I invite you to climb that ladder as rapidly as possible, not by esoterics or aesthetics or something of this sort, but by using just exactly what we've got here, Standard Operating Procedure Issue V. And you apply it to the preclear in liberal quantities. And get it applied to you. I don't want to have anybody in this class really, if I had any thought about it at all, who goes around saying, „I helped everybody, and therefore I didn't get it.“ That's MEST universe. Phooey! No good.

There isn't any point in my trying to stress the importance of this, because the best place to know is at the level of the Chart of Attitudes, 'I know', and the best way to get there is to use Standard Operating Procedure Issue V, and when you use Standard Operating Procedure Issue V, you'd better find out that you get there. And that's... that's simple.

And there isn't any piece of knowledge I've left out. The case of an auditor above a certain level does not need refurbishing continually. He'll keep it squared away. But the case of an auditor below that level requires constant attention, so it's better to get up above that level – that'd be the level of stability, the level of tolerance. And it's in the tolerance that he can get into action or he doesn't have to, at will.

And that doesn't say that you're dependent, then, upon the economics or other things of this MEST universe; you are not, not even vaguely. And the sooner you learn it, the stronger and happier you will be and this group will be. I recommend to you very strongly, liberal doses of this.

(TAPE ENDS)