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### **PROFESSIONAL AUDITOR'S BULLETIN**

The Oldest Continuous Publication in Dianetics and Scientology

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Via Hubbard Communications Office

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### **C. C. H. (Concluded)**

*Compiled from the Research Material and Taped Lectures of L. Ron Hubbard*

The next process in training order is *Subjective Havingness*. One way to run this is to ask the preclear what he can mock up. Then have him mock up what he can, and shove it into his body. That is the most elementary way of running this. Remedy of Havingness and Havingness in general are the most therapeutic levels of processing when they work. You run CCH so the fellow can have, and here you are directly doing it. Quite important. You can always get a black case to mock things up and you can always get somebody to throw something away. This is not even a problem today. The way you crack up a black case is to have him mock up something in the blackness and push it in until the blackness cracks up. He will go anaten; but because he goes unconscious is no reason to stop auditing him. There is a way to crack up the "invisible" case, who cannot see mock-ups (they have no field and do not see anything when they close their eyes; everything is invisible, they have no facsimiles, no mock-ups). The most spectacular crack-up of an invisible case was occasioned by putting a number of glass objects on a table and, one after the other, just repetitively round and round, the preclear was asked to "Keep each one from going away"; and, when he succeeded in doing this for a few rounds, he no longer had an invisible field. That invisible field of his had been impervious to all other attacks by auditors for five years or longer.

The next one is *Book Mimicry*, its commands being totally motion. All the processes up to this moment (we have mentioned Book and Bottle Tone 40, but it is not taught or run at this level of training) are simply communicative. We could talk to the preclear. This is also true of Book Mimicry and Hand Space Mimicry. Don't get this mixed up because your first process in CCH is Tone 40 "Give me your hand" and this is followed by Tone 40 8-C and then followed by Book Mimicry and then followed by Hand Space Mimicry; you are liable to believe that Book Mimicry and Hand Space Mimicry are Tone 40. They are not. They are just common, ordinary, run-of-the-mill routine—be a good fellow, pick up the ARC, remember your dummy auditing sort of processes. You can talk to the preclear. It is necessary that you do so. Book Mimicry is run this way: You sit facing the preclear, rather close together, your knees a few inches from his knees. You take in your hands a book—not another object—and you make a motion with this book, preferably not the most complicated motion in the world and preferably not the simplest motion. And remember, you, the auditor, have to be able to remember any motion that you make with that book so that you can do it again. So it is sometimes necessary for an instructor to make somebody take the book and wave it around in certain patterns and make him wave it around again before he lets him run

this on anybody. Just check him out so that he can wave the book the same way twice, because, if he can't, he can't run this process.

You make the motion with the book and give the book to the preclear, and he, with a mirror image, takes the book and makes as near as he can the same motion with it. If you are not satisfied with it, you take the book back and make the same motion that you made before with the book newly and in present time and give him the book once more and he makes the same motion back. You do the motion *until you and he, but particularly he, are satisfied that a duplication has occurred*. The auditing commands of this process aren't commands—they are patter. There is comment. There is talk. And one of the lines that undoubtedly should be part of your patter should be, "Well, did you do it?" "Are you satisfied?" If he isn't, you do it again and ask him again. It is the preclear that has to be satisfied that a duplication took place, not the auditor. It is completely different from dummy auditing. Remember, we are not dummy auditing now, we are auditing for keeps. You can talk all you want to, acknowledge what he says, but don't you dare let that looseness in conversation interfere with the tremendous precision of the motions of the process itself. In other words, the motions are the commands, and these must not be interfered with by the speech, but the speech can, and should, take place.

Number seven is *Hand Space Mimicry*, and again it is the motion that is the command. The training stress on Hand Space Mimicry is to do good, useful hand space mimicry. The auditor sits in the same position as in the last process, and puts one or two palms up against the preclear's hands and he says, "I am going to make a motion with my hands and I want you to contribute to that motion"; and we make some simple little motion to which he contributes. We do this for a while until it is more or less flat or we can leave it for the moment. Then we bring the auditor's and preclear's hands half an inch apart, and we do the same thing, and we say the same thing. You may lead him out to four or five feet away by these tiny gradients, another inch at a time, without his ever becoming aware of the fact that you have left him, and he is definitely aware of his auditor. This is modern "Look at me, who am I?" It finds the auditor. The Scale of Reality is employed here, and this is why it is done. (Scale of Reality: At the bottom there is nothing; above that there is a communication line, the line becomes more solid, then above that terminals begin to materialize lightly and the line becomes less solid, then above that you have the terminals and you don't have any lines, and above that the terminals are there mostly by agreement; above that there is agreement, and above agreement there is consideration, individual consideration, and above that there is postulate. That is the Scale of Reality.) You will see this Scale of Reality take place, for what are these hands against these hands but communication lines to the preclear? So we play it in this fashion. We begin to break it down and we become less a line and more a terminal.

Next one is *Trio*, a famous old process which is included here because it is too good to miss. The commands of Trio were originally **"Look around the room and find something you could have."** A very non-control sort of process, but that's the Trio. It has an opposite: "Look around the room and find something that your body cannot have." It is "have" for the preclear, "have not" for any other object, person, being, valence, or anything else than the preclear. You do numbers of things with the Trio. You have to know the Trio because it is a fast patch-up for almost any process there is except Op. Pro. by Duplication 1957. (The only thing that patches up Op. Pro. by Duplication 1957 is Op. Pro. by Duplication 1957. Tone 40 Opening Procedure by Duplication will run out Opening Procedure by Duplication 1957, and any Tone 40 process will run itself out. There is no dead-end street there.) Trio will run out almost

anything in the entire bank if it is biting at all. If a person can have anything, or if he can get the idea of "something can't have," it will run anything out. It is slow and reliable, and an auditor must always have it.