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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 theta 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 wantingness 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.“ Phooey.

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 roller 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 group 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 theta 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 theta 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 theta 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 theta 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 theta 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 terribly 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 thatans 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 thatan 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 beca..." 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 theta 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 preclears it's totally unnecessary, I'm talking about a preclear 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 coor... 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 w... 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."

Creaks. 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 randomity'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, for 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.

He 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 ardures 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... hmm! 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 theta 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... ffmm... 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 therunto.

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 sc... 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, idleness, 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 randomity which we call human emotion. Laughingly called human emotion. Boy, it's really... it... 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 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 paranoidically, 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 Dunsenry 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, narco-synthesis 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 narco-synthesis 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, 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

inkle 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... but it had a lot of randomity 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 theta 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 damnedest 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 gimickgahoojit 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... habitats and happenings 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 spis 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, „Looke 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 1t. 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

engram, „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 hatingness. 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 gal-lumping 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... 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 „Umm-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 theta 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-chiartists“: 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

know, you fall out of a second-story window and you hit Earth, you fall and you hit a planet. It suddenly starts to occupy the space that...

Do you know that a person's concept who has fallen too often has dropped many inches. A person's concept of himself, in terms of mass. But in terms of space occupation has raised many inches. In other words, he's hit and this has jarred his existing mass down, but because something has tried to occupy where he was, he has backed off.

Now his first action as he sees that planet come along is to do what he would do in his own universe, which is suddenly pick that planet up and chuck it the hell out of the road. And he fails... and he fails to do it. That's why you can't run these falling engrams worth a nickel on individuals. He just flops when he tries to do this.

And so you've got the stuck visio. Well that visio is, you're trying to move the object. Let him create mock-ups in trying to move objects and you will solve this idea.

Now you get mock-ups out in front of him, mock-ups out to the side. You'll find out in past lives he wasn't facing the direction he's facing now. He was facing some other direction. So you have to run these things in a 360-degree sphere around him: up from the bottom, down from the top. You'll find falling incidents hitting him from above him and things like that. I mean, he isn't in orientation with... just regard to where he is.

So you do mock-ups to solve this business of too much space crowding up on him and trying to hold the space and objects from flying out away from him.

And your thinnest guys, the real thin guys, the... the this... this... there's a typical paranoid. I mean, he's... he, he's a strange looking boy – typical. He's a type. You run into him time after time. He's holding on like mad and he knows he can't hold on to anything because it's all flying away anyhow. And boy he holds on to everything.

And your other fellow is trying to push things off of him all the time and he can't push things off of him because they're going to move in on him willy-nilly.

If you want to... want to just give a preclear a good run sometime, let him ride backwards in an automobile. One preclear will do all right riding backwards in the automobile, another preclear will do all right riding frontwards in the automobile. Depending on the preclear, that will be the therapy. You can actually let him sit and watch the MEST flow away from him and get a big relief. Or you can let him sit and watch the MEST flow into him and he'll get a big relief. But just do the opposite: the guy that too many things are flowing in on, let's make him face forward. „Oh, no!“ He gets nervous. He gets upset about his driving. And the fellow who has things flowing away from him, if we let him ride backwards, he gets sick at his stomach.

All right, so let's place things to him, and place things away from him and solve by creative processing, mock-ups, this whole situation of contracted space, and you'll find that you'll be able to take your psychotic – instead of getting jump-jump-jump every few days, you'll be able to get it, with creative processing, jump-jump-jump-jump-jump-jump-jump-jump-jump-jump-jump.

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... 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 theta, 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 stupidified 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 wonderallest 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 cockeyed 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 li-

ke... 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 ardently 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 – ter-

rible. 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 theta 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 theta 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. 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... 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-l. 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 griefy, 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. Rrrrrrrr.

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 unrelated 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 upscale 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 enthu-

siasm.“ 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 theta... your theta 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 „Rrrrrrrr“ – 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 fallacity, 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 preclear'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 overts. 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...“ 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, 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; 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 bazzwaz. 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 lumbagoisis 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 theta 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 theta 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 Hatte-rus. 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 aber-rative. 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 cross-bows, 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-krak! 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 „Neeeeowwwmmmm“ – 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 theta 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 theta 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 a-

nything. 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 cohere.

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, DE-DEXes, 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 randomity 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 microseconds 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 anesthetized area.“

And the fellow says, „I've got an anesthetized 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 spewdfy. 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 solider and solider and solider and solider.

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, un-

less 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 solider 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 a hold 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.

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 preclear, 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 flowing 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 concentra-

ted 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 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.

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... apparencty 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, incidently, 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 sen-

sation 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 theta 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 theta.

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 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 milli-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, 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 – boong! 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 – pooey!

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 'Booom!', 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, 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 'Booom!' 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 weenies 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 „Kaboom!“ – 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 bit 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 theta 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 theta 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 poin-

ted 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 theta 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 theta. That's all you have to know, because from there on you're processing the theta. 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 theta 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.

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 nnyyyaaarrrrwwww – 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 sidewise 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 hmm, the entities had gotten completely out of command, out of control. The theta 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 theta, the theta 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... lies, 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 proces-

sing 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 pre-clear 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 minor 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 theta 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 theta 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 theta where I've marked „T“, in each case. And we have here a right close-to-home piece of trouble. What bothers the theta 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 theta 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 theta actually... your theta 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 theta'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 bo-

dy. 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 furtherest 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 theta 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 theta 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. Theta 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 theta is, the second he got a little jar of energy being balanced, 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, zzznnnnnnnnnggg. See how that is?

So we get one preclear with... with it going slow, would do... would do uh... 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 „Hoooold 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 occu-

pies 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 develo-

ping 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 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 theta 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 vita-

mins 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 benzynes, in other words it has... it's not basic causation. And you could stuff him full of all the enzymes and benzynes 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. Ty-

pical 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 damnedest 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 squirrelly 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 preclear 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 monomanic, 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 an 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 re-create 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 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 collars 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 understandings 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

responsibility, 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 grimdest 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 scared, 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... grimdest 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 – 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 narcoticsynthesis 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, „But 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 perceptive lines in certain ways and guys go „Kaboom!“

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, damnedest 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 perceptive 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-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... 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 – hmmmm. 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-

rested 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 restimulator. 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. Hmm. 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.“

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 preclear 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 preclear 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 nau-seam 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 gradually 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 theta 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? Hmrrrnmm, 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 theta by concept and feeling is concerned, and freeing the theta 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?“ Ummph!

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-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 – 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 PRECLEAR. And in the HANDBOOK OF PRECLEAR 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 dwindle down and dwindle 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 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, fellas! 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, „Rrrrrr!“ 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 theta. The theta 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 stiffness, 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 autobiographical. 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 theta 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 million

on 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, e-verything’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 damnedest 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 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 monocycle. 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 theta – 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 randomity 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 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 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 theta. The theta 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 spation – 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 directi-

on 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 sit's 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 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 indestructable 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. Rrrrr! 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 damnedest, 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, 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 goal of the society of India and China. Oh, no! It's just... just... you just don't...

Puerto Rico with one of the heaviest 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 – noplac. 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 entrepreneurs 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 it 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 gimmicks, 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 embue 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 adhese, or cohese, 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 cruellest 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 peped 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 randomity 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 author, statically.“

„Oh, you're here in this area? Itchy, 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, '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, completey 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 cohere, 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 squirrelizing 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 ennumed, 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 didn't 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.“ Flow 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 randomity!

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 randomity. They never do anything for you, they always pull you down. Gives you randomity.

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 randomity 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 then. 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 because a good, solid theta clear. Let's take a break.

(TAPE ENDS)