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# SOP Issue 3: Postulates, Creative Process

A Lecture given by L. Ron Hubbard  
on the 12. December 1952

This is the 3rd hour, December the 12th, afternoon lectures. Going to cover in this hour, a little bit different than I've been covering 'as we go along the line here, I'm going to cover Standard Operating Procedure Issue III. And Standard Operating Procedure of Scientology was originated the end of September in England, in 1952. And that was Issue I. Now that came out in the magazine SCIENTOLOGY issued from Phoenix, reprinted. That is... been changed to this degree: It has been shifted to take out of it anything except postulate processing, and creative processing. And spacation. And it has those three processes as its basic, plus exercising the theta percepts.

The process is essentially very simple. This process makes a theta clear. Extended and continued it makes a Cleared Theta Clear. Now it has this as a strangeness: You can use the various steps of this process, one after the other, and get a theta exterior. That is, the guy is outside and knows it. He isn't astral-walking, he isn't in himself saying „I'm over there“ and all this; he's outside and he knows it. He says, „Do you think I am?“ or... or something of this sort, he's not.

I mean, this is... we're dealing with Aristotelian logic. Yay and nay, without a maybe. Of course he's going to be astonished, that as his knowingness increases his outside-ness increases. And as his knowingness is low, his inside-ness is high. And he'll say, „Yes, I'm outside,“ and he knows it. Well, he'll know it more and more, of course. But he knows he's outside. He'll get up to a point... he'll get up to a point where he'll wonder if he ever was in that damn thing. That's a fact.

Now what degree does he know it? The degree to which he will tell you, „Yes, I know I'm outside.“ And what degree is that? Whatever he desires to call that degree of knowingness. This is very simple, you see, but it's very... very crude, really. For instance, there are people here who are so dispersed they don't know where the hell they are. They're... they're way out, maybe! They make... might be dispersed all over the place. And think therefore they're outside.

You see, they... they... they're just not anyplace. This would be their negative space. Negative space. That... that negative space would... space not only doesn't exist but it's elsewhere. Always elsewhere.

Now you'll pick these people up on the track, and uh... you... you'll get them picked up, and uh... collected. They're stuck here and stuck there and stuck someplace else, and dispersed there, and things have moved into their space someplace else, and when you first start to process 'em, you'll find him someplace else, and he might say, „Oh, I just love it! I just... just love it here, and I just wouldn't leave this under any circumstances,“ but after twenty minutes of processing they say, „My God, I'm glad to be out of that place!“ That's a fact.

This MEST universe vector business. They've been forced to like it somehow or another. You're liable to find your preclear anyplace, you're liable to find him standing around a carnival, which happens to be using one of his old skulls. I ran that one time. Fellow was waiting around in an animated skull. He... it was his skull, and so on, and the carnival was using it, to make its jaws flap. Carnival was using it there, and... and it had a red light in it, and its mouth was opening and closing, at the entrance of a tunnel of love. Now you'd talk to this boy about love, he'd just scream. You want to know about how simple an aberration can be, if you talked to him about tunnels, he'd go mad.

What'd this have to do, you must say – he must be lost in a tunnel. No, he had a skull that was nailed up to a post outside the tunnel of love with a red light in it. All right. Or he's guarding an area someplace; he's been set to guarding an area. Or someplace down the track he may have been set to guarding somebody's wife. So he proceeds to guard his own. Yet he's down the track someplace guarding somebody else's wife, or somebody else's slave, or something, somewhere.

And he'll answer for it if anything happens; it's really been impressed on him – electronically and every other way. Boy, he's... he's... he sure is hell on guarding women! Or she has been set to guarding or watching or spying upon somebody, and she's got this one confused with her husband, and uh... she's all upset about that too. You free 'em up on the track. I'm trying to show you that just freeing a person up on the track, as we've known for a long time, is terrifically beneficial.

The dispersed case is stuck on the track, in lots of places. His aberration directly derives from all the places he's stuck on the track. Those are the most aberrative things. And his stuck-ness on the track is represented by, one, a theta bop of some narrowness, which means a body, and a theta bop of some considerable width, which means an area. Such as 'Home Universe'. He's still stuck in his home universe. Okay. So as you go down Standard Operating Procedure, you have Case One, he's pretty well collected in present time, as far as space is concerned. Therefore he moves right out.

From there on down he's less and less collected, but just the operation in Steps Two... Case Two, Case Three, Case Four, the operation alone of making him step outside may collect him. Case Five, no, no. He can't be collected. He can't be collected simply by stepping outside. He's elsewhere, and he's elsewhere too solidly.

Now Case... that's all a matter of space. Now, Case Six and Case Seven likewise are very dispersed. Only Case Six and Case Seven are really well- collected at some other place on the track, not here. You know, they say, „He isn't all there“? Boy, is that apt! „It's enough to drive me out of my head.“ How apt.

So let's look over this from a standpoint of high practicality, just the standpoint of space. And we find out that space regulates the steps in this standard operating procedure.

Now let's look at it from the standpoint of energy. And the standpoint of energy... we find as we go down the line, the person is more and more solid as an object. You would expect this is his space, is less and less well-organized, and he has less and less free space until he finally runs into negative space, at about... that is, he's out, and here, and there. And we get down, in energy we find it's more and more thick, more and more thick, more and more condensed. So that he is surrounded. A One, in homo sapiens, normally has fairly dense energy around him. But he can move through it and it doesn't bother him too much. A Two has more condensed energy in his immediate vicinity, has less space. A Three has even denser energy, a Four much denser, and a Five, oh brother! You couldn't get this fellow out with a hacksaw, until you do some processing, get him collected, and get him some space, and let him handle space and a few things like that.

A Six, „What engram?“ They're all stacked in one place. The characteristic of... the characteristic of energy as we go down the line, is a stuck needle.

Now the theta can, to some degree, disperse and give space to the GE. Surprising. But the presence of a powerful theta in the vicinity of a badly aberrated and badly packed up GE can give space to that GE. Just his presence is sufficient to stretch the amount of space around the GE. But we can have a condition like this. The steps being modified by the solidity of the GE. The GE is terribly solid, and we put him on an E-Meter, put the preclear on the E-Meter, and the guy steps out of his head rather easily, and he is practically on the bottom of the tone scale. And the needle registers stuck.

How fascinating. It merely means that that E-Meter measures first the GE and then the theta. So you've got a GE who is stuck. Not the theta. But when you get down to Five and Six, the person doesn't step out of his head, he's low on the tone scale, and he does not demonstrate any real activity of needle. You've got a theta who is not collected – get how complex this can be, now – a theta who is not collected, who has heavy energy deposits, very solid, around him too, who is in a GE, which has very solid ridges, and which is pretty badly dispersed itself.

Now you don't necessarily get a stupid case when you do this. The brilliance of this case is dependent upon the... a little funny factor, that uh... isn't well isolated at all. It is above the levels of wave length. And, you can imagine this, thetas vary from theta to theta in potentiality of creating space and energy in it. There's a real honest-to-goodness variation in intelligence, then, which comes from, you might say, theta itself. There's a real difference of horsepower that comes from theta itself. But as you 'look around you, you will not find any theta of sufficiently low horsepower, as far as I know at this time, to remain unable to be... incapable of being collected and being made into a theta clear.

The guy has to be awfully bright to be here at all in no matter what kind of a condition. And the physical infirmity of the individual is no index of the power or ability of that individual. The solidity of ridges is no index either. Because what's postulating there is not using energy. The energy's getting in the road of it. And it's not using space. So it's distribution of space.

But let's take the real spinners, and we find an exception to that. The real spinner was described once to me to me by Richard DeMille, who wrote those course books. That's Richard DeMille, Cecil B.'s boy. An awful good kid, Richard. He probably knows... way up on this subject, he's probably one of the best, quote, authorities on Scientology there is. 'Cause I'm not an authority on it. Uh... I couldn't be by definition.

And uh... he explained one time, he says, „You know,“ he said, „what psychotics look like to me?“ He says, „You... you... you take a uh... psycho, and you turn him loose, and he's going in this straight line, and a little tiny impulse hits him from one side, and it moves him over from going on the straight line, and he moves off in this new direction as modified by that impulse. And he walks off in that direction. And then the next time, some other impulse hits him and shoves him over into some other direction, and starts him on a new course, exterior impulse, and he moves right on over and follows in that direction.“ Of course, he's obeying the laws of particles. See? Now, and he gets hit from another quarter, and he moves off in this new direction, got this erratic zig-zag.

Now you get a person who's not, and he starts on a course. And a particle hits him, and he might stagger a little bit on it, and he keeps right on on the same course. And another particle hits him to shove him off in some other direction, and he might stagger a little bit in that direction, he stays right on the same course. And the only thing that happens to him, he slows down.

Really, that's the essential difference between the psychotic and the sane person. The psychotic obeys the law of particles; the sane person obeys the law of free aligning action. He aligns action, continues to align action.

And is not a particle. Your psychotic also looks and feels like an object. He has no responsibility; he is handled, he doesn't do the handling.

So we have these complexities, with regard to these steps of this case, and therefore we find that a psychotic quite often will simply step right out of his head. You walk through a sanitarium, it's about the same percentage of people in the sanitarium can step outside of their head as the people on the street. And uh... mad as hatters.

So there's something there, there's the essential capability of persistence in alignment, not capability of reasoning, is the difference between sanity and psychosis. So don't expect just because this person is mad as a hatter and is treating everything like objects that he can't step out of his head. Don't make the essential mistake of saying then that there are cases outside the action and perimeter of Standard Operating Procedure Issue III. There aren't.

And what do you do with a psychotic? Well, if you can get his attention at all, you give him Standard Operating Procedure Issue III. You just go right on down, you'll find out that he can't do anything else by the time you get down to Step Six, you get ARC Straight wire as another process in addition to those I named first at the beginning of this lecture. But you're already operating outside a perimeter of uh... contact. So that's really just establishing accessibility.

And a better process, that is ABC Straightwire in terms of mock-ups. Let's put a little man out there, and let's see if we can hear him talk. So we say ARC Straight wire, throw it in under creative processing. All right. ARC Straightwire'll solve it, though.

So, here we have this process applying to no matter how many preclears you've got, or what they're doing or anything else. If you're going toward theta clearing, this is the process you use. If you're going to fix up a chronic somatic you may attempt to resolve it by simply using mock-ups, without even essaying toward theta clearing.

But if you want my candid opinion, I believe that theta clearing an individual by Standard Operating Procedure is a much much faster method of knocking out chronic somatics. That is an opinion. Because I found out occasionally if you start to fool around with somebody with too much processing before you theta clear him, he's liable to bust a ridge or – something of the sort that makes it less possible to theta clear him. Once in a while this happens.

Furthermore, he's subject to every ridge the GE's got. And as long as he's subject to those ridges he's gonna start responding like homo sapiens to everything. The fastest process I know is Standard Operating Procedure Issue III, for anything. Good for man and beast.

You'd be surprised sometime when you're a good thetan, how many beasts you could walk up to and tell them step out of their heads and they'd do it. Thetans get all fouled up, by the way. One day they're very fond of cats or something of the sort, and one fine day why they're... see a little... they're a thetan you see, and they're kind of maundering around in a sub-zero state of unknowingness, and they get the impression of this cat, very big, they feel this cat is over there, and they're outside of a body at the time, and they're wandering around, and just drifting, and they... they say, „That poor little cat seems to be in pain“ and they put a tractor wave on the cat and they go 'Slurp!' – and they're a cat. And they say „Meow!“

All right. We uh... girl was run in Wichita one time, they couldn't do anything for her, and couldn't do anything for her, and all of a sudden they found a past life as a lion. Well that'd be all right, but there is no past life of a lion on the GE track. And we were running GE's at that time. And then when the rest of it came out, it became even worse... she had eaten her keeper! And I never heard of anybody two million years ago, a lion in the forest primeval would have a keeper. Until we discover it was in the Chicago zoo! Became very bad. They ran the incident, she became sane; that's all that seemed to be wrong with her. She went away very happy and cheerful about everything.

Now... now we've got some kind of an idea of what had happened there, she'd probably had been hanging around the zoo. And uh... she ate a keeper. Checkup of the newspaper records demonstrated that at that time a keeper had been eaten by a lion at the Chicago zoo. Anyway, we'll go on... Don't buy any of these wild piece of science fiction here.

You can just murder the police, if you want to. You can go down to those lie detector operators and really fix their clocks for them! You could say, „Did you ever ask any of these criminals that you're putting on this lie detector if they ever have lived before this life?“

And they'd say, „Of course not.“

You say, „Well, you've got one right there, you mind if I ask him?“ You say, „Did you ever live before?“ Off the tape go the needles! You say, „Did you ever commit a crime last life? What are you accused of in this life... bank robbery? Oh, well did you ever rob a bank in some past life? When? What bank? Where?“ Oh, Chicago 1932, or... or New York City uh... 1912, or something of the sort, or Boston, 1904. And you tell the guy, you say, „Well all right, what's the names of the other guys? Let's spell them out... that were in the robbery,“ and you just beat the information out of him by selection of letters, you know. And alphabets, and so on. Make your police detector guy send a wire to Boston. There was a bank robbed at that time. They caught the other guys later, too.

Okay. Before you do Standard Operating Procedure Issue III you set up your E-Meter, and you do creative and destructive, very destructive, assessment. Just do an assessment. Now I'm working on symbolism of language, a table. Be ready one of these days. If you don't have the table just break it down by dynamics. Somebody wrote me the other day that dynamics had been installed in several incidents. What's he think any kind of an implant... any kind of an implant would do to a guy, huh? But install... let's say it was a group implant. Well, how... how on earth do you suppose the guy would ever, under any circumstances not have the third dynamic accentuated, if he's being told by hypnotists to be loyal to a group? They weren't installed one way or the other.

Okay. You can read all about this here if you want; we've got all of these various definitions. And I'm going to go over these definitions in another lecture. We're only interested here in operating procedure itself. And we find out that Step One, positive exteriorization, reads as follows: „Step One, positive exteriorization. Ask the preclear to step a foot back of his head. If he does, ask him to go back further, then up, then down, practicing placement in space and time. Then one asks pc if there are any items in the body he would like to repair and proceeds to let the preclear repair them according to the preclear's own ideas of how he should do it.

„Then educate the preclear by asking him to create and destroy his own illusions, into finally getting a certainty of illusion, and from this certainty perceiving the real universe with all perceptics. Note: The realest universe is of course one's own illusory universe, and should be completely rehabilitated before one attempts to perceive or handle or worry about the MEST universe.“ It says 'complete' in that, that is a typing error. It should be 'rehabilitated'. It's more important to rehabilitate that, one's own ability to create a universe and destroy it – it's more important to do that than it is to ask him to perceive MEST universe waves.

„Rehabilitated sonic, vista and so forth, the MEST universe, are very clear and very certain. Clear perception in early stages does not attest to being outside. The only test is whether the preclear knows he's outside, and failing the first line of this step go to Step Two.“

All right, let's take a comment on that. That... that's a very simple step. You say, „All right, now BE a couple of feet back of your head.“ Fellow says, „Who, me?“ And you say, „Yeah. Let's just pretend that you're inside your head and let's be a couple of feet back of the head.“ Well I don't know what percentage, about... probably about fifty percent of your cases suddenly say, „Okay, I'm there.“ Just like that. It won't even seem strange to him.

The awareness is such a high turnup of fact and actuality, that it causes no comment from the preclear. He just knows this is true. He kinda thinks he knows it all the time. And of course he did. Now you just put him on through drills.

If he doesn't step out, if he says, „What? Oh uh... out back of my head? Uh... why, um... umrr, uh... I... what are you talking about? Uh... uh... no, I uh... you mean step... step back of my head, or be back of my...? I'm sorry, I uh... Well I guess I can...“ You go to Step Two. He says, „Yep, I'm there,“ you've got Step One, and you just carry on.

Now the drill here is quite important. You know a lot of this drill, it's just creative processing, I noticed here we've evidently got a line left out in this copy. „Change postulates.“ Doesn't it ask him to change postulates here? Nope. That's evidently been left right square out of this copy. So let's make sure that we add to this copy, and you make sure that you know, Change Postulates. Give him rising scale postulate changes, and shift his postulates, and change his mind around, after he's outside. Because actually that's the only process there is. Convincing him through action that he can make postulates and make things happen by postulates. If you haven't got that yet, you... it's all you're trying to do with mock-ups, is make him make new postulates, say, „Yeah, I can do that.“

Course if he says, „I can do that“ he can do it. That's that! I mean you finally... he finally finds out how high and tall this gets, and how absolute it is, and he gets very interested, and wow. He'll go through periods of being very careful not to make postulates, too. He's afraid if he says the Empire State Building will fall down, it'll fall. No it won't, not for quite a while.

All right? So get Postulate Processing in there in Step Two. And now failing the first line of this step go to Step Two. By orientation. Older issues of this said 'negative exteriorization'. That's still a process. Evans Farber played around with that. You'll find it in Issue I, Issue... I mean uh... yeah, Issue I, if you want to look it over. Negative exteriorization. It's also covered in 8-80. And it's the only one given in 8-80.

See, the one I was using before that had as its emphasis... on responsibility. Now you can get all the process you want out of responsibility. If you've really got to specialize in a process, there are a lot of them, and you know that you can specialize in this process. You can specialize in Cause and Effect. You can specialize if you want to in Have and Have not. You can specialize, if you want to, in Responsibility, Irresponsibility. Aesthetics and Responsibility. You can do this, very easily, and if you use responsibility you'll blow him out of his head. Have and Have not won't blow him out of his head, but for some reason or other responsibility does. 'Cause it's mainly his responsibility for his environment and his body, and that sort of thing, that keeps him there.

All right, Negative Exteriorization was a very simple affair; it simply says, „Try not to be a foot behind your head“. And the guy'd bang into it. Well, that's the opposite vector, MEST universe, this guy is very very heavily influenced by flows who can do this, and quite often will do it. But a preclear occasionally also gets mad, and quite in addition to it, I haven't found auditors being able to make it work.

Uh... this is one – I can make it work, I haven't any trouble. Evidently Farber can make it work. But practically every auditor I've trained sooner or later come around to me and said, „Ron, you know, I can't get anybody to work on that negative exteriorization.“

Well, there's... as I said, there's several kinds of processes then. One of those processes is simply a process that I can use. Well, boy, I... I can make anybody well with practically anything. I could probably even take psychoanalysis now and make it work. I mean, let's get impossible! How would you make it work? Oh, you'd... I don't know. You'd say so-and-so and so-and-so, and you'd look at the guy real hard and emanate from a couple of different directions, and plow down a few ridges and say, „Well, you feel guilty about that? Well, that's fine, now tell me all about that.“ And while he's talking, why pull a few more ridges off of him, monkey around... I don't know what you'd do.

Then there's a process that uh... two or three guys can use, and with which they'll occasionally do results, and then there's a process two or three guys can use and produce results rather uniformly. Then there's a process that you can use, and other people can use, and you know what you can... how to communicate it, and you can talk about it and other people can use it and they can get results, and these results are very uniform and that's a very desirable process.

That's a process you want. You don't want these other processes. First Book had a lot of that, „several can do it but a lot couldn't“. I had a lot of that.

So a negative exteriorization, still a process, works on opposite vectors. I'm sorry that... that uh... it didn't go further than it went. Orientation is a more able process. By the way, negative exteriorization wasn't just a lost effort; let's not get that idea about this thing. It showed that there was an awful fast method. You didn't process flows on Responsibility and so forth, and blow the guy out. It was a sudden approach. You just walked up to the guy and you said, „Try not to be two feet back of your head“ and poof! In some of these cases he was. And it demonstrated that it could be done. And as such it was a very valuable process, because it all of a sudden pointed up, gee whiz, there's a snappy one. And out of that, why you can just work to make the process snappy.

So by orientation, ask the preclear, still inside, to locate the inside of his forehead. And ask him to put a pressor beam against and push himself out the back of his head. Supplement by this asking him to reach out through the back of his head and grab the wall with a pulling beam, and pull himself out. Ask him to steady himself outside and then by means of beams, to raise and lower himself while outside, and to move to various parts of the room while still outside.

„Use creative processing and by orientation as a theta placing himself as a theta in spaces and time he can become sure of his whereabouts.“ Create spaces and times, in other words, in which to place himself. „Have him find and cast off old lines which have their terminals fixed to him.“ You're going to have a rough time with this boy, because he's going to be nailed down, if you have to get him out by force. You got... you got lines on him, and very often lines up to the sky, and old communication lines that have been on other people and they're snapped back at him and oh brother! is he a tangled mass of energy!

„Have him find these lines wherever they are, and attach them to radiators and water taps and get the energy to drain out of them. Two will ordinarily have enough lines to cause him to snap back in the head when he releases beams. Failing this, go to Step Three.“ In other words that's... it's just the thing. Here's a guy in a box, and there's no back to the box. There's a man in a box and you see him there in a box, and you come along and you say, „Well, why don't you get out of the box?“ and he says, „I can't.“ And you say, „Well how about putting your hands against the front of the box, and give it a shove.“ And of course he shoves himself right out of the box. That's all there would be to that.

When he gets outside he's outside. There isn't anything esoteric about it. There's one more thing about Step One I've got to mention, that's a very simple thing. It concerns itself... it's better to say „BE two feet back of your head“ than „MOVE two feet back of your head.“ A Step Two, you say „MOVE out“, he pushes himself around, he uses effort. And then you work on him so he can think himself to places. Think himself in one part of the room, and think himself to another part of the room, then think himself elsewhere, and he'll pop there. Very fast travel.

Get him out of his use of beams to propel himself around, as fast as you can. That's done by rehabilitating his use of beams. Make him so good at using beams that he doesn't need beams. Not just discouraging him from using beams. That's the Hindu method. „Bring him down tone scale, make MEST out of him.“ Okay.

Step Three, Space Processing. This is Spacation. Spacation is, „...in the MEST universe has forced upon the theta its spacial dimensions and directions the theta is likely to become a point which is being subjected to all counter-efforts and emotions of his environment, for his entire concept of space is being determined by the MEST universe.“ And of course he can agree with the MEST universe to... down to a point where he agrees with the MEST universe till he can't see it anymore; you realize that, don't you? A guy's got to be able to perceive an illusion before he can perceive the MEST universe very well. That's one of the things that led into creative processing. You see uh... the thing is an illusion.

Test: You improve the guy's ability to create illusion and he all of a sudden begins to look at the MEST universe, and he sees IT better. You'd say, „Well this is just force at work.“ Uh-uh! No. You keep on improving his perception, you keep on improving his own illusions, and perceptions, just... just by creating illusions. The first thing you know he goes and looks straight through the MEST universe, and he says, „What MEST universe?“ Isn't that fascinating? So we've got an illusion as being the key to these illusions. So, all these things we've been studying about Spacation are usable then, in Step Three.

„Have the theta still inside find his feet in the opposite direction where the MEST body is located by the MEST universe.“ It's quite a little process, by the way. You haven't heard anything about this yet. Unless you've read this. Why don't you try that, right now?

Student: „Say it again.“

Where are your feet located, with relationship to where your body is? Now let's locate them straight back of your head. Now let's locate them straight above your head. Now let's locate 'em way off to the right – way off! Now let's locate your feet way off to the left. Now

let's locate your feet back where your feet are. That's a real silly one, isn't it? Anybody snap any ridges doing that? Nobody got any ridges snapped?

Well, if you just throw a preclear's feet around, or throw his body around, and put his body right side up and upside down and so forth, all connected to his head, you can finally put his head down in his stomach. Then put his head down where his feet are, and he'll be sitting there looking at the top of his head.

Let's try that again, Let's put your feet straight out back of you, and upside down. Make 'em point that way, back of you. Let's locate them. Now, wiggle your toes out there. You got that? Wiggle your toes real good. Now, put your feet apart and put them back together again, out back of your head. Now put your feet back where your feet are. Now let's locate your stomach, in space, with relationship to where you are. Now let's take your body, and putting the head where the stomach was, stretch it out horizontally, so your feet are way out in back of you. Put your head down there where your stomach is... now turn it blue... now turn it green. Now take a look at the back of your head... take a good look at the back of your head. Now turn your whole body upside down, so that your feet are up in the air and your head is about where it is. Now turn it what is laughingly called right side up. Anybody flip out, and find themselves looking at the back of their head, that they hadn't done this before? Hmm? Hmm? Did you?

Student: Yes.

LRH: Okay, there's one. Anybody else, find himself looking at the back of his head when he'd never seen it before? Well, that's a very, very fast operation. I hardly gave you any of this technique at all, see? And we got somebody who did!

Student: At least I think I did.

Well sure! A guy doing this will say, „I think I did.“ It takes a lot of drill. Now you just keep that up, see. Now you put the guy's head back where it belongs and you give him some other kind of a head, then you put his feet some other direction, and then you keep locating him in space, and locate the body in various orientations in space, you see? And you use the feet as anchor points, make the feet widen... and then finally able to control the body. Let's put the body out horizontally, way back, and then move the feet out, and move them in again, and then move them in walking motions.

Guy'll finally say, „I... you know, I can handle this body...“ if you keep drilling this... „I can handle this body from any position.“ Is the mission it calls, „If I can handle it from any location, I can probably handle it from outside. So it's safe for me to move out!“ That's all. And it's just drill, drill, drill, drill, and you just keep that up. And find out if he springs. Work him like that, maybe a little longer than I worked you.

If you... you're going to get that technique, you're going to get it quick. Because that's one of the techniques that you would use in Orientation and Spacation. –

All right. „Have him create difference in his body, and reverse the various limbs and positions according to his viewpoint. Each one in disagreement with the MEST universe. Particularly as appertains to gravity and other influences.“ Stop him agreeing with the body, in other words. „This sets up an ability to disagree with the MEST universe in terms of space.

Have him locate his eyes in the back of his head and the soles of his feet and in other places. Have him assume other bodies, each time changing them slightly and putting them away. Then have him gather himself into his normal MEST universe spacial area, and go to Step One.“

Go through all this drill, see? What you’re doing also is testing. He’s testing, way out this way and way out that way. Is it safe to be in that space? You see, he doesn’t really know. He’s just got to take the MEST universe’s word for it.

Voice: It may be interesting, I... just while you’re talking there, I just turned my head around on op... I turned my body around, and my head this way and put you back there, and all of a sudden I didn’t know which way was front! Just for an instant. LRH: Hmm-hmm. Voice: I was aware I didn’t know which way to look. LRH: Hmm-hem. Very interesting! You... you get a guy, you see, he’s... he’s...

Voice: Sweating!

LRH: You see, he’s... he’s so used to using this body for orientation that if you take it away from him he won’t be oriented in any circumstance whatsoever. And he’s got a dependency on the body for orientation. Now, space processing has added to it... you go to do more space processing, you just do anchor point processing. Either in this step, or just in generally handling your preclear. I’ve done a lot of spacation. Anchor point processing. –

This isn’t a complete list of what you do in spacation. This is just what you do in springing a thetan. If he has the enormous stress on the body as his sole and only anchor point, your chances of getting him out aren’t good. Until you’ve collected him.

Now you can run things on the track, you can run mock-ups, you can do this in many ways. But if he’s got an absolute certainty that he needs that body in order to find himself, oh boy! So you just handle that body, and manhandle it, and mishandle it, and put the wrong scenes in front of it and the right scenes in front of it, and put it upside down and right-side-to, and put the limbs in the wrong places, and reverse everything and make the body do things that it couldn’t possibly do, just like he did there... what say uh... turns the body the other way and facing his head... put it in back... and oh boy, all of a sudden the guy gets, „Where the hell am I?“ Let him get that shock a few times. Till he can stand it. And he’ll move out!

He’ll say, „What am I doing in this thing? I don’t need this thing! I needed it for orientation. Well I can still keep an eye on it, and be elsewhere.“

All right. Next one is Step Four, Ridge Running. Now that’s only in here because it’s a good process, as itself. Haven’t had very many people use it very successfully. But I’ve had enough people use it successfully, so that it’s still there. When done this way, Ridge Running works, on some cases. Fascinating, too! Case is terribly occluded, and you all of a sudden give him these little white flows. I’m not going to go in and tell you how to do Ridge Running at this time.

Show ‘em a little white flow, and... that’s a command flow, a not-command flow, and all of a sudden the guy comes to the realization he’s not only outside, looking at his body, but he’s in realization that, „My God, I can handle this thing.“ That’s all he’s trying to learn. That’s all you’re trying to teach him, when you want him... to get him outside. He can handle

that body without putting lines on it, without doing anything to it and without snapping back into it every time it's hurting.

You're telling him he's more powerful and he's better able to control it outside than inside. He's inside because he can't control it or anything else unless he's inside. You're going to fix him up so he can control anything he wants to, particularly the body from outside without any lines, flows or anything. That's theta clear. He's... person's just stable outside the body, and he's handling it.

All right, Black and White Control Processing. Now you've seen some examples of that. That is just straight, „Put up a spot“. The guy's eyes open or shut. And have him see it. Move it. Change it from black to white, white to black, enlarge it, contract it, move it around in circles, let it persist, turn it on, turn it off, put it behind him, put it below him, and so on. To the tiniest gradient scale that you can get him to do this, and then increase it. You use the lowest level that you can get him to do, and know he's doing, and then you get him increasing this and you just go right on increasing it, from there on.

And it gives him orientation and control over his mock-ups. His mock-ups get better and better and better and better and all of a sudden he's got completely control over his mock-ups. But that is the lowest gradient scale and that is Step Five. And that determines Step Five.

Step Five will first tell you, „I see everything totally black. I can't get any mock-up, I can't get any pictures, I just vaguely imagine something, when I do get something it flitters by so fast I can't tell what it is.“ Well the answer to that is, „Put up a spot“ and get him to control the spot. So the result is that he can't control or see or use mock-up processing – you think. And you've got Black and White Control Processing moved out to be something else or someplace else.

Well, it's not. It's the lowest step of gradient scale mock-ups and it's right on the gradient scale of mock-ups. And the only reason we call attention to it is, is for some cockeyed reason – I have explained this a lot of times, ever since I first picked it up, and by golly, I still get questions on it! So we just made a... a process out of it and said, „It is a process.“ Well, it's really not a process; it's the lowest gradient scale action of perception of mock-ups. A tiny black spot.

The guy says, „I imagine things, but I don't see them.“ No, no. Black and White Control Processing. „Control that spot. Turn it white. Turn it black. Move it up. Move it down. Move it to the left. Move it to the right.“ What do you know! The guy's tone will come way up on an E-Meter as he realizes all of a sudden, „My God, I can actually control a spot of light!“ You'd be surprised. And there's your very occluded case.

All right. What else do you do for this case? Well, it stresses the necessity to give him an E-Meter assessment. You find out a lot about this Step Five. He comes all the way down through Ridge Running, no good. So we'll have to talk about Step Five very carefully, all by itself. Well he's the guy that can't see, can't feel, can't hear. He might be quite bright, he might be quite worthwhile, quite powerful. But no mock-ups. He's in agreement with the MEST universe like mad! That's the trouble with him. Very often your engineer will walk himself into being a Step Five, in the exercise of his profession, because he has to agree so much.

All right, Step Six, says ARC Straight Wire. Well, you can get him into ARC with mock-ups if you can get mock-ups. Or you can get control processing a little bit, but actually you'd get this... some guy to remember something that's really real to him, he'll pop up the tone scale. „Can you get something that's really real to you?“

And he's below any level of reality that he thinks he could reach, and Step Seven is Present Time Body Orientation. „Where's your body?“ Person who needs a Step Seven of course is insane. That's an insane condition. „Where's the light switch?“

„What's the realest thing in this real room, to you, eh? What's the realest thing in this room?“

„The light switch“.

Finally find him so he could locate the auditor. Maybe he can't locate the auditor. Can he locate his big toe? All of a sudden he says, „My God,“ he says, „Yes.“ All of a sudden he feels kind of sane. „I can locate my big toe. There it is! Aha!“ Big line charge. The guy was crazy a few minutes before and now he's tippily sane. He'll go off again and on again, Finnegan. But he can locate his body.

Well there's the gradient scale of the guy who is able to step out and knows he's a thetan to the gradient scale of the guy who doesn't only... not know he's a thetan, but he doesn't even know he's got a body.

Okay, and that is a brief rundown then, and the over-all rundown on Standard Operating Procedure Issue III. Now we have to cover these steps in a much fuller sense. Each step at a time, particularly Steps Four, and Steps Five. And of course Steps Six and Seven. And Steps Four and Five, because they're the steps that have been the bafflers. The rest of them are easy.

And then we've got to cover, specifically, the exact drills you put a thetan through. We're not dealing, fortunately, with an inexact science which depends upon my opinion or my idea. Next guy that says this, „your... according to your ideas...“ I'm gonna to pop! I mean, just out of hand! And my MEST body has been covert and mean and ornery, and vicious and under my control and trying to kick back at me and it hasn't been able to, or anything of the sort, and and... the next time I uh... I'm just going to let it go! So if you see somebody fly off the stage madly, you'll know what happened! Hubbard just took the control point off. Be my MEST body's fault!

Okay. We uh... should know Standard Operating Procedure, Issue III, by heart. By heart. You should know it. You should always use it, and when you process a case, process it by that procedure, and don't get innovative. Because this process saves you time, and makes theta clears, and I hope that's what you're trying to do.

Okay. Thank you very much, I'll see you tomorrow.

(TAPE ENDS)



# Standard Operating Procedure (SOP)

A Lecture given by L. Ron Hubbard  
on the 13. December 1952

Well, you're very lucky people, that's all I've got to say. This is the first lecture of the afternoon of Saturday, December the 13th.

By the way, who kept a good set of notes? Anybody keep a real good set of notes on this? You got a real good set? Good. We'll be looking into that.

This afternoon I would be very happy to tell you all about Standard Operating Procedure. And uh... will. In fact, I will here for several days.

But, very interesting that Standard Operating Procedure is actually so easy. Uh... I really don't know why I'm talking about it. It is so easy.

Now you may or may not believe that. I really don't care what you believe, because the best little handy, jim-dandy convincer of which I know is simply to take Standard Operating Procedure and take three, four people and spring it on them. If you took five people, at least two of them will become theta clears in a very short space of time using Standard Operating Procedure.

And the other three would fall on down the track, on down the steps and you'd probably get... you might or might not get in that short a series, a couple of uh... Fives – pardon me – one Five. Probably wouldn't get a Five on that short a series. I think a Five runs about one in fifteen, or something like that, cases. Uh... but you might get a Five.

You might get one of these cases that's nailed down, sealed in, uh... bracketted, wicketted, uh... grouped, smashed, occluded. You might get all sorts of things. But uh... it's very doubtful. And if you did get one of those cases, what would you use to solve it? Vitamins? Um... something very „Well, it must be an unusual case. He... every time I ask him to do one of these things he just doesn't seem to be able to. Maybe we ought to try diathermy. No – it doesn't work. I don't know. Couldn't have been anything said in the lecture about a case this tough must have something unusual. Nah-uh.“

You won't find anything unusual, I'm sorry to tell you. Adventure is dead. You just go on and use some more of it.

And if you just get plain downright desperate on this Step Five case, you just get terribly desperate about the whole thing, then you could sit down for a couple of hours a day or make him sit down, or have somebody else sit down with him for a couple of hours a day, and just run off SELF ANALYSIS using its lines to create illusions. In other words, to do mock-

ups on the lines that are contained in SELF ANALYSIS – not to recall incidents. It says „recall incidents“ – „Can you recall a time that...“

And the way to use that book now is simply to say, „Can you create a mock-up in which“ – you know – „you enjoyed something.“ So you put something out there and feel enjoyment for it. And then it's got a list of perceptics down at the bottom of it and you try to – and one of them says „external motion.“ So you see this thing moving. And another one says „sight.“ So you get a good look at it. And another one says „sound“ and so on.

Well, it doesn't matter too much if uh... you can't see these things or feel them very much. A fellow can get some sort of a vague idea they are there. Vague, no matter how vague. So he could just go ahead then and uh... go on down the list no matter how vague it is. And if he starts boiling off like mad, have him see him behind him. You've just excited too many flows in one direction.

So, just put him behind him and that stops boil-off immediately.

That... that... you could get down to that level of uh... uh... incredible uh... apathy about case and it would still work out if you did that. That is the last... last ditch. You won't have to go any lower than that. You either use the techniques you've got, or if you just throw in the sponge and give up and all that sort of thing, why you've got SELF-ANALYSIS as a drill. And he'll be out in a month, six weeks – I don't care how long it'd go – it wouldn't matter. It wouldn't matter how long it would go.

And as you start processing people with Standard Operating Procedure Issue Three, you will be occasionally tempted to dive into the incident which presents itself, oh how nicely! Nah-uh! No! And you will get ahold of cases that insist on diving into the incident that presents itself – use a club. You don't want any truck with a real, real convincing facsimile or any part thereof.

And don't get the idea that because he turns on somatics while running mock-ups that the two have to be connected. They don't have to be connected. There doesn't have to be any relationship between a mock-up and what's wrong with the preclear. In fact, it is the upper crust of flippancy if he's got a bad foot to run mock-ups on his left ear. Just make sure that you use all geometric patterns and designs and the reason why you use all geometric patterns and designs is simply to give him complete coverage so he's avoiding nothing.

And as you begin to process your preclear you will occasionally find out he gets much worse. Oh, boy! He can get worse with a vengeance. I don't think you can make him as much worse as you could on a misuse of some old techniques. But you could ruin him – if you don't know what you're doing. And even knowing what you're doing, you can still ruin him.

Number One, don't have any qualms about ruining somebody. That'll ruin far less.

And Number Two, if you found out he was ruined – oh, of course, lots of preclears come back and tell you they're ruined. Yeah, that's to get more processing. That's the old gag – if you don't give them more processing, they go... then they go around and tell all the neighbour they're ruined. And then if you still don't give them more processing, why they even get up to a level of practically physical attack.

Of course, their method of saying „Please process me“ is to ruin you and your reputation sometimes.

But so – so the preclear is ‘ruined’ by your processing. It’s as I say, Number One – So what? He was ruined by the MEST universe before you got your hands on him.

The chance that he has in coming to you and recovering from, is so... was so slight, it was one in hundreds and hundreds of hundreds of trillions. His good fortune in coming to you is such that you needn’t ask him for any license to survive, and you needn’t apologize. You have complete liberty on the thing.

How anybody could feel strange about charging the price of the moon or feel that he’s compelled to help somebody, when all these people exist to be helped, or is compelled to try to convince somebody that what he’s doing is efficacious – convince somebody with discussion or proof or anything of that sort – I’m sure I don’t know. Because the use of Standard Operating Procedure Issue Three, and a complete good grasp of the theory behind it brings about this kind of a fortuitous condition. You’re cause.

And any time you think you have to go below the level of cause in action, you’re gonna fall on your face. You’re Cause. And the second you start squirming around, apologizing and trying to prove it to somebody, and being all upset because he got worse or something of this sort, you’re just making a big, dramatic statement „I’m NOT Cause.“

You get your case in good shape and your frame of mind in good shape, there isn’t anything can phase you – nothing, including a 16-inch gun going off straight in your face.

And in that frame of mind, the funny part of it is, it isn’t anything esoteric. Your preclear looks at you and he doesn’t see an apologetic look on your face, and he doesn’t see you all ready to get down on your knees and say, „Oh, yalla, yalla, yalla – AMA, AMA – please accept us, please accept us,“ or whatever that old German freak song was. „Hooble-Goobla! Please accept us!“

Uh... he says, „This guy can’t do anything for me. Something has to be done for him.“ He just looks at you and your attitude and your tone of voice and he knows immediately that you’re going to do something for him. And you’re going to do something for him – it’s just inevitable that you’re going to do something for him. Why, he goes ahead and lets it happen about ten times as fast.

But he looks at you and he sees doubt and uncertainty and request to survive and all that sort of thing written all over the place, and then he’ll hold it up for ten times as long as he should have.

It’ll happen! I’m just talking about his havingness – the duration of his havingness of aberration extends somewhat in the face of your apology for being able to do something for him.

And when I say you can ruin him utterly and completely, I’ll tell you just exactly how and what will happen any time you figure you utterly ruined a preclear. You got scared. You put your courage in your hip pocket and you ducked away on that low-level mockery on the

tone scale which mocks the upper part of the tone scale. On that level of the tone scale it said, in so many words, it said down there at the bottom, uh...“I am afraid to hurt anybody.“

You ever want to manage an enterprise, don't man it – if you really want it to go, if you care about it at all – don't man it with somebody who's scared to hurt somebody. Because he'll wind up by butchering them – just butchering everybody – inevitable! His effort not to hurt will result in murder!

Let's just look at one manifestation of that. He holds apart and doesn't mention something, and he lets it grow and he lets it grow and he lets it grow and he's holding it apart. And he's holding it apart. He's found out that somebody in the shipping department annoyed him. And instead of knocking it into line on the floor of the shipping department, going right to it and saying „I don't like this, and why are you doing it?“ he just lets that annoy him.

And the fellow in the shipping department finds out that something is going on along this line, and we get this further and further hold, hold, hold. What have you got? A condenser action. And sooner or later it's going to go „Ka-paw!“ and the poor guy in the shipping department might never really have understood what was wrong at all. He wouldn't even have had any inkling, until one day the condenser charge is built so great that the resultant shock knocks him flat on his face, knocks him out of a job, knocks the shipping department into a cocked hat. All because of what? It's because your manager, the first moment he was annoyed about something that was going on in the shipping department, was too damned cowardly to go into the shipping department and say so. So he chalked it off against this fact: He says, „Well, I don't want to hurt his feelings.“

That is the biggest curtain of all. The guy brings that down and he doesn't tell himself what's true: „I'm too cowardly to do anything about it.“ So he substitutes that for: „I don't want to hurt his feelings,“ a big rationalization. He doesn't go in there, the shipping department doesn't know what It's all about and then one day „boom!“ A lot of guys get blown up in the resultant. And the operation might just blow up too.

Why? Because all sitting around the operation you've got this sort of thing of back-off, back-off, let it build up, build up, don't say anything... we don't want to hurt anybody, until all the lines in the place are going so haywire that a fellow never has a chance in there. That's all. He never knows whether he's right or whether he's wrong. He knows the boss won't tell him. And he knows if he goes to the boss and the boss says, „Oh, yeah. That's fine. You did a good job, that's fine,“ he knows he... he hasn't any security at all of the fact those words are true.

Same way with the auditor. Any time he s... knocks off of a case, or any time – this is a very funny one. That I can take any of these cases that are... that I suddenly see going „Zing! Zing! Zing! Spin! Spin! Spin!“ And I'll say, „What happened?“

„Well, we got into this, and we did this and we did that“ and so forth.

Number One, it's usually a Step five auditor that does it. And Number Two, we find out that the auditor didn't finish the technique. In each and every case so far examined where anything happened, the auditor didn't finish what he started out to do. He was insufficiently cause to produce an effect.

And he got halfway through and the preclear was starting to scream or something of this sort, so he says „I mustn't hurt them, so I'll knock off and do something else.“ Oh, Christ!

Supposing doctor – doctor had a... had a... had a body out on the ta... bodies aren't important, but just to mention it – suppose he had a body out on the table and he... he had the spine half out or something of this sort, and uh... uh... the ether started to wear off and it was obviously hurting the patient. I suppose he wouldn't do anything more about the spine because it might hurt the patient further. No, just let him die.

Courage could be summed up in, one, being willing to cause something and, two, going ahead to achieve the effect one has postulated against any and all odds. There doesn't happen to be any such thing as failure. There just doesn't happen to be any such thing.

But of course, you all want to agree there's such a thing as failure so that you can have a reason to fail, so you won't have to be cause. Tha... that's... that's another thing – but there isn't any reason to fail. There's no excuse for any failure that ever occurred anyplace in history, except this – except this. There was just not quite enough carry-through and push-through. You can mark the high tide of any empire or of any army in any period in the history of homo sapiens, and you'll find out somebody, someplace on that track was deficient in guts. And when he was, he lost the whole track. There isn't even such a thing as carrying on too long in one direction toward the postulated effect. There isn't even that. There isn't even such a thing as there are too many odds. That doesn't exist. Nor... there isn't such a thing as saying „Well, what I postulated was unreasonable and therefore I have to abandon that goal now because it was unreasonable,“ and so forth.

No, you have to have a consent to track along in a certain degree of agreement with a whole lot of 'things in order to sit down someplace on the track and saying, „There are too many for me.“ Let's just take... let's just take the simple matter of... in the first place, you found out irrationality at the bottom of the tone scale is becoming MEST with all these rationalizations. And one is MEST at the bottom of the tone scale.

Let's go up to the top of the tone scale and take a look and we find out it's causation is by postulate. Is there any reason there? No – no. No consecutive logic at all.

So you say, „All right, now we're going to reform the habits of the Philadelphia Police Force and change the force utterly and completely.“ Not „we are“ – you can say, „I am.“ Don't bother to set any time limit on it. The havingness in this case is simply the Philadelphia Police Force. And the amount of time consumed is the amount of ti... amount of havingness of that police force. And you just go ahead and do it! And if you're strong and tough enough you would simply postulate that it was going to happen. And it would occur.

And down scale from that you would have to go into action and make it happen – and it would occur. And down the f... scale from that, you would say, „I wish it'd happen“ – and it wouldn't occur. And down scale from that you'd say, „We'll, somebody ought to.“

You see, taking responsibility for something that has occurred is balderdash! So it occurred!

Now let's uh... just look just a little bit further and uh... we find out there was one was wrong and one was right. From whose viewpoint? How can you be wrong from your own

viewpoint? There isn't a single instant anywhere down the last 74 trillion years, really, that you did not at the instant you acted, act to the best of your ability, and actually try to carry through the effect which you postulated one way or the other.

And you kept falling back from it and falling back from it and falling back from it. Sure – falling short of this goal and short of that one. But you were still trying – until somebody convinced you that it was fashionable not to try. The whole sickening, what we would laughingly call 'morale' of the Armed Services in World War II is just some of this – just some of this. It was 'fashionable' not to. It was fashionable not to be brave, it was fashionable not to be bright. It was 'fashionable'.

A man could get himself thrown out of practically any officers club by suddenly being brave.

I know one officer that was reprimanded for taking on a submarine three times the size of his ship and sinking it – a Japanese submarine. And he was called in and reprimanded. That doesn't sound possible, does it? No, we had a... we had a... we... we had a big, big vogue, we had a big vogue of 'Let's all fall back and not be responsible'.

Whereas the horrible part of it was that practically any man there, had he assumed responsibility or assumed or believed in his ability to cause an effect, he probably could have shortened the hell out of the war. And if he'd assumed it a little earlier, there probably wouldn't have been a war.

There's just one guy, you see. We're not... we're not talking now in terms of... of... of 'We've got to have vast numbers of people'. We don't have to have, operating in any level to get an effect. It just gets a little more random and sometimes more interesting when you start pouring people in there by the thousands and the millions and the billions.

But where the auditor stopped, is the first question I ask a preclear who's in bad shape. „Where'd the auditor stop?“ And we get ahold of the auditor, and we say, „What happened between you and that preclear you was with last night? What happened?“ „Well, I tell you. Every t... every time he went into it, he would scream. And... and it was just the pain was too much for him – that was all. And he would... he would... I'd give him a mock-up on this and he'd start screaming. And... and so on, and he just couldn't stand the pain.

And he'd s... start – and then he finally got so he'd start to scream and then he'd go out unconscious. And uh... naturally, I had to change the technique!“

Ahhhh, why didn't the auditor just tell me the truth? „I'm yellow. I didn't want to hurt him“ because I was afraid it would hurt me.

Do you know that creative processing carried out any distance at all will land a person into such things as a complete conviction that a cannonball is travelling right straight toward their middle, and that it is going to land any second. And they can practically feel the... the... the... the wind of its arrival. And they're just certain, and sometimes they'll look at you rather sadly and say „Well, my body is about to blow up and I hope you'll take care of things a little bit for me. I hope it won't get you in trouble.“

And what do you know? It never does: It just never happens. This expected instant doesn't arrive. You might know that you were within a split inch of it, but it just doesn't get there.

Now you can just stop and leave him with that expectancy and say „Oh, well, I will stop processing now because I don't want to hurt you any more. I just can't stand seeing you squirm and writhe.“

Uh... what you do when he gets into that sort of a situation? Do you suddenly change the process you're using? Umm-umm. That's not the time for change. Do not change process in the middle of a stream... in the middle of a scream. If the process which you're using, got him there, the process which you used will get him through it. When you're using creative processing or postulate processing.

This doesn't happen to be true of processing real facsimiles and flows. When they're coming along, yes, you still chew on through. You've got to use those. But you can come... it can get a lot easier on the preclear and he doesn't get any better. I mean, you can start and turn over to reality and say, „Well now, all right. We'll process the real incident and that'll ease it all up and that'll take that cannonball out; that's just a few... just a few passes at effort processing.“ Yes, it'll take it off – um-hmm. And leave him stuck right there. Because you got him in there with one route and you're trying to take him out with another route – it won't work.

So you start creative processing. The preclear's bright and cheerful and sunny – happy and everything else. And you're just doing fine. And then you say, „All right, now get a tricycle. Now you've got the tricycle? Okay, now let's have the tricycle, start doing an orbit around you clockwise. Let's have it go around you. Now let's stop it. Now let's start it in...“

The guy says, „You know, I feel terrible.“

And you say, „Well now, all right. Just keep the tricycle going around – just change it in its orbit and... so it goes backwards.“

The guy says, „You know, I think I'm going to throw up.“

You say, „Well now, just pass the tricycle on around. Now turn it red – turn it green.“

„My God! he says, „You know I can't stand this!“

And you say, „.... And turn it pink, and turn it lavender. Now turn it upside down. Now put a little dolly on it.“

The guy says, „Oh, God! If you only knew how I felt! You wouldn't make me go on with this!“

And you say, „All right, now run it between your legs and run it over the top of your head – that's right. Now let's have it going around again.“

Of course, you're talking to empty air by this time. He just passed out. So you kind of wait till he comes to a little bit, and you say, „All right, now take the tricycle and put it into orbit around you. Now turn it red – now turn it white – now turn it green.“

He can keep that up for some time. He can just keep passing out and all sorts of things. And every time he gets a little bit conscious, pass the tricycle around him again.

Are you interested in what's, quote, 'really happening'? No, you're interested in what's actually happening. This is a subject we're going to have to take up at some length, some length: What's actually happening and what's really happening.

What's actually happening is what the preclear would determine. And what's really happening is what the MEST universe would LOVE to tell him what's happening. And you don't even vaguely know why it is. Was it because his tricycle was run over by a street car when he was young? Was his tricycle, because it was taken away from him, does it remind him of this and that?

You might find this astonishing fact: You're dealing with wheels, and wheels have to do with some kind of electric... electronic implant way down the track someplace. You don't care where it came from. The guy can't face a wheel. He's facing wheels though, isn't he? Push him through. The guy's unexcited about the whole thing. Just keep him going through – keep him handling it. And then the first thing you know, why, what... what do you think happens? If you just left him at that point where he says, „I... I know I'm going to throw up,“ and everything, do you know that you could actually just knock off at that point and... and this can happen: He could go home and then go to the hospital for an operation or something. You know you could do that? Just so you didn't hurt him, you could butcher him. Just because you were afraid to hurt him, you could kill him.

You start him into a sequence where he's feeling bad and then you say, „Well, it's late now“ and you knock it off. And he figures he's all right. Doesn't look too bad. He gets up the next day and boy, is he in apathy – in horrible shape and so on. He didn't handle what you set out for him to handle.

I'll tell you uh... I... I did this one time to a girl and uh... I'd processed her for about three hours. And right at the end of the three hours, I'd – you see I'd made... I'd omitted doing something I should have done. I didn't intend to process her very long. She was scheduled for a hospital and I got her over it somewhat and got her worry over about it, to postpone that. And I was just working on that – getting careless in re antiquity. I didn't give her an assessment. I didn't take the E-Meter and add up on a slip of paper the can'ts – 'create and destroy on the dynamics'. I would have picked this up, bang, if I'd given her an assessment. She couldn't do anything to Mama.

Instead of picking it up on an E-Meter, I picked it up in processing. That's really, if you want to know the truth of the matter, you can gauge your cases. But that's the wrong place to pick it up. You want to pick it up on the E-Meter and then you know it's there. You know that she can't do anything to Mama;

Right at the end of the session, why I suddenly found out that I'd said, „Now have your mother come in.“ I was just going through this and that and nyeowwww! Well, I straightened her out on it and sort of scanned it out and passed it over. It's not too unreasonable. After all, it was two thirty in the morning, and I'd only intended to process her for a half an hour, and I'd been at it for about three hours.

And uh... the next morning she was truly, truly spinning – in apathy. Didn't want anything more to do with Scientology, didn't have any hopes of anything ever occurring, uh... was furious with her old auditor, was doing a bit of an hallucination about what evaluation I had made out of her old auditor, was very certain I'd been very scathing about the other auditor she'd had – making trouble, see? And... and all of this – and she was in terrible condition. When she left there she was all right – she was quite high. But the realization she 'couldn't do anything to Mama' brought up in processing had sufficiently depressed her.

Now that is inadvertent. I was just unwilling to sit there beyond two thirty in the morning. But get this: I had made a mistake. At the time I did it there wasn't enough data to really say these things were or weren't mistakes. But this was about the second or third time it had happened. So I started to check up on it and I find out this is about the worst mistake you can make.

You sail into this case, and you don't do any assessment. And then you start giving them creative processing. Nooo! You don't know what you're running into at all, what can't they create, what can't they destroy. You'll find out all sorts of things.

So, the next morning, she's in apathy. Takes this other auditor about 24 hours of talking to her very quietly and me talking to her and so forth to square her around. And all the other auditor did immediately was just push through Creation-Destruction mock-ups of 'Mama.

Bang! She snapped right out of it, up scale. This was after this girl had been out of her body, too. Interesting, isn't it?

Well, there's a case of not wanting in courage, but just being bored. I was frankly bored with the case. At two thirty in the morning, I had better things to do. And she didn't look in bad shape. I hadn't assigned any goals for this case beyond 'Well, let's snap her out of it so she doesn't have to go to the hospital.' She didn't have to go to the hospital – .she went into apathy.

You can do the same thing any time for any reason for any cause that you suddenly back up from a 'can't', evidently. You start them into a 'can't' and then you back up.

All right, when they start running mock-ups, they're running mock-ups of a certain kind, and the next darn thing you know, why, they... they're telling you, „My God! Under no circumstances could I possibly mock up this or that or something or other.“ And you started in on a gradient scale.

Well, after they've mocked it up for a short time, they start to get sick or... or they feel electronic thunder bursts going on around their heads and something...

What fixed them up? More of it. And if you're running out of ideas, just grab SELF ANALYSIS and feed 'em those mock-ups, give them that mock-up and then place it in the various vicinities and handle it and turn it upside down and turn it in colors around the body. That'll do it too – that also will work.

Now what is the missing ingredient here? It isn't lack of courage in all cases. It's just not going through to the effect which you desire to produce, that's all. You just fell short and decided there was something else that you ought to go off on.

Did you ever hear of a rabbit dog, did you ever hear of a bird dog that couldn't be broken of chasing rabbits? Well, there are such things. And eventually in despair, they really fix 'em up, Guy's got a quail... this dog he's been trained to hunt quail and they've got out there and that dog's going out and hunting quail and he's chasing quail and flushing quail. And all of a sudden he finds a rabbit went across that road and he takes around, right after that rabbit, just zingedy-boom! To hell with the quail. And you don't happen to want quail. You don't want anything to do with quail, but uh... the dog – oh, pardon me. He doesn't want anything to do with quail all of a sudden and you want the quail. You don't want anything to do with rabbits.

Well, you cure that dog by suddenly taking the rabbit, or a rabbit, and tying it around his neck and letting him walk for days and days and days with this decaying rabbit around his neck. And he'll finally get so apathetic about rabbits, that after that he will hunt only quail.

Now that is the best method of breaking them which I know.

Now. I am sure that none of you want a screaming preclear tied around your neck because you... But the truth of the matter is some auditors just get obsessed on going some other direction, diving off the track and going in some other way. They start a process and then they never finish it. They start it and they never finish it and they start it and they never finish it.

See, it's easy to start things in this universe and it's damn tough to conclude them. And a guy gets into a habit of never finishing anything. Don't let that one show up in your processing of preclears.

If you are alert to the fact that you're doing this, well, for heaven's sakes! Under no circumstances should you set, then, big pieces of havingness in terms of an effect. In other words, don't get yourself great, big goals. Get little tiny ones. Put yourself on a gradient scale with the preclear. „Now I'm going to finish this. Now I'm going to finish that. Now I'm going to finish something or other.“ Get yourself accustomed to finishing something.

And when your preclear starts sparking and sparkling and the... the... the uh... stuff starts to scream along with the E-Meter diving in all directions because shocks are passing through it and you're all upset and going around in circles, just give them more of what you're doing to them – because it'll work – in mock-ups.

And that is about the... You see, the process is easy. The process won't fail you, but you possibly could back up in view of the fact that you hate to hurt preclears. You say, „Well, we're hurting him so much, we'd better stop.“ Nahh! Butcher them.

By the way, if you go in with sort of the motto, „Well, let's... let's give him creative processing and then ruin him,“ you never will. Reverse vectors of the MEST universe.

If you say, „All right, now let's go in here with Creative Processing and uh... make him feel light and cheerful and airy,“ you'll probably butcher him – reverse vectors, you see. What's your intention?

Well, the better intention is d... just „Well, let's see if we can kill him.“ That's right. Or, „Let's see if we can make him utterly decay before our very eyes,“ and he'll fool you. The process itself carries right on through.

Well, you set up what you're trying to do and you set it up on a good assessment and you carry it through with enough persistence to get you through to the end and you never blink. The guy says... let's... starts letting out piercing screams that you're sure can be heard blocks away – they probably can be. Probably the police will be there at your door in a very short space of time. And you'll do well if you just tell them – don't tell them you're a Scientologist; tell them Dianetics. They're used to complaints about that.

And uh... give them your attention to carrying forward the process which made them that way – because you'll be doing Creative Processing or Postulate Processing, one or the other. And he'll just get that way and that's the way they are. And then they get right on through it.

It's fantastic to see somebody coming in and he's – you don't know what's wrong with him. You put him on an E-Meter and you can't find anything he can create and you can't find... you can't find a... anything he can destroy. You just... he's just naauu – he just keeps falling off the meter and he can't create anything and he can't destroy anything, and he can't be and he is not and uh... he's a shaking wreck, he's trembling and... and he's got twitches and uh... y... you'll just say, „Oh, no! Oh, what did I do to find this on my doorstep this morning?“ And so...

How do you handle the case? You sit down and you say, „Well, let's see. Ron didn't tell me uh... what you did with one of these extreme cases. It's just uh... person apparently completely out of line. I can't understand it. Don't know what we'll do about this.“

No, you don't do that. What you do is find out how good he is at the creation of mock-ups and then start him at the lowest level of his abilities – I mean, his... the level that you can attain, where you're absolutely sure that he is doing what you're asking him to do. And then keep checking up on him, and uh... you just carry it through from there. That's all. you could do about it. And you will come out all right in the end.

You see, my mistake was not in, really, on this girl, uh... omitting the assessment. If I'd had unlimited time, I would have plowed right straight on through that. But here was a great big bug sitting there on the track, ready to bite. And I didn't have time, I thought, to carry through with it. So I lost the next 24 hours. It wouldn't have taken me another 15 minutes to have her in the condition where she was chewing Mama's head off, really.

Now uh... another thing you can do... now that's – of course, there's always these two crimes in processing. You call them the 'tion's': Invalidation and Evaluation and, one which I will cover a little later, Conviction. Those are the 'shuns' as an auditor. Leave them alone.

It's all very well. Every once in a while I bust my own rules. You've always got the privilege to say you're busting rules. Every once in a while I bust my own rules, and every time I do, I'm sorry. I can bust all kinds of rules in processing and never get in serious trouble. But when I start busting the 'tion's' I generally get a little bit sorry, one way or the other – something will happen.

All right, persistence then is of the essence, leaving reality alone is of the essence, and handling actuality only. That is, when I say 'actuality' I mean the preclear's universe. And remembering that he's only a preclear. Quite important. Don't put an overvaluation on your preclear, because, you see, when it becomes serious and important you'll do a kind of a MEST level job on him. It's not serious and it's not important. If you weren't there, this person would do what everybody else would have done. It isn't scheduled and there was no law passed that you had to be there and you had to help. No law's been passed to that effect. That's not scheduled on the MEST universe time track, you won't find it in any annals, you won't even find it in the predictions of Nostradamus. This thing isn't on the list, it isn't on the docket, what we're doing here. There's a lot of things that are on the docket that won't ever happen because we're doing this. In other words, we junked the docket. And then, therefore, whatever your fate line of Mr. Preclear is, or whatever he might have expected to have done and gone to his grave and become eaten by worms and uh... never know anything anymore – now that's scheduled. So that you are there, is fortuitous. You're doing him such a hell of a favor, you never have to ask for his license to survive. You never have to ask him to be permitted to survive – never.

If I impress anything upon you, you don't have any duty to help him out. And if you do a good job, the only one that's going to pat you on the back is you. Not your preclear, not his family, not me – that's wrong! I will. I always feel just as pleased as the dickens.

Every once in a while some auditor will call me up, two, three, four o'clock in the morning, saying, „You know! I just finished this session and this guy walked in and he had a club leg or a... a cauliflower ear or... or his brain had been reversed in his head and was now in his left foot“ or something of the sort, „and uh... I just got through working him for 12 hours solid. And you know, you couldn't tell the difference. And he went home, and he just called me back, and his wife didn't recognize him when he walked in!“

Good! I just get cheerful as hell about it! It's wonderful.

But as far as appreciation of your good works is concerned, the main reason you got into... first time you really ever got into trouble was when you thought that you appreciating you was bad. That's typical of this universe. You're not supposed to like you, you see. And you go around and you say, „Excuse me for being me.“ The use of the first person is very much frowned upon, although you find in the very vital societies of the past, the very strong ones, the ones which nothing was ever able to run down – the guys used to walk out customarily and say, „Well, I'll give you my opinion and it's the opinion of the wisest and best and smartest man anywhere in this tribe.“

Ohh! How would that sound? How would that sound in England or America today. No, no! And yet – the Germanic tribes were still going forward, by the way, had just made

another push. And the Roman legions that had them buttoned up have all been dead, lo! these many centuries.

The Teutonic knight method of conversation was the subject of great ridicule to the Romans who were trying to conquer him, because the knight would ride forth to the banks of a stream which was being held by legionnaires and he would tell them that he was the best doggoned knight that ever existed. And he could lick them all single-handed and uh... that was his opinion. And in view of the fact that it was his opinion, then it must be true.

And boy, the Roman legions have been in there and out of there and chewed them up and thrown them over the side. And they still have that kind of a streak running through them.

When I say 'vitality' I mean force, strength and so forth.

Now, they shouldn't be held up as any kind of a model, but do you remember a time when your self-confidence was very high, when you had a great deal of confidence in yourself. You... you knew what you could do. You had good self-confidence. You remember such a time, or is it too long ago?

Well, if you can spot such a time in your life, just try and answer this next question. This next question is simply this: How many times since have you told people you didn't have any self-confidence? And how many times have you been very careful not to have any? How many times have you falsely and needlessly sought for somebody's opinion on something? You go around – you know that you don't want their opinion but you go around and say, „I would like to have your opinion of this“ – you want their approval of this or, „We're looking for this“ or „We're looking for that with regard to this.“ Ha-ha! Phooey!

Yeah, you can't be a homo sapiens and be right. And one of the best reasons there is in all that line is, is you can't have any self-confidence and still be polite. MEST universe. Don't think it has anything to do with politeness. It's a big control operation.

Do you know what would happen if you would customarily say to your preclear, „You know I am probably... probably uh... the most skilled practitioner in the field of any of the arts of healing, anywhere, on the East coast.“

You think... you... you're immediate reaction is, they would go away and they would say, „That conceited jackass!“ That's what you'd think they'd say. But that isn't what they say when you say that to them. They say, „Well, he's pretty cocky – well, he probably is. Of course, he's no... I mean, he's hell to talk to,“ or something like that. But uh... he probably is.

You know, you should track some of these reactions, because there's the reactions which people would like you to think happened, and that 'everybody knows' happened, and the reactions which occur.

I know... I know a girl who was just homely as hell. She used to tell everybody with great confidence how beautiful she really was. And it would startle them to such an extent they would think their powers of perception were bad. She had more boyfriends than you could count. She used to spend all her time telling them how lucky they were, too. Fascinating, isn't it! What everybody knows is true, generally isn't.

All right, then when we get down to Standard Operating Procedure, Issue Three, we find out that there is a variable in the procedure. There is a variable in it.

Not very much of a variable, fortunately. If an auditor – because it doesn't depend on his good sense. If an auditor will simply apply it as IT, the variable is not large.

But this variable will to a large extent establish the amount of time required to apply it.

And that's the auditor. The variable isn't in whether or not I gave you the answers, now, because you've got the answers. I have talked to you here now for many, many hours about theory, theory. And as I outline these operations and outline these techniques even further, you will see this theory is not just theory, that it's very easily applied.

Actually, I'm pulling a little bit of an operation on you. This thing has gotten so simple now that I have to make it... dress it up – I have to dress it up and give it more width and scope than it has, because it actually is just Standard Operating Procedure, Creation of your own universe, how do you do it? Spacation, Creative Processing and Changing Postulates.

And we have various kinds of cases; and they fall in seven categories. And uh... you find out what category they're in this way, and you use an E-Meter so-and-so and you find out what they can create and destroy – and you mock this up and you find out they're all right. That... that's really about all there is to it.

But you, of course, in the end – result is not in question. None of these results are in questions. Even this variable on the part of the auditor isn't very badly in question.

But you actually could be so hungry to trap theta-nuls that you'll do anything but use Standard Operating Procedure.

There's an incident known as Fac One. Fac One uses sound – great big machine with a big hand crank on it and it's grind, grind, grind, grind, grind. It poured sound and waves and push-pull and that sort of thing at a body, and it trapped the theta-nul pretty badly in the body.

And that incident has practically been done to anybody there is around here. It's a fascinating incident and it some... happened anywhere from a million years ago to eight hundred thousand years ago. Pardon me, eight thousand years ago. I found one three thousand years ago here on Earth. But uh... the people who did that incident were doing something that many people did all the way down the track. They're trying to trap theta-nuls and make them work.

Now you'll every once in a while find one of these people – flagrant example of this – and they are actually in the Operator's valence of Fac One. It stands out like a search light. They're in the Operator's valence of Fac One. They will do and say and behave like the Operator in Fac One. They are just carrying forward on engrams. They are not sent here on any kind of a mission. We call these people 'monitors'. And they very often will walk up to you and want to prove it all, and they stick their face in your face and... and they... they just try to pin you down.

There's... you've known quite a few of them around these operations. They'll blow up in the operation after a while – they go nuts. Because they find out the operation is just too

strong in terms of knowledge to do anything. They're just dramatizing. They don't know why they're doing it. If they realized why they were doing it they'd practically blow their brains out.

They require a very cagey auditor in order to process them – very fast, cagey auditor to catch them and nail them down but mock-up processing will fix them up.

The monitor, Fac One. You've got to prove it, he'll hold you down, he wants to know this and that. And boy, when he starts operating on a preclear, God help the preclear. Boy! He'll do anything he can do to invalidate the preclear, at the same time very smoothly pretending to do a good job of processing – very smoothly pretending to. He's usually a Five – Step Five – and he just will take Standard Operating Procedure, Issue Three, and it just won't work in his hands, that's all.

And the reason it won't work in his hands is because he doesn't do it. There's nothing esoteric about it, he says, „Step two feet back of your head. Oh, you're there? Well, ahh-um-hummm. You're there, eh? You can't see the back of your head... Oh, you can? You mean you're detached from your body?“

And the guys says „Oh, look, I am?“ – smash! Back in he comes.

If one of these monitors operates on him enough it'll take another auditor two or three hours to straighten out this preclear. That's dramatizing the Monitor of Fac One.

A lot of Fives kind of have a instinctive idea that theta are something you should be afraid of. They have enough overt acts against theta, so if they freed the theta, oh boy! That theta would chew them up. „Maybe this is the guy I put in the can eight billion years ago.“ And they get a – they... they feel if they free them, they'll be ruined.

So, the Operator in Fac One in such people do make variability – not in the technique, but there's a variability in the auditor. But you as another auditor can overcome it with great ease. Let's take a break.

(TAPE ENDS)



# On Auditing: How to Succeed/Fail, Assess

A Lecture given by L. Ron Hubbard  
on the 13. December 1952

We talked about auditors and uh... carrying it through. This is the second afternoon lecture, December 13th.

And there hadn't ought to be any question now about how to fail. I hope I've made this very clear, and those who wanna fail with a preclear can take careful note of this. You make him prove that he is doing it, you uh... invalidate him by looking very questioning whenever he tells you anything. Uh... you uh... try to convince him what's happening and you... you figure out for him what's occurring. And uh... then you upset him as to what he's doing, very badly. And then you kick beds and things – kick the couch or something of the sort. Or you drop an ashtray or something, just at the right moment. Or – and this is the best one – you try to make him agree with the real universe.

He gets out and he says, „Well, I don't uh... see the room very good. I don't see the room clearly, but I do see the room.“

And you say, „Well, do you see the ceiling? What kind of a ceiling is it? Oh? Well, I'll tell you – you're really in for a shock, because uh... well, no, we won't tell you now. Just look at the ceiling.“

Yeah, this is the way to fail. This is the way to fail. Give you a good road map. But I'm more interested in giving you a road map to succeed.

Now one of the best ways to succeed is to do an assessment on your preclear. And this is the first entering wedge of something that should persist ALL THE WAY THROUGH EVERY SESSION YOU EVER GIVE ANY PRECLEAR. Find out what the billy-o he's doing! And when he says something, find out what he said, if you don't understand it. And if he tells you something peculiar that you don't immediately grasp, find out what he told you and what he's talking about.

You want data from the preclear. You are not a machine gun, simply firing at a preclear. The whole operation of auditing can collapse with a dull crash if you insist on a one-way communication channel from you to him. Find out what he's doing. When you give him a mock-up, did he do it? Wait for his 'Um-hmm'.

When you say, „Fill the room full of skulls,“ don't immediately say, „Now turn them all to babies. All right, now move them all downstairs.“

He says, „Just a minute. I’m trying to get one skull.“

You say, „All right, now you got them downstairs? All right, now move them all out into the street.“

He says, „Wait a minute,“ he says, „I’m trying to get this one skull.“

And you say, „Well, now, that’s fine. Now let’s take the building down at the end of the street and let’s turn it on edge and fill it all full of those babies.“

The guy is already all keyed up and you giving him load on load on load on, until he goes straight into apathy. The fastest way there is to drive a preclear into apathy is not to let him carry out what you said before you give him something else to do.

I wish I had a bloody dagger to stick that datum home with, or something. Or I wish I could put on each one of the walls of the room you’ll use in auditing a big sign that says „For Christ’s sakes! Find out what he’s doing!“

Don’t go writing me a letter afterwards and saying, „Standard Operating Procedure Creative Processing (or something of the sort) doesn’t work on some people. I get these nice, cheerful, quiet little girls and it seems to work all right on them, but every time I try to work on anybody else it doesn’t seem to work on them and therefore I’ve concluded after a vast piece of scientific research, fully as vast as that done in Fairhope, Alabama, uh... that uh... or the Phoenix Psychological Institute – and I’ve discovered that Creative Processing only works on young girls who are rather in an apathetic state of mind. And that it is not applicable to any other type case.“

You could... you could draw that conclusion if you didn’t find out what the guy was doing. Because this is what would happen: You would only be able to operate with a case that was doing mock-ups rapidly – doing them right and doing them rapidly. That’s the only kind of case they work on. And that would be by great accident.

So you see, your „bap-bap-bap“ type of processing – do it as fast as you like, but wait for that acknowledgment. And if he says something and says, „Mmwoggleemm,“ don’t say, „Well, he’s just muttering in his beard,“ and go on. No, you say, „What did you say?“

He’s probably trying to tell you, „Look, I just found out that I am really not in my head, and I’m getting a very clear view of this room from on the ceiling. And the funny somatic I have in my head is that I’m plastered against every ceiling of every room I ever go into.“

And you’ll find out the damnedest things. They’ll all follow these laws here and these rules and observations, but you have to keep your ear open. The preclear is not noted for talking loudly or being succinct or distinct or anything else.

And if you don’t have a two-way communication channel with the preclear – pow! He’s going to go into apathy.

Now I’ll tell you what you can do. You’re not even vaguely working with hypnotism. But hypnotism is in entirely reverse vector – that’s making him agree with it all. Now make him agree harder and harder and harder and harder.

And if you... if you were to do this with a hypnotized subject, if you were to say to him, „All right, now uh... let's have both of your arms rise in the air. Now cross your legs,“ do you know what'll happen to the fella? He'll go straight into a complete squirrel confusion – just immediately. Because he doesn't have the capacity to carry out two actions at once. You wait until his arms are up before you tell him to cross his legs.

A hypnotized subject can do anything under hypnotism as long as he's permitted to carry out the orders given, one at a time.

So, find out if the guy did it

You could err on the side of being too fast, but you can't err on the side of being too slow.

Now there's always some one-way route of error in some subject or other and – in surveying there a couple of them, one of them is, there are only shortening errors in surveying. I needn't go into this as to why this is, but you take a chain, you put it between a couple of stations and the only error that you can get is shortening. Your chaining is always less than your actual distance. It may only be 7/8ths of an inch a mile, but it's always less – it's never more. In other words, there aren't any compensating errors; you can't overmeasure and overmeasure and overmeasure.

All right, it works that way in asking for mock-ups. You can err only on the side of being too quick; you can't err on the side of being too slow. You can make things dull, but that's better than to have them too fast.

I'm not telling you to poke, now, or monkey around about it. I'm just telling you that the error that you will make is a shortening error – trying to shorten the process.

This process is so short now, it's like greased lightning. And you just take a little more time and ask him to do it a couple of more times. And ask him to do it again a couple of times, and uh... only ask him to do one thing at a time. And you've got it.

It's really very simple, but find out what the preclear's talking about.

I checked three auditors on this and I found out that in their hands, six cases had gone into slumps and had had to be bailed out, by those same auditors, at a cost of another total of 35 hours of auditing. They'd gone into slumps. Why? Because the auditor had never bothered to find out what they were talking about.

The preclear said, „Yup-yub-wub-zub-zoob-thub.“

And the auditor raced on over it and he says, „All right, now let's see. Let's put that... throw that elephant out the window.“

And the preclear says, „Wub-lub-zub-zub-zub.“

And the auditor says, „Well now, that's difficult. Well, turn him upside-down.“

And all this time the preclear's trying to tell him, „I've got a facsimile of my mother and it's stuck right square in my face and I can't get rid of it.“

And all he gets piled on top of that facsimile is confusion, confusion, confusion. So he has to bust himself loose from the communication line and handle the situation gruesomely, sometimes, enough, by himself. And he parts company with the auditor right there.

I know one case... one case in addition to that that had, I don't know how many arduous hours of auditing and travail piled on the top of this case by this incredible one: THREE TIMES THIS GUY WAS OUT OF HIS HEAD LOOKING AT THE ROOM CLEARLY, TOLD THE AUDITOR SO AND THE RATTLE AND BANG OF COMMAND WHICH CONTINUED TO HAMMER AND POUND HIM WAS SUCH THAT HE COULDN'T MAKE HIMSELF UNDERSTOOD! And he was STILL getting another process that had NOTHING to do with what he was doing!

Now boy! Take that to heart. He went into apathy finally about getting out of his head or going anyplace or doing anything. He finally just laid down and quit. That's a wonderful recommendation, isn't it, for... for an auditor.

Three times he was! With full visio and full perceptic. And the last time he got out of his head, and he was finally hauled out of his head, he was hauled out just by main strength and awkwardness, with practically no perception, tone down at the bottom – everything shot – and he would... just crawled back up the line with one hundred and fifteen hours of auditing to straighten him out.

Why? This dumb yupwell of an auditor didn't have enough sense, when he said, „Mup-wup-wub-wub,“ to say, „What did you say?“ And he would have found out the guy was having difficulty making his jaws work because he was out of his head.

Boy, it... it... it just takes COLOSSAL GENIUS to be that dumb! It's a two-way communication line and always will be a two-way communication line. The preclear wants something to do and wants cooperation in what he is trying to accomplish.

There're certain things which he can't do. The auditor, by his auditing, makes it possible for the preclear to accomplish those things. If there is something happening to the preclear that is strange and peculiar, like he keeps getting frying pans in his face or something of the sort, just streams and streams of the damn things. Just... and... and every time he tries to get a mock-up, my God! Here's all these frying pans keep hitting him in the face.

The auditor that doesn't find this out isn't going to solve it. And he might be so appalled by all these frying pans that he doesn't communicate it very well and he's in a sort of a groggy state of being knocked flat, and... and he can't call 'em frying pans. He calls them „scizznglumps.“

Now, the auditor doesn't have to insist on a very intelligible communication, as far as words are concerned, but he wants the idea transmitted. If he wants to continue the preclear coming up the line, he will insist upon knowing what it was – not by asking angrily or ornerily or annoyed or anything like that, but just by asking patiently what it was. He's got to accept the responsibility of his not having heard it. Not make the preclear feel like the preclear is responsible at all times for being super intelligible.

Now one of the ways that the auditor accomplishes a rise in tone in the case is you get the guy with frying pans running madly into his face – these frying pans are smashing him and so on – is, let's take the whole confounded universe full of frying pans and tie pink bows on their handles and then put five handles per frying pan. And let's just make more of it and more of it and more of it and more of it and more of it. Change the frying pans into other things and change in color. Give him more of it until he finds out, „My golly, these things aren't going to hurt me no matter how many of them there are.“ And he says, „The dickens with it,“ and uh... he... then he'll handle one frying pan and then he'll throw the frying pan away.

And you get the idea? He's got a condition he can't handle because there's too much of it? Make MORE of it.

Because why? The preclear's been trying practically half his life to slow this thing down and stop it. Naturally, speed it up. Speed it up. Start it. Make him start it. Now he's got it started, make him do it again. Now make him increase it.

In other words, your situation is to take what is... the preclear is unable to do and make him more able to handle it. And handling it consists of placing it in time and space and making it follow a cycle of action – any one of our many cycles of action. Terrific complexity if you wanted to add this up and memorize each command that you would give to a person – terrible complexity. Oh, man!

All you have to know is, you take any item of any kind and make it follow any cycle of action in such a way, on a gradient scale, that the preclear's able to make it do it.

Now on this communication: If you don't find out what that preclear's doing, you'll be led into some of the weirdest rat traps you ever heard of. „This preclear,“ you'll say, „this preclear is just sharper... sharper than a well-honed carpet tack, and here he is. Why, my goodness! Look at those mock-ups. Why, he's just doing wonderfully.“

You've given him mock-ups and you've given him this, and he says, „Yup, yup, yup, yup, yup, yup, yup, yup.“ Can't feed them to him fast enough, „Yup, yup, yup, yup, yup, yup, yup, yup.“

And you all of a sudden say, „Where was it?“

„Well, I'm just... concept of it, let's see. All right, now, go ahead.“

And you say, „What the hell? Let's... let's get that mock-up and let's put it out in front of you.“

„Oh, I can do that?“ he'll say.

„Come on, let's put it out in front of you. Let's make it.“ A mock-up is a thing. It isn't something somebody thought up as a concept, or imagined it or assumed that he could.

And you'll very often find these cases that just... just get illusions just like mad. They haven't even asked themselves, „Have I got an object?“ No, they haven't got an object. It is not located in space and time; they're in proximity to them. Here's communication, then.

So you get bewildered as the devil sometimes. You'll see some case that's down there around 12 or 14, step 15, and they'll just be doing wonderfully. „Brrrrrrrrrrrrr!“

You know, you say, „That's just great! That's just great! That's just great!“

Unless you ask this one question: „Where is the mock-up? Where did you put it? What are you doing with it?“ Oh, maybe the preclear can immediately do these things, but they haven't been doing 'em. You'll find out they'll slow right on down – grind. And they aren't going „Yup, yup, yup, yup, yup, yup,“ anymore. They're going „Yes. Hmm yes. Yes. Hmm yes. Hmm.“

It's about that time you pitch in and say, „Well, only make it turn half a turn.“ You don't give 'em a chance to find out they couldn't make it do a full turn.

And you'll find out it's an entirely different atmosphere settles down. And they'll probably start what's apparently down scale and start gettin' mean and ornery and nasty and... and uh... vicious in various directions and... and they'll start picking up some somatics and other things will start happening. I don't mean slow 'em down, I mean make them get what you're asking them to get. When you tell them to do something, then find out if they did it.

If you were conning a ship and you didn't get a repeat from the steersman, you'd be on the rocks sometime in your career – probably in the first year or so of your career – because you would have said, „Right standard rudder.“ There's a big freighter coming down the channel, pocketa – pocketa – pocketa, and you say, „Right standard rudder.“ And you'd say, „Well, that's good. We've now got...“ and the freighter is getting bigger and it's getting bigger. „Well, I SAID 'right standard rudder'.“ Finally you rush into the wheelhouse madder than hell! „What right standard rudder?“ you will find. Too late then. The Marine Insurance Company gets rich.

Yeah, if they didn't have accidents, you see, they wouldn't get rich. Wouldn't have accidents, nobody'd ever insure anything.

Well, anyhow, uh... didn't that ever occur to you before? Well, anyway. Yeah, that's why you can't get an automobile campaign to stop automobile accidents in the United States. You can't. It's a billion buck business. If you didn't have any automobile accidents, nobody would ever buy any insurance. They've got insurance up at the roof now. Brother, it's really at the roof!

I think they have five thousand dollar deductible, or something like that, and the car costs you two hundred dollars and the insurance costs you eighteen hundred dollars. And if you have an accident, you pay the company five thousand – or something like that. They've got it really worked out real good,

Uh... now, communication line with the preclear... communication line with the preclear consists of an outgoing communication from the auditor and a return communication from the preclear. Deal in certainties; deal only in certainties. When you have a communication with the... line with the preclear, find out if you have a communication line with the preclear. And deal in certainties.

If you are dealing with a preclear who can't communicate with you very well, make it possible for them to do so. If you will just give some person who can't talk adequately, a switch on a little light lamp or a flashlight or something so that they can say 'blink' and 'blink-blink', or – fix it up so they nod 'yes and no', or... or... or some sort of a system like that...

Or if they're deaf and they can't hear what you're saying, you can do an awful lot of auditing with 'em with SELF ANALYSIS by just sitting there and putting your pencil on the lines until they say, „Um-hmm,“ or when they say, „Hmm-umm.“ Then have a little note pad there right alongside of you so that you can give them a modification of what they couldn't do. You get the idea?

Communication is a two-way proposition and is never a one-way proposition. And when it gets into a one-way proposition, it's very bad.

If I never listened to, for instance, to what difficulty auditors were having, and if I never assessed what auditors were doing, boy we would really be drifting off in a dream castle with these lectures. If I never observed what was happening. If I pulled a Howes on you... or a... any other dull character and just go off into an airy cloud of 'Let's pretend', you wouldn't have enough information to bother with. This wouldn't even vaguely fit the MEST universe.

I could give you the theoretical data that would fit any universe – sure, sure. Yeah. I could give you a theory by which you could go to work, maybe, and find out what was going on.

The reason why this subject's gotten as far as it has and we're getting the results I have, is because I have a two-way communication line. You'd be surprised what kind of a communication line it is sometimes. It's quite often not a talk or letter communication line – of recent months particularly.

But I get it from preclears, I get it from auditors. I get successful usages in the strangest ways. I find out whose bank balances are what. Yeah. I find out who's being very successful about it.

I find out the boys that are being the most successful about it, from a standpoint of bank balances out as practicing auditors, and so on, are putting up with the least nonsense. That's fascinating, isn't it? They're putting up with the least nonsense. They're being cause. They're not agreeing with anybody worth a damn.

And I find out all the boys that are running around saying, „Well, I'll prove it to you if I can,“ are broke. And I find all the boys that are running around and saying, „We've got to have the acceptance of the American Spoodle-Pad Dog Cleaners Association.“ That's one of the earlier chartered names of the AMA, I think – uh... they're broke, too. They're broke too.

And the characters that are running around saying, „Well, Hubbard's no good. Hubbard's no good. And what's wrong with Scientology is Hubbard“ – they're broke. And furthermore, they're much more thoroughly hated than I am. They don't realize the people they're talking to happen to be agreeing with them for politeness's sake. But a lot of people they talk to then immediately and automatically decide that Hubbard must be wonderful.

In real fact, neither one of them have a sound opinion of the matter. It just goes on opposites.

So if you could have a hundred thousand people going around saying how horrible Hubbard was, you could just absolutely count on the fact that I would have a couple hundred thousand friends in practically no time at all. They'd say, „Who is this Hubbard?“ „Well, he's the fellow that invented the Goodyear Tire formula – a fine fellow. Must be something in Goodyear Tires. Let's buy Goodyear Tires.“

It's just as irrational as that.

Now two-way communication line. Well, you're sitting here – you've got a subject. It's uh... been kind of a rough deal, but it was gotten on a two-way communication system. Not just one – you observe. See, communication is, in essence, observation. You want somebody else to observe, they want you to observe. Or they don't want you to observe and you do, and you don't want them to observe and they do.

Any way that you want to rig it. It's observation. And when you think of communications ordinarily, you think of it in symbolical terms: Letters, talk – that sort of thing. That's not a communication line. A communication line has to do with perception, and the essence of perception is observation.

And then people that communicate the worst, you can automatically say about them people, that they are observing the least. Or what they're – observing, they're observing wrong. Or they're afraid they will observe it wrong. Or they're afraid they'll observe it right and therefore don't dare observe.

So you get the idea: It isn't just what your preclear's saying. It's what he's doing. Honest to Pete! I've seen auditors... I've just stood with horror and watched a session going on. Preclear... eyes begin to turn red and they're watering, you know, and the preclear's in horrible condition. And he's getting... terrible condition! And the auditor is insisting on going ahead in some entirely different tack, you see. And he's just passed right over the subject that he was just on, and he's off on some other subject.

He said, „All right,“ – now he... he's just got through saying, „Take your mother now. Now stuff her into the stove. Okay, now take grandfather and stuff him into the stove.“ And all of a sudden the auditor's eyes are completely red as fire – pardon me, the preclear's eyes are as red as fire – and the auditor is just going on with another type of mock-up entirely. He hit something. He hit something and it's just about as observable... it isn't... doesn't take any fine insight. Uh... all... all it takes is, „Don't sit there and look at your own shoes!“

Sometime – I mean, these signs are strictly red paint. They... exclamation point! Bells like... You know these fancy, great big pinball games that cost a quarter to play? Did you ever see one? Well, I just invented 'em. They're ten times as big as any... any pinball machine imaginable, and they not only have bells, but they have gongs and sirens on them. And if you fancied a uh... machine up like this and had its lights flashing and sparklers going and firecrackers going off inside of the things, and big searchlights and small men hitting huge gongs with hammers, the way London Films runs, uh... you get some kind of an idea of, real-

ly, the picture you're looking at. I mean, it's this active. It isn't just this... this thing sitting there. It's moving. It's... it's emoting. It's acting. It's got... conditions are happening.

If... if in a single session you don't kind of watch this preclear's face change five or six times, you're not getting anyplace. You haven't done a good assessment.

But if you've done a good assessment and you're giving just routine mock-up processing, you're really watching something happen. And then you'll get off into a monotone. You're still watching something happen from a preclear – monotone. He starts saying, „Yeah – yeah – yeah – yeah. Yam.“ No relief. You missed it. You missed picking up a ‘can't’. He couldn't do something and didn't indicate it to you. And his perceptions start to get worse and worse and worse and the mock-ups get poorer and poorer and poorer. You just missed the boat utterly. He got... he sank into kinda a boredom. Because he missed something.

At least every 20 minutes your preclear ought to laugh – at least every 20 minutes in a process. He ought to... he ought to giggle or feel relieved or something of the sort. If you're not doing that, you're not hitting close home. And you're missing ‘can'ts’.

You told him, „All right. All right now, you take your dog – got your dog now? All right. Put him in front of you there. All right, now make him bark. Now pick up the sound of that bark. Now make him bark sadly.“

And the guys says, „Uh... yeah – yeah! Make him bark sadly. That's right – ha-ha! He's saying, ‘Wuff.’“

You say, „All right, now make him bark with great enthusiasm.“

„Yup.“

„All right, now put him behind you and uh... make him wag his tail. Now get the feeling of the tail slapping from side to side. Now actually feel that tail hit as though it's something solid. You got that?“ „Yeah.“ „Now, all right. Put him below you. You got him?“ „Yeah.“ „Put him above your head.“ „Yeah.“ „Put him on the right of you.“ „Yeah.“ „Put him on the left of you.“ „Yeah“.

Uh-umm. You missed the boat somewhere! He hasn't got that dog, that's all. If you were to ask him suddenly, „Have you got the dog?“ she'd say, „Yes.“ That isn't good enough.

You say, „Where?“

„In front of me. He kept on standing in front of me and I kept putting on... oh, now I've got about four dogs around here, but I'll get 'em assembled any minute – any minute now. And I finally figured out that they're facsimiles of the same dog in front of me, and they're just memories of this dog in front of me. And I...“ He... he really did that. So after a while, then he'd sud... if you just kept on he would say, „Well, I didn't uh... quite uh...“ He just didn't make the grade and uh... he just went into apathy about it and now he's got a little shadow or something that... he's fooling around with this little shadow.

Now he's told you everything's black. All of a sudden he said, „Everything's black.“

You say, „All right. Get a black spot, do this with it, do that with it, do something or other with it. Handle it this way.“

And he'll go, „All right. Yeah. Fine. Fine. Fine.“

And you say, „All right. Now put something out in front of you. Now put something else out in front of you. Now put it behind you.“

He's a little bit puzzled, but he's going ahead and doing this. Find out what he's doing. You... he's changed. I mean, you don't have to have a whole flock of theta perceptics on him. You've either got a meter on him and the meter suddenly started to knock around, which is the easiest way to see changes, or you simply look at him, and he's all of a sudden got a... a big twitch, like this, you know? Something... something not quite easily observed.

And you say, „What's the matter? What... what are you doing there? Did you get it behind you all right?“ „Well, yes.“ You say, „Well, how did you get it behind you?“

„Well, I've developed a system for doing this.“ „Now what sort of a system have you developed for doing this?“

„Well, the system I've just developed for this, is when I move them behind me I found out I had a lot of trouble getting the thing from there to there. So what I would do is I would recreate one behind me and drop a black curtain over the one in front of me.“

Here's the source of this boy's occlusion. And you look around and you say, „Hey. Reach over now in front of you and lift that curtain. Now find another black curtain and lift that.“

My God! He's looking at every mock-up you've given him. He's still got 'em all sitting in front of him. He needs to be drilled on time, in other words. He's drilled on putting things in yesterday and getting rid of things once he has them, making them disappear. Just drill him on it – on a gradient scale.

„Just put up. something and put it in yesterday.“ And he says, „I can't.“

And you say, „Well, put up something smaller and less significant and put it in yesterday.“ And you finally get something so worthless that he can part with it.

And, suppose he couldn't do any of these things? Give him a toothpick and tell him to throw it out the window. „Now throw another toothpick out the window. Now get a mock-up of a toothpick and throw it out the window. Oh, you've got that? All right, get a mock-up of two toothpicks and throw them out the door. Oh, you've got that? Okay.“

And you go right on up along the line and mock-ups all clear up and everything's getting beautiful. Honest to Pete, they will do the damnedest things! You'll think they've got some comprehension... a preclear's got some comprehension of what's happening. And he'll all of a sudden start to kid himself. And then he'll start to kid you like mad. And if you aren't watching him, if you haven't got him on an E-Meter, you might as well be just talking to the moon.

He'll recover from this sooner or later, he'd pick it up next session or something of the sort. But from the moment that he hits a heavy 'can't' and it's missed, from then on things get dimmer and worse. That's one for you to put in the book.

Your job is to establish 'can', the condition of 'can' in the preclear – not the condition of 'can't'. And if you've got any kind of a goal at all, that... that would be the goal! You're establishing 'can'. He CAN create snakes.

And you start right out here at the beginning with an assessment to find out what he can't, so that you can increase his capability. And you start right out at the beginning. You can give all kinds of sessions to people – little odds and ends of sessions and so forth, and maybe three-quarters of the time get away with it without giving him any assessment. Nine-tenths of the time, maybe, you can get away without an assessment.

But, like me, you're gonna hit somebody at 2:30 in the morning and all of a sudden hit THE 'can't' on the case. It was sitting right there ALL THE TIME.

Your whole job would have been finished in about a half an hour if you'd found it first. And instead of that, you've processed him for three hours, then found the 'can't' suddenly in processing, and then decided that you couldn't afford any more time on it; you're tired and you'd better get some sleep.

And you will spend the next several nights undoing that one probably. You can just waste more time if you don't get an assessment. You can just waste time all over the place. I think you could probably waste hundreds and hundreds of hours of processing in any one year – processing even indifferently. Just hundreds and hundreds of hours.

Every once in a while... for instance, I just found one here. I won't mention any names but... I don't want to disgrace anybody.

I tell you, after you've been processing preclears for a little while, you'll find they break down into classes. And they're not classes of GEs – I'll talk to you about that right now. They're not classes of GEs.

The Genetic Entity has come up in terms of races. There's the yaller race and the white race and... and the green race, and so forth. The number of races that have come up the track – we don't care about these races.

If... the fact that somebody is trying to tell people that these races have equal rights under law isn't telling anybody any brand-new big news – it's darned obvious that they should have. It's very weird here on Earth, that anybody should beat the drum about this.

Well, that throws everything out of gear and why a lot of people get racial upsets is because there are really about 15 th... at least 12 or 15 thetan races here on Earth. And they're scattered all through these five races – which is beautiful randomness, if there ever was any.

You've got the GEs coming along and they fit into about five racial streams, and then... then you've got about... then you've got all these thetans.

They, just recently, on recent spirals, they were all basically more or less the same in the beginning, and then they've gone off and because of their separate tracks, the separateness of their histories, the differences of their history, you have, all of a sudden – by the way,

they're all about the same age. And you have... all of a sudden you have 12 or 15 thetan backgrounds which have 12 or 15 different characteristics.

And so it doesn't matter whether you have the so-called Caucasian or the Aztec race – I think that was what... wasn't that what that was the Nazi had the... Or was it a Caesarian... I forget. Oh, yes – yeah. The Arrogants, Uh... anyway, it doesn't matter a doggone which one of these GEs you pick up, you'll find out really what's important about him is does he fall... which one of the thetan races does he fall into, in terms of processing, and actually in terms of interpersonal relationships. These guys are trained in a particular and cruelty way. And I don't care whether you're in the heart of Africa or any place else.

Now I don't know too much about... I've processed an awful lot of Negroes down around Savannah, and I didn't find them varying from the pattern in any way, shape or form. Not even vaguely. And... but amongst them here were evidences that you had these 12 or 15 thetan lines coming in there.

There's the Snake Men, there's the Invaders – I won't bother putting them down. You'll recognize them one of these days. I'll have to make up a table. I've got to do this research myself. I haven't picked up this research. I've... I can do all the job they should have done over the last 80 million years here in the last couple, but I... I... it takes a little time. Uh... not much...

But they... you've got your Invader People. You've got a crew of... well, let me tell you the classifications they fall into here.

A lot of your entertainers and uh... some of the bigger sparks that you run into are Fifth Invader people or one of the Invader Force people. These guys come in from Lord knows where; they're picked up in certain groups, sometimes picked up for a certain capability. They're trained in one way or another, and they'll hit planets, and so on, sort of all at once. Hit 'em in various and peculiar ways.

And uh... they've been through enough hell and high water that when they get... by the time they've gotten here, they're pretty well convinced their power's shot. And they have... the... their... they... they feel pretty degraded. They don't feel like they're worth a shucks. They don't feel like they can use any energy. They... they feel like they've got to hold this back. They usually have a pretty good imagination. The way you treat these people is very simple: You go through a routine assessment.

Now an assessment should carry parts of the body, and with these people you will find 'hands' produce quite a drop. You don't even have to know, see, why 'hands' produce this drop. You don't have to credit the Invader theory. You can go ahead stumbling around like everybody else has stumbled around. You don't have to say there are Invaders or anybody lives in space. You can assume the, what's known as the 'Anthropomorphism uh... Earthman Supersanitary Sentarianism of the Universeish' type of thing, where the only thing alive in this whole universe is an earthman, and uh... the only planet which is inhabited in all these quadrillions to the quadrillion quadrillion quadrillion of stars, the only one that has any planets is Sun 12, and uh... you can assume this if you want to. I mean, people have assumed a lot more idiotic things. They've assumed that, they've assumed that wearing glasses made your eyes better.

Now... so these characters have run into the cops and... and they've gotten their hands bashed up. Well, you'd find out, if you were running this case, you'd find a certain series of 'can'ts' and if you ask all 'can'ts' and these races bust down automatically. You'd find out something was wrong with their hands, or they had an emotion about hands.

And this would be rehabilitated by Creative Processing to make them be able to handle hands. Isn't that difficult? And uh... you'd also find out that they were pretty hepped on the subject of... on the second dynamic. They're quivery and upset about it. When you put out a communication line, you find out it starts at the far end and leads back to them.

One of the Invader forces has this slogan that they... that the paymaster is sensation, and that's all the pay there is as far as they're concerned. So they're operating in a unit, they have certain goals and plans. We're not even interested in those. We're just interested in this fact.

And what's the next thing? You get the 'can't', you find out that darkness is a keynote. They're hiding. That darkness has a great value to them. They want to hide in that darkness. Very often you start to ask them to mock up a cop. „Ha, ha! No. No!“ But they'll be able to get the badge sooner or later and do something with the badge. And what's the gradient scale of 'cop'? Well, a badge, and then a cap and a stick and a gun and the rest of it, until you've got a 'cop'. And then you move him in and out and do things with him. Oh, that's uh... very simple, isn't it? This is just routine then.

All right, you take your Snake Man. Just as far as processing is concerned, there's nothing easier. Where this becomes interesting is in terms of behavior. And you don't care about that either. Your Snake Man's going around... he's very quiet. He wants you to prove everything. Prove, prove, prove, prove. And if there's any gadget made under the sun which is mechanical that will restimulate an incident which he finds, he's bound to find it and turn it out – somehow or other. Or make some preclear test it. Prove, prove, prove, prove.

One I know of, for instance, bought a couch that had a vibrator in it, then he stepped up the vibrator so it would automatically restimulate Fac One. He put the guy down on the thing so his forehead touched the button that the vibrator vibrated on, and uh... then he'd lie there and this thing would shake him up and it's just feel like the waves coming in from the Coffee Grinder of a Fac One. Make people very sick. But uh... he proved it all right.

Well, his main idea is, is he will protect snakes. He'll... he'll – create snakes like mad, but he wouldn't destroy any.

Another one's the Cat People. God knows where the Cat People came from. Lord! Lord! Lord! These people are sure lost. Most of them are mad as hatters. And they have huge, huge, often slanted... they... they'll take the GE and they will change the GE's eyes to large and slanted; they'll make the GE grow very thin. And the eyes will be big and quite often uh... uh... very feline. And they're lost. They don't know where they are. And they kinda look like cats. And they'll talk to you about catbirds from some place or another.

But what do we find in their case? We find out that cats are a 'can't destroy'. And then there are other people who are similar to that that; find cats that can't destroy that aren't part of the Cat People, because to be a good valid cat person one of the first requisites is to be

strictly fruitcake and very thin. They're really lost. I don't know who got hold of the Cat People or where or brought them in to the track, but they spin as quick as you look at them. You've known some of them, I'm sure. They're kind of: sweet and they're kind of anxious to help, and they're kind of starry-eyed and they're not very forceful – they're very weak. And uh... all of a sudden, if – you were to tell one of them suddenly that he couldn't possibly be of any help, you can just watch him spin right on the spot.

And then, as we go on from there, we find the guys that you would just swear to GOD had never had anything to do with thetans. You'd just: swear it! They become two types of individual here on Earth: They become the Capitalista, the Commissar, the Nazi police chief – they're all the same breed. „Hold on!“ They've got to pull everything in on 'em. And by the time you've started to process this character, good God! Get a building jack! They'll pull everything in on them – just everything. And there's so little thetan left about them, that to move them around, you're just going to have a rough, rough time of doing anything with this case. Rough case. „Hold on... Hold on.“

But how do you cure it? By getting them to throw something away – a toothpick. You'll find out immediately they wouldn't let go' of anything; that's the first thing you'll find out about 'em. And that tells you immediately that they belong to that nebulous race.

Now, then here's your Monitor People. The female of that species we've decided to call the Merrimacks after that ancient battle. So, these people... you want them, the test on them... They, by the way – this is peculiar to a lot of these other races, so it isn't a singular test – these people love to wear 'hornrimmed spectacles'. If you could let them go around with 'spornrimmed hectiles' on and no glasses in the... in them, they'd be happy. That's because your Monitor wears heavy goggles during Fac One and so on. But don't mention insects to these people because they'll ordinarily just go off the pin. They've got something to do with insects. I don't know what. These people are quite salvageable, by the way.

But they're organizers, par excellence. And you'll find them out in the society doing terrific jobs of organization. None of these people, you understand, are bad. This is peculiarities.

And boy, you'll find these in the Brown Race and the Black Race and the Yellow Race and everything else. You'll find these same characters. They came down and did a spread.

Now those are just a few... they are just a few of these.

Oh, yes-yes! Yes. There's your wide-open case. The wide-open case, who is quite often found a beautiful bodied girl. They are very often very wide open. And you couldn't possibly imagine how there could be anything wrong with these people. And they get a different Fac One, and they've got a different lot of other things, and they are almost perfect at esp... espionage; they may not realize it but they're trained espionage people. You could s... just start giving them an examination that would be given standardly to an espionage officer and they will answer up perfectly on every line.

And they're characters. Now on the cycle of action, although they're wide open and very pretty as bodies, they're sudden death. They're right over there against death. And you try to pick them up along the line anyplace and, „Oh, no!“ They've evidently agreed until

they're wide open. They evidently have their perceptics on some kind of an agreement someplace or other. I don't know where they come from, or who they're spying for. It's a big, big joke. I don't know who they are.

I'd find out if they were dangerous, they aren't. But uh... they run a different kind of a Fac One – they run it all wide open. And although their wide openness is terrific, their sense of reality is just shot! Terribly bad sense of reality. Awful! Just grim!

That's rather typical. These are types.

What do you do with each one of these types? Give them an assessment. You'll find out the one thing your wide open case can't do is face any prior existence. Under no circumstances! This just throws them into horrors.

You say, „You might have lived before,“ and all of a sudden this case starts to go neeowww! Spin! Gee! They... I don't know why that is but it's just there.

Peculiarities – lots of peculiarities one way or the other in all of this. But you look for 'can't's'.

Now, you will get very shortly – if you just look at just that many – types as I've given you there – you'll all of a sudden be able to shape these cases up. And you can all of a sudden look at this guy and he seems to be doing all right in a society, and uh... you start to process him and boy! He won't let go of anything. He's got lots of money, you find out. He won't let go of a thing. You start to examine his ridges, he's pulled practically every ridge he's got right in down on top of him.

You'll find out such nauseous details as his bowels don't move. Once in nine days or something like that. I mean, it's gone to that extent. He wouldn't blow his nose for fear he'd lose something. That's nauseous but uh... medically quite necessary.

Now you got this next boy and you're looking him over and uh... well, how do you get that guy out of it? Personally, the biggest joke you can pull is don't! He's not even vaguely interested in being gotten out of it. Who are you to go around rescuing him? He isn't interested in it, really.

He uh... wants to prove to somebody they have driven him so bad that he needs treatment. That's about as near as he will come to wanting to be treated. He just wants to prove it. And so when he's on treatment, then he proceeds to look worse and worse. And he'll get worse and worse. Quite a liability.

The rest of them are pretty easy. The Invader boys present a hard case, mostly because they start feeling very degraded. And there are several crews of those, by the way. There's not just one crew. And all of them feel more or less degraded. But the third battalion of the Fifth Invader Force is practically out through the bottom of the chute. You'd have to invent something below minus eight.

When they first find themselves turning on a small beam of energy, they just collapse. It's a level of degradation you never heard of, yet they might be operating quite well. They're, by the way, terribly effective here on Earth as revolutionaries. So we quite often find them in Scientology.

They're quite effective. That's what's strange about it. They can't handle any more force than that, but how much force are they capable of handling, just beyond computation, practically.

All right, when you do an assessment, well, you might ask something about this. But you'll pick these things up. And this isn't anything you have to tell a preclear about.

If you will take the HANDBOOK FOR PRECLEARs and if you look there in the front of it, you'll find a list of relatives in one of the Acts – early Act – and then you'll find a list of the parts of the body. And let's find out about creating and destroying these relatives and these parts of the body.

And then I have here a list of nouns, which I'm going to mimeograph, which are embracive of all these various nouns. And they run any... anywhere from an angle down: watch, windows, wings, jewels, kettles, keys, forks – I'm just reading out – there's just hundreds of 'em here. But they're embracive of every kind of a noun that there is. I mean, it's an inclusive list. So we've got that one.

I'm going to get that and this Game Processing – I'm going to get that and Game Processing mimeographed. And we've... we've got a course book we've got to make up. So you won't have the benefit of that right away.

But if you were to take a list of basic English or a book on Basic English, you can get a terrific assessment out of it. You'll put the preclear on that and you ask him if he can create or destroy on these eight dynamics.

Now I showed you a very little example of this very early in the course. But you do that same thing and you apply every noun you can think of, every body part you can think of, every kind of a person you can think of, every relative you can think of. And by the time you've done this, by golly! There isn't anything you won't know about this preclear.

And to this you add what you see up here: three areas of track. And for God's sakes! question him for all three areas of track. Body versus bodies – that's the latter area of the track. That's fairly recent. That's the third one. The second one is theta versus bodies and bodies – one or more bodies. That's a very recent one. But that's the middle ground of the track. Balls of light going into bodies, and the first one up here is the theta versus the theta. And that's balls of light or beingnesses merging with beingnesses, and apart from beingnesses, and doing things to beingnesses, doing things to bits of light, putting them in cans and taking them out of cans, and so forth. And this second one is using a body on that same basis.

Bodies doing this to thetas, thetas taking over bodies. These are mock-up situations. So you use those three areas of track. And this is theoretically everything that could possibly happen to a ball of light or a – ball of light versus a ball of light. Everything that could happen to a ball of light with regard to a body; everything that could happen to a body at the hands of a body. Mock-ups. Unlimited supply.

So, you see here, we have, then, a very wide range. But it's very easily patterned – quite easily patterned. You find of all of these things the overt acts are against one, thetas, two, bodies, and overt acts by bodies against bodies – gives you three categories of DEDs, DEDEXes, overt acts and motivators.

So don't forget there's such a thing as an overt act against a thetan, or many thetans. You'll get most of the charge you get off some cases that are in bad shape, right there in that department.

Well, that's what you do, and that's how you do an assessment. And that's really all there is to it. You keep a record of that and then you use it for your mock-ups.

And there was one question I was asked is: Would I be willing to create or, if under what conditions or anything else? Don't worry about that. Just say, „Would you create...“ And the preclear starts qualifying, this preclear's worried. Get this preclear unworried and give him some more assessment. Let's take a break. (TAPE ENDS)



# SOP: Assessment (cont.)

A Lecture given by L. Ron Hubbard  
on the 13. December 1952

Now continuing the third lecture, December the 13th, continuing assessment and the use of Standard Operating Procedure, you'll notice that an assessment, just at the beginning of the case, will not show up as much as an assessment taken a little bit later in the case. Run the case a few hours, and take another assessment.

The reason for this is, is you've shifted the values of the preclear and as we saw once before, you take off an effort band of some sort or another, and an emotional band will show up and so forth.

Now, you are assessing against a cycle of action. As you well know, a cycle of action is from 40 to 0.0 on the tone scale, but is... any area of it can be a small cycle with the same names. Whether you've got the broad cycle, the grand scale... Well, you're really just assessing against the grand scale, so you don't have to worry anything more about that.

In your textbook you'll find the cycle of actions... the cycles of action are listed. There's Start, Change, Stop. Creation, Alteration, Destruction. Be, Do, Have. Space, Energy, Time.

These are some of them. And you could really carry forward an assessment using each point of each cycle of action, if you wanted to. You could take all the cycles of action and then take every noun of which you had any possible knowledge. You could feed these things through and it would... you see, you could expand this assessment out. It isn't a finitely small or a finitely large thing.

Really, what you're trying to do is... you could take this very simple assessment, such as I gave the preclear the first day here – you take this relatively simple assessment, you just keep going over that assessment.

Or you can take a great big assessment, that'd be every point of our cycle of action, and every cycle of action, against every noun that you could collect anyplace. Be interesting, wouldn't it?

That... that... oh, boy! You could probably take up – if you gave these things fast, you could plot this all out, you would have quite an assessment on your hands.

Now it's probable that I will get down and build you a chart for assessment. Build you a big chart for assessment, so that your... your chart could be worked rather automatically and it'd give you the obvious mock-ups which you had to care for. But you could build that

chart yourself without any trouble by simply taking cycles of action played against all available objects and nouns.

Now to go any further than this walks one into abstraction. You really needn't go much further than this to get a good assessment of your preclear. Once you've gotten the assessment, find out what he can do.

For instance, we didn't have an assessment on a preclear here and so a preclear's hands started to disappear on an E-Meter.

What should you do? The preclear's sitting there and he's changing postulates or something of the sort, and all of a sudden he says, „My hands are starting to go cold.“ Well, you find out what postulates he just got through changing. Just go back over this and find out what postulates he's changing.

Uh... if you hit one, why, let's find out if we can't do some mock-ups that make this. He hit a postulate, „I don't have to die,“ and his hands started to turn cold on him. Oh, boy! What do you do? You just run the living daylights out of dying. You have him dying and his relatives dying and so forth.

Well, if you were doing an assessment at the time, or if you just had him on an E-Meter, you could just mention – let's see, „Mother dying; Father dying; Grandfather dying; Grandmother dying; women dying; men dying; children dying.“ All of sudden, you hit 'children dying' and maybe the machine goes Booooooom'. Well, you'd save yourself a few minutes of time there by just selecting out and having children die. Do you see how that would work?

By working with assessments – whether they're done formally, or you stop in the middle of a session, sort of, and just ask him a few odds and ends of this and that – why, you find lots of material.

Well, this preclear's hands went cold on him. Nothing was done about them, because no check was made on the... no check was made on what postulate he had just been working with. And if that hadn't been immediately discovered... Of course, the obvious thing is just start him handling 'hands'.

Now anywhere in any mock-up that you can possibly slide it in, slide in electricity, ribbons of energy, sparks and beams. Any place you can slide these in, on a mock-up.

You're working 'hands', well, let's put sparks on the toes. You're working 'bodies in coffins', let's put some blue light and some red sparks and things like that, top and bottom of the coffin. Let's go ahead with this, in other words, and uh... and uh... work it out – IN TERMS OF FORCE. And that, to a thetan, is force, flow, electronics, and so on.

Now if you've run into very heavy flows of course, you can run hoses or firehoses or something. Or you can simply go on working with objects. You'll be surprised. You see, I'm having... it's a little bit difficult communicating... communicating a simplicity to you. I get questions which tell me that you want a... you want a highly regimented uh... 'I don't have to think' variety of thing. And to tell you the truth, you can't process somebody without thinking. Uh... of course, you can just be an E-Meter and just sit there and be an E-Meter. But

I've never seen an E-Meter make anybody well yet, unless there's somebody reading the meter. It's a very necessary piece of equipment to an auditor, but uh... unless he's willing to look at the needle and find out what it's doing and why it's doing it...

All right, now some preclear – as I said, we... we suddenly start to get drops on everything across the boards. Well, the best can be said for this preclear is this preclear drops on everything. And some other preclear, we get nothing but indecision, indecision, indecision. Well, for heaven's sakes! Know something about the anatomy of 'maybe'. Of course your preclear is going to be very indecisive about creation and destruction and everything else if this preclear's sitting in a lot of big 'maybes'.

So let's get an object here and then an object there. And let's work until we can tell if an object is one place or if it's another place.

The first thing about a 'maybe' is that it's confusion of location. It's a confusion of beingness, a confusion of doingness, a confusion of havingness. And it's too badly balanced to resolve itself. In other words, it's all balancing everything, balancing everything else, and the fellow just can't make up his mind about it.

Well, the way to do that is to differentiate. And the way you differentiate is to put things... one thing in one location and then a thing in another location and then another thing in some other location. Simple, simple – nothing to it.

Take the first Q, Q-1. If one can do that, one can differentiate. If he can do that, he can start and stop at will. See, all those cycles of action proceed out of Q-1 – very intimate. And it's much more important in processing to make something change in location or to unmock some real universe thing than it is to indulge in a lot of speculation about it.

This is action processing if there ever was one. Keep things moving, if you possibly can.

And in an assessment, you don't have to be very particular, because the points necessary to be gotten on the case will show up with exclamation points with great ease. You won't have any trouble locating something on this case. You're going to get a drop. And if you just ran over all eight dynamics on „Are you willing to create?“ And the fellow says, „Under what circumstances?“ Or „When would I create it?“ Or „What am I going to do about it?“ He's nervous about creating it, that you can bet your bottom dollar. He doesn't want to take the responsibility for creating, so he'll create it for somebody else. Get the idea?

So, we've got an upset about creation. And what'll solve that upset about creating things? Just creating mock-ups, that's all. Just let him go ahead and create 'em. Then take another assessment and find out what specific things are standing in the road.

This person says, „Destroy. Well, why would I destroy it? Why shouldn't I destroy it? I don't know whether I want to destroy it.“ He's nervous about destroying it, isn't he? He doesn't want to take the responsibility for destroying it. Therefore he can't handle the force of destruction concerning it, and it becomes a very, very simple thing, then, to process him or to assess him. You just get him to a point where he can at least make something disappear. You'll find out that he's most willing to destroy a worthless object. Get some object he's utterly certain is completely worthless to everybody and everything, including himself, and then

he'll get a clean destruction on it. Let's take a chewing gum wrapper, or let's take some chewing gum, let's go find some chewing gum under a theater seat somewhere. And then let's very carefully take this chewing gum and make it get smaller or bigger. Or drop it someplace else, so that it will never be in the ken of man again. Well, that is next door to destruction, see? And by this gradient scale work it on up.

So, as I say, you could do the Grand Scale assessment, or you could do just a little assessment. But you certainly better ask him about these things: the lists of relatives and associates as contained in the HANDBOOK FOR PRECLEARs and the list of body parts contained in the HANDBOOK FOR PRECLEARs. I'll get around to writing all these things up for you.

You should ask him about these things. You should ask him about the dynamics, his body and peoples, that are at the trouble, more or less, with everybody. And you'll run slam bang into the computation of this case immediately. „Would you create Grandma?“ Wham! „Oh, you mean you wouldn't create Grandma?“

„I felt bad ever since Grandma...“

What it's dropping on is just 'Grandma', see? „I felt bad ever since Grandma departed this life.“

What do you do? You didn't have to go any further than that. We've got him stuck right away in an assessment on Grandma. You can go the rest of the way, if you want to assess the rest of the case, but you discovered a HECK of a DROP! That's all you're looking for is a WHALE OF A DROP! And all you see is little, tiny drops.' And you want that thing going off the pin!

And by the way, I'll... I'll give an assessment just as long as the machine is still in working order. But when it starts to be threatened as to its working capabilities, why I'll drop the thing and start processing. That's a good rule to follow. Just don't... don't be... don't think you have to snoop in with a magnifying glass into the preclear's life. What you're looking for is probably as obvious as this MEST universe.

Now how do you fix Grandma? Gradient scale of Grandma. We finally get to a point where we got the... a sidewalk that Grandma once walked on. He doesn't know she walked on this sidewalk, but he supposes she might have. And what do we do to it? We mark it all up or we do something to it or other. And then we get something else that Grandma might have had something to do with, and we vaguely walk in until we've finally got an old, very used, third-rate shoelace that is all worn out. And Grandma's thrown away, and we've got something to do that to. And uh... we can start it and stop it and change it.

And what do you do with these items? You put them in front of the preclear, behind the preclear, above the preclear, to the sides of the preclear and below the preclear and put them at a distance and put them up close. That's what you do with 'em. And you change them in color. And you change them in size. And of course you change the object from one object to another object. You change the sidewalk to a cow path. And you change the cow path to a boulevard. And you change the boulevard to an eight pass, super- duper highway which you change back to a cow path which you change back to a sidewalk. Just keep altering this, changing it around, shifting it around. This is really too easy to worry about it.

But you're going to say, „Well now, look: In postulates there are various abstract computations.“ And actually, everything above the level of action would be in terms of... everything above the level of action would be in terms of abstracts. And so your abstracts are very, very much to the point. And objects, to shift around, aren't abstracts. You shift balls and horses and cows and chewing gum and so on. But what about things this preclear says he can't remember, he can't forget, he can't do this, he can't do that? And this is all abstract.

The only thing wrong with this preclear is the MEST universe; let's not forget that. You find him here and he's agreeing with it.

Your first level of abstraction immediately above... this isn't the highest level of abstraction. This is the one that's a merger between objects and thoughts. That's the first level of abstraction. Up to this moment you've got cows and horses and chewing gum and ice cream sodas. Well, what is the first thing you move into, into the field of language, is an abstraction? It's 'forget' and 'remember'.

If you were a deaf-mute trying to teach a child, how would you teach the child the meaning of the word FORGET and the meaning of the word REMEMBER? All language is based on objects. Language is symbolized object or condition or state of being. That's... that's all language is. Of course, its condition could be an action condition or a static condition.

There's quite a dissertation on this in SELF ANALYSIS. It's in one of the later acts; it talks about uh... the... the fish in Lake Tanganyika. It's almost the middle of the book. It's not in the test itself; it's in descriptive, I think, of Act 11 – not Act 11, but list 11 – something like that or List 9. It's quite late in there, but it talks about language and what language is and what the first level of abstraction would be. We had this nailed down for a long time.

'Forget' and 'remember'. How do you make somebody forget? How would a deaf mute make a little kid remember. He doesn't know the word REMEMBER. Every time the kid tries to throw something away, the deaf-mute would give it back to him. Every time the kid leaves something behind, the deaf-mute would give it to him again. And finally, the kid would go into apathy about it and have the object.

And every time the kid wanted something or had something and was trying to hold on to it you would teach him to forget, simply by taking it away from him and not letting him have it.

So 'forget' is 'not let have' and 'remember' is 'must have'. Now these reverse on each other low on the tone scale and cause a very bad mental confusion. The guy has been given something, he's got to remember it and he's got to remember it and he's got to remember it. In other words, he's got to have it, he's got to have it, he's got to have it, he's got to have it. Until, at length, he just goes into apathy about having anything. He really won't have it and he won't take care of it, and he really doesn't remember either. He's just fading out into MEST. Same way with 'forget'. He can have things 'forget, forget, forget' drilled into him until he gets daffy.

Now here's something very funny. If you just demonstrate this to a preclear, very often a large sphere of his thinking will suddenly open up and become very clear to him for the

first time, because he's been taught on the level of abstraction, and never on the level of action.

„Now you must forget that.“

He didn't know what 'forget' meant. And he says, „What's 'forget' mean, Mama?“

And she says, „Not remember, of course.“ And she goes on washing the dishes. Smart, she is. He doesn't know what 'remember' is either, see.

So he digests this and he thinks this over and he's got this figured. And he worries about it – probably for days. All of a sudden he comes up with a clarification: „Ha! This is worrying me because I don't know what 'remember' is! I wonder what that funny other word is.“ He says, „What'd you say 'forget' was, Mama?“ „Well, it's 'not remembering' of course.“ „What's 'remember', Mama?“

„Well, Willy! How stupid you are. Why that's... that's 'not forgetting', of course!“

Nyeeowwww! And he stays in that spin from there on.

The essence of handling memory is 'forget'. and 'remember' at will. That's the essence of thinking processes, is have or not-have, and that's why thinking processes seem to get plotted up against time. And why the great – author George Q. Swishbottom uh... takes 180 years to write this book, and therefore it's a great book. But when you read it, you won't be able to find anything in it. That's because he's so lashed down on the time track on 'forget' and 'remember' that he thinks words are objects. And the reason he thinks they're objects is because he's so fixed and so squirreled on the subject of forgetting and remembering.

Boy, he's really had to remember and he's really had to forget. This boy has been subjected to more force per cubic inch than anybody else you want to hear of. So it takes a long time, therefore it was a valuable thought. There's no relationship. A thought is of a wavelength and above a wavelength. And it can be as instantaneous as the dickens. You get some of these people start thinking when they're outside and all of a sudden, and they think themselves four or five years worth. Back out the back of their heads and think for the next two three years and then move back in again. They've been gone that long and worked out very complicated problems. All right.

Now then, forget and remember is your lowest level of abstraction. If that's the lowest level of abstraction, what is the highest level of abstraction? You could straighten that out with a preclear. It's just on the basis of having him handed things and having him had things taken away from him. That's your first mock-up sequence.

Just mock up two bodies out there and have one give one something, and have that one that's been given something, give it back. And if the guy can't mock up, of course you go into black and white processing. If he wants to straighten out language, straighten out that first level.

Now there's an upper level of abstraction. Your top level of abstraction is Interest. Now when I say 'top level of abstraction', I'm talking about thought impinging on the MEST universe. And your first border of impingement is Interest-Desire... You can write that down,

if you want to, but I told you all about this yesterday. Desire, Enforce, Inhibit. So it's way up there – Desire. Gotta have.

Well, what are we studying then? We're studying forget is inhibited having, remember is enforced having, and your highest level of abstraction is a created desire to obtain.

And of course, no thetan who even got vaguely – go ahead and write it down, it's all right – uh... no... no thetan ever needed, for his interest or anything else, anything in this universe.

So the top level of abstraction carries with it some other factors of abstraction – the dynamic level is Desire and the other levels of abstraction, in the order of their importance in processing, are Conviction. And conviction, and conviction. Because the modifying and qualifying word for each item is, for any desire, the fellow WANTS, he has to be convinced of an EXISTENCE. In order to want a thing, he has to first be convinced there is a thing. So your conviction is right there next door to desire, all the way around. That's uh...

You know, if I were going to give a lecture, somebody said, „Uh... what is the entire anatomy of thought in this universe?“ I would say, „Conviction – thinking processes.“

You know, one of the neater techniques... one of the neater techniques, by the way, is uh... trying to convince people is the same as trying to move them around. Trying to convince them they're solid or not solid, is making things solid and not making things solid, or making them unsolid. And conviction is a demonstration of existence and a person who is convinced, has been convinced, of course, in this universe, of a trickery. Because the universe doesn't have any existence except the capability of a thetan.

And the capability of the individual thetan to perceive, to do, to create space and to handle energy and objects in that space. And uh... he probably wants to convince others that the space exists. But that's the big trick – it doesn't.

So you go fishing around all you want to for creating an actual space, you can do all you want in that line, you won't find any 'actual space'.

There's an agreement on the actuality of space, and that agreement took place out of desire to be convinced. So a very neat process comes out of that. Well, it's moving people around. That's your level of... highest level of abstraction is Q-1.

Of course, the joke is that nothing exists to move them around in, and they don't exist to be moved around, except as you mock up something to move them around in and to move them around. That's why the process works.

Lowest level of abstraction then, is Inhibit and Enforce. And then up at the top we get Desire, and of course we get people convinced they desire. Well, how do you handle that? Well, you handle that by moving objects around.

One of the neatest mock-ups you can run on a preclear – this really will stagger him – is make him make a piece of space and then make it solid.

„Get a sheet of space – now make it solid. Now get a cube of space. Now pack it down into a solid object. Now you got a solid object? Make it into a cube of space.“ Neat. Why? Because that's conviction.

And he... if you were to run this in. flows, which you're not going to run it in, you'd just run 'trying to convince people' and 'people trying to convince him', and 'others trying to convince others'. Now that is... is a terrific process. And the reason why it's a terrific process is very obvious. It's because it has such tremendous abstraction in its content. It takes in Q, but if you didn't understand what Q-1 was, you'd get upset about it.

But uh... the guy exists, he's got to convince people he exists. Existence is, if nothing... if not force, force making objects, so if he does not have force, people are not convinced he exists. And if he does have force, people are convinced he exists. So when he tries to convince people that he exists, one of his later answers is to smash hell out of him. They find out he exists.

Now when he can't use force, that answer is denied to him, so his inability to use force is a demonstration he doesn't exist.

All right, we get invalidation of him is done by force. Convincing somebody is done first by a thought and then by force. Invalidation is: „You don't exist,“ and convincing somebody is saying, „I do exist,“ or „You do exist,“ or „They do exist.“ And it's best done by force.

I swear to Pete, if you were to go out here on the sidewalk and you were to take the first guy that came along and simply back him up against the wall and batter him until he finally admitted he saw a green toad – (I... the green toad doesn't bear any resemblance to Purcell, I mean – that was not a dirty crack) – uh... a green toad, the guy would eventually, even if he were practically dying, probably come through and tell you, „Yes, I see a green toad.“ He's convinced!

And what do they... what do they finally pull – this language is wonderful stuff – what do they finally do to someone who thinks he is outside law? They convict him, don't they. And when he goes to jail, he gets a 'conviction', and he is a 'convict'. He's been convinced. That's their method of conviction, is to contract time and space. They're trying to make an object. And object is all that is convincing.

Now when you walk up to this wall and hit your head... hand against it like this, you see? You're convinced it's there because you can feel the solidity of it. And if you didn't feel the solidity of it you wouldn't be convinced it's there. So when you start doing unmocking, hold your hat, because mock-ups of one's own universe and unmocking the real universe, laughingly called, produce some singular results.

An auditor telling me last night, he... he'd had a guy unmock... unmock a part of a pinhole in the back of his head, and move this pinhole back and forth – a hole back there. And make it a little bit bigger and a little bit bigger and the guy was finally sitting there looking at the chair back. I heard this story a little earlier. The fellow said uh... „I seemed to be in this forest, and then the forest turned out to be the green back of the chair.“ He was looking out through the back of his head at the back of the chair.

That's unmocking the back of a head. Well, the second you start to unmock, ALL of a preclear's experience on the track tells him, „No, no, no! It exists! It exists! Look – be convinced! Please be convinced! We'll do anything if you'll just be convinced!“ And he really

gets scared that if he unmocks, thoroughly unmocks a table or unmocks a chair – you don't have to educate him as to what to think about this. He'll... he'll say, „Maybe I better not do it.“ And you say, „Why not?“ „Well, I don't know, I just got a feeling maybe I'd better not do it.“

And the next thing you know, don't be surprised if hard, solid objects and all sorts of things seem to sort of hail in on him. That's all the times when somebody backed him up against the wall and said, „There's a green toad there, isn't there?“ He finally became convinced.

Now his immediate and foremost desire, of course, centered on the home universe. And the home universe might have merged over into this one. So his active desire was directed toward the home universe, and then became crossed over into this universe. And many people have never discovered that there was any transition. They still think this is their universe.

They... every once in a while they'll gun around and they'll talk about everybody being their puppets and everybody looks like... they haven't discovered yet that it's a group action. They... they think they made everybody here. And that's just uh... an inability to differentiate between universes. Their own universe and somebody else's. Well, they can start to unmock this universe and rebuild their own; they get cured of this very fast.

But uh... they will start breaking convictions they have had in the past. And when they start breaking these convictions, one after the other, why these convictions are mostly driven in and upheld by force and they themselves have tried to drive in and make... make other people convinced by using force.

Oh, this gets to be gorgeous after a while. A preclear... a preclear is a... you start to unmock and mock things up after a while – umocking particularly – he'll run head-on sooner or later into a feeling like he'd better not do it. It's... it's uh... „What if it all – umm-umm,“ because it's on the thinnest of gradient scales of agreement.

One of the things you do is to make him go through the action of convincing somebody that something's solid. Make him pick up some empty space and convince somebody that something is solid about it. And he'll get the weirdest sensations. See, the joke is, he's done just that. He gets the essence of making a... a gimmickahoojit. You... you... you're going to have a game and you... you have to agree with somebody and so on. After a while, if you've got a lot of solid objects on which somebody's agreed, you can pick up one of them and hit him over the head with it.

So behind every conviction lies a little pool of treachery. And don't be surprised then if you, as you unmock and mock things up in your preclear, or if you look on the assessment, you will find that there's a big charge on treachery, trickery – being stabbed in the back, and so forth. This table is treachery, trickery and being stabbed in the back in some... in some category. And is desire in another category. And it's all at once, desire, trickery, treachery. Because there's nothing there to be desired. But he wants something there so that he can desire it. And it's trickery and treachery. And boy, has he got an educated perception level! And you start to break through that educated perception level and he just does wonderful things.

Then you'll run... run this for a little while and you'll start getting charges on the E-Meter on 'It wasn't there'. He'll start going down... don't worry about this, just keep up the process. He's walked downstairs and he started to walk out through the front door. And got his hand through the door... before he remembered he'd better take the doorknob. That's upsetting! That's upsetting, for instance, to come over here and pick up this coke bottle, and really have to make a little postulate about it. „Well, it's going to be solid and I can pick it up.“ Otherwise your fingers close on each other. Fascinating.

Well, don't let your preclear get into that state. 'Cause we want this universe in good shape, because you're going to run slam-bang into these manifestations.

Now what's... what's wrong with your preclear is as a little kid he tried to convince people of this and that. In school everybody tried to convince him of this and that. And he's been trying to convince other people of this, and they've been trying to convince him of this. If you were just to run 'conviction' and just tear it off...

Now if you start running around trying to convince people Scientology works, you're walking into the biggest trap of all. Of course, Scientology works. It doesn't have to convince them. The... the reason it works...

Oh, by the way. I didn't make a gag very clear last night. I said I'd pop anybody if he kept talking about my ideas on this subject. Because what we're talking about is the anatomy of the physical universe. And I'm damned if this physical universe was my idea.

So if you were a little bit shocked or missed the point on that, I hope I made that very clear. What you're doing is accusing me, you see, of being the author of all this universe, and that's no good.

Now... you can do a better job any day in the week. I mean this... this... this... look at that reverse flow as a trap, „I agree, therefore I've got to have. But if I agree – I mean – If I agree to have, then I run into 'can't have'.“ „That on which I work hardest, I will have.“ Energy devoted to, becomes havingness.

So Lord help somebody who insists on working only on the insane. Obviously he'd go nuts! It's inevitable. What he devotes energy to, he will have. That's one of the most fundamental rules there is. In order to have, you have to devote energy to something too. This universe has got that all nailed down.

That, by the way, doesn't happen to be entirely true. You can just upset the agreement level and do that.

Now to tell you the truth, before I did very much about this convincing and conviction and all that sort of thing, I was very careful about it. I was, I was quite careful about it, because I... actually you start working with this and you just feel these walls kind of go 'creak'. You say, „Now, wait a minute.“ And it wasn't until very recently that I was thoroughly enough convinced that it would take more than two or three people working hard in this direction to cave it all in suddenly.

But the whole thing of the process of Spacation – good old spacation – done: You put out anchor points, see? Now let's put out anchor points while you're lying on the couch and

let's unmock the couch. In other words, put out anchor points and put something of your own creation below the couch – but inside your own space. Put out anchor points out here – you're lying on the couch and put a... a mock-up of your own down there. And then unmock everything else but the beingness of you, the anchor points and that mock-up.

In other words, unmock the real universe.

What's the... what's the cure if your preclear suddenly... all of a sudden decides his head is going to be blown off, or... This is liable to happen if you do that, you see.

Oh, you just unmock some more things. Just unmock some more.

You see, the essence of unmocking is that if he's really practiced at unmocking things, even if he's still in his head, one day he unmocks his body. And for him... you see, his unmocking is done carefully within his own frame of reference. He doesn't unmock for other people. He's kind of careful about that at first, and then he gets a little less careful. And uh... so, of course, unmocking leads to a fellow just sitting there and no body. He doesn't feel any body. Naturally then he can move around, and he actually will move around on that unmocking. He's quite unwilling to do this.

But what's he run into? He runs into having to be convinced there is a body there. And he thinks of all the hard times that he's had trying to convince himself of the existence of something or other. He's been up to – woof! – way back some time... havingness. He's tried to convince himself something doesn't exist, and something does exist. And he's tried to convince himself and get himself SOLD on the idea that there IS a universe there. And he thinks of the times when his WANT has been stirred up, his INTEREST has been commanded to this degree that he wants the object which has been described. And then he sits there and his desire makes him want the solidity and he gets space to come in together and he thinks of all the trouble he's been through to go to all this sort of thing and to convince himself. And the thankfulness he felt when somebody walked up to him and handed him a real object. Handed him a piece of the MEST universe. He didn't know the rules by which you made something, but yet this other was real because he could be convinced by it. And how could he be convinced? Because it could hurt him. And because it could give him interest and pleasure and because it had color in it and all that sort of thing.

So as your preclear starts on this track, he's liable to put on the brakes. But that is very aberrated, because, you see, at any moment you can re-mock up it.

The essence of mock-ups is the essence of perceiving illusions. And when he perceives mock-ups better, he perceives this universe better. So all that becomes very simple.

So there... there is a level of abstraction which is at the upper spectrum of all abstractions. You... when the mathematician says, „A equals alpha“ or something, he does it with a conviction. He has decided that there is a convincing actuality in that relationship. And the reason he can say that is preceded by, not mathematics, but a conviction or a convincing of the existence of a beingness.

And before beingness there must be a convinced... convincedness about beingness. And your lowest level of abstraction, of course, is easily solved because that's 'forget' and 'remember'. Now, don't forget those two because the preclear's memory is as good as he can

receive and retain objects; and it is as useful as and as workable as he can give away and let go of objects. And between these two things, then, you get the whole range of what is laughingly called 'the abstract'.

Now, objects, then, positioned in space, increased, decreased, made to disappear, made to appear again and so on, are handling from a level of Q-1 the entire span of abstraction as it applies to this universe. And let no one kid you otherwise.

Mathematics are symbolical manifestations of number, quantity and quality, and... applied to this universe.

You go outside the universe and make up a mathematics '1 equals 8' and then don't ever worry about proving it. Because that's the next thing that people ask you to knock you down scale and make you buy things, or make you give up things – you've got to prove it. And of course you can't prove something that isn't there. So a man goes into the doggonedest, most long-winded dissertations and most idiotically, logical, wholly absurd – well, just get this: Now do you see, the reason why you work is so that you can eat. Nothing more logical than that, is there? That's real hard-rock stuff.

Now just a minute. If you didn't... weren't so convinced it was work, you would probably eat better. All right, we've knocked that out just a little bit. Now let's go up the line. Whatcha eating for? Well, you're eating for the sensation. Well, if you could mock up flavors which were better than you could buy, you certainly wouldn't bother with what was called 'real' stuff, would you? So therefore you wouldn't be eating for the sensation.

Let's go over into some better reason for this. Now let's see. A fellow's in a body so he can be identified. Oh, you mean you can't make an identification of yourself show up so that people can see this? It's coming down to an inability of some sort, here.

Come on, let's... let's prove why you have to work. Well, I have to work, I have to – well...

And that is the way with any proof there is for anything – proof or 'pruff' – in this universe. It just goes around in a squirrel cage. It's just... it's just nonsense.

That's true of space, energy and time, you see? I mean, they had space, energy and time – each one evaluated in the terms of the other two, and nobody outside this rat race. So if we could never get outside of this rat race, we could never find anything that would solve time. We move over here to Be, Do and Have and we move back there to look at... „Well,“ we say, „to heck with that. We're out of that rat race.“ Well, we've just consistently moved up the line and moved the product of Be, Have and Do is space, energy and time. All right, Be, Have and Do are conditions which can be set up by postulates which then, if everyone is convinced thoroughly enough, exist as space, energy and time. And you work from this upper abstraction of Be, Do and Have, and you get space, energy and time.

But you get something else, too. You don't just get space, energy and time. You find out that postulates can be made about almost anything.

Now the first time these postulates begin to get very set and matter begins to be unmovable and people become to be very unhappy and the game stops being a game and beco-

mes very, very hard work, is when everybody has to prove it all the time. They're proving something that isn't true, no matter what they're trying to prove.

Now we've taken apart an anatomy here, an anatomy of many levels of conviction which have resulted in many levels of desires and enforcements and inhibitions, resulted in many levels of conviction, many levels then of affinity and agreement and communications. And what we've done is, in the – language of this, backtracked right on up the line until we had reconstructed this. And we followed the track back and all of a sudden we test it and now go up track or down that track again or get off that track and go over on some other track and do something about that.

And uh... it's up to you to establish a reality along this level. It is awfully tight as a level of application. I mean, you're not very far off any grooves. You... you've got postulates... you've got Q-1 and then you've got postulates. And then you've got Be, Do and Have and that gives you Start, Change and Stop, Space, Energy, Time. Therefore it can give you any kind of an abstraction, so-called. It can give any kind of an object or any kind of a condition.

And you've just got all of that, just nearly fitted together in sort of a little telescope. And you can pull it out and look at it lengthily and drag it out endlessly or simply snap it together real close and start asking about the highest level of abstractions you can. You do an assessment on this E-Meter here and look that over and you find out what he can't do. Well, the essential things that he can't do is can't unconvince himself once he's convinced. And you might say that would be one of the rougher aberrations. He can't convince himself that he can be unconvincing, because he thinks he has to convince himself to be unconvincing. And, of course, every time he convinces himself that he has to be unconvincing, he becomes more convinced and lower on the scale, because of your reverse vectors and other things.

So I want to see... I want to see assessments done, but certainly not... not with... You know that before you start work on the preclear, fill up, oh, maybe ten notebooks, exhausting all this out carefully.

Now if you continue to run a preclear on the machine while you do this, you will see whenever he's run up against one of these blocked convictions, he's uh... hit a point where he feels he has to be convinced. And you run up against one of those, and it'll give you quite a shock on the preclear. That is to say, he's... he's run up against where... a point where he feels – oh boy! You just run dials down on that – where if he gives this one up, the whole universe will go 'poom!' and he'll get quite upset about it.

But uh... I'll read you a couple of little laws about conviction, by the way. „Trying to convince is the same as trying to move people around – people or objects around; that they are solid or not solid; that they have space; that they don't have space; that they act; that they don't act; that they are perceived; that they are not perceived; that they can perceive; that they can't perceive.“

That's all. Total level of line-ups. And one of the rougher things is that empty space is solid. Try... try to convince somebody that empty space is solid. You get the big relief of somebody... let's say you're dropping somebody out of a sixteen story window or something like that. Think of the big relief he would feel if he had a solid thing put immediately under

him – I mean, right under him so that he would just drop a couple of feet and touch this solid thing. Boy, he'd feel so relieved. Well, that's... that's pay for being convinced that a solid thing can keep you from falling. It doesn't happen to mean that a solid object can keep you from falling or it doesn't happen to mean that gravity can necessarily act on you.

This gets very, very interesting after a while. Uh... you could throw, quote 'solid objects' around at quite a... quite a rate if you wanted to. It's up to you to recover that. It's not up to you to be shown. And also when you've recovered it, it isn't up to you to show anybody that. It isn't, it isn't up to anybody to... you don't have to demonstrate anything to anybody. As a matter of fact, I make a very set rule against it. To hell with it.

Somebody comes up to me and says, „Can you prove that so-and-so and so-and-so?“ It's just... that's been going on in this track for 74 trillion years: „Would you please prove to me that so-and-so and so-and-so? Would you prove it to me? Well, I can't see the reason in it.“ Both of those things are just as haywire as hell. There is no reason in it. And as far as proving it is concerned, they want to be convinced and the fastest way to convince anybody would be to shoot them or something. And that's real conviction.

Yeah. What's also amusing is trying to convince people that particles have various qualities and that they are visible or invisible. It becomes very fascinating, trying to demonstrate to somebody, really prove it to him, that a particle exists.

You can imagine yourself early on the track, going into heated discussions about this thing, until the guy finally would groggily say, „Okay, that's a particle. I'm convinced.“

After a while we'd get all these particles together and we'd say,

„You see that table? That's something solid. Now look, I'm going to prove to you that that table's solid. Now take your fist...“

He says, „I haven't got a fist.“

„You haven't got a fist?! Well, now look. Let's take a particle there – now hold on to the particle. You've got the particle? Now hit it against this table, see?“

And the guy goes... „Yeah! There's something there – not... not really too solid yet though.“

And you say, „Well, just a minute, just a minute. Whap! Bam! It's solid. Okay, now you hit it with that.“

„Yeah-yeah. Nice and solid now.“

I mean, it's just as idiotic as that. The guy isn't convinced so you convince him. He's already been convinced there's such a thing as energy so he can be bapped, zapped. He's convinced of that and uh... now that he's convinced that there can be energy you can convince – there's such a thing as a particle, and the energy's got to have space to be in, isn't there? Of course, energy's got to have space to be in – naturally. How could there be any energy if there wasn't any space for it to be in? So that's space, isn't it? Okay. Guess that's proved.

All right. Now, if there's space and there's energy in it, you don't want that space and that energy in motion all the time. That's silly to postulate that it keeps changing position in space. You haven't proved to him yet that it is changing position in space, see?

„Now you just move it over there in the corner. Now, when it gets over there in the corner it gets solid, doesn't it? It's not moving.“

The fellow says, „What do you know! It's not moving.“

„Well, when it's not moving, it gets solid. There it is: Solid – solid object. That will be a dollar.“

Somebody's already worked the magic on you that a dollar or a pound – are worth having, that you can buy things with it that you can't manufacture.

The only thing valuable about the whole thing was a piece of knowledge. If you know a modus operandi and can put it into effect without excessive labor or cost, you sure don't need the object from somebody else, do you?

So it was knowledge, actually, in essence, that was above all the levels.

Now you will find that knowledge is something that most of your preclears will just shudder about destroying. They don't want to, unless it's knowledge about themselves. So, you give them... have them mock up police dossiers that tell about all their affairs and everything else, and you get that blown up and so on. Because they've got to take the terrible value level that they have off knowledge. Because if they had translated the word 'knowledge' as meaning 'a fact', then they have to hold on to their facsimiles. So they feel they can't destroy their facsimiles because their facsimiles are knowledge and this is not true. Their facsimiles as records are of no great value. Present time action is of greater value.

The knowledge of how to get it accomplished or how to accomplish present time action is valuable, not the file in which the knowledge is contained. The invaluableness of a file does not consist of the quality of its file cards. And if the file could exist without file cards, throw it away. Keep the knowledge, get rid of the file cards.

Knowledge can exist if we have a very easy, good method of reworking it at any time. You don't need it. And you'll see that happening the moment that you suddenly realize that you are sitting with the... a formula which produces knowledge at will. And the guy will say, „Well, I know. The hell with these facsimiles.“

He's convinced, too, that facsimiles are used in lieu of force. This is a horrible trap. He thinks that knowledge will always serve in lieu of force. Well, it will if you can get there with enough of it quick enough. But don't try levels of esoteric communication when there's a soldier on the battle field and he's got the rifle trained square on you and the finger is closing on the trigger. That is exactly the wrong moment to try to inform him that you know more about rifles than he does, so therefore you should be able to... Oh, no. No. You're going to lose your havingness right there.

Another thing is... is overvaluation of havingness. A person who overevaluates havingness consistently and continually, then he will begin to protect things that he's better off

without. He will have things he doesn't need because he feels he can't ever replace them. And you get your 'packrat' nature of Man.

And he goes below that level, he feels that other people want to damage him solely because he has things; therefore he'll start to abandon, abandon, abandon, abandon. He has no proper evaluation of the importance of havingness.

Which means automatically then he'd have no proper evaluation of time. And so he doesn't have.

But it all starts out with a desire and a conviction and goes on down the line. And after a person's been convicted and sentenced to 74 years... 74 trillion years in the MEST universe, that much havingness of the MEST universe, it's time some of you bail him out. I'll talk to you later this evening. (TAPE ENDS)

# Development of Scientology: Characteristics of Living Science

A Lecture given by L. Ron Hubbard  
on the 13. December 1952

But this is uh... December the 13th, first hour of the evening lecture.

Now on this matter of new little gimmicks and so forth, you could expect them to occur every once in a while. And sometimes they occur early and sometimes they occur late. I mean, you had the preclear a week ago that could have used it and he's... he's dead now.

But uh... you can expect from here on, undoubtedly a little bit of refinement here and a little bit of codification there. Basic theory of the information on which you are working, however, is of one group of data and it's not likely to do much varying.

It is highly likely that you will get codifications of mock-ups, however. You will get something that says „This mock-up is better than that mock-up,“ or „This system of mock-ups apply to that,“ or something of this sort. That's totally very possible.

I don't want you to get upset and say, „All this information now is invalid,“ simply because you see something that a codification of assessment is now done this way or „Although it was stated that this was the limit of Q it is now found that this following modification can take place.“

Because a live science is not a static science. A live science grows.

In 1894 an old guy that was doing a lot of work on this, a fellow by the name of – not on this; he was just doing work – Freud uh... announced his libido theory. The electronic data which has now led to all kinds of electronic equipment, the formulas that have led to modern electronics, the A-bomb – whether or not these are an advantage, they do demonstrate an advance – were in existence in 1894.

Coincidentally in 1894 then, was the science of electronics and its basic theory. And, in the field of mind, the libido theory.

And in 1952 in that field, just taking that as a field of development, we have the atom bomb and we have the libido theory. No advance. That is not healthy.

Now you've watched... you have watched the sudden fusion of Western – mathematical thinking, organization, logic and electronics, suddenly fuse with – not Sigmund Freud, or the Greek philosopher – fuse with the data which was left in India about 8200 years ago, and which lay dormant and which was figured out this way and confused that way and was relati-

vely unanalyzed. It was from that body of data that Christianity came; it was from that body of data that many other things occurred. But it was a tremendously valuable mass of material.

All right, it lay there unevaluated and, of course, was a field of tremendous richness from the standpoint, not of investigation of 'it' – more men have gone mad per square inch trying to investigate 'it' than any other thing I know.

I was sitting there tonight trying to pretend that this had been a very brave voyage of adventure because it had been so dangerous and there's so many men fall on their faces doing this. As a matter of fact it has not been a very dangerous voyage. But uh... the point is that an awful lot of men have fallen on their faces in the last century trying to hit this track. Uh... amongst them were Nietzsche, and with him the German nation. Amongst them were Schopenhauer; uh... amongst them were Allistair Crowley. They were all trying to hit this track and they were overshooting, undershooting, round and round; because they were looking at it as 'It' and trying to analyse 'It' as itself. And trying to apply to 'It' its own peculiarities of logic and formulation. And it had no such evaluation.

Needs a dichotomy to work something out. Two things must come together to work something out.

So there was that big body of data and all of a sudden we ran into it with electronic material and Western logic, plus the Western belief that it could be done and it wasn't complicated.

I ran in ahead of the data this business that all things are basically simple, and had this background of other material. And then I completely neglected that other background of material except where it would cross accidentally once in a while.

And I knew these two fields I... I don't know anybody else in this century or the end of the last one who had these two backgrounds; background in mysticism and uh... occultism – metaphysics, theology, hokus-pokus, voodoo, mumbo-jumbo, magic, spiritualism uh...and so on, who took a rigorous course of Western orientation. You study civil engineering and it is about the roughest discipline there is, clinically because it says it's there and it's there and that you will only solve it if you recognize that it's there and so on.

And that put one on the track of agreement and a lot of other things. So these two things crossed: This tremendous body of information in the Eastern oriental sphere and this tremendous body of collected information in the occidental, the Western world. And those two bodies of information had never been studied one to the other. I don't know why nobody from that area about which I have any knowledge whatsoever, in India or the studies thereof, ever thought it worth his while to step out of that field and try to study something else. And I don't know anybody in engineering who would do anything but get down and swear and spit and get very thoroughly upset at the slightest mention of the word 'mysticism'.

You go into Bell Labs now and the toughest, terriblest curse that they can lay on anything is „That has something to do with the spirit or 'mysticism'.“ It sounds mystical to them and so forth. That is their ultimate for imprecision.

Now, all of a sudden these two bodies of knowledge went together with a dull crash; monitored by something above that then, it was possible to codify in terms of MEST the ca-

pabilities of theta. And that is the trick here: How do you codify in terms of MEST a capability which really is only a small part MEST? And that's been quite a trick putting it together and codifying it.

And that codification continues. It continues very definitely. So we're going forward at this moment from... with a... with a very workable process. This process works; it works fast. If you were to suppose that you were in a static with regard to it, completely, you'd be making an error, and would be demonstrating an ignorance of a live science. A live science is one which can still change. It has not reached the end of the cycle of action.

Now one might say that one has gone on the line in curves; that there was a 40 t... 0 to 0, and a 40.0 to 0 in this fashion.

(Why don't you guys that are coughing mock up some explosions?)

You could say this 40...

Did somebody cough in your face?... When did they cough in your face last?... Come on. Student: (I haven't any idea) Well, mock up a doll out there coughing. Student: (Okay) Go on. Mock him up. Student: (Yup)

All right, mock him coughing real worse than that. Oh, very much worse than that.

Student: (Uh-huh)

All right, get him going into... into spasms of coughing. Now put him behind your back. Have you got him behind your back?

Student: (Yeah)

All right. Now have a... have him do a... a... a epileptiform seizure – just heels crashing down on the floor, back arching as he coughs and wheezes. Got it? Student: (Yeah) Now take a big can of pepper... Student: (Yeah)

and sprinkle it on him so he coughs harder... Now put him over to the right... Now bring him over the left.

Student: (Okay)

Now take all this huge amount of sneeze powder and put it on him. And just make him go into just fits. Now change him into a dog doing the same thing.

Student: (Okay)

Now change him into a cow and stop the coughing, and start the cow chewing cud. (Yeah) Now put the cow behind your back. (Uh-huh) Now have the cow moo gently in appreciation. (Yeah...) Now put her in your time span of last year.

(Okay) All right.

Now here on the line... here on the line we have actually, what could appear to be 40.0 to 0.0 – 40.0 to 0 – 40.0 to 0.0 as we come down the line.

The reason I put these things up here is you could say that these are the echelons of something. And what you could do, then, is put up here uh... 40.0, 20.0, underscored at 0.0 as a Grand Cycle; or this cycle or this cycle or this cycle.

Here was homo sapiens – only we call that 4.0 to 0.0; and here we had theta plus body – 40.0, theta is separate from body. And we have the separateness being the top of the scale: The theta has suddenly gained a lot of space, you see. And at the bottom of it you've got a theta plus body that's in pretty good shape. And that's Theta Clear. So we can call this here 'Theta Clear' at this 40.0 with a dotted line under it. And we have here this black '40.0' – we have 'Homo sap' as a 40.0 with a dotted line under it. And up here at this highest '40.0' – I mean this now – existing black '40.0' here with a whole series of crosses under it, we would have an 'Operating Theta'. And up here at the top of the Grand Cycle, God knows how far up, how many 40.0-0.0 stages up above that one with the x's under the 40.0, we've got what? We have got Cleared Theta Clear: Theoretical absolute... a theoretical absolute sitting up there.

Now here were your bodies of knowledge as they move forward. Dianetics, BOOK ONE, homo sapiens. Boy does he agree with that! But if you use very much of Book... if you used BOOK ONE, you can pretty much maintain homo sapiens. You are well within the field of a therapy for homo sapiens.

You start up the line, however, from BOOK ONE and we get into the never-never land of the early days of Scientology. Well, you've got overt acts and motivators, and the second you start to run these things out, something else start to happen. And the GE line suddenly opens up and you start to run that a little bit more and the theta line opens up. And... and you're just on a whole bunch of tracks and don't quite know where you're going and where you're going to wind up.

Until all of a sudden we get to Standard Operating Procedure, Issue One. It's now Issue Three. And what's that produce? That produces a Theta Clear.

Now if you were just studying this midground, just to Theta Clear right now, if that's all you were studying, this could be a very short course, because we can make Theta Clears in an awful hurry. But you're not studying that. You're studying at least 40.0 of the Upper Scale – or Operating Theta.

So your goals have advanced. Thus when I give you this material I am demonstrating to you that the button-up is complete up to that middle 40.0, Theta Clear. Every time you get a higher echelon, though, these lower things become more easily done. But when you do them from a higher echelon, you get a higher goal. Here is cause and effect, cause and effect. You cannot make a better homo sapiens, actually, with any other process than DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH and SCIENCE OF SURVIVAL. You use anything above that level and we start operating on homo sapiens with techniques above that level, we no longer get a homo sapiens. We go into ADVANCED PROCEDURE AND AXIOMS and the fellow starts to fly apart. And he does. We get something... something different. He isn't acting the same way any more. He isn't going on the same motivations, he isn't the same bag of tricks.

Now uh... whether... now when we get up here, Theta Clear – we take Theta Clearing techniques and we apply them anyplace to homo sapiens and you are going straight on toward Theta Clear. Now you could take these – and techniques down here at 40.0: DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH, homo sapiens, and you could re-evaluate those techniques... oh, just re-evaluate them and fix them all up and then use them, and if you expected still to get homo sapiens you'd be very much surprised. You'd not get homo sapiens any more. You'd keep getting a Theta Clear.

Here's Cause and Effect at work: You postulate what kind of an effect you want to achieve, you have to take it from the level of Cause that will produce that Effect.

It should tell you something, then, about processing where you're not making a Theta Clear. You start using mock-ups and that sort of thing to any very vast degree, you're going to head toward making a Theta Clear. But you can use them without theta clearing somebody. You get somebody who has a bad shoulder, or something of this sort, and you go on and give them a... give them a push forward.

But if you were to run a low level of this middle 40.0 to 0.0 theta clear goal, somewhere in that area you'd get something like brackets on responsibility and irresponsibility. And the second you start to run brackets on responsibility and irresponsibility, if you start very long... you keep at it very long – Ka Boon! The guy's going to be out of his head looking at himself. That's... I am sorry, but it just... just... just happens.

Now you say we want this effect. We work toward this effect and we have the ritual necessary to produce this effect. And the funny part of our ritual is – never make a mistake about this, by the way. There are guys running around the bush in loin cloths uh... in Colorado Springs and places like that, who think they know something about this business. And all they ever studied is how you give somebody a super-control operation. And they'll tell you any time you postulate that a fact exists, why a certain number of people will believe it and somebody or other'll get well.

The guys read this in a Christian Science Handbook or Medical Association, or someplace. He... he didn't get this anyplace else. Because it doesn't happen to be even vaguely true, when applied on this level. You get the ritual which works spontaneously without education in it, you've got natural law. That is really the definition of 'natural law'. An engineer and a train do not have to be educated in gravity to start running like hell down a ten-percent grade on a railroad track. You put any engine and any engineer on that ten-percent grade on a railroad track and they will start running like the devil down the track. That's natural law; that's the natural law of gravity.

All right, you get any preclear out here, you get anybody off the street – the guy that runs that... that fiend that runs that streetcar up and down – you get him in here and you start working with what? You just start working with mock-ups, just plain mock-ups this way and that way and the other way and so forth. And all of a sudden it goes 'zzzzzzz-wham!' and you work on it too long and he'll be standing there looking at himself.

You run Responsibility and Irresponsibility and he'll be standing there looking at himself. I don't care if he's a streetcar conductor. It'll work.

All right. That's natural law. Probably in the framework of engineering itself, there exists much better discovered laws than have so far been discovered.

What I like about the guy is he runs down the track, see. And he gets down the track and then he picks that streetcar up and he runs back up the street and runs it down the track again.

Well, anyhow... there are probably better natural laws. And maybe we have some... some of them in this bulk of knowledge right here. So far as physics is concerned. They probably will get readier agreement with the universe, or with MEST, than we have so far found out through the science of physics. That doesn't matter: You take fulcrums and balances and horsepower and so forth in the framework of physics and you'll find out that it's any hill... any hill on Earth obeys the laws of physics. Any ditch, any drop of water.

And any preclear works on these bases.

All right. Some day or other, somebody can take a look at physics for this and fool around with it. We've made a few gimmick-ahoojits in physics that are quite interesting. Uh... I mean they're pretty upsetting things. They're... they're very upsetting. They're... they're... they seems to be disobeying natural laws. You might say they're disobeying a grosser manifestation of a law. They are not disobeying a finer law. There's a law that undoes the bigger law every time.

All right. Let's look this over then and recognize that if you're going to insist on homo sapiens being homo sapiens, you'd better not use any of the techniques about which I've been talking. I mean, that's sad. But if you use the techniques about which I've been talking here, as such, know that they lead to that, not because you postulate it, but just because it happens that way. That's to help you postulate results which you want... to know that.

Now know this, too: That if you make a theta clear, it's cruelty not to permit this individual to go up here to an Operating Thetan.

What's an Operating Thetan? An Operating Thetan's a guy who can handle MEST without beams and travel without energy. And uh... that's not too hard to achieve. We have those techniques. We've talked about this sort of thing.

So, right here, right now oh the discussion of Standard Operating Procedure, we have to make a designation, a definition of Standard Operating Procedure to do what? This Standard Operating Procedure makes a Theta Clear... to this – Theta Clear... 40.0. You see those cycles within a cycle?

Now a Theta clear is stable outside of his body, even though the body is hurt. Or he does not snap into a body just because that body is injured, no matter the suddenness of the injury. That is a Theta Clear. In other words, you have made a thetan trap-proof. You have not made him an Operating Thetan yet. He's just trap-proof, that's all. He can't be trapped by a body; and he can still operate in conjunction with or in control of bodies.

Now an Operating Thetan and the techniques leading to an Operating Thetan have also been covered in this course. And that, you might say, is just more of... more of the same type of processing above the level of stability.

Your problem then, and focus your range on this, is not to make a Five into a Theta Clear as the toughest problem there is. But your problem is making relatively, sometimes very unable and almost falteringly weak thetans, strong enough and tough enough so that they can operate as a thetan and not as a body at all.

Now what's a thetan have to do? He has to be able to communicate. He has to be able to travel, and he has to be able to handle MEST. He's got to be able to communicate with other thetans, and he has to be able to communicate with bodies in order to be an operating thetan.

I don't know how close you'll hit that line. I know that as you look at that, I think very few of you just intend to be a Theta Clear. I think very few of you would say, „Well, I'm just going as far as that Theta Clear. That's good enough for me.“ I have never heard one say this yet. So you are going up to Operating Thetan to work...

Remember, however, that it's just an application of 'more of'.

But this process, Standard Operating Procedure Issue Three, is specially designed to make a Theta Clear. And you have attained that goal when you have reached up to the point where the person knows he is outside, and does not return into the body if the body is injured. Or would not snap into a body if the body became hurt. He's outside; he knows he's a thetan, not a body; and he doesn't suddenly snap in, inexplicably.

Now that's just a little bit further and just a little bit more than you think. Because as your process w... w... to make a thetan exterior is fast. That... about 50 percent of the people you might as well say 10 minutes, Theta Clear. Only it's not a Theta Clear. It's ten minutes to thetan exterior.

Now just as we've had a tone scale, a tone scale for homo sapiens, so do you have in the lower reaches of this thing, so do you have a tone scale for the thetan. Now I'm very sorry that these tone scales had just homo sapiens injected in here, but that's kind of the way it is. So we'll take over here Position 'A', down to Position 'B'. And down here at Position 'B' we have minus 8.0. And here at Position 'A' we have... doesn't matter. Probably 20.0. And this range which I will describe here with a zig-zag track down to, is the range of thetan tone range necessary. The thetan tone range necessary to stabilize.

Your thetan has to be jumped from the extreme low of minus 8.0 which is necessity to own and protect... he isn't himself; in order to be at all he has to have a body be for him, so he's below tone scale. And this 0-0-0, as we notice here, is 'being a body'. And below this level he is... anywhere on this level he's less than a body – anywhere. From 0.0 down to minus 8.0 he's less than a body. Not only does he not know he's there, he thinks all that's there is a body and he has to own it and control it and protect it. And of all things, he goes on this horrible computation „The body needs me.“ This is something on the order of „That table needs me“ – about as important as that.

You just spring a lot of preclears and they will say, „Oh, yes“ – propitiate, propitiate, propitiate – uh... „The body needs me,“ and „Poor body. What would it ever do without me?“ Believe me, what would that tin can ever do without its spinach?... any difference? And then

the guy moves out one day and he says, „You know,“ he says, „this thing really doesn't have any real decent life in it at all, except for me.“

That's right: The GE is so low-order and so weak and so on as to practically not be there at all, and as a consequence when the fellow moves out, the body ceases to have enough umph to do any functioning on its own. It too has become... has a dependency. It has become so dependent upon a thetan that uh... it can't really function at all without one.

GE is that bad off.

So, get this, get this set-up here: From down here at 'B' this double zig-zag line here is the range that you are going to have to put your preclear up – somewhere in that bracket. And your very ability on theta clear will be from 20.0 up to about 40.0 to stabilize him. But he won't begin to be stable at all... see, there are varying degrees of being stable on; he won't be stable at all below 20.0 on this overall range. He just won't be stable at all. He'll snap in and he'll snap out. And you'll process him and he'll be fine, and, „Oh, yeah! Can you stay out there now?“

„Oh, yeah. I'm just doing fine. I'm out here. I'm on the balcony,“ or „I'm on the roof and everything's going fine.“

You say, „All right, now let's have another session tomorrow afternoon.“ And he will come around and he will have this... „Where are you?“ „I am in my head.“ „Whatcha doing?“ „Well, I don't know. I am just in my head.“ „Well, let's move out.“ „I can't.“ And you will say, „Oh, for God's sakes! What's gone wrong here?“

Well, what's gone wrong here is several things; the guy fooled around; the guy jumped out while he was in the middle of a restaurant. The guy went across and all of a sudden took... he decided to take a trip to the other side of the galaxy or some such thing and he's gotten caught in an explosion. Uh... he's uh... he's made up his mind that he won't get out until... until his wife gets out and uh... so on. Or he has a heck of a lot of postulates he has to hold on to, and for some reason or other he's not going to get rid of any of these postulates. On and on and on and on and on. So you work. And what do you know? It doesn't take quite so fast to spring him... it doesn't take quite so long to spring him this time, and you balance him up and get him a little bit more able to handle force.

And you understand the only thing that's snapping him back in is lack of force, and fear of things which are forceful. And the guy might be just doing fine until he suddenly sees two automobiles hit in the pavement in front of him, or something of that sort, and he looks at all that force. And he says to himself, „Oh, no-no-no – it's a force universe, here I go in my head and I'm not going to come out. Not me!“ and uh... his concept of force is what's doing it to him. There isn't a single facsimile anyplace in his bank; there's not anything in his bank, really, that will answer up to force, other than just go by the hoards. I mean, force – if he's got enough force, there's nothing in his bank can disturb him. Nothing can talk back to force because what that bank is, is composed of things he's mocked up out of energy. So if nothing there... is there... there except energy things, his ability to control energy, of course, controls all that.

You says this preclear is in dispersals and he keeps getting blown out of his head and blown into his head again. Yes, you can work dispersals, you can get him to mock up on dispersals, you can do all sorts of things until you are black in the face; but if any more direct principle of the utilization and use of force, rehabilitating his belief in his ability to create and handle force came forward, you would use that. That would be an improved technique. So don't say you aren't warned if you get something that creates or raises a person's force faster. There are things that do that.

So your task is to get a thetan from minus 8.0, e... or 4, minus 4.0, up to this middle range, 20.0 – not to a homo sapiens', and so on. You already saw this homo sapiens' scale. I just call these cycles of action at different scales. This 40.0 I've got marked here is 4.0 to 2.0 to 0.0; you see that, don't you? But I'm telling... trying to emphasize that you're looking at 40 to 0.0. I'm trying to emphasize it's a whole body of knowledge. I'm trying to emphasize right now that this is a whole body of knowledge up here between this second Theta Clear 40.0 and 0.0. It's a whole body of knowledge. How do you get a thetan out of the head of a homo sapiens and keep him there? – keep him out? That's... that's quite... quite important, see. That's a whole body of knowledge, right there.

We've got another, which you already have and which we know a lot about right now, with Q-1. See, we had 40.0 Theta Clear before we had Q-1. Now that you've got Q-1 you can get an Operating Thetan down to this p... this upper 40.0 here to the 0.0, Operating Thetan range. You're operating... doing different things. So, 40.0 Theta Clear, Standard Operating Procedure. You've got to get him up there to where his force is good.

I've been doing a little testing on this – minor, but it pointed up something I already knew: If he can handle his body with force, he never afterwards does anything but handle his body. Let's make a special condition out of this: He's trying to handle a body, isn't he? And his idea of himself has gotten very weak because the body has to pick up things and put them down for him, isn't that right?

All right, let's make him be able to pick up what picks up things and puts them down for him. So we get Standard Operating Procedure to Theta Clear; it is... it says... Theta Clearing – let's supplement the whole thing all the way down the line, just as you find it there, let's supplement it with a drill. No... n... we can standardize the devil out of this. You won't see this thing change. I... I've been doing this now for months, by the way, with people. Uh... it's the routine I told you about which we will call 'Body Lifting' – a good, simple term. We do Standard Operating Procedure and then as soon as possible we merge right over into Body Lifting. You do Body Lifting very simply: You have him pick up a finger with energy. And have him move it aside and put it down again, and pick it up again. And then have him mock up a hand – no matter how big or how small. You do a mock-up of that exact activity and make it a much more powerful action that he can do. Then you pick up another limb – then you pick up another finger; you pick up his whole hand now. He picks it up from outside, standing over the hand – not from inside the body. He's outside the body; the hand is sitting flat on a desk or some such thing as that; and he comes over the top of the hand and by putting out anchor points and lines or by putting out a tripod of energy and lengthening its steps with a tractor beam on a finger, he lifts the finger. He does it with energy beams.

And then you... you then have him mock up doing it. Or you have it mocked up first, if he can't conceive it. Have him do a mock-up. Have him build a mock-up, lift its finger and drop it. Build a mock-up, lift its finger and drop it a few times. Vary the mock-up; shift the mock-up around a little bit. Have him come back and pick up a little more hand.

Then have him do a mock-up of lifting whole hands, and then have him lift his actual hand. And then have him do mock-ups of lifting whole arms, and move those around, position them here and there in space. You see, you're keeping him from agreeing too badly about... with the MEST universe by these mock-ups. That's why the mock-ups are in there.

Then you have pick up his whole arm and throw it up in the air. And then you have him go over to his other hand and pick it up a finger at a time, and then mock up picking up a finger at a time. And then pick up the actual hand. And then mock up picking up arms, and then pick up his left arm. Then pick up his right and left arm up simultaneously and throw them into the air. Then have him pick up... have him mock up picking up ankles or feet, and then have him mock up picking up uh... have him pick up both feet or have him pick up a foot – whichever you can get him to do. Then mock up picking up bigger legs and all that sort of thing. Then have him pick up his actual legs.

And you will finally get him so he is throwing that body around the room like a sofa pillow. There is no...

You worry once in a while. You'll think there's a deception involved here. You think there's real big deception: „He's kidding himself. He's actually working it from inside and so forth.“ Oh no, he isn't. You can't work a body that fast from inside. There aren't muscles made that can work bodies as fast as you can from the outside.

Now what you do with all this is practice. And this is the essence of it. Never let him get away with a 'can't'. Always make him lift it. And don't assign such big jumps that he will have difficulty lifting it.

Furthermore, the drill is intended to let him pick it up and lay it down suddenly. When he lays hold of the body with a beam, have him then cast it loose suddenly – up and down with a beam. How fast can he turn that beam off? If he isn't turning it off fast enough, have him get out and throw something... a loop of energy over his cigarette package or something, and then put it on there, turn it off; put it on, turn it off. You get the idea? Until he's really got speed in turning that thing on, turning it off, particularly on turning it off. Much faster to be able to turn them off... much better to turn them off fast than turn them on fast, because he can be swept into a body or into something or other because he can't shut a beam fast off... fast enough... off the beam.

All right, so we have him pick up... pick up the body piece by piece and turn... turn off the beams and drop it. Pick it up, drop it; pick up a finger, drop it; pick up a finger, drop it; mock up a finger, drop it; mock up a finger, drop it; pick up a finger, drop it.

All of a sudden he'll say, „Why that's easy! Nothing to that!“ Well, you go right on through until he's throwing that body around like you'd throw around a volleyball. You think a MEST body can move? Piffle! Phooey! You'll never know how fast a MEST body can move till you've been outside the thing and snapped it around. And it snaps quick! How fast

could... how fast could you throw your arm up in the air? How fast could you move a finger up in the air? That fast from inside? Well, you'd have to jar your hand all over the place in order to get any real fast action out of a limb.

From the outside you can snag a tractor on to the thing and have that hand up over your head faster than an eye can see it move. Of course, it practically tears the arm off, but who cares ?

Now you make him hurt himself doing this... you make him hurt himself every once in a while. If he hurts himself, don't say, „Well, you poor fellow. You're getting tired now. Oh, yes! Well, probably using up a lot of energy.“ Because he will keep telling you all the way through this thing „I'm so tired. It's tiring me out!“ How the hell can anything that runs on postulates get tired out? It's just because he supposes because fingers get tired that he gets tired – simple? So he doesn't get tired out. So don't let him beg off on that. Just keep him at it, little bit at a time, little bit at a time. Make him win every time in lifting it and he'll be able to throw his – body around like mad.

Now you'll be surprised how big this makes him feel. He says, „Bodies?“ Before that he thought he was way outside of a body and he was pretty big anyway, but after... after this he's been in through and he's out and he looks at his body and „Bodies?“ He's liable to reach over and say, „How are you, Joe?“ Spat! Spatter! Now, that's concept of size, and that gets a person up to Theta Clear. He can handle that body around, he's not going to snap into bodies. He'll use bodies and he'll continue to use bodies, but he won't snap into them.

He can turn beams off and turn them on and he can handle bodies and he's good and forceful, and so on.

So as soon as you get him out and even vaguely stable so that he can perceive that he has such a thing as a hand, you start this exercise. When do you start this exercise? When you have him out and he knows it and he is able to perceive a hand. That's the very precise moment that you start this exercise. And then you just go right on with that. There's no use you doing much else with him. Because that's what he's been trying to do all this time.

Now you do other things with him, but then we're going on up from 40.0 to operating... 40.0 Theta Clear to 40.0 Operating Thetan. How do you get him up there? Well, I hate to tell you this. And as a matter of fact I've talked to you too much and you're probably not too interested in a lot of this data, so I think we'd just better close over that. And I'll just go on with this other... (Nooooo!) What's the matter? Can't I even pull a scarcity racket on you here?

Now, actually, what you do is... what do you think? He's used to handling bodies, isn't he? But you've got Theta Clear and you know what its goal is, and there's the technique I finally decided gets you there.

I'll tell you what authority that technique rests on: Me. I'm not an authority, so you want to be very careful in using it, and do it very precisely and so forth.

How do you get up from there? Why, sure... he's not going to duck in and out of heads . He'll... you'll cure him of ducking in and out of his head which is the worst trouble

you will have with a preclear. As far as I'm concerned, after that, the amount of ducking in and out that he will do, he'll consider this as absolutely nonsensical, ducking into this head.

What possible protection could it be? Your technique that goes up from there specializes in unmocking and mocking. He goes out and selectively unmucks MEST objects, particularly bodies. And it can carry along from there – unmocking and unmocking. And how do you unmock? You create a big space with anchor points with plenty of MEST objects in it, and find absolutely nothing in it and pass through it in all directions, and find nothing in it whatsoever. That's unmocking. And then into that space you put up your own mock-ups. Just as you tear down a tenement before you build a palace, unmock the objects that are there.

Now you carry forward this unmocking, and it goes hand in glove with mock-ups of handling bodies by postulates and so on. Just more Creative Processing and more Postulate Processing. More Creative Processing.

There is another level of Postulate Processing above that level, and that level consists of using the dichotomies as rising scales. You'll find out in here that there's an awful lot of dichotomies listed, and you've probably wondered what these... why we should worry about dichotomies if we're not going to run flows. Well, I put it in there because it is pretty important to have dichotomies listed. And if it's important to have them listed, there should be a reason for them. So I finally figured one out: Uh... now actually this is Rising Scale and you'll find it on page 35 of your textbook. And it says „The dichotomies are...“

And if you'll merely consider these... the top figure, the top of the tone scale, and the bottom figure, the bottom of the tone scale... You see, an infinity of tone scale would be the whole emotions, all the emotions. Survive, Succumb, Communicate, Not Communicate, Agree, Disagree.

Of course, these are not set as dichotomies, and naturally, Agree is the bottom of the scale and Disagree is the top of the scale. It's toward the top of the scale for Number Three... Four. Stop is at the bottom of the scale, and so on.

But you can use these dichotomies to make sure. That contin... continues, by the way – your Chart of Attitudes are in this thing, see. But it's got more of them.

You ask, „What's... what's your general... what's your general postulate about propitiation? The difference between propitiation. I mean, what's your g... general postulate about it?“ „Well, so-and-so should propitiate so-and-so.“ „Well, raise that to as high as uh... you want to go... a little bit higher idea, a little bit better idea what you should propitiate, or what you shouldn't propitiate or should you or shouldn't you.“ And the guy will kick it up just a little bit more, until he gets up above to Sympathy. Sympathy's above Propitiation.

Well, you can use that, then, as Rising Scale Processing. You probably will never need it, but it goes from minus 8.0. Now that's over here on minus scales. (Your minus scale's over here someplace in this book somewhere.) Uh... minus scales are uh... minus 8.0 is Hiding. Minus 4.0 is Needing. Minus 3.5 is Approval from Bodies; minus 3.0 is Owning Bodies; minus 2.2 is Protecting Bodies; minus 1.5 is Controlling Bodies; minus 1.3 is Responsibility as Blame – Blaming Bodies; minus 1.0 – Punishing Bodies; Minus .2 – Being Other Bodies.

You see, after... after a guy is being his own body, then he doesn't quite know what body he is, so he goes around and he 'be's' other people's bodies too. And he develops their mannerisms and characteristics.

So, you take that whole range and just find out what a guy is sitting on. Actually you should know this more than use it, because generally the fellow will shift his own postulates.

Now it's quite interesting that this thing I was talking to you about this afternoon, this uh... conviction comes in there. Being convinced that this stuff agrees, disagrees with him, upsets him and doesn't upset him.

Now we have a formula which you better put down, because it isn't down anyplace, on the, subject of Rehabilitating a Thetan as a thetan. And the formula is: Take the behavior of space, energy and objects. You know what I mean? The general behavior in the MEST universe of space, energy and objects as they interrelate to one another, and run mock-ups on their doing the wrong thing. You run mock-ups on their doing the wrong thing. In other words, you have planets which repel with their gravity; you have space... space that the more you put in it, the smaller it gets; you have uh... uh... water uh... which dries things. Just look at all the MEST manifestations. Light, that when it shines out, turns everything dark, and when it shines in, lights up everything – everything haywire about this.

And off of this will come postulates on the conviction of the observable behavior. You will actually, by doing this, all of a sudden locate the postulate the guy made. „Well, what do you know? These planets do hold you down!“ „What do you know? Particles do stick together! Now I'm convinced!“ That's the only way a fellow could ever perceive matter, you see. „Particles DO stick together! I'm convinced now. Yeah, that... that's right.“

All right. And you take mock-ups on this: You mock up in brackets. Now you know what a bracket is? That's what happening to the preclear and what the preclear's doing to somebody else, and what others are doing to others. You mock up brackets on all the things a person should and shouldn't do, perceive and be. There's one more in there: Have. All the things a person should have, should do, should perceive and should be. And mock up brackets on the things a person shouldn't have, shouldn't do, shouldn't perceive and should not be.

You know, this... your mother was always doing to... this to you. „That little girl that lived down the block: Now she's a nice girl. Why, if you could just act like her my hair wouldn't get near as grey.“ Or, „That little boy“ – that you couldn't detest – „he... he“ – you just... I mean, you might think this... this guy... this – horrors! He gives you horrors every time. „He's a nice little gentleman. Why can't you be more like him?“ Now there, he's a model for behavior.

What is behavior? What should it be like? You should be polite. Take a pattern of what behavior should be. If one should be polite, one should be wrong, one should be propitiative, uh... one should ask for things, one should accept things, one should give things that he doesn't want to give, uh... and so on. What are all these behaviors? Well, you look it up and you find out that in ev... everybody's code there's a bad one... oh, a bad behavior manifestation of some kind or another. Like... like he... he has a terrible compulsion to take his hat off in an elevator. E... actually a compulsion. He couldn't stand there with his hat on if a lady stepped into the elevator.

A lot of Naval officers got broken of this during the war because an order was issued that insisted that a Naval officer should not remove his hat in an elevator because of the presence of a lady. This is one of the more important orders that came out of Washington. That's why you couldn't get your telegrams through, is there are so many of those orders are on the wires all the time.

Like, I was awakened one night... I was dragged out of the Copeley Plaza Hotel one day... one night... been out forever and had come back to the ship and, it was the first liberty I'd had for ages and I had to come back to the ship to... because the Officer of the Deck had received a secret message... 'secret', they didn't have 'top secret' yet, and they didn't even have 'top secret super frantic hysterical' – one of the later classifications. And so the boy met me there. Boy, this looked awful important. Looked like we'd be sailing any second, see? And we find out that it's in such a secret code that it was only in my safe and... and, so on, and he didn't have the keys to the inner side of the safe. He had most of the code, and we broke that thing out and we set up the board. And we worked and we worked – it takes a long time to set up one of those boards and get it all set up – and we got the message all broken down. And what do you know? Instead of orders, instead of the fact that „the Germans have just landed in Maine,“ which was about its level of rush and all that sort of thing, it says, „No dogs will be landed in Australia.“ It was too late to go back on liberty! Yeah.

Well anyway, mock up an admiral sending out something like that. And then shoot him.

Now wherever you can get in a mock-up, wherever you can substitute MEST meeting MEST with an electronic punch, use the electronic punch. That's more important than your mocking up little boys beating up little boys. Have little boys sock each other a few times just to show that this can happen and move them around doing so and so forth. And then have them get off well away from each other and just zap the hell out of each other. Because that's what the preclear was trying to do at the time he was being beaten up. He knew there was something else he could do and he couldn't think of it. All he had to do was back up and go „Zzzzzapp!“, see, and the other guy'd say, „Mmmzzzrrrmmm“ – melt. And it's much more efficient. Instead of that, you stand in there and get all bruised up.

Anyway, get the polite thing to do.

Now there are many things that one does not do, and people very often have nightmares about doing these things – such as rushing down Main Street without any clothes on. In other words, you're looking for these inhibitions, upsets and many things he 'doesn't do'. And uh... you just start knocking them out and you'll break loose from a lot of things. But much more important is what he should or shouldn't do with objects.

Now you don't think... you don't think that... that I'm being... y... y... you're just... when I'm talking about behavior I'm giving you the... the 'polite' level of behavior... what he shouldn't do and... manners and so on. What I'm stressing here is more important than that. When I say, „shouldn't do, shouldn't have, shouldn't perceive, shouldn't be...“ – he shouldn't have a sun in his pocket. He shouldn't have a planet in a sandwich. You get the idea? He shouldn't pick up the bottom of this chair simply by having his arm lengthen and pick up the bottom of the chair. He should pick it up from the top.

Furthermore, he should pick it up to have it move. Next, this chair should sit on MEST, not sit two inches below MEST, very nicely poised there. When a coke bottle is turned upside-down, the coke should pour out of it; it should not pour out of it when the coke bottle is sitting right side up. A fellow who puts his hand in a fire and so forth shouldn't get it frozen. Icicles which you carefully test as being icicles shouldn't get he... more heavily frozen from flames. You should not be able to fry a steak in a refrigerator.

And the second you start to do these things this guy's carefully assembled and built up postulates... and some people are just holding on to these as though they're the most precious things in the world. They couldn't possibly create an idea that's better than that, and they're just holding on to these things. They're going out through the bottom. They're about to become MEST, and they think the only way they can save themselves is by agreeing some more. 'Cause they're just on their way out.

And so there the guy is, agreeing some more and agreeing some more and getting lower and lower on the tone scale, and lower and lower on the tone scale and you ask him to come along and say „Hey. Will you... why... why... why are you agreeing with the fact that uh... and so on... you have to feel this way?“ Well Lord! Agreeing that he has to feel this way is the least part of it. He agrees that when he stands on a platform he is supported at the height of the platform. Guys can get just sick when they first start to mock this up and realize there's not anything under them. There really isn't a damn thing under you; you're just sitting in space. But boy, you've sure got a nice comfortable idea about it.

Every once in a while a pilot... every once in a while a pilot inadvertently will look sort of theta-wise down through his body and through the seat and through the fuselage of the plane at the ground below him and suddenly realize there's nothing down there. Once in a blue moon a pilot does that and it gives him quite a turn. He doesn't quite know why he got that idea. Or if he's suddenly going to run into something and he wishes to avoid it, he'll just unmock his plane and unmock everything. And of course he's sitting for an instant in space. Then that's no good so he'll put his plane back and hit it. You can find instance when pilots have done just this.

So your upper level on the thing is you get him to disagree up to a point where he can operate in the MEST universe with complete freedom. And it's much easier than you think.

But he has to be able to operate wholly without energy.

Let's take a break.

(TAPE ENDS)



# Goals: Rehabilitation of Thetan, Case Step 1

A Lecture given by L. Ron Hubbard  
on the 13. December 1952

Second hour, Saturday night lecture, December 13.

Mention again here, something I mentioned much earlier, right on this point of auditing. The goal of 8-8008, and the goal of Standard Operating Procedure includes all we can do for the thetan, and goal for the body is none. Must remember to remark on that every once in a while, so I'm remarking on it right here. Goal, then, is the rehabilitation of the thetan, and goal for the body – no goal. None.

Now that's laid down as an arbitrary to prevent your going down a rabbit warren that will lead you nowhere. Every once in a while I'll audit somebody on a reverse one. Goal for the body, everything. Goal for the thetan, nothing. Even spring him, and so forth, and they go right on operating with that body, and body... care of the body, care of the body, and I slug along for hours, and nothing much happens.

The reason for this is, if your thetan is up with his horsepower, or a thetan-power, he will control the body so adequately that his presence and permeation, you might say, pervasion of the body area, has a tendency to straighten the body right on out.

The body only really goes to pieces because of its knock-down drag-out existence in a very hectic and quite inactive world. Uh... nobody uses his body; he just sort of parks it around, drapes it on things, and so forth. It's as if he uses it as an anchor point. It's a rather expensive anchor point, it makes him work, he has to work it so that it can eat, and all that sort of thing. So, it's not so good.

So when you're using Standard Operating Procedure you're trying to rehabilitate a thetan. You're not trying to rehabilitate anybody's body. You spring this person out of the body, and they might have a hunched back the moment you spring 'em out of the body.

Sometimes you'll tell them something like this, „Is there anything you'd like to do to fix this body up?“ That's just so they'll get an anchor point straightened out.

They... they'll find out, „What do you know, I got an anchor point.“

And then you straighten out something in it, and they say, „What do you know! This anchor point, that is my body.“ It just helps him orient, that's all. It's not because you want the body straightened out.

Every once in a while you'll spring somebody outside. They... as I say, got a hunch-back, or... or something's wrong with them, and you come around, and they... you move 'em back in at the end of the session, or they stay outside, or whatever condition you finally wound them up in, and they walk away, and they don't have that infirmity. But they're much less likely to come up with that infirmity missing, if you address the thetan only, than if you address the body. You just spring this guy and work the thetan. Don't do anything for the body. If anything happens to the body, okay. If it doesn't happen to the body, okay. So what?

Of course, I... with uh... with all these people going around wearing glasses all the time, they have... that's... that's rather strange, this... this idea of wearing glasses. Glasses are dangerous! Didn't it ever come to you? They're really very dangerous. And... and... I... I watch... watch people, and... and they don't seem to realize this. It's one of those things. Do you know what would happen to you if a bullet hit you in the glasses? Well, anyhow, enough of those serious considerations, on to lighter ones.

We will now take up Case Step One. Now we took an assessment on this case. The reason we took an assessment on this case was a very good reason. We wanted to know what he couldn't do. We wanted to know where his inabilities were, and why did we do an assessment before we did Standard Operating Procedure? Well, that's to get some kind of an idea what goes on, before we spring the thetan. Because it might be the last time you'll ever look at the thetan's ridges. Not because he's going to do a bunk, as we say colloquially. Means on his way, over the hills and far away; he's just now passing galaxy eighteen. And there lies the body. Uh... it's not because we need him for identification; it's because it may be the last time we look at the combined effect of the thetan's ridges and the GE's ridges. And we can get some kind of an estimation on where we're going when we do some later assessments or other.

Uh... you know after a thetan has disconnected, and all lines are off, between himself and the body, you're reading the body. You can... thetan can be in a heck of an emotional state. The body's got its hands on the E-Meter, the thetan is over on the mantle. You're... you're not going to get any reading off the preclear. He's on the mantle! So, don't make a mistake on this. But a fellow who still has a few lines on the body, still has his ridges commingled with the body's ridges to a large degree, will read like mad on the E-Meter for a long time.

But we don't want to pull this one. We don't want to have a fellow, Theta Clear, he steps outside, and he's not connected to the body in any way. And after that, why, we stabilize him and get him up the line, and here's an awful lot of things wrong with him. Now we haven't got any way to E-Meter him. Unless we move him in and E-Meter him. And then he's liable to stir up a lot of ridges, and... and get caved in on a few things like that, so you wouldn't want to do that to him. You've got him outside, and you made him a Theta Clear, and you did that in two hours. Now, after that you say, „Let's see, what can't this fellow do?“ I don't know! I haven't got any idea if he's got any quirks and foibles or not. And there's no assessment possible.“

So let's take the assessment before we do Standard Operating Procedure. That's all. And then remember, that if we've got a stable Theta Clear, you use your E-Meter on the next

preclear. Not that one. And if we rehabilitate this thetan's ability to handle power, to handle energy and so on, he'll take care of this body one way or the other, it's up to him. They... they stop fooling around with the body, and they just make the body work after that, and the body's very healthy.

By the way, did you ever... did you ever see a... a working dog? You ever have any experience with working dogs? Uh... you know a lot of pet dogs, though, and they're neurotic. They're really neurotic. I had a dog one time, named Tinker, a psychotic. That dog was crazy, because every time this dog had jumped up on her master in her first few months, he had hauled off, and he would kick her, or beat her, for jumping up and showing any affection. So Tinker was convinced that nobody liked her. She'd come around and jump up on everybody and she was so rattled and so psycho by this time that you couldn't do anything with Tinker. I mean, you... you could... You know, jump on you with muddy feet and so on.

So you grabbed the dog's feet, and you'd put them back down on the ground, and give them a squeeze or something like that. Nothing was happening with Tinker. It was... no matter how nice you were to her, or anything else. Now she was a very smart dog, obviously, she was a Belgian Police, a pretty nice-looking dog, maybe about a year old. And uh... was basically a work dog.

So I took Tinker and started to teach her tricks. And I had her do all sorts of tricks, that looked like hard work to her, but she took a great deal of joy in them. Oh, you know, jump through hoops, and over sticks, and do roll-overs, and grab things, and selected articles, and all kinds of odds and ends. The dog started to get sane! She was working. She had some use. She was being put to use. And I used to work her quite a bit.

And when I went away, and she stopped being worked, she started to spin in again. But during the period when she was being hard worked, and under good, heavy control, she wasn't looping. She was sane. Very sane.

Now the thetan is about as sane as... as uh... a spinning mouse, when you first get him out. He... he doesn't know which end he's standing on or which side's up, ordinarily. 'Cause you're sitting there, and he may have some confidence in you, he'll just sort of wait and find out what the cue is.

And quite ordinarily, when he moves out, gee! He... he knows he's there, and he shouldn't be there, and he hasn't got a good orientation at all. So you have to start in working.

Let's take the GE. Let's compare the GE to the dog. Good level of comparison. The GE is definitely an animal. And the GE has been pampered, and petted; this thing couldn't get along and have chocolate ice cream sodas and rides on street cars and Rolls Royces, and fur coats on its back, and not have to grow any fur, and uh... so forth, unless it had a smart thetan in there pitching. And it's goofy. It's really goofy. And... and... and you... you just get waves of insanity coming off of the thing when you first start to fool around with it at all, if you start to look it over. It's just nuts. And uh... the thetan feels very propitiative because he stole it. That's the open and shut of it, he stole it! Of course there isn't any such thing as STEALING anything in the MEST universe. Anything that's made out of MEST that you didn't make isn't yours – anything, including your body. There isn't anything anybody can own in

the MEST universe that isn't... except what he himself makes, what he himself builds, out of his own space and energy. It's all stolen goods.

But a guy gets this sort of a proposition, it's not stolen goods, the guy's really had it foisted off on him in a BIG way. So he'll feel this guiltiness toward the GE, and the second you spring this guy out, the most remarkable things will happen. He'll suddenly start to feel terrific propitiation for the GE. Oh! The poor body! Oh my! Propitiation, propitiation, propitiation. And your main trouble in Step One is to back him – out and bring about some sort of an orderly relationship here, 'cause the truth told, if he suddenly said to this body, „Act, jump, work, be,“ body'd all of a sudden start to purr, get very happy, and very sane, and go to work. It's just as simple as that.

There isn't any vast process has to be done on the body with this processing. But if he says, „Poor body, poor body, I've got to feed it, and I've got to pet it, and I've got to pamper it, and I've got to do something for it, and I've got to cure all these dispersals, and I have to smooth it all out, and all that sort...“ Oh boy! The body just disperses here, and the ridges pop up there, and the entities are flaming in some other department, and it talks back to him, and it balks and it won't move, and it's... he's having a terr... tough time with it one way or the other.

There's only one way to treat it. And that's on the... the Be, Do and Have and Don't Have level. Just direct command, with no explanation. And only in that way does a body work well. And I've told you before, earlier in lectures, if you simply – no theta clearing or anything else – if we just do this – we're willing to take this body out, and suddenly start driving it in the direct direction that we knew would be its ruin, and then drive it three times, four times, or ten times as hard as anybody had ever driven one in that direction, boy, you'd just suddenly start to shine as smooth as silk! Oh yes! 'Cause the big control mechanism is: „Don't work it too hard. Take care of it. Make it a valuable article,“ and all that sort of thing, and it doesn't respond.

All right, the GE that takes that attitude toward the body immediately will stop the dis... I mean the... the theta that takes that attitude toward the body immediately stops the GE's dispersing. And he stops this entity reaction. And so on. Not by stopping them, but just by refusing to acknowledge they exist. And by assuming his right of command and control of this organism.

I explain that to you because I don't want you at any time except on a, quote, just for the devil of it, unquote, reason, to use as a general approach, getting the theta out of the pc so you can do something for the body.

Now it's much more popular out with the crowd. Out amongst the homo sapiens, to do something for the body. And if you're going to say something or other about it, why bother with that philosophy that I've just given you? – This is your philosophy as an auditor. And this produces the results you want it to produce. But uh... don't pull this one. Don't just move the theta out so you can do something for the GE. Because you're dramatizing, if you do that. You're propitiating your own GE, and GEs in general, if your sole concern is to get that guy out of the body just so he can do something for the body. See how nonsensical that is? And you would be terribly concerned about your GE.

Well, in view of the fact that everybody in this society has agreed wholeheartedly to this care of the body, care of the body, care of the body, just for variation, care of the body, care of the body, care of the body. If you were to take a little kid, and let him eat when he wanted to eat, and sleep when he wanted to sleep, and let him stuff all the candy he wanted to stuff down his gullet, and go and come and act and not sleep, and come in with wet feet and go out with wet feet and roll in the snow, boy! He'd probably be as healthy as they come. That isn't what makes them unhealthy. It's „Now Johnny, take care of yourself. You will catch cold.“ Continual running fire of „You're weak, you're weak, you're weak, you're weak, you're weak. You can get sick, you're surrounded by danger, don't have any self-confidence, don't have any self-confidence, don't have any self-conf... you can't control that body, I have to control it“ here.

Maybe to some that doesn't sound too familiar as the modus operandi. But uh... Johnny is a lot safer being permitted to walk the high-tension power line in his bare feet, than he is being coddled about wearing his rubbers and carrying his umbrella to school. If he carries an umbrella to school he'll probably get half-killed by the kids down the block!

All right. So, in Step One, you've got the uttermost, outermost simplicity you possibly can... it's just: „BE three feet back of your head.“ It says in the book 'move' or 'step back'. It's not right. It's 'BE'. They'll get out there better, if you just say 'be'. Not... not 'move', but 'BE' three feet back of the head. Three feet's a better distance than two feet.

Now in order to accomplish this – you could make it complicated if you had the back of your preclear a foot from a wall. So you move the preclear out more than three feet from the wall. You want him to have at least five or six feet of leeway between himself and the wall, and between himself and the two side walls. And you do not want him lying on a couch. You want him sitting in a chair. And you want the back of his head above the level of the chair. Why? Guy doesn't want to move into all that MEST; he's got an idea about it.

Matter of fact, you can feel through a bed. You can put a beam down through a featherbed and feel around. It doesn't feel good. And then you ask the guy to move out, if he's sure he couldn't go through a wall how could he be three feet back of his head? Most of them all of a sudden will start going through the wall, and then not notice it's there, then say, „Oh, gee, there was a wall there. Huh! I got to agree with that.“

Now the whole... the whole thing on Step One is just, „Be a couple of feet back of your head.“ We're gonna assume the guy did and break down this processing step by step, each time assuming that the preclear landed there. Now what do you do next? Do you say, „Look around the room now... oh, you're not seeing it all. Oh? Um... well, uh... are you sure you have all the objects in place? Now carefully locate all the objects in the room. Now move back in your head, and see where they really are.“ Do you say that? No. We'll have you up before the Grand High Thetan!

And unless... unless you could prove adequately and utterly that you had done it for randomness, you'd probably be convicted of moper and doper. Because this is one you should know. So that if you do it, you at least know you're doing the wrong process. We're not laying an injunction on you and saying, „Under no circumstances, or at any time, louse up a thetan.“ This is not an injunction which is being laid down. I know a flock of them that

could be... stand lousing up from here to the end of eternity! No. I'm not laying down injunctions as to an ethic that you should follow. But you'd better know the right process. That's a crime, not knowing the right process, see? The doing isn't. The knowing – the lack of knowing – would be the crime. So let's... let's... let's know that that's the wrong thing to do, and the right thing to do would be any one of many things, which would enhance his ability to handle space and energy.

If he can handle space and energy adequately, he'll be able to perceive perfectly. Oh, boy, you talk about perfectly! You could talk about selective sight! Fellow could look at the top of this manuscript and then read through page by page without turning anything over. Selective depth of sight. He could see a molecule deep into this wall, two molecules deep, six molecules deep, clear through to the other side of this plastic, look in and see this side, back side of the plastic. Look in a little bit... plaster... look in a little bit deeper and... and see the... the rafter uh... the lathe uh... look to the other side, and see the... the uh... lathe, and uh... plaster sticking in there, in the brick. All of that stuff. He c... he could see the whole works. Selectively.

Or he could look at this wall, and through to the next building, and the next wall, and through to the next building and the next wall. But he isn't going to do any of that if he has to agree with the MEST universe so hard that he doesn't dare have any force of his own. So that's what the MEST universe is telling him, „If thou art, I shall not be,“ says the MEST universe. So, you better not be, fella. If the theta becomes, the MEST universe un-becomes. And so the more he's agreed with it, the less force he has, and the less force he has reduces his perception. And the reason it reduces his perception is because perception is done in terms of recognition of energy forms.

One has to be able to command energy in order to perceive. Anybody wearing glasses, by the way, is afraid of light beams passing in and out of the optic nerves. And if you just scan him up and down the optic nerve a couple of times, and around... have him look at the optic nerve even while they're in their head, they'll find areas dispersing, or they'll feel lumps of energy in there, that are all gowed up. So there... they don't... they can't handle that much force that are on these optic nerves. And uh... uh... they... they just aren't handling the energy, the photon flow that comes in their eyes. So simple.

Lack of perception equals lack of force. Force's simply composed of energy and objects. To rehabilitate perception, rehabilitate the preclear's ability to handle force. What kind of force? Electronic force. You know, all roads lead to Rome on that one. Somebody comes along and says, „What's the matter... what's the matter with this preclear, not getting along so-and-so and so on and his ridges keep caving in, and his bank keeps falling in, and... and I hate to have to dig him out of his head all the time, and he can't lift a finger, and he can't do... what uh... what's the answer to it? He hasn't got enough energy. So his energy needs rehabilitating. Any process then, that rehabilitates his concept of his own energy is a valid process to cure that. And there are dozens of these processes in creative processing. You mock up two figures, and... and have them on a... put them on a... just a... mock up a little wire, and stretch a little energy from the fingers to the wire, and back and forth, and have little beams going out in various directions, and sparks. And put the sparks together, and take them apart. And have ribbons of sparks... anything that has to do with energy.

Now where's responsibility fit in this? Responsibility is the experience manifestation of the taking on command of energy. That's all. Responsibility is force. Willingness to be, use and have, utilize and own energy and objects sitting in space – that's responsibility. What is responsibility? It's the willingness to handle force. If you get a person who's not even vaguely willing to handle force, you've also got a person who is not capable of responsibility.

If you get a manager who's afraid to hurt somebody, in other words use force on somebody, you've got a lousy manager. And that's the end of it. A fighting ship might have an awful lot of men on it who just hated the hell out of its captain. Might hate his guts from the word go. And follow him to their deaths. Why? He used force. A person using force isn't trying to be liked. He goes way upscale to get liked. Not way downscale into MEST to be liked. Entirely different thing.

Responsibility and force are the same thing. Perception and force are the same thing: Energy. Inability to handle energy would mean an inability to perceive. Inability to perceive would mean inability to handle energy. He gets outside and he looks around the room, and he sees nothing. He's got some vague idea that there might be a body sitting there. It's kind of dark. Everything's sort of dismal. But he knows he's out of his head. He knows he's back of his head. He's got some vague look at a couple of hairs. They're clear. But nothing else is. This condition can occur.

What do you do? Well, let's try to rehabilitate a little space, by asking him, „What are you afraid might be there?“ Not sarcastically, but so he'll... can mock up something there.

„Oh, I don't know. My mother's the first thing that occurs to me.“

„Okay. Put your mother where your own body's head is. Now move her way out in front of your body, now let's put another body of hers, now let's just start filling the room full of Mama's bodies. Let's really fill this room full of Mama. Let's fill every nook, corner, and cranny, full of Mama.“

The guy'll have a tendency to kind of draw into his head. This is why it's a good thing to have an assessment before you do that. Because right there, Johnny on the spot, you already know he's scared stiff of Mama. So if he said, „I'd hate to see Mama there,“ you know he's pitching. Because you got that on an E-Meter on the assessment already.

He doesn't want to find in that space those things which he's afraid of. Those things he's afraid of really are those things he got a drop on when you did the assessment. So he moves out of his head and he can't perceive very well. Do you have him start looking at the head, you have him start doing this, doing that, monkeying around? He can't perceive well. That's number one.

Now you can, of course, unmock things, and mock them up again, and so on, but there's certain things that are standing right in his road. Now a preclear works best out of his head. He works best not in the body. Because as long as he's in the body he kicks up ridges. He kicks up flows. Ridges'll cave in on him. He's got poor orientation. He could be worked for hundreds and hundreds and hundreds of hours in the body, without bringing him up to the state he really would... should attain, in a relatively few hours outside the body. That's why these processes suddenly have done this shift over. The test data, resulting from these con-

sistent experiments of how much better people got out... working outside the body, compared to how much better they got working inside the body, establishes without much question that a person working outside the body is mainly shifting postulates, it is not much influenced by energies, objects, ridges and that sort of thing.

So, even if you're having some preclear that you know can get out of his head, mock up, just for the heck of it, move him out first. It's a good precaution to observe. If you're going to do some work on yourself, move out, and do it, if you're just sporadically in and out of the head. So what do you have this fellow do? He can't perceive, rehabilitate energy by rehabilitating fear of what he might find in space in terms of objects. Objects are much less dangerous than actual liquid flowing molten energy. An object is fairly safe.

So he's willing to see an object. An object is a condensed piece of energy. As long as it's a condensed piece of energy, you've got to be able to handle energy to really handle objects. But the object is the easier thing to handle. That's why people want things from solid objects instead of fluid objects.

All right, so we get him outside his head, and he looks around, and he can't see well, or the space is all knocked to the devil, and you don't know what on earth he's looking at. He said, „I'm just back of the chandelier.“ And there's no chandelier in the room. Now don't think he's kidding you. And don't think he's kidding himself. He knows he's out and he is out. But a thetan depends on the body to orient him in space and time because the body furnishes a present time set of anchor points. And he gets outside and he loses his present time anchor points, and he doesn't know where the devil he is.

Furthermore, space is caved in on him again, so he's got the room out of his nursery when he was a baby uh... and the bed he sees there is the bed he saw in his barracks during the war, and the girl who is standing in the corner and keeps lookin' at him is one of his nurses. Lord, God! He... he's... he's all fouled up, and he knows it. You let him worry about this? Not for a second.

You say, „Okay, you see a nurse over in the corner, that's fine. Turn her dress pink. Turn it blue, turn her upside down, put her in another corner of the room.“

He says, „Well, for heaven sakes, there she goes! Ha ha ha ha! Well! I guess I wasn't seeing spooks after all!“

And you say, „All right, now take that chandelier...“

He told you he was behind the chandelier, so you don't say there is no chandelier, you say... he's... he says, „Behind the chandelier.“

You say, „All right, take the chandelier, and exchange it for a statue standing upside down. Now put the statue right side up, wrong side up, make it float horizontally, put it over on the south wall, put it on the north wall.“

Now don't get him shifting things around in relationship to his body, because he's not in his body. And don't get his shifting and relating things before and behind him, because he probably doesn't quite know which is ahead and behind him, and you get a thetan looking both ways simultaneously, he's capable of seeing at three hundred and sixty degrees. And

he'll put the right-hand wall and the left-hand wall on a superimposition sometimes. And sometimes he'll see a chair standing over there on the right-hand wall, over on the left-hand wall. Or he'll see its back on the left-hand wall and its seat on the right-hand wall. Why? Because he's looking with three hundred and sixty degrees sphere... spherical vision. So of course he mixes up his dimensions and crosses them. Until he's got space under control he may continue to do this.

So don't worry too much about this. You just give him general directions about walls. And if he's spooky about walls have him put some walls in. And now say... now say, „Put a north wall in.“ He says, „Which way is north?“ „Make up your own north.“ „Okay, that's north.“

He's way out back of his head, someplace, probably, holding on to a couple of molecules against the wall for dear life. And you say, „All right, that's north. Now right there, take that statue you just mocked up, and uh... turn it right side up, and put it against the south wall...“ and so forth.

In other words, take the items of this room that he perceives and turn them into something else. Then shift them around. And if you've got E-Meter assessment data, have him fill the room up, and start handling from where he is, the things which he can't handle. 'Cause he's actually afraid those things exist in the space where he is existing. He's stuck on the time track, in other words, and the way you get him unstuck on the time track is to put into the time he thinks he's finding, mock-ups of the position on the track, until he can handle them and until he says, „Well the heck with this time, I'll move to some other time.“

Now there's another system you can use to bring him up to present time, which is nowhere near as good. That is to say, you can say, „Pick up this room when it was constructed and move it on forward to present time, then move it right on forward into the future.“ He's liable to hit that on any of five tracks, and it doesn't lead to a certainty. What's the test of a good technique? The test of a good technique and the gradient scale of the goodness of techniques would be the gradient scale of certainties.

So a technique which leads to a certainty is superior to a technique which leads to a partial certainty. So scanning the room through he might hit any one of about five tracks. So that's not as certain as the other. But you can still do it, and it's still a good technique, and once in a while in desperation, do it! And once in a while, just for the hell of it, do it! Find out what happens.

All right, you get two preclears, and you scan them up through this track, by the way, and they both arrive in present time again, and they'll have a heck of a fight. One went on the imaginary track, and the other one went on his own facsimile track; they didn't go on the same track when you scanned them up through the history of the room. One says the room is going to burn up in two days, and the other one says it'll be here in the year 2006, at which time it'll be destroyed by an atom bomb. That's future havingness. That's going to be established by somebody.

People are changing havingness all the time, within the agreements of change. So the will-have is not certain. But the has, present time, has – present time, of course, can still exist

from the past. That's a static. I mean, that's a lump. That's just a... it's... 'cause you see, it's easy, 'cause that's just a mass of illusions, and they've agreed they do have, and then agreed they don't have.

All right, so we get him up the track. How do we do it, then? We're trying to find present time. That's what we're trying to do. We're trying to put the thetan in present time with some space in present time. We've moved him out of his head, and he couldn't see well. Boy, that is the most average case you'll get. He moved out and he couldn't see. Or what he did see was all haywire. So just have him take all the objects he sees and change them into something else, doesn't matter how ridiculous, turn 'em upside down, plaster them around the neighborhood, move them, change them in position and time, and con... color, age, and size and throw 'em away.

Ask him once, „Well, what do you see now?“ „Now.“ or „Now how does it look to you?“ Very, very strange, because he will not take this usually as a check-up on his perception and really what you want to know, when you say, „How does it look to you,“ you only want to know this: What else have we got to mock up around here?

You're not looking around, by the way, to find out what there is in the room he has to change. Uh-uh. You're looking at what he's looking at. You don't care what's in that room. The second he lost his body he lost his orientation point, because there went his havingness. So his time went shot on him. If he hasn't got his havingness, of course he's all fouled up on time instantly. And he has an insecurity on his havingness now because he suddenly realized he's not that body. That body owns things, he doesn't. He knows all sorts of things.

So the second his havingness is upset, that is to say he no longer has a body, he's all out of gear. But as a thetan he was kind of out of gear, too. He was sitting inside this dark hole looking at a flock of facsimiles that came in, and... and he wasn't quite sure where he was, but the ridge said 1952, Philadelphia. Well, he'd buy this, better than anything else. He knows that when it all... when a doorknob appears on that ridge he can work a certain set of bars and things like that, in a kind of a hopeless little prisoner way, and the door knob will turn and open; he doesn't run into something. He's... he doesn't know he's there, and he doesn't want to be there.

So, you can just count on it that he's not in present time, that he's not perceiving well. And if you suddenly find him perceiving perfectly, boy, stand by to be stunned! Because that almost never happens. A thetan that's... would have enough power... would have enough power to see perfectly, it'd be kind of doubtful if he was in a body. 'Cause if he had that much power, he could use power like mad in all directions.

So, you drill mock-ups. And then get him to drill mock-ups of beams. And get him to mock up beams before you make him use beams, for the good reason that once in a while you'll move out an invader force, and he will get sick as a... sick as can be. At the thought – he'll start to use energy, and then all of a sudden a feeling of terror and degradation will come over him, of such magnitude that it will cause you a lot of trouble. He'll start to use it and all of a sudden he'll say, „Oh, my God, I'm...“ and he'll recognize and he will remember what he is and kind of know where he comes from and so forth, he'll dive right back into the head – splash! And he won't come out again.

So don't ask him to use energy, really, unless you run down to the lower steps. Then... so you make him feel degraded. You can handle that.

All right, you move him out, do mock-ups on handling energy, do mock-ups on being hit by balls of energy, do mock-ups of things appearing in the space which he has, put out spacation, that sort of thing, until you've moved his perception up the line a little bit. Now you have him knock apart... he... you s... every time he's talked to you he hasn't seen the body. He's... the lot... he's lost. It's there someplace. Or every time he starts to look at it, it's black. It's just a black lump.

Well, you have to start mocking up the body, and knocking it off. And mocking it up and knocking it off. And then you mock up the selective parts of the body. The arms, the legs, the hands. Everything you can, and you just start.

Now you can still read this preclear on an E-Meter, you understand, if he didn't have good perception, because he's hooked to the body by communication lines, and he'll register and reactivate the ridges with what he's thinking. So he's still sitting there with this E-Meter on him, you just run each one of these mock-ups until he is stable on it. You've got an assessment there, you see, anyhow. You just run that assessment. If you haven't got an assessment there, just start filling the room up, and tearing up things, and changing things, and so on, and using energy.

Now, when he gets up to a point where he actually has some perception, he can see the body, you mock up the body and knock it off, until at last he realizes the body isn't the powerful brute he thought it was, and he's willing to look at it, it doesn't emanate all this energy at him, and so forth. You just go right straight in, to lifting exercises.

By 'lifting exercises' we mean you get him to a point where he can move around without snapping back in, and stand above the hand. If he can't do that yet adequately, we mock him up some more on handling energy, handling forms, move... positioning things in time and space, putting out anchor points, and occasionally unmocking things. In other words we just go through this drill, and we're working up to get his perception on. We're getting this perception on by handling energy. And when we get his perception on, then we just get him... perception on to a point not where he can count every slightest thing, but where he can lift one finger. And he will get the strangest sensation, he'll start to lift this finger and it'll slide sideways or something like that.

And up to that time it's halfway imaginary to him, maybe, that... that... that he's outside. It's kind of imaginary and it flicks on real and real, he kind of knows he is, he's willing to say he is, and so forth, and – he's perceiving all right, but not too good, and you get him around here and he's working a hand, but it's possibly a mock-up too, that he can't quite control. He's got that little uncertain feeling on the thing, and then he'll all of sudden, he... he feels this finger pull out like that without any energy.

Now you know how that feels, if you were to... it's just... you... you can get the feeling yourself, if you'll just reach over, just put your hand down, and just suddenly move the finger over with your other finger. You can tell very immediately, you see, that you aren't

moving the finger internally. Now make the finger move like that, without shifting it from outside. You've got an entirely different sensation there.

All of sudden he'll recognize this sensation, „My God, yes, I am.“ „What do you know! Oh, gee!“

He's liable to fly immediately inside, at which time you coax him out and rehabilitate him again. You rehabilitate him by being... getting him cuffed with hands, or anything else. Get him outside again. Bring him around -- here to get him working on that finger again. Or you can work on that finger by stretching up a couple of anchor points.

„Hang two anchor points on the ceiling. Got two anchor points there? Okay. Now look at those in relationship to the finger. Now pass a line from one end, around the finger and up to the other one. Well you got that? Okay. Now, push the anchor points apart.“ Finger comes up. You got that?

Or, you have him build a tripod over the finger. That's not nearly as good, it makes him feel like a grasshopper. Which he's not. And uh... there are a lot of angles you can use -- that one with the two anchor points Nibs was chewing around with -- and it's very very interesting.

Of course, if you take two anchor points up here, above his head, and pass 'em down to the finger, and postulate that they're holding on to the finger, and postulate that they're okay up there and now that the line won't stretch, you move the anchor points apart, further, and naturally the finger's going to lift up. Matter of fact, when you start to pick up a whole arm or something like that, you can just slap those anchor points apart, simultaneously, and it'll lift that arm up in the air like it's in an express elevator.

Okay. You're working up toward that, no matter how slow, or by what gradient scales you work toward that. You do lifting exercises until he can at least adequately lift a couple of fingers and drop them again. And you don't leave the lifting of fingers until he can lift and drop with fair rapidity. You let him fool around with fingers until he's really confident. And he drops them, picks them up, cuts them loose, picks them up, cuts them loose, picks them up, cuts them loose.

Generally, somewhere along the line, he'll say, „You know, I think I can lift two or three.“

You say, „Try two.“

And he'll pick those up and drop them, pick those up and drop them, and it'll be very interesting to him. You keep up that exercise, and get him moving around with the hand, the arm, the other hand, the arm, and the next thing you know, you're going to have a guy's concept of his own power upstairs very quick. And I'm sure, much, much faster, much faster, than by any other method I know at this time.

But you understand, clearly, that these lifting exercises, you address the quote, actual, unquote, which means the preclear's mock-up, and then address the quote, unquote REAL, which means the MEST universe, hand that he owns. You're beginning your lifting exercise. You know he can see his hand, he finally tells you that, well that's time to begin him. Have

him mock up another hand, and handle this mock-up, and monkey around with the mock-up, and position it in time and space for a while. And then mock up the finger, and then make it bigger and bigger as a mock-up until it becomes utterly incredible.

„Now let's have a hand the size of Philadelphia, and now let's get a finger that weighs eight billion six hundred and seventy-five thousand tons, and now let's just say, „Up finger!“ and have it lift... Okay, you got that? Drop it back again.“

He'll say, „It smashed the Penn Station.“

You say, “Okay, – okay, now put all that in last week.“ And now we'll address the... his hand.

And he'll feel very powerful the first moment he does it, he'll say, „Well that's all right, I can do that I guess.“

And now all of a sudden nothing happens. And nothing happens. And he'll fool around with this, and you'll say, „Come on, put a tractor beam on it, and pull it on up. Now, that's right, wrap it around there.“ He can't do it yet, have him mock up a hand again. Do it to the hand. Keep his confidence up by getting him to operate the mock-up properly, until he can lift his body's hand. Then from there go on to all the fingers, the hand itself, the forearm, the arm, the other fingers of the other hand... you just go back to lifting one finger again, when you shift over to the other arm. Then the hand of that arm, then the forearm, each time practicing particularly on a fast disconnect.

And get a fast lift on both arms before you go for the feet. And when you get down to the feet, make the toe of one foot shift. And then finally make the ankle turn one way or the other, and then finally start picking up the leg. You'll have this guy flying through the air in no time s... And you finally pick the body up. And it's a great shock to them when they do that.

Well all the time, this guy's concept of his own energy is best stabilized by the realization that he is handling something which he has been having trouble handling. And the dispersals in the body get very quiet, and the entities shut up, and everything calms down. You're rehabilitating energy. And of course his perception turns up when you do this. He gets to be very tough. He'll get to be nine thousand six hundred and forty-two feet tall in this process.

Now, after you've handled the body in this fashion, after you've handled the body very excellently and adequately in this fashion, you make some tests of the body. Have him stay outside, and you'll find out while he was handling the body he had a tendency to snap in whenever he hurt himself by lifting too hard on a finger or something of the sort. He had a tendency to snap back into his head. So you just skip that, and uh... uh... I mean, just so, you just have him do it again. So he'd snap back in, just move him out again, and start in again.

You make sure that even though the body's hurt, that is to say clip it on some of its nerve centers. Uh... there's these... did you ever have the doctor pound on your knee with a little mallet? Well, pound on his knee with a mallet. Get some nerve reactions. Uh... so forth. Don't mangle him particularly, but see if he has a tendency to move in. And that's what you mark. The tendency. It isn't hurting him badly and having him move in. If you snap him just a

little bit, or he's nervous about your snapping him, and he gets a little bit closer to the head if we'd... if when you start to snap... nuh-uh. He's not a Theta Clear. You have him out there so he just leans up against the wall and says, „Well, okay, bash its head in.“

Now if he continues to be nervous about the head, of snapping back into the head every time you start to tap him, or something like that, or pinch him a little bit, there is another drill. And I don't know how far to advise you on this other drill. Uh... and I'm just going to say it in passing, and leave it up on a test basis. Because I would not go so far as to advise you to get anybody to handle somebody else's body. It should be adequate for you to just have him throw his own body around some more. Until he can really throw that body around. That's from outside. He's picking up the body from outside. And that is, you would go up along the level of taking ahold of somebody's ear down the street and making them turn their head. Make attention, or get the attention from the outside of another body. Legitimate test. Though I haven't tested it out too much.

I would go from there to monkeying around with other MEST objects, that were intimately his, and so on. And fool with them, develop some more energy. When he finds out that he can lift something else besides his body, he will feel then that he can attract somebody's attention; you've solved a problem: How does he stay in communication.

But I seriously doubt that this individual will be very upset about coming back in, if he's handled his body by lifting exercises. As I say, if he is, why there's two ways to go about it, and that's rehabilitating a little bit further up toward an operating thetan. Which we will cover, at some length. Or make him fee... handle objects so that he can more closely rehabilitate himself. Make it so he's fairly sure he can communicate when he gets outside, or he could attract somebody else's attention.

Now one of the things that'll set back a „One“ is the fact that he goes around and long before he's got much horsepower he's ready to do anything, he'll start helping somebody else or pulling their ridges off, or – doing some darned thing. He's liable to have a ridge blow up in his face. He's liable to get sick, body's liable to get sick. He hasn't increased his horsepower any... to amount to anything. He starts fooling around, and he'll start going here, and going there, and doing this and doing that, before he is stable outside of his body. And he's just causing the auditor more trouble. So the time of auditing that goes in on this ought to be fairly rapid. If you get a guy „One“, or you get a guy outside of his head, and he knows he's outside of his head, any time you've got that condition, move right on through with the alternate mock-up and lifting exercises, until you've got the guy stable outside. If you leave him too long, or just let it drift too long or something like that, he's gonna go out and get himself in trouble.

Now what do you do with somebody who has a persistent and continual perceptic shut-off on some particular selective thing? That means that he has an unwillingness to handle force on that one thing. If it's sound, he's generally worried about explosions. Because out in space and places where a thetan has been, the only time he heard sound was in the middle of disaster. And that was when energy hit him, and the energy acted as a conductive unit of sound instead of air, air being a specialized kind of energy. This is raw energy. Something blew up, went Kapow! See? And the only way he could have heard the kapow in the airless-

ness of space, was when it was conducted by the electricity of the kapow. So a sound, or a sudden sound, is to him a blow. And this blow is an invalidation. He becomes convinced that he can be hurt by sound, which is a no good conviction at all, because he can't be hurt by sound, unless it's a specially rigged supersonic.

How do you do this? Have him mock up wet firecrackers and things exploding.

Now anywhere along here creative processing can im... apply. But you'll find out that you've got some specialized cases, and you should have gotten in the assessment; if you'll just go through these parts of the body, and the dynamics, and relatives, on your assessment, if it's as thorough as that, you've got his disabilities. And if you've got a lot of these 'can'ts', you've got a lot of material to work on. And you can work these can'ts up to the time when you're able to enter in and begin the lifting exercises. And he'll come up to the point where he can lift, or get up to the point of lifting exercise, if you work out his can'ts with mock-ups.

See, you've moved him out, he's out, now what do you do? Now you don't let him immediately try to solve all the problems of the world. These are a terrible shock to him. You take your list of can'ts, you take his condition of perception, you start filling up space with... the space around him with objects he doesn't want there, or if the space consists on being full of objects he doesn't want there, you fill it fuller for him, by just telling him to put more in, and more in, and more in, and more in, until he says finally, „The devil with it,“ and starts kicking them out.

You answer up to his feeling of scarcity about bodies by having him mock up and handle the various bodies of people that he's been upset about in his past, and particularly his own body. Mocking it up and cutting it to pieces.

Well, there's your level of operation. And all the time his perception is getting better and better and more and more certain. You'll find the disabilities. Remember that... that uh... he will have these, and these are important to you, because by these you rehabilitate his ability to handle energy in space, and his can'ts or things that he would hate to find in space. If he's not willing to create and he's not willing to destroy something he'd also hate to find it in space. He might like pussycats, and think they're just wonderful. But if you process him long enough on the things, there'll be only one thing he can think of. And that is destroy the dicken out of 'em. Because it's a big overt act he's probably most of the time dramatizing. If it's elephants that he's afraid of, he's probably done an overt act against elephants, and so forth.

All kinds of things that you can find, then, in can'ts are used, and if used will improve perceptics. And every time you're running these can'ts, slip in some energy. Some raw energy. Ribbons, flows of water, raw energy manifestations. And when you... when the guy... when the... when the preclear has a body out there and you have this body dissolve, every once in a while have it dissolve down to a pool of raw, crackling energy. Just having it swell out and the... then roll up into big balls of blue lightning, which you turn red, and turn blue, and then roll them out the window and have them explode outside or something of this sort. Just rig in there someplace, every once in a while, as much as he can take it, some raw energy. And then, as I say, he's heard these explosions and that sort of thing, so every once in a while, why, mock up something like a wet firecracker blowing up or something on this order. Make

it big and rough at first. They're really chary of these explosions. The dispersal parts of the band are tough for the guy you give them to.

Go into the lifting exercises, you generally will have a Theta Clear who's quite stable outside of his body. If he isn't, bring him upscale a little bit higher. And there, we handle 'One'. Really nothing to 'One'. That'll be fifty percent of your cases. I've given you a formula for handling him. That formula will work for you, providing you do one thing: Listen to what the preclear's telling you. It'll work particularly well if you have a good E-Meter assessment. Very well, if you have a good E-Meter assessment.

Now there's one kind of 'One' that you must know about. And that is the 'One' who does a bunk. You say, „Be two feet back of your head,“ and WHAM! Gone! The body sags, it's just a rag doll and there you sit. You say, „Hey! Hey, whoa! Where are you?“ They're just passing by galaxy thirteen. On their way out. They think there is an out in that direction. They don't want anything more to do with it, they generally will be running the glee of insanity. They're feeling their responsibility is such that they just... bang. You just sit there, and you persuade them... oh, that's a horrible feeling by the way, you... might happen to you quite suddenly, it's always completely... so fast, you quite... don't quite know... have any warning about it.

So you make 'em... make the right hand move, make the left hand move... They might be, actually, unable to make the body operate from this distance, or they might be blown out, or something of this sort. This person's... my experience, has always got the glee of insanity very heavily. So you get them to get their postulates about how beautiful... how beautiful responsibility is. And they'll say, „It's not. Don't want anything more to do with it.“ You get into an argument on... with them on that when you finally get them back in.

Yeah... you can sit there for quite a while. You just persuade them to finally wiggle their fingers.

You don't have to give them a big sales talk, but sometimes, sometimes, „Think of your poor auditor“ is the last ditch. „Think of the family,“ think of these various things, „Think of your poor auditor.“ The toughest one I know of came home on that. And uh... that's a problem; don't let it rattle you, don't let it worry you, because this preclear will come back. Preclear won't if you get hysterical and walk off, or run away.

Uh... so, what do you do? You just get 'em to work their right hand, and their left hand and get them to work their head a little bit this way, and all of a sudden uh... well, they're okay, and they'll animate again. But boy, that's the deadliest looking body you ever saw, when somebody does a bunk.

Now there's another slightly different case, that does something peculiar, that is not really much different than that. But then they have the same thing wrong with them – glee of insanity. Make 'em mock up people going mad, and... and make 'em mock up people being very sane, and very staid, and very responsible, and people going mad. And have people sane and responsible and with terrible weights, and people walking around with the world on their back, and then turn the world upside down, and put it in front of them, and put 'em behind them. And then have the people who are very staid and do all this all of a sudden start to

laugh with an insane laughter and so on. Do kinds of mock-ups like that, that demonstrates turning seriousness into complete insanity. And insanity into seriousness, and so on. You'll get quite a kick out if this, by the way, it's very amusing.

But uh... this other person does a bunk, unwillingly, and is still in communication, and does it by accident, they get BLOWN out of their heads. You say, „He two feet back of the head.“ It unsettles them for a moment, and they go kapoom! And uh... they'll land in plaster up against the ceiling or something. And then they'll be up there against the ceiling looking down at the room, running kind of glee of insanity with a... with some kind of an old body, or something of this sort, and they... they... they're right there, in the room, and they can see you, and they'll just jeer at you. And the body'll... although rather expressionless, will just say, „Yeah, you're no good, you're not going to get me back in, what do you think you're trying to do?“ and so forth. It's just talking like that, there's no motion to it.

They're up on the ceiling somewhere. You can practically feel this insanity emanate off them. You do the same thing. You can just run... run a flow if you have to. If you can't think of anything else, with a case like this, get the glories of being responsible, the glories of being not responsible, and so on. If you get so rattled that you can't think of anything else, remember responsibility solves it. The best thing to do is to make them start mocking up sane people who suddenly go nuts, and move those around in the room and turn 'em upside down, and nutty people who suddenly turn sane, and people carrying the world on their back and people carrying the MEST universe on their back, and dumping it off onto other peoples' backs. Anything that would have to do with picking up objects and being responsible for them, or acts. Any kind of such creative processing.

Now that's both the same kind of case, really, they both do a bunk. But one of 'em does a bunk and looks dead, and the other one just does a bunk and lands on the ceiling, and can't get back into the body. Actually can't get back into the body. They both are expressing glee of insanity. Both of them. Fruitcakes, strictly! The thetan comes out raving mad. It's very easy to put the thetan back into a good state of operation, however, because a thetan is not so raving mad as homo sapiens high up the tone scale. But the thetan's raving mad.

Well, now there's several other things, that it mentions here in Step One, that you could or couldn't do – all that sort of thing. You can have them repair items in the body, as it says there. You can do various things, if you want to. And the only reason you really do that is just to orient him on the body. And I don't want to give you the idea that that's important – what he does for the body. It's not. You want to get him up to a state that the body stops breathing or something of the sort, so he simply will go pick up another body. Bodies are very cheap, very cheap. They have ninety-seven cents' worth of chemicals in them.

And Step One is a very easy step. Do a bunk is its only liability. Fifty percent of your preclears will fall in this category. Don't muff it, I've given you a very interestingly simple, very simple process by which to solve it. And if you don't depart from that, you'll get a case Step One, every time, bang! Okay? Thank you very much and good night.

(TAPE ENDS)



# SOP Issue 5

## A Lecture given by L. Ron Hubbard on the 15. December 1952

This is December 15th, first afternoon lecture, first hour. Today we are going to continue with Standard Operating Procedure and uh... although the last couple of lectures were on Issue 3, uh... today I realized that I had started to give you, really, Standard Operating Procedure Issue 4; since it was at variance with the text you have there. And uh... you see more and more details and data comes in, tougher cases start to crack and the question of „What did they crack on?“ and so on becomes very pertinent.

Uh... you don't have to worry at all about a Step One case or really a Step Two or a Step Three case but brother, when you get down to Step 4, Step 5, Step 6, uh... anything that can be done to chop down the amount of auditing time on this case is a boon to the auditor.

So we now have Standard Operating Procedure Issue 5. Now don't ask me what happened to Issue 4. Issue 4 sort of went by while I was standing up here talking to you. And uh... as far as the lecture material is concerned, which I gave you earlier I kept saying Standard Operating Procedure Issue 3 and uh... wherever I said that, you can put in there „Issue 5“ because Step One is completely unchanged; it's just exactly as I gave it to you.

The Standard Operating Procedure Issue 3 which is in the book is – and don't underestimate this – an intensely workable procedure. But Standard Operating Procedure Issue 3 simply changed Step One and put Spacation in and Step 5 took the Case 2 right on down the line – from Case 2 down – and rather radically changed the procedure so as to simplify and codify that procedure to make it very easy for the auditor to go on and spring these 5's. I've done enough tests on this later material now, that uh... I'm very confident in handing it over to you.

The facts of the case are that a Step 2, 3, 4, 5, 6 and 7 are badly out of orientation and are in one of two conditions. They either have so thoroughly fought loss of any kind, fought loss; they've so thoroughly fought it, that they are now in a situation where they hold on to anything. And we go just downscale on the DEI cycle just a little bit and we find out that the case below the level who resists all loss is the case who has lost so much that it abandons anything. And we can categorize then any and all cases above and beyond Case One in these two categories and it doesn't matter whether we have a... an „abandon all“ case or a „hold all“ case; the step is the same for that case.

Now I have to go into this a little more deeply with you. Now fortuitously we have talked a great deal in these 'lectures about cycles of action. I've just beaten cycles of action practically to pieces here. Some of you have thought perhaps these lectures are not... not very

thoroughly plotted. Truth of the matter is when you have a plot like this book here you don't need much plot in the lectures because you're going over the same material over and over and over from different viewpoints and different angles until an individual can compare it with his own experience thoroughly enough so that by that alone he grasps and owns the subject. And one day you'll suddenly find yourself in complete ownership of this subject. Nobody's trying to... to either give it to you, you're not trying to take it; the point is that it is knowledge and the knowledge must, to become your knowledge, become yours. You are not on a standpoint of being convinced of the truth of this knowledge. That is the wrong tack. To look for proof, to demand proof and that sort of thing is no part of knowledge. That is a very wishy-washy uh... way to get away from knowing anything. A person who is demanding proof and trying to obtain conviction is playing a game of pretense that is above all pretense. Because from the first moment you decided to be, the next instant you asked for conviction that you were. And of course a conviction that you existed, coming exteriorly from yourself, was antipathetic to your best interest. And so we get the first instant of conviction that you were you – that was yours, but then you asked to be convinced that you were and back and forth straight down the interwoven track of aberration and down tone scale, it is simply this play of „Let's pretend I am convinced“ instead of „Let's pretend I know.“ That's of very... you... if you've... if you grasped that principle by itself you will understand, perhaps for the first time, what is meant by knowingness.

We're going right on here with Standard Procedure Issue 5. But you have to know these things because this is the condition your 5, 3, 2 case levels are in. They are not in a state of knowingness; they are in a state of convincedness. An entirely different thing, and part of that conviction has come about through the cycle of action known as DEI.

If that has any similarity to God, I'm sorry.

True knowingness is a capability to know and to ascertain within oneself, truth. There are many kinds of truths as I've talked about before. There is also a theoretical level of pure truth. Some of you know of the earlier lectures of Bin 1, Bin 2, Bin 3; remember those earlier lectures? What was in Bin 3? Man only knew relatively what was in Bin 2 was a route to knowledge and knowingness and what was in Bin 1 was all true – theoretical, absolute – Bin 1.

Well, now an individual comes out of Bin 1, and goes through Bin 2 and winds up in Bin 3. When he is in Bin 3 he has travelled the course of aberration in that he has to be convinced. And this being convinced is the handiest little mechanism for aberration of which you're ever heard. A thoroughly gorgeous piece of nonsense. There's only one thing you can do, really, and that is, know on the highest level of your own beingness and capability, and the day that you have to ask somebody to convince you that you are you're practically done from there on.

That's why I say when people come around and tell you that you should prove something to them about this subject, go ahead and prove it. ZAP them, drown them, throw 'em into birth but don't bother proving it. If we were operating simply with a conviction or a convincedness, we could talk about anything, I can prove to you completely that black is white and pink is blue. I'm the best handy little jim-dandy convincifier you ever heard of. Any fel-

low who has been through engineering to prove this and to prove that, is the essence of engineering. And any fellow who has been through writing is doing nothing but setting up ‘convincedness’. The reader is convinced the story is true. The odd part of it is, and all it is, is just a chain of probabilities which are so put together and usually interwoven with aesthetics, that one achieves at the end a belief that something has occurred.

Of course that's a pretense. That is a complete pretense. You step off the level of your own knowingness into conviction and you'll get into the same situation an individual is in who is demanding to be hypnotized, who is demanding to be drugged, who is demanding to be operated on. He's just trying to say, „Convince me it's real.“ That's all he's interested in. He wants to be told that it's real. He wants to be convinced because basically, of course, it is not real, and he is dwindling out down the bottom on being convinced instead of knowing; and knowingness could be said to be, itself and within oneself, and at best, a capability for truth – just a capability for truth. It is not data. All the data you run into anyplace, unless it tends to place you back up into a capability where you yourself have knowingness, is false data. Any route that you follow that returns to you your capability of knowingness or returns to the preclear that certainty of knowingness is a road to knowledge. If it contains data, it contains it solely to communicate. So that an individual can perceive, in these steps, the eradication of those barriers which intervene between himself and himself. Between himself and his actual capabilities. And if we have data, it is the data in those barriers and we know it to remove it.

Processing in this universe is a process of negative gain. You will very often run into this with a preclear: you will process him very arduously and very arduously and very thoroughly and... and the first thing you know, why, your preclear will be saying, rather dully uh... to you, he... he obviously feels fine now, and he will say to you uh... that, „Really uh... we ought to get down to cases now and... and do something,“ and you look at this fellow and before he would have said, „Do ya... do ya... do ya think it ever... ever any... anything uh... uh... uh... wha will happa.; happa... happen to improve... improve me?“ And he says, „Well I think we'd better get down to cases now, and get my case some improvement.“ You feel like killin' him! You'd just cheerfully shove him into the nearest Iron Maiden and turn on the spikes and juice. But don't be upset because you are following a course with him of negative gain. He is gaining by eradication. And of course those things which are gone no longer bother him. And in view of the fact that they no longer bother him, he is now in good condition.

But this universe vector is „In order to progress you must have,“ and that of course is 180 degree falsehood. You can progress with or without having. But this universe tells you only by having and acquiring and by new possession can you progress. And so you turn the vector around and you start unhaving and of course the fellow gets freer time, more action, more capabilities in space, and a much more desirable ability or capability in all directions, including that of knowingness; and then he says to you, „Having acquired nothing, I feel I should acquire something.“

Up at the top of all this you see is this terrible mania „Acquire,“ „Have,“ „We must be in the time span,“ „We must be timed according to this universe.“

Well, a conviction must exist before a possession can exist. You must be convinced, one, either out of yourself or from another that you desire something. And then next, you must be convinced by it, by yourself, – or by another that its havingness is actual. And of course it isn't actual; it's real. Get the distinction between those two words we're making?

So all of a sudden here... here nothing existed. Nobody had to desire anything, but could; and now desiring it, two conditions can ensue: One has it, and then has to have it, and then of course mustn't have it.

And that cycle, which I will draw to you with even finer detail, is the cycle of your Step 2, Step 3, Step 4, Step 5, Step 6, Step 7. Until Step 7, you can no more alter the possession of a man just by snapping your fingers, than you could cut a rock with a feather. Of course you could cut a rock with a mocked-up feather. But he isn't going to part with anything. Or, he's got to part with everything.

So convincedness proceeds from desire and actually mostly exists before desire, but it is not so rough just before desire, in the early stages of the track, but it becomes rough immediately afterwards. Then a fellow has to convince himself that he has to have – and that's all pretense. He doesn't have to have anything.

The story I told you and that is quite popular in Asia about the shirt of a perfectly happy man as the only cure for the princess is, of course, itself a misleading statement, because even though that perfectly happy man did not have a shirt, he had possession, and therefore he was not a perfectly happy man. A person has to be willing to have, and willing to lose before he can completely be. He must be willing to hate and be hated, leave and be left, before he can love. Because all of these things, so long as they contain enforcement and loss as terrible things which mustn't overtake any man, are therefore debarred to an individual.

You have to be able to want this whole universe, to be hated by this whole universe, to be smashed by this universe and to smash it – you have to be willing to – before you could control it. Really even before you could really desire it. And that desire must be a thing that you can monitor too. You must be able to desire and not desire at will. You think that's a pretty cool way to look at existence... No, I'm afraid that is a lot hotter than any of these heat engines I see are running just now. It's very, very warm.

Somebody said I should say more about love and sort of understand something about this thing called love. I told you that the lower part of the track was a mockery of the upper – uh... pardon me, tone scale – was a mockery (lower part of the track too) of the upper part of the tone scale. The upper part of the tone scale was far wider and far stronger than the lower part of the tone scale, but that the lower part of the tone scale was very serious and everything was very real, and the brotherhood of man was something that we must have, and uh... all that. And yet before anybody at the very bottom of that tone scale would form a brotherhood of man he'd slit his mother's throat. He's too little theta and too much matter. Too little order and too much confusion. Too little beingness and too much havingness. He's your „Joe Got-bucks,“ the famous tenement owner.

He's uh... in a very sad state who is in that mockery level. If you don't think that it's mockery, you should watch some of these people operate. If ever there was anything like complete contempt and disdain for you to feel anywhere in this universe, you'd find it there.

„I am your friend; now turn your back – that's good. Now just hold still while I adjust your collar button and you feel that steel sliding in between your vertebrae.“ And they always start with that line, „I am your friend.“

You get some little character completely in apathy, just ‘flop,’ practically catatonic, and so forth. They apparently are so sweet, so needing, so this, so that. Go ahead, commit suicide. ‘cause you’re looking at something that would make a black widow spider appear to be a pet.

Not at that end of the tone scale do you find affection or love. You find these things used for death, not for life. And up the tone scale, however, there is sufficient theta, as compared to the amount of... and sufficient space, compared to the amount of particle present, that the actual capability of theta can pervade and express itself. You’ve got a latitude of action, you also have a latitude of expression. And up there at the top of the scale, you find love as something which is strong enough to practically monitor, or control anything – a warmth of feeling of which homo sapiens sometimes, in sad and nostalgic moments, dreams.

But it’s that toward which he is yearning, not toward „I’m your friend. Turn your back. There’s the steel.“ And he sees that operation at the bottom of the tone scale and he’s revolted. And he said, „Ah well, there’s no such thing as love; then there’s no such thing as valuable possession, there’s no such thing as any honest or worthwhile emotion. There is no ARC, there never will be any ARC, and it’s all a delusion and I’m better off without me, without the race, without anything.“ And that’s just exactly what that level is trying to do to him, and it accomplishes his purpose the moment it makes him strike his flag and say, „There is no love. There is no beauty. There is nothing.“ After that he’s MEST. He’s very easy to control. You could make a slave out of him, you can do anything to him.

But up high on the scale, one can possess and be fond of possessing; one can be strong and be fond of strength; one can love and feel love returned; one can have and take joy of having, and lose and not care if he loses. And the difference between the top of the scale and Step 2, Step 3, Step 4, Step 5, Step 6 and Step 7, is the degree to which the individual has sunk in abandoning any effort to have ARC, affection, possession.

He’s to a level where he’s afraid to be, afraid to love, afraid to have space, afraid to have time. He’s apathetic about any of... possession that he possibly could have. Because he well knows, even though he continues to want, since he’s still in the time stream, that if he has, he will lose, and if he loses he will die. He’s well educated into this.

So that possession of any sort to him becomes terribly dangerous and he becomes very, very upset at the idea, for instance, of owning a pet. Why? Because the pet might die, and the loss of that pet, if he gave it affection, would be more than he could bear. So he doesn’t own; he doesn’t love; and the reason he doesn’t love, is because if he loved it would become unbearable if he lost the object of his affection. He cannot further lose. Your big D is at the top of the scale, your big E is at the center of the scale, your big I is at the bottom of the scale. And he’s down to a point where he inhibits all of these things either by trying to hold on to everything or trying to abandon everything. And he’s someplace on that lower scale.

And a Step 2 isn’t at any particular level on the scale, or a Step 3, or a Step 4, they are not at particular levels on the scale; they’re all way below, as homo sapiens, 4.0. And as thetans they’re all way way below 0.0. And you’ll find some ‘One’s’ kicking around who are

both above zero as a thetan and above 4.0 as homo sapiens, but not necessarily. You may find a 'One' who is above zero as a thetan, but as homo sapiens, because he could never quite fit, he was maybe 1.1.

So you see, let's not get these values tangled up because they're easily entangled. Don't suppose then that you have to unentangle them. Because of course they're all messed up when you get to the bottom of the scale because they're mixed up with MEST and MEST is chaos. MEST has no affection; it only has the pretense of affection. You can well remember the morning when your automobile said to you, „I'm sorry I am so cold and I am starting so hard.“ No, it doesn't have any feeling down at that bottom of the track. But somebody puts some havingness on it. Somebody fixed the fenders good and painted it up brightly and therefore it appears to be something that is terribly attractive and something which an individual personifies. And he said, „My car... My car's name is Bingo. And Bingo has a personality.“ Who gave it to him? He did. Then one day he loses Bingo. The world's full of cars. There's a lot of cars. They can be manufactured – just endless chains of cars. And yet he will sit down and completely sag.

What's he... what's he feeling in terms of loss? The utility of transport? No, he knows basically he really doesn't need transport. No, he's losing that which he created to be alive. And as such he feels sorrow at its loss. And the study of all these cases is the study of the chaos resulting from having gone too far, too long, of becoming too afraid, or too apathetic to have evenly and well.

You'll find the people at this end of the tone scale, these cases are badly... are badly out of orientation in terms of what we call, laughingly, time. 'Course this is... they're out of orientation of havingness. A day to one of them might appear five minutes to you. A year to – one of them might appear to be only a few hours to somebody else.

Do you recall the interminable afternoon of childhood? The interminable afternoon... Johnny went out to play with somebody else, and you sat there and you had nothing to do all afternoon – it would be the same thing to you as... now as saying you had nothing to do for a whole month.

Havingness. This is an expanse of havingness, a capability of havingness, which gives us all kinds of apparent time. It's almost a reverse vector, you see? One... the... the particules of havingness are really so easily controlled. A child lives mainly in a world of mock-ups and those particles are so easily controlled, and they're shifted so fast, that one's havingness can increase with such a rapidity, and decrease with such a rapidity, that a child's time track looks like a roller-coaster.

But wait till we get this child up to the age of 35, 40, 45, 50 and he goes to the office in the morning – he doesn't have any universe of his own, he just has the havingness which is given to him, by suffurance, and which may be taken away from him at any moment. And he sits at a desk, he has pieces of paper, or if he's a labourer, he has a drill press. He has a locker, he maybe has a car, he has a Sunday suit, he has a cubicle of some sort, his space where he has a few items parked away, and that is the extent of his havingness, and he knows very well by this time that he cannot enlarge it. And so his time doesn't go by interminably. He can't

change his havingness. Time just is fixed for him. He's living forever, but the days go by with a rush. A complete chaos of orientation.

Now you step up to this fellow and you say, „Be a step back of your head.“

„What head?“ He'll be in a... various stages of disrepair. And we'll cover these fellows with the steps and it'll be just that gradient scale, but back of all this work that we're doing from Step One on down is the formula of DEI and Forget and Remember as a result thereof.

And it goes on this wise. The man cannot be certain. You are looking for certainty in a preclear. Is he certain that he has put a mock-up in yesterday? And he can't be certain of that. Is he certain that he has changed it from the front to the back? And he can't be certain of that. It keeps moving on him, and he can't be certain that it can be stopped. This is faith of capability, but it... it's also to the degree that he desires to be convinced. As he is unable to know, he becomes desirous of being convinced. As he is unable to know, he has to be convinced; until at long last he is s... solely and only capable of being convinced and he is not capable of knowing. And the lower part of this scale is a hideous thing to see – really low on it. If you were to tell him that it were so, it would then be so. But would this man be free or would you have a slave?

Do not operate as they have operated in the field of psychotherapy. Do not tell a man to be certain. Give him a skill, give him an exercise, suggest something for him to do, but do not tell him where he is or what he is doing. Let him tell you and you find out where he is and what he is doing.

How do you control homo sapiens? By placing him in space and time and in creating space and time in which to place him. That's the way you control homo sapiens. Q1.

Now if you at the bottom... had a preclear who was going out the bottom, believe me, the only method he thinks he has of knowing is if you tell him. Why? He's in a hypnotic trance. He's in an hypnotic trance from 2.0 down and a bad one. And at... then... he gets to a point where if you tell him that's why, it isn't true; but if you do the opposite, then of course it becomes convincing. He becomes sure that you're going to kill him because you're so nice to him. He becomes sure that you are his enemy in that wise. You are so mean to him that he's sure, then, that you are his friend.

Reverse vectors walk in, and those vectors reverse back and forth, and we get this dwindling spiral of belief. And here you see the sandwich on the tone scale. Those little sandwiches come down the line – distrust-trust, distrust-trust, distrust-trust, and up high on the scale, all those trusts are trust of self and all low on the scale, those trusts are trusts of that which convinces him – only.

So let's... let's be a... aware, then, of this first fact in handling any case below 2 and that is that he will take your word for it ordinarily, or take the reverse of your word for it, before he will take his own knowingness. And that's what's wrong with him. And if you evaluate for him you can kill him. Just remember that. If you've ever had anything to do with people who have been consistently and continuously hypnotized you will know the truth of what I

am saying. These people have been slain. Because somebody else took over their knowingness for them.

How do you reverse this vector then? You work on the highest level of certainty obtainable and each time discover a highest level of certainty obtainable. And what are you trying to discover a certainty on? On that thing of which he is convinced falsely, the existence of the MEST universe? No, Sir. His level of knowingness proceeds up the scale along the line of his ability to create, change and destroy his own universe. So your levels of certainty in his own universe lead directly to knowingness – not conviction. And you go straight up scale with this fellow.

But if you ask him to be convinced by reality, he will go down scale. You can get resurgences by making him suddenly aware of reality. But you're not interested in reality; you're interested in actuality. And the only actuality there is for this man is the actuality of what he can do with his own mind and all of its skills. And that's his actuality. And you build on certainties, and certainties lie in the field of actuality. They can appear to lie in the field of reality. But all reality is a farce. A very broad statement, but it's a farce. If you can't play a game, don't fool with reality. If you were capable of the spirit of play and playing a game and pretending, if you're capable of action which you merely postulate should be undertaken and still know the fact that it's only being undertaken because you've postulated that it should be, you're in a position where you can play the game called reality. But the game called reality cannot be played by somebody, safely, who is in a state where it is real, where it is important, where it is serious and where he must agree with it or where he's even abandoned agreeing with it because it is so strong and powerful.

Now let's look over this situation with the preclear and really know what you're looking at when you look at somebody who doesn't, the first instant, step out of the back of his head. Don't immediately suppose this person is mad. He's not. He may be in much better shape than most homo sapiens you've run across. But, he's not in a collected and orderly condition with regard to his environment, and he's out of orientation on these two points only: Space and Energy. And Energy, lumping up, becomes Havingness. He's out of orientation on these two things. And being out of orientation on them, that orientation must be remedied before you find him capable of becoming a Step One and working accordingly.

Your job from Two down is to create a Step One and then follow the rules back of running a Step One. Very simple, isn't it.

You can make a Step One and then you have Step One to do. When you've got that done, you've got a Theta Clear – that's all there is to that.

So you treat a Two, Three and Four and Five and Six, Seven – you create these people solely to get a Step One case, that's all.

Now what... what do you... how do you remedy this situation? You could have an awful lot of formulas; you could have an awful lot of peculiarities in these cases. Let's get the common denominator of all these cases, solve that and go on from there. That would be a good idea? That gives you only one thing you have to know and that's DEI.

Now let's look over this Standard Operating Procedure Issue Three, and we will use these headings: „Step Two by Orientation. Ask the preclear, still inside, to locate the inside of his forehead. Ask him to put a pressor beam against it and push himself out the back of his head. Supplement this by asking him to reach out through the back of his head and grab a wall with a pulling beam and pull himself out. Ask him to steady himself outside and then by means of beams, to raise and lower himself while outside,“ and so forth.

You can go right ahead and use that as Step Two – just as it is right there. With this single point: The moment you start to have trouble with this, this man is convinced already that he has to have energy to move around. And that in itself is an upset. It's not true, you see. You don't have to have energy to move around. You have to learn how to use this stuff called energy, but you don't need it. You have to use it so that you need never thereafter be afraid of it. You must not only learn how to use it, but you must be completely willing to use it. And use it better than you ever used it before. But, that does not mean this person is working well, just because he can run energy. He will fix himself up so he looks like a grasshopper to himself. Quite often people get quite upset. They say, „I must be an insect, or... or something of the sort.“ They go walking around on these beams. They find out they can get around by doing that.

This simply means that he is convinced that all space is MEST universe space and that you need MEST universe type things to move in it. So he's short on space, isn't he? Well, therefore you had better devote some time with this case to orienting him with regard to space in the MEST universe. And drilling him into moving by thought. You walk him out of his head with beams, and add now to Step Two „Now drill him until he can move by thought.“ And you do this by saying, „All right, now move over, or walk over“ – which is what's he's doing – „to the mantle. All right, now you're there? All right, now let's just 'think' yourself on the other side of the mantle and be there.“

Well, we won't have a good time with this at all. You'll probably have to hit it at a gradient scale. „Think yourself as two inches over to the right. Think yourself two inches over to the left“ – little tiny gradient scales until he's used to shifting himself around in space. And all of a sudden he finds out he can do this; an awful lot of things will clip out of the case immediately.

So add that drill to Step Two and then just go right on with Step One as outlined in these lectures, not as outlined in this book. You get that little addition there to Step Two – „by orientation“ it says. Well „by orientation“ means you've got to train him to 'think' himself around in space before you go back to using energy. He's got to find out that he can move in space by thinking himself from one point to another. You've got to teach him that by gradient scales and then you run Step One on him – very simple.

Now he isn't in very bad shape, if you can do this, by the way. He's in pretty good shape. If he fouls up to some degree on this or if he gets upset or the use of energy suddenly makes him feel terribly degraded or he's in bad condition about some of this, why what do you do? If he falls from a Step Two – he walked out of the back of his head and all of a sudden he can't now – he of course has done what? He's just fallen into a later step case. That's all.

He used energy for a short time and then all of a sudden the energy folded up on him; he couldn't use it. Well, he's just a later step case.

So when you pick him up and find out he's no longer able to move himself out of his head this way, or something has happened to him or some waitress has banged a tray over his head or... or somebody shot him with a shotgun, or something of the sort, between sessions, work him then as a later step case. Don't get confused about that. We had a Step Two; he could move himself out of his head by orientation. And we moved him around in space with beams and then he moved him in space by getting him to „think“ himself in space; and then we went on to Step One and went on from there.

But the next time we saw him, he wasn't in as good a shape as we thought we were, and uh... you tell him, „Move out by energy“ and he can't do it – this doesn't mean that some new and heroic something that Ron didn't tell you about is necessary. No, he's just a later kind of case, that's all. Do you get the idea?

Any... don't... don't get fixed on these cases. Don't get arbitrary on these cases. As... a Case Five, a Step Five case can and should become a Step One case. He might even become a Step Two case. These categories change, and you will be alarmed by this fact: There will be some preclears, Two's and Three's and Four's particularly, who do the darnedest things. They keep moving all over. One day they're a Step Two, and the next day they're a Step Five. The next day they're a Step Three and the next day they're a Step Two. They keep moving around on this.

Well, the only way that this is upsetting, and the only reason this is upsetting, is because they are, actually, incapable in some line or another and your presence gives them sudden hope. And this hope is sufficient to boost them up from what they are: A Five. It boosts them up and they're very optimistic and as long as you're there, they'll all right. And then they go off down the street and they take a step a foot in back of their head and Pang! Zing! And they're all upset. They're being bolstered by the auditor, and the auditor has artificially bumped them up a couple of steps in auditing them. And of course, they're not there and they can't do this. Don't worry about it. Don't get any worry about this stuff. This is s... really too easy.

Now Step Three is by Spacation. It says here that „The MEST universe has forced upon the thetan its space... spacial dimensions and directions. The thetan is likely to become a point which is being subjected to all the counter-efforts and emotions of his environment, for his entire concept of space as being determined by the MEST universe. Have the thetan who's still inside find his feet in the opposite direction.“

All right. Step Three, Space Processing. Let's call that now Spacation, and I will give you Spacation. If you had your books, you could strike out – and when you get your books and hear this tape again – strike out the rest of that beyond what I read. He's out of orientation. The MEST universe has forced space and dimension upon him to a degree where he can't handle it.

You say, „So far, we've had this case this way: We've said to this case, „Be two feet back of your head.“ He wasn't.“ You say, „All right, put a beam against your forehead and push yourself out.“ He didn't. Okay. It... that... that took how long? That... that took 45 se-

conds. We've done an assessment on this case and we've spent about 45 seconds now following through Standard Operating Procedure, and we're at Three. And we find out that he can't do this.

Here's our test... immediate test for a Three: Have him put a point out in front of him. This is the next thing you do to this case. Put a point out in front of him – a mock-up. See, after he couldn't step out of his head with a beam, the next thing you do is, „All right, now have a point in front of you. All right. Got it there? Now hold it steady. What's happening?“ That's just as simple as that, see?

If that point is stable and if no strange new and peculiar facsimiles start shooting through, and if he's obviously in very good control of this point and can conserve it and keep it stopped – with no further processing and so on – this fellow is a Three. And he... he will give up right away on Spacation. But...

All right, now what happens here? He... he holds the point. You say, „Put a point out there.“

And he says, „What kind of a point?“

And you say, „Well, make it just little gold point of some sort or – another. Now just put that out in front of you. All right, now. Look at it. Now hold it steady.“

If he has even the vaguest difficulty with this, if he has even the tiniest uncertainty as to what this point's doing, go right on to Step Four. If he holds that point, you can spring him by unmocking him.

And I'll tell you exactly how that's done: You unmock the body and leave the theta sitting there. And then he moves off. Very simple trick. Because if he can hold that stable, he's just within an ace of being able to handle space. If he can't, he doesn't know yet. That's why he wasn't a foot back of... two feet back of his head. That's why he couldn't push himself out with a beam because space is kinda dangerous. But he still might be able to handle a little bit of energy and so forth. But if he can hold this point, if he has no trouble with this point, you go with Spacation.

And from here on, this is the way you do Spacation.

Okay. Gonna give you a whole hour on how you do Spacation, and I'll just go on with the rest of this right now, this... immediately follow this.

It's just this: The manifestations which take place around that point must be carefully examined before you determine that this fellow is a Three. If he can hold that point, he can be stable in his own space. You can make his own space for him and then stabilize him in it.

And if any one of the following conditions occur, however, you go right straight on to Step Four. One, the point jiggles out of control. Two, it sweeps in on him. Three, it sweeps away from him.

Four, the point uh... holds, all right, but a lot of facsimiles start showing up and flying around.

And six, if it keeps blinking on and off, if it's intermittent.

Any one of those conditions, he's not a Case Three – not a Step level Three.

Now there's a very distinct possibility you won't find too many of these. But whether you find them or not, Spacation is doable by a Step One, a Step Two, a Three, and has to be done by a Four, and has to be done by a Five before you'll get anyplace with these cases.

So therefore, Spacation is quite important. But right here at that point, can you, at Step Three, can your preclear hold this point? If he can hold this point, you go right straight on with Spacation and unmock him. And just... he moves out. That's that! He's out.

Now the additional data which you need as you go down from Two and Three and Four and Five and Six and Seven is simply this: The fellow has lost too much, so that he abandons everything. Or loss is so frightful to him, he's just a little bit above that on the scale, that he holds on to everything. The one who is abandoning will be very thin, and the one who is holding on will be plump. You can tell them on sight. And they'll both use the same process for this.

This does not become marked until a Four, Step Four, but you're still dealing with those factors on the earlier ones – still dealing with them.

Now in the next hour I'm going to talk to you about Spacation. It's a very special technique, and you've got all the theory that you need on this. But it has not been assembled for you into a very neat, one-two-three, little package. Well now, you can use it with great ease.

Let's take a break.

(TAPE ENDS)

# SOP Spacation

A Lecture given by L. Ron Hubbard  
on the 15. December 1952

All right, this is the second hour, December 15th, afternoon lectures. In this hour we're taking up even further the information on cases which are Two, Three, Four, Five cases. And we must cover, now, Spacation as a process. This process applies very, very intimately, very, very, closely, and quite precisely to Three down.

The Three case establishes by holding a point, whether or not that point can be held stably. If that point can be held stably, then all one does is just carry right on with this technique known as Spacation as given right here, and springs his preclear.

The process known as Spacation has as its first step the establishment of a point, and the maintenance of that point in a constant location in space in the vicinity of the preclear. After the point has been established – and by the way, if it is simply held, even though it flickers, it will rapidly (this is for later stage cases) – even if it flickers, it will rapidly assume a constancy, because all the things making it flicker tend to go right on off the case. And so we have... we have a condition here of „How well can one hold a point.“

Now with a Step Three, he's got to be able to hold that point, and later on, how well can one hold a point. And how well one can hold one is remedied by, of course, simply holding one. And by exaggerating the things which it tries to do, and then minimizing the things that it tries to do and applying a cycle of action to that point. This point sits there and it starts to shimmer. The preclear can't stop it from shimmering. Well now, that's what's wrong with the preclear. He's been trying to stop an action. Any time in any process, and this is particularly pertinent to psychosomatics, a preclear has consistently and continued tried not to have the pain of something, has tried to stop a motion, has tried to stop an action; he is on a single flow. And, as we know, a single flow or a single effort will lock.

Of course, then, if a man tries to stop the ringing in his ears for years, or tries to stop the pain in the knee for years, or tries to stop himself from seeing blurredly for years, or tries to stop himself from stuttering for years, or even for months, he has built up one flow that has tended toward stop. And the condition will spring. All you have to do is demonstrate to him that he can start it. And having started it, you then increase it. And having increased it, then you decrease it. And that works with any chronic somatic. –

And if you're going to address a chronic somatic exactly, you can knock the thing flat very swiftly, simply by exaggerating its condition and then minimizing its condition until the preclear realizes that he is actually in control of it. What he has tried to do is back up from it; he has tried to retreat from it. And his consistency of retreat has established a one-way flow,

which, of course, has stuck and has latched him up in a situation where he cannot get rid of his condition. He's holding on to it desperately.

That fella... fellow who is trying to desert his body for many, many years or even centuries, has tried to desert his bodies and get away from bodies has, of course, set up a one-way condition whereby he's trying to desert bodies. This is reversed very, very simply solely by making him try to take possession of his body. And he will argue madly, by the way, when you first... the first moment you start to give him... you start to tell him, „Now, all right. Let's take possession of this body.“

„No, no! No, no!“ He's got a lot of reasons.

You say, „All right, now let's take possession of just your right ear – that's all. That's all we want – just your right ear.“

„Oh, no!“

And you'll find out that he is stuck on a one-way flow which says, „Get away with a body – get away from it.“

He's got to be able to use it 100 percent – use it, abuse it, do anything to it – before he's actually free of it, because as long as the body is antipathetic to him, it controls him. He must be in a complete state of disregard of the body, actually, in order to be a good, solid theta clear.

All right. Any time then that an individual is in a condition of backup or stop on anything, you as an auditor have only to reverse and exaggerate the action. Let's take this point. This point could be a ringing in the ear, a bad knee, bad eyes, anything. You e... follow pretty well the same process. We put it into a cycle of action and then put the cycle of action under the control of the preclear simple. There's really nothing to it.

For instance, somebody feels terrific degradation. You just make him feel a lot more degraded. He... he feels like he can't be proud of himself. Okay. Let's just exaggerate the condition. Let's just exaggerate the dickens out of this condition. Let's get him feeling that he's old and an old tramp in terrible, ragged clothes and he's starving and diseased and he's crawling around... along a... a snow uh... covered countryside and being driven with pitchforks away from every place. And he says, „Well, it can't be this bad. The dickens with it!“

Exaggerate the condition which is feared.

That which one fears one will acquire, because he's trying to back up from it and his backing up from it, of course, brings it to him. You back up from something in this universe, by its laws of flows... by its laws of flows, this condition will result in his having it.

Now you know those having and agreeing and so forth. Well, if he tries to disagree with something, what does he do? It'll agree with him and stay with him. Now that's a horrible condition. I mean, it's the... the booby trap, the MEST universe size. But that is the condition in which he will find himself.

So when he's tried to back up from a condition... back up from a condition – the only way out is through. So if you start him through and he's willing to live and use this body and do anything with it, all of a sudden he'll say, „I'm talking about getting out of this body.“ The

first throng he'll be, is he'll be wondering, „You know, I should wonder that this body doesn't try to get away from me!“ Then the next thing you know, why, he'll be walking down the street one day and he's liable to keep right on walking and he'll say, „A... a... a... I forgot me body! Just a minute – I'll go back and pick it up!“ The way out is the way through.

Now let's look at this point: All these conditions are the same as this point condition. You put up this point. All right, the point shimmers, the point wobbles. A lot of facsimiles start pouring out. All the... any one of those conditions I gave you about that point start occurring. How do you remedy it? Well, you let this point shimmer. Only you make it really shimmer. „Now let's make it shimmer some more.“

And the fellow says, „I can't control it to that degree because the second I try to make it shimmer, it starts rushing off and going into random motions all over the room – zing-zing! Boom-boom!“

And you say, „All right. Each time it comes anywhere close to you, give it a push and change its course – that's all. Just once in a while, change its course. Let it go very random and then change its course once in a while with a push. It doesn't matter how random it's going or how seldom you change it, just once in a while punch it.“ That point'll tame right down and all of a sudden remain in one place.

Or let's say the second that he uh... stops this point, he gets facsimiles of people rushing in from all directions, or doing something of the sort. And they start pushing the point around and they start interfering with him and jumping on the point and riding the point and changing the point to something else and doing it this and doing it that. You just make him get more people and have them change it more often and have him push it in more places, and have it go in a more random situation.

And if you can't even... if he can't even control it to that degree and this condition still occurs, have him, once in a while, slide in somebody new that manhandles it. Just have him slide in a gremlin or slide in a point changer – make him the umpire in all this chaos. And have him slide in this point changer, and have the point changer give it a whip, too. That point will calm right on down into his... skill.

Now you have this happen faster, you make him increase it, and then you have him decrease it. Whatever action is going on, make him increase it and then make him decrease it slightly.

And make him occasionally come on to the realization that he is to some slight degree controlling this thing. No matter how arduous this is as a process or how long it takes, you can do it.

The point... the point insists on expanding, and it goes out and it goes „Waaang-Boom! Waaang-Boom!“ and it's going out. You make it go „Waaang- waaang, Boom!“ that's all. Just catch it on the fly and make it do one extra one once in a while.

Oh, he'll say finally, „The dickens with that! I can make it go Waaang-Boom! too. I can also just make it go Boom! Now it's just sitting there.“ Exaggerate the condition.

In other words, what am I saying then? I'm just saying, „Apply a cycle of action to it. Start, Increase, Decrease, and Stop. All right, so much for that point. And when I say, „So much for that point,“ I'm also at the same time saying so much for any chronic, somatic or emotional condition which you run into in any preclear. Just apply a cycle of action – increase it and decrease it and stop it and start it.

„Now make yourself feel worse. Now make yourself feel MUCH worse. Now make yourself feel just GRUESOMELY worse. All right. Now that you've done that, make yourself feel a little better.“ Well, that's easy by this time. „Gonna make yourself feel worse than you did before. Good. You got much worse now?“

„Yeah.“

„All right now, decrease the worseness. Now feel cheerful. Oh, you can't do that? Well, feel cautious then. Oh, you can feel cautious? Good. Now that you feel cautious, now feel degraded. Yeah, feel really degraded. Feel like you couldn't hit anybody in the whole world, that you wouldn't even be able to hit a snail in the whole world. That's right, now you got that feeling? Now fix it so any snail in the world could beat you up with complete impunity. Got that? All right, that's fine. Now fix it so that there is one small algae, located in the middle of the Pacific Ocean that you could beat up if you were cautious. Now just get that algae there, and 'let's be very cautious and let's beat him up.“

And the fellow says, „Oh, well, some other algae's liable to do that.“

You say, „All right. Now have all the other algae come in and beat you up. All right, now you... you can beat up two algae now.“ And in such a condition you can work a fellow back up, really, in an hour or two of processing. You could take Joe Lewis for instance. Now you would work that process... that's the process you would work on Joe Lewis. You'd have him back in there climbing into the ring, this big, black glossy tiger, see... panther climbing into the ring and looking around and his opponent comes out of the corner, he picks up one fist, he takes one look, he takes one blow and it's the end of the fight. Joe Lewis could do that today. You could upset every single fight promoter, betting ring or anything else that you wanted to do, by processing Joe Lois for as little as five hours. You could just ruin the whole fight game. By doing what? Exaggerating his defeatedness. And then minimizing it, and then exaggerating it. Because he's gotten down to a point where force will no longer permit him to handle the force in his facsimiles.

And his facsimiles move in on him and he's sitting right now in the midst of every fight he ever had, just as a preclear is sitting in the middle of every fight with force he ever lost. He's sitting right there – 74 trillion years he's been losing fights. And you want to know how good he can get? Look how bad off he is.

Now let's remember that then, apply a cycle of action to this. He says, „It does so-and-so.“ That's why you have to find out what it's doing. It's saying, „It's doing so-and-so and I can't handle it. It's doing so-and-so.“ You just either make it do more so just bluntly, just tell him to do it more so, or occasionally introduce a new factor – in other words, change. You just increase it or you change it. And then you decrease it. No matter how tiny an amount you succeed in changing it or altering it, he can then change it a larger amount and a larger amount until the darnedest things will come under somebody's control.

If you were to say to a preclear who's out of his body and who couldn't even move a cigarette paper to „Get how terrible it would be to move the cigarette paper,“ and then have the cigarette paper moving him all over the place and get cigarette papers coming up and chasing him, and now let's get molecules out of cigarette papers chasing him – if you were to just exaggerate this disability to a point where it really degrades him – oh, he's... feels in terrible condition.

Degradation is actually an inability to handle force. Lack of pride because one's force is gone. Upscale, a person feels very competent. He walks in to the... up to the... the bois in the morning and uh... Henri has swatted him on the cheek with a glove. He walks out in the bois and he takes out his long rapier and with great expertness and great glee he goes through Henri's guard and Henri dies very quickly, under great competence.

The next thing you know... the next thing you know, this fellow... this fellow is not any longer interested in killing Henri. He is afraid to be competent. Not so much because of the backflash of every time he's applied pressure, because he loses. He loses a few times so he recognizes that his competence against Henri was competence. And what knocked him off was competence. So what's wrong with it is competence. And competence in the handling of force, then, must be eschewed. And if competence in the handling of force is eschewed and abandoned, you're not supposed to have anything to do with it anymore, then of course you have to abandon force, because if there's no competence with the force, the force becomes completely random. As a net result his competence goes by the boards and he begins to feel how? Degraded, because he can't use force.

How can you get ahead in the world and how can you dig yourself out of this universe and lift yourself up ranks and... and... and go up the line and so forth? By recovering the use of force. The guy can't use force, so you exaggerate his inability to use it. The dot won't stay still. Now, you make him move this point, just... it's... he finally conquered it. Now let's move it just a little bit. Let's move it in some other direction. let's move it in some other direction. Change its color. Put it behind his back. And every time he puts it behind his back, he gets another one out front.

So you make him put two out front for every one he puts behind his back. Two out front. And he gets to doing this after a while and he can't stop it. So you say, „All right now, put four out front for every one you put behind your back. Put one of them behind your back and put four out front.“ And this finally gets up so the whole room starts getting full of these darn things. And he can't tell which point's which anymore. He's just getting the whole thing...

And you say, „Are you willing to start over again on these points? Well, that's fine. Let's put those all in yesterday, and let's get a new point.“ And he'll say, „Yeah!“ „All right, put that point behind your back.“ „Okay!“

Now... now that you've got that conquered, let's build some two-dimensional space. Don't get into any big arguments with the preclear about the fact you couldn't possibly move around in two-dimensional space. You can move around in two-dimensional space, because it's a postulated area of only two dimensions that has two or more anchor points. So we put four anchor points on this two-dimensional space and we do things with it. First we fit it over

his body. Then we put it below his body. We put it above his body. And what do we use for anchor points? His body! That's the only orientation he's got.

A preclear in this state is oriented in relationship to his body and to nothing else. So we put these two anchor points, and let's... let's just routinize this thing – it doesn't have to be this way, but this is mostly because it makes the preclear so angry and uncomfortable. Uh... make him lie on his back and put his hands under his head and use his two elbows as anchor points: And make him put his big toes about a foot apart, and use those as two anchor points. And have this two-dimension space running from those two big toes up to the points of his elbows. And when he starts to shift his elbows around or move his feet so as not to have those anchor points anymore, make him pull it back into that condition... circumstance. He'll get very tired of it after a while. He'll get very restless. I've never had a preclear yet who didn't get extremely restless when you made him lie in one position and restricted his freedom of motion and made him handle something that he would much rather run away from. The way he'll run away from it is by curling up, by closing his feet together, by putting his arms down at his sides, and so forth. He just keeps running away. He doesn't want to get under this tension, because you're just about to put him under terrific tension.

Now, you take those two anchor points – his hands are behind his head so his elbows are out the akimbo, not akimbo, but his elbows are sticking out. Those are two anchor points. He's got these two big toes as anchor points. Now have him put some two-dimensional space between his two big toes and his elbows.

And when he does that – my God! Coffins, deaths, all kinds of horrible things start to roll off of this case like mad. Do you pay any attention to these things? No! You just make him take this two-dimensional space and hold it until you can make that space lie quiet. That's the main thing that space is supposed to do, you understand. Space is supposed to do that. It is supposed to be quiet!

How do you get somebody from ever having any space any more? Make him jiggle and jitter. If you can get a guy nervous enough, he wouldn't have any space any more. But how do you get somebody nervous? By making the space which he occupies untenable. What is nervousness? Nervousness is that condition which results from having one's space as occupied made untenable. If you take some fellow and run him headlong into a tree, the tree is occupying the space he should have been occupying, and of course that space is untenable, so the fellow after that gets nervous about trees. This is very simple with the stuff we've been over about Spacation.

We're going over this as a rote process now. You just hook those anchor points down there to the toes. Use those toes as anchor points, those elbows as anchor points and the thing starts shifting and curling up and rippling and turning over and flying away and so forth. So you just make it shift faster, you make it fly higher, you make more people come in and interfere with it. You get more gruesome things happening because it's there. You make it roll up and unroll faster. Whatever it is doing, exaggerate it and then each time come back and decrease that. And then fix it on his body again, so he orients it. And you keep that up until he can hold that two-dimensional space right there without a qualm.

Now in the process of doing this, he's going to get nervous. Particularly his... his arms are going to get jumpy. The small of his back is going to get jumpy, and his legs will get very jumpy because legs are what one uses to remove oneself from space which has become untenable. So naturally his legs will get jumpy.

Now did you ever want to know what this manifestation is called? „nervous legs?“ You ask somebody, „Turn on sonic,“ and the guy... all of a sudden his legs start to jerk. He can't turn on sonic because if he really found out that he was in a space big enough to turn on sonic, it would be made so untenable for him so fast that he'd have to run away. So his legs are all set to run the second you ask him to turn on a sound. Or any perceptive.

And he knows he has to have space in which to turn on energy. If he can't have any space, he can't turn on energy, except to do anything but run. So his legs get very jumpy and he gets very upset.

And you just keep putting that back on his body and hooking it up to his elbows, and then increasing it and making it fly around and do all sorts of things and change character and go behind him and above him. And make it worse! Any condition he reports as happening, make it worse. Until the first thing you know, he's handling two-dimensional space. Then you put the two-dimensional space below him, his body in the same position; then turn it end for end; then put it above his body, then turn it end for end; then make it stand up and make it in various parts of the room. And finally, he'll be able to hold it very calmly, without any change, very quietly, on top of his body. He will have conquered two-dimensional space.

Now what's the value of this? You've just shown him that there were anchor points which could be held stable. How do you expect a preclear to run anything or develop any energy at all if he doesn't have any anchor points? This fellow hasn't got any anchor points. Well, where could he put the energy if he doesn't have any anchor points? Everything belongs to everybody else; it doesn't belong to him.

All right, next step on Spacation is to make this piece of two-dimensional space demonstrably solid and then unsolid, to convince people it's solid and then convince 'em it's not solid. And just go through the routine: Now you pick up that space... make the preclear take that space and shove his – this is not actual, this is just his figurative – arm through it, demonstrating it's not solid. And then make it solid. And figuratively hit it with his fist to make it make a sound to demonstrate it is solid. Then to make it not solid. Then to make it solid. Then to make it not solid. Until at last he suddenly recognizes something that is the most vital thing on the whole track: How did things get to be solid? Why do you think this wall up here is solid?

Now if he's been convinced, he can convince somebody else that it is – this wall's command value over him lessens. This'll upset him, by the way, because he'll feel immediately if he does that he's liable to start making mistakes and walking through doors with his body without taking ahold of doorknobs. He'll get certain that this kind of a condition would exist and it'd be very embarrassing to him. It'd be very embarrassing to him if he forgot to remember that his clothing was solid and walked out of them in the middle of the street.

Any kind of a condition could result from this, but that's only because he is unable to control solidity and unsolidity at will. Furthermore, every time this individual's been in bad

condition, been placed in bad condition, it was by a force which convinced him. And how'd it convince him? By taking over the space he was occupying. One gets convinced the MEST universe exists at the moment it collides with the home universe and takes over the space of the home universe – one is then convinced of the existence of the MEST universe. More powerful space, of course!

So, the solidity of space is the first step on particles. You see, there is no such thing as a particle. There is a postulate about particles. But you get solid space – you can do anything with it. It doesn't even have to be a particle. This is really senior magic.

Now any time this individual's gone through a tree, he has had it demonstrated that space could be solid. Any time he has run into a brick wall, he has decided that space could be solid. He's run into enough of them back along – every time he has fallen and hit a planet, you know, jumped out of the second-story window or something, and hit the ground, he... has been demonstrated to him the planet is solid. Any one of these conditions are convictions. Of course, he had to have a higher level belief in the thing, or conviction. He had to accept somebody else's evaluation in the first place to get into that condition. Or he had to sell people and fail to sell them on the solidity of his own space. If he couldn't have space that solid, then nobody else... anybody else could come along and demonstrate that their space was solid and his wasn't.

So let's take a look at this situation, and find out that the making of solid, two-dimensional space, and the unmaking of it at will, is of the essence in reconvincing him on the subject of energy.

So, how do we do? He rams against it, he knocks it with his knuckles, and he finds out it's impossible to go through it – utterly impossible to go through it. But he says, „Yeah, I made it solid, but it's solid all the time. This thing has been solid from the beginning. It is a solid piece of two-dimensional space and that's all there is to it and I can't do anything with it.“

„Well, that's fine. Have it much more solid. Now get things like 16 inch guns firing into it, uh... airplanes crashing through it going faster than sound, and all of them just folding up and stopping when they hit this two-dimensional space. Let's really exaggerate its solidity. Let's make it hyperbolical beyond hyperbole. Let's get it so that we have huge battering rams run forward by a thousand men hit this space. They've got spike points on the battering ram, and it doesn't penetrate the space, and nothing penetrates it either. He'll all of a sudden say, „Nothing's this solid,“ and he'll let something go through slightly. And after that it's easy to break it down. And you just break it down to the point, then, to where you have this very small caterpillar come up with a very small hair off of his chin and push this very small hair through the space, and demonstrate it goes through. And after that he can move through this space at will.

Now supposing he can't make it solid, supposing he can't make it solid. Well, get it out horizontally and make it support something. Don't have it hit, make it support something. Put on it a dust mote and have it support the dust mote, and not go through. And make sure the dust mote doesn't go through. And the guy will eventually get the idea, all right, he can hang a dust mote on this.

Now let's keep building it up from there until this thing can have cannonballs rested on it, until it can have a man rested on it, and until it could be hit by a sixteen-inch gun, or have a battleship or a faster-than-sound plane hit it and it wouldn't go through.

Now get him to change and shift solidity, pierceability and unpierceability – enterability and unenterability of that two-dimensional piece of space.

Now once in a while you'll find this two-dimensional piece of space gets terribly fragile. Well, if it gets fragile, just keep breaking it up. Take a piece of two-dimensional space and break it up some more. And then... then throw those fragments away and get another piece of two-dimensional space and break that up. And another one and break that up. And all of a sudden it'll get stronger.

In other words, you toughen this space up until it is completely under his control. It's enterable or not enterable. It can move here, dispose there – anything can be done with this that he cares to do with it.

Next step. Next step is to get two such planes and enclose a space with them. Two planes of two pieces of two-dimensional space and put them about four or five feet apart. Make a box – a big box. I don't care how big you make it – 20 feet by 10 feet by 10 feet or something like that.

But get this: That box encloses the preclear and the preclear's bed. And the first thing it'll remind him of, of course, is a coffin. And that is the space they've made very antipathetic to homo sapiens. They take a guy while he's still in the head, and they fill the body full of formaldehyde and they do all sorts of gruesome things and then they put it in this little, tiny cramped box and they let... shove the lid down so it's completely armor-proof, seap-proof, uh... bill-collector proof, I suppose, and bury it deep in the ground. It's just a dramatization of a control operation. There isn't any reason that anybody should do this. I mean, this is just nonsense beyond nonsense. Preserve a dead body? Let's go down to the slaughterhouse and every cow they kill, let's fill that cow full of formaldehyde and bury it. It just makes as much sense as people keeping this relic around with powder and paint on its face buried deep in the ground.

It's just... it's just odd – just weird! I mean, how can a society go that nutty? Or, I should say, much greater dignity, how does it come so extremely aberrated? Well, it just goes nuts, that's all, and... on the subject of bodies. „Care of the body... care of the body... care of the body. Nothing but bodies... nothing but bodies. All the space there is, is MEST universe space, all the space there is that can be controlled by the body. The body occupies the only space.“ And so, boy, right out of this...

You think you're just in beautiful shape, now that you've got a piece of two-dimensional space. The guy can hold a point steady. Now he can hold eight points steady. He's got two pieces of two-dimensional space and this makes eight points. It makes a rectahedron.

All right, here he sits... lies in this box. And the first thing you're going to get... you say, „All right, let's feel all around and make sure nothing is there but your space and the walls. Now cover 'em with fur or put rugs on 'em, or something of the sort. Now turn 'em end

for end, turn the walls end for end. Now rotate them a hundred and eighty degrees. Now handle them. Now color the walls red. Color them blue. Color them green. Shift it up higher – pull it down lower.“ And all the time let the body... you know, don’t let this guy lie on the couch and construct this thing out there somewhere on the other side of Marcab.

No, uh... you are about to unmock one body and one couch.

Now, he’s got this space, and make him reach from where he is and feel all around the floor of it. That’s why it’s good to have rugs on the floor and silk walls, or something of the sort, so he can get a tactile on them. And make sure that’s his space. Now you make him feel all around and make sure there’s nothing in there but himself, as a thetan. And he’ll tell you long in advance of where he can actually stabilize this. „Oh, no. There’s nothing in here,“ he’ll keep yap-yapping at you. You just make awfully sure. Because when he gets this... when he gets this sensation, you can tell. It will come as a considerable surprise to him. It will really shock him. You’ll always see this surprise. He won’t just take this calmly because what he’s actually done is make some space, and he’ll suddenly realize he’s made some space. And what you do is have him sit in there as a thetan, in the middle of that huge spatial area and he reaches from one part to another, inspects all the corners, inspects all the walls, inspects the ceiling. And each time he determines that there’s nothing there but that space and himself as a thetan. You get him to inspect this real good, see?

Now, you number the corners. You don’t have to demonstrate to him. You just say, „Number those corners one, two, three, four, five, six, seven and eight, and you’ve got all the corners numbered?... All right, go to corner one. Now feel all through the place from corner one. Now go to corner two. Now make... feel all through the place from corner two and make absolutely sure there’s nothing in there. Get a good tactile on the floor and the ceiling and the walls. Now go to corner three and do that. And go to corner four and do that and go to corner five and do that, six, seven, eight. Now make this completely certain there’s nothing in there.“

Probably some kind of a condition like this is going to happen. He will either find it impossible to maintain this steadily, or he won’t. Other things will keep popping in there that he doesn’t want. If they do, make him keep filling it up full of all kinds of impossible things. Again, exaggerate the condition, and then empty it out, and then fill it up and then empty it out and fill it up and then empty it out and finally he’ll say, „The dickens with it.“

Now if he says he can’t get rid of the furniture – the furniture is too great an actuality to him, Father was a furniture dealer or something like that – enlarge the space and start putting furniture in it. He’s got one couch in it already; have him put dozens of couches in it. Have him put couches all through the thing and then take them out again. Fill up that space and empty it until he’s sitting there with a complete certainty on the possession of that space.

Now, he isn’t going to get the complete certainty right at first, but he can get it. He’ll think that’s very peculiar because he’s going to have something else sitting in that space and you can just count your bottom dollar he’ll have something else sitting in that space: and that is what’s left of the home universe will be found in that space.

But before he attains that, you’re going to have facsimiles flying off this fellow like mad. You’re going to have him dug out of this, and into that, and... and shot here and maimed there and lying someplace else dying. And these facsimiles are going to come through

boppety-boppety-boppety- boppety-boppety-boppety-boppety-bop! And he keeps trying to tell you about these facsimiles.

Well, just... just disregard them and go on with the space, or if they become too annoying, throw in a few more agonizing deaths into the chain. Just throw in some deaths that are a little worse on the thing. „Well, get the... get a death now where you're being disemboweled by a horse. Yeah, you got that? Well, all right now. Let the chain go on – look at the rest of them... All right, now run in there one now where you're tied over a cannon's muzzle and it's fired. You got that? Well, let that one go on by. Now get... get one where you're down at the bottom of the sea.“

The fellow keeps saying he's drowning or something. Oh, he... he'll go through agony in this sometimes. And he keeps drowning or something. Say, „All right, get one of being at the bottom of the sea and have a couple of big sharks come along and grab ahold of the body and hold it still while bullet-fish fly through it. You got that?“

And he says, „What's a bullet-fish?“

And you say, „It's a bullet-fish, of course. Put some in.“ Anything, if that gets too bad... ordinarily you can just disregard that chain of deaths, because if you were to hold that consistently and let him look, he would see practically every past death he had rushing off of this thing.

Why? He's been living since the explosion of the MEST universe... I mean, pardon me, explosion of his home universe at the hands of the MEST universe in borrowed space. So the second he tries to make any of his own space, all the borrowed space starts flashing at him. Every time he tried to possess space and was stopped, every failure to continue to own space is liable to show up in this space he's trying to create.

So there he lies – all sorts of situation can show up there. Exaggerate the situation, and decrease it, increase it, run a cycle of action on it and keep putting that big box together there and uh... until he's finally got space and then he's going to find somewhere in there a high degree of probability that he will find a home universe. And he'll be something 'like the black spot over in one corner, or a tiny little dot in the middle. Or he'll try to go through the middle of it. And he'll say, „Every time I go through the middle of it it feels like I'm shot or something,“ or „like I've just been hit by Niagara Falls“ – anything along that line.

And uh... so, what do you do with this universe? If you were to ask him to put something in this rectahedron after he's sure that it's absolutely empty, you will get a sour reply. He'll put something in it. he'll be mean about it, or he'll be unhappy about it. He'll put something in it. He'll be upset about it. He... he won't want to put anything in it.

He'll tell you it's lonely, he'll tell you that it's no fun, he'll tell you all sorts of things. „So, if this is all there is of building your own universe, I don't want anything to do with it,“ he'll be feeling.

Why? You're staring the MEST universe's collapse and end right in the teeth, and it's such a major failure that he doesn't want to build a universe. He has nothing about that now.

So, what do you do? You get him to go in there, around and through that – of course, he's in this space all the time. You make him look around and make sure the place is empty. And he'll eventually find this thing somewhere in there. He won't know what it is; he won't be able to get rid of it right away. So you turn it into a gaseous mass, you change the color of the gas, you move it around into the various corners, you solidify it, you just give it straight mock-up change. You keep using it. You decrease it till it occupies the whole space and decrease it down again. The fellow'll begin to tell you all about his home universe, if you do this.

And you don't have to suggest „home universe“ to him. He'll just tell you about it, and that's that. And uh... you just keep working it; don't let him go into large details about the thing. He'll start wondering how on earth...

And, by the way, you needn't tip him off to this degree unless it's just too... unless he's just too wild on the thing and he's wasting too much time, as to how his home universe got that way, and what happened to it. He'll tell you all sorts of stories, because the fact of the matter is that the loss of it and we'll cover that in the next hour, what loss is, and a little more of the anatomy of loss so you can see how this thing works out – made him forget it. And he's forgotten it. And he's forgotten it with a vim, because that was the biggest loss he ever had. That was his and all of a sudden, wham!

What happened was, evidently, the MEST universe just came over and took it over. It just took it over. And it ran into it or fell on top of it, 'cause this universe is expanding and it keeps hitting these things and so on. And it got on the wrong wave length or something happened and he suffered this. And the next thing he knew – really this is what happened – it went out and he came in. He didn't have much of an entrance point or anything else. He just found himself there one day. He didn't know where he was and he didn't know what was happening, and he might have had some strange adventures and so forth. But after that he was a homeless waif – because he never found out what happened to him.

And that's where your people are lost on the time track. They're lost because they don't have any space – it's very simple.

All right, we change and alter this mass that he can't get rid of called the „home universe“ until he's perfectly satisfied about the whole thing. And then and there he will... will discover that space is his. He'll find out that space is his, that is his space. He can do as he likes with that space, and he'll find out something very strange. The mock-ups that he puts in that space appear and disappear with such ease, compared with the mock-ups he puts out in the MEST universe space. He's been putting up mock-ups, let's say, rather poorly. They've been shimmery, they've been thin, all that sort of thing. After you're done (and this process is known as a Spacation), after he's done a Spacation in that space, mock-ups can appear, disappear – bing-bang! Beautiful! He can move 'em, change 'em, put 'em automatic, take 'em off automatic and so on. He'll find himself able to handle them in his own space.

Is this space actually his own space? If he has done this sufficiently and if he has done this well enough, he actually has parted company with MEST universe space. It is his own space.

You've got a certainty of dimension which is not coincident with MEST universe dimensions. And therefore MEST universe could not override that space.

Now you could go far in this direction to where he could be so expert in creating space and unmocking, that he could go out and look at an automobile and there wouldn't be any automobile there anymore – for anybody. At first these spaces just disappear for himself. It... he's... it won't occur to him that his body might disappear or blow up or something as he's doing this. He probably won't think of it.

If he does think of it, don't worry about it. I've done this to quite a few people and expected, in the early ones, that we would suddenly have somebody turn up missing on our hands, but nobody did. The preclear continued to remain visible to me on the couch but sometimes would get kind of thin – you'd kind of start seeing through them a little bit – not theta-wise. I mean, they just... just sort of looked kind of thin and unsubstantial.

Now, they're liable to take off from that and go racing right on down the time track to present time on convictions – what they've been convinced of, what... the game they're trying to play, and that sort of thing. And if they're capable of seeing energy areas on themselves, they will see all sorts of energy areas on themselves. It'll just surprise the dickens out of them how many energy deposits are convictions. They've been convinced they ought to play a game – they should play the game. „All right, how do you play the game?“

„Well, you play the game so that when you walk along here and you're hit by this, you say, 'I'm hurt'.“

„Well, I'm not hurt.“

„Well,“ they say, „well, you walk along there and when you're hurt, you say, 'I'm hurt,' and that's... that's the game on this. And then I walk along here and I say, 'I'm hurt,' and I'm hurt, and uh... so on.“

But this fellow says, „But I'm not hurt.“

„Well, you just... just... this is just the rules. It's the way you play this game.“

„Well, it's a game – that's all right.“ The most idiotic thing.

You make a hole – there's a hole there and there's something in it. And the fellow goes into it to find out if there's anything in it and he doesn't find anything in it so he takes things out of it. You know, he makes up things. And people say, „Well, this... no-no. That isn't what it is – no, that isn't what it is. No, that isn't what it is.“ They just invalidate the heck out of a guy like this.

So, he is asking to be convinced continually, and any time he can find several people to agree with him, he'll be convinced uh... on something or other. And he's being invalidated continually. And the major ones are done by force and both of them depend on the banishment of space, really – banishmnent of the concept of how much space one can occupy.

When you've taken your space from the MEST universe, you have taken spurious or specious space. It isn't real space for you because you... it's not your dimensions. You've borrowed some other dimension and that's about the most serious thing you could do is to take a dimension that is not of your own determination. And after that, you have difficulty with energy because you can't put mock-ups in space which isn't yours. And you know the

space isn't yours and so therefore you can't put mock-ups in it. If you can't put mock-ups in it, that means you can't put energy in it.

Now you can get practiced enough on this so that you can simply turn around and put in MEST universe space energy. You can get to a point where you'll string a little thread of energy between two cans, E-Meter cans, and the E-Meter – has anybody done that since I mentioned about it there? work? Did it work? Voice: ((?)). LRH: Oh, did you get a... just a little twitch on it? Voice: ((?)).

Yeah, you'd have to put a pretty good... be pretty good at stringing, beams, and you've got to put a pretty solid beam between the two of 'em and just let let it sit here for a moment and you'll get interesting results on the meter. I'm fixing a meter up to do that.

The point is, then, that you are rehabilitating space for this preclear. Now this process called Spacation will spring somebody with great ease – after he's unmocked the body a few times and he has had facility in creation of space and so on, moving in and out of the head or being where he wants to be in the MEST universe becomes very easy to him.

Now your Step One case can go right straight ahead on his route and go ahead and do this. But believe me, your Step One case should be put through a complete Spacation before your... consider him an operating theta. You just take him from there on up. With a Spacation he becomes more or less an operating theta rather than a theta clear. And he gets very able – he's not too bad off, your Step One case.

These other people, you'll find out on lower step cases, that you just push them through a Spacation anyhow, and sometimes have to before you can do a darn thing with them.

Actually, in view of the fact that space is beingness, you have to be able to handle space before the preclear can be anything.

So it's a good thing to do, to put... as you go through this process, to be very careful about that particular set-up.

Now we'll put that as a Three level. And the reason we leave One and Two as they are without stressing Spacation to any great degree, is because you can completely alter the beingness of a man, his condition and so forth, by steps One and Two – without any Spacation or anything else. You just tell 'em, „Be two feet back or your head,“ or „Push yourself out with an energy beam.“

Now when that guy has had that done, when this has occurred, you'll see facial changes and personality changes of considerable magnitude. And when these changes have occurred they are very worth just striking for, just as their own, because it'll happen in more than 50 percent of your people, much more than 50 percent if you use Step One and Two, that they'll simply be outside, and will go through these paces. And they can be brought up to a stability without Spacation.

Now, you'll be surprised. It... it... it just changes the fellow, changes him very markedly to have this happen to him. But by the time you've got to Step Three, they hold that

space point steady, and so forth, there's just enough little buggy things wrong with them that they... they can't quite do a Step One and Two.

Well, if you do a Spacation on the Three case, he'll move right up into a One category and you just go on with Step One.

Only when you've got him stabilized and outside and able to lift his various arms and limbs and so forth, from the exterior as the One does immediately, you've got an operating theta. And you've got your other jump because he can make his own space.

All right. Spacation, then, is a process of rehabilitating space by first, ownership and stabilization of a point. Then ownership and stabilization of more than one point, namely four points; and ownership and stabilization of a two-dimensional plane hinged on those four points. And then ownership and stabilization of two such planes; and then ownership and stabilization of a rectahedron. Think that's a tetrahedron. Uh... no, a tetrahedron is s...

Voice:....

LRH:.... four points... it's a tetrahedron, isn't it? No, it's actually a rectangle. It's a rectangle. Is that a rectahedron?

Voice: I think so...

LRH: I haven't done any solid geometry in a long time, in English, that is.

Well, anyway, you build that and that stabilizes into his own space. And we have the essential breakdown, the essential points of space, the essential ingredients – the characteristics of space, which are anchor points – two dimensions and three dimensions – and you have the most elementary space there is.

And when he has claimed this completely as his space you will find him able to do a great many things which he was not able to do before.

All right? There is no substitute for a rehabilitation of space, to return to an individual a rehabilitation of his beingness. But don't think because he's done this indifferently or suddenly or quickly or snappily and then stepped out of his head and so forth, that he can create space worth a darn. I mean, he... he's able to go through these steps, maybe. But if you haven't done a very good job, and if he can't do it the next time easily, and if he can't do it for about four or five consecutive times, easily, so forth, he's not stable on the subject.

So the next time you get ahold of this preclear you put him right straight through all the steps of a Spacation which are, establish one point; establish four points; establish eight points; and establish its emptiness. And uh... you finally will find him quite stable. Otherwise you're liable to unstabilize him. If you put him through a Spacation once, you get it indifferently well, and all you've succeeded in doing is throwing him through 565 past deaths or some darn fool thing like that, or run him against the old home universe, and – you've charged him up to a fare-you-well! Bad deal, strictly. Okay? How much you got left on that tape? Voice: About seven minutes.

Now that's quite sufficient for me to tell you a very important datum uh... about all this. Loss is loss of space as its most important loss point – loss of space.

So anywhere down along the line, what kind of mock-up do you favor for any case from Three down? What kind of mock-up? You take the most beloved living place in the current lifetime of your preclear and do standard mock-up manufacture and shifting with it – even if he does it poorly – making many of ‘em, changing it, altering it, lessening the quantity, increasing the quantity, placing it behind the back and afar and above and around, until your preclear does not give a... two whoops and a continental about it, and can handle it with great ease. Because there he is still tied with this lifetime’s anchor points! And that will be, usually, his childhood home. And more locks will fly off of this. You’ll be amazed! Oh, the locks will fly off of it, in all directions. But you’ve rehabilitated his space considerably when you’ve done this.

And don’t be surprised when other houses like it start to show up automatically. Of course, you’re just peeling the track. All kinds of things will show up as marked out MEST universe space which he has tried to claim. And in view of the fact that was MEST universe space with imposed MEST universe dimensions it of course was not under the good control of the preclear.

A preclear can afford to lose anything he has as long as he does not lose as well his ability to create.

But when anything is based upon the speciousness of MEST universe anchor points, of course, he is anxious about it in the first place. And then when he loses it, the MEST universe has to be waited on for the MEST universe to give him permission to have more anchor points.

So you start handling that childhood home. You want to know what happens to a pc’s childhood. Why is a pc’s childhood occluded? Well, a pc’s childhood is occluded because, one, he was moving faster when he was a child than he’s moving now, and therefore in order to pick up facsimiles of childhood he’d have to generate and move a lot faster as a preclear. And that also applies to why can’t he pick up early track as easily as he can pick up later track. And that’s because he’s moving too fast and too strongly on the early track for him to have uh... for him to pick it up now. He hasn’t got enough speed, you see; we’re going through a slow-down process, as one goes down the cycles. So we can’t get these things earlier very easily – mostly because of speed.

So, in childhood, however, uh... that’s one reason. And the other reason is these anchor points. And because childhood is studded with loss from one end to the other. There is more loss per square inch of havingness in childhood, because one attaches such enormous importance to trivia. Everything is given to one, everything is assigned and owned in some other fashion. One’s toy – he has to be very careful. You just think for a moment and just try to remember a toy you had when you were a child – just one toy. If you remember a toy, the toy which you remember was a toy which you were given and which was not interfered with very much. Nobody cared enough about the toy except you. That was one toy.

Now your havingness, then, was slight and your space compared to your size was pretty large. But you got nailed down. MEST universe anchor points had been assigned to you. And if you were racketted around much and you were changed from home to home and area

to area, just anchor points and anchor points and anchor points and anchor points, and the guy just all snarls up all over the place.

Sooner or later as an adult, one time too often, (I'm going to cover 'forget' and 'remember' in the next hour) and one time too often he loses a set of anchor points and it's too much for him. And the whole track, actually will jam right at that point – jam! He will at that moment run out of space for his facsimiles. He hasn't even got space for his facsimiles anymore. And uh... having no space for them, of course, the only space left to them – he's not going to part with them! They just simply move in on him – crash! And he's got 'em! That's that.

An electrical shock moves one out of his last efforts to maintain anything like space – the last efforts to maintain space are psychotic or neurotic. Because one is saying, „I'm not responsible for anything, and therefore it's all right to leave me in this space. I've abandoned all responsibility for all force, and I'll do whatever you say, and I can still have some space, can't I? I'm still permitted to have some space. You see, I'm nutty. I can't do any wrong – can't – I mean, can't harm you very much.“ And uh... that's just a protest. That's... that's the last shreds of beingness – complete irresponsibility.

All right, so they just move him out of that into utter abandonment. They move him out of that into death. And they do that very simply. And... or they collapse the track on him. And that, of course, prevents them from moving out of anyplace. They have to stay there then. There... there's a forcing mechanism. It is about as sensible as... well, these things are very sensible, well, about as sensible as anything else in this universe.

We have a profession that pretends to heal, and it destroys. It's no wonder, you see, that somebody believes great evil of you as a Scientologist. If you get out practicing for a little while, they'll believe great evil of you. The reason why? You're obviously doing good so obviously, you must be evil. Reasonable. It follows.

If a fellow can't move around anymore, and if he's all pinned down, and he's very upset and he hasn't got anyplace to go, why, let's take what's left of him, his body, and let's fill it up full of electricity which is highly antipathetic to him, and fix it up so he can't even be there. And then explain to everybody that this makes him well, you see, with sort of a snide, pompous expression on one's face. Great stuff!

Force, and the application of force to the individual is primarily a question of changing space for him – making him abandon a piece of space.

The highest level of conviction there is is to knock hell out of him. That convinces him. Of course, way up above that he had to have better conviction in the field of reason.

So knowingness is upset by force. Force crashes into the individual and it upsets his space – it'll upset his knowingness. Why? Because something occupies the space which he should have been occupying and makes it impossible for him to occupy that space.

And if he's unable to create more space at will then, of course he considers that he has been displaced in the space. And in Spacation, you're teaching him that he can make any kind of space that he wants to make at any time he wants to make it. And when he's done it a little more often, a little more often, a little more often, he finally realizes that he has all the space

anybody could need in which to do anything, and he finally doesn't worry anymore about having to have space where the body is.

The process of Spacation, of course, follows that because the body is in that quadrilateral, octilateral – whatever it is – uh... because the body is in that blown-up coffin, why, uh... it gets unmocked. And you never ask him to unmock his body at all. It just disappear on him. You point it out to him afterwards his body wasn't there.

He says, „That's right. The body isn't there.“

„Well, why does your body have to be there now? Why don't you just move out two feet behind your back?“ Okay. Let's take a break. (TAPE ENDS)

# SOP Spacation (Cont.)

## A Lecture given by L. Ron Hubbard on the 15. December 1952

Third hour of lecture, December the 15th, afternoon.

We have a subject here which is quite pertinent to Standard Operating Procedure, because it really covers from Step Two down. It covers... covers that case to which you will have to do Spacation. It actually covers a Step One case.

But, this... this process applies, then, to all cases. But this case is Four, and then Five, Six and Seven all fall under this category.

And the process you do for Four is to return – the guy can't hold a point steady. It's... you could go right straight ahead and bull through on Spacation. You could do that. But you've asked this person, now, „Be two feet back of your head“ – he wasn't. You've asked him to put out a beam, push himself out of the back – he didn't... he couldn't. You've asked him to hold a point steady – he couldn't.

Now the next step is... next step is „Get a... make a mock-up of your childhood home. Make a mock-up of it.“ And then get him to handle it just in the way you handle mock-ups. After you've done this, you can flip back into Spacation.

You aren't in each one of these cases on this Standard Operating Procedure, going back and doing Step One again, you understand. You're going back upscale.

You get him to get that. If he can do that in Operating Procedure Issue Five, if he can get a mock-up of his childhood home, and then exaggerate what it's doing and not doing, and then change it and position it all the way around and handle it until he can just call up and throw away the thing at will, by creating more of them, by remedying the scarcity of it, by making things more exaggerated about it and so on, you'll find out that you've returned somebody into a state where he can very easily do a Spacation. You will probably not have turned somebody who will immediately be able to step out of his head. You can test it if you want to, but probably not, just on it...

If you did this job superlatively well, uh... he would be able to. But we won't count on you doing a job that is just ne plus ultra super, not because you couldn't, but because it simply is putting too much details and too much stress on one step of a case, that's all.

So this next one is: Can he get his childhood home back? Get a good mock-up of it and mock it up and handle it. That's your step.

And let's say that he can get that mock-up – he gets it immediately – so you've said, „Be two feet back of your head.“ Then you've said, „Put out a beam.“ Then you've said, „Get

a point.“ Now you say, „Get a mock-up of your childhood home.“ Not a facsimile of it, a mock-up, see? You could change it around to make sure it's his... his mock-up. You've said that. You get that, and then you just simply go around, position it in space, change it, change color, do other things with it until you can control it, utterly. Then you go back up to Step Three and do a spacation.

After you've done a Spacation, you can ask him to move out of his head with beams, if you want to, or ask him to step out of his head – it doesn't matter what. You just go right on through with the routine then of Space... of Step One.

So, that's the... that's the extent of Four. Four has to do with the old house. ‘Cause of course when you do this you've picked up his anchor points. Bam! You... he's probably still running on these anchor points. Even though he had an office which covered eighteen floors of the Rockefeller Plaza and even though he was very loose in the way he lived, or... or anything, it didn't matter. Any one of your conditions has nothing to do with this. He's probably still running on the anchor points of the old house. Probably as he sits there at this mahogany desk which on Saturday nights is used as a skating rink, and so on, he's still using a shanty eight miles south of the slum into the slumier slum on the south side of the car tracks, or someplace. He's probably still using those orientation points which is what spoils his manners and everything else.

That's right, ‘cause he's orienting everything he's doing against not just the conditions of his childhood – yap-yap-yap-yap. I mean, good old child psychology! Somebody give me a tommy gun! Uh – he isn't doing this. He just happens to have only a couple of anchor points. And he hasn't got an anchor point on 42nd and Broadway, or one in the Bronx, although he's working in Rockefeller Plaza. His anchor points... he's lost. He's badly lost. His anchor points are over in South Keokuk or North Bergen or... or someplace or another, and they just have no relationship to the anchor points he's using and he can't fit the same space in, and he's never been able to fit the same space in at any time.

And it changes, of course, his mode of existence. He couldn't help but change his mode of existence because he's got to fit in with his environment, hasn't he?

We've been taught so long that man's salvation depends upon his ‘adjusting to his environment’. So his environment is not Rockefeller Plaza with a thousand square yards of desk. His environment is Shantytown.

Where his anchor points are, that is the environment in which you will find him. If his anchor points – and excuse me for introducing Space Opera – but if his anchor points are 18 planets away and that society is strictly uh... tooth and claw; if... if... if it's a society in which... which a man is... is only worth as much as he has in the bank, where justice is delivered only to those who have the wherewithal to buy it – uh... in other words, a society you wouldn't even know about – he'll be operating on that society because his anchor points are there and he doesn't have anchor points here. He's clipped back that early on the track, and he's not even using this lifetime anchor points.

But you can make him go through and jar out of the old anchor points by showing him that he had earlier anchor points in this lifetime, namely his childhood home, and then you use those to reorient him. But, by doing what? By pointing them out? By mentioning anchor

points to him? He may keep telling you, „The fire plug at the corner of the house – I can't seem to do much with it! It's just there.“

And you say, „Well, you work around. You want to get that fire plug moved.“ The whole house, you'll find out, is probably turning on that fire plug. Only you take it, say, „Turn the mock-up around now.“ It's pinned on that fire plug and the mock-up just suddenly swings around on that fire plug.

Very interesting condition. You'll finally get this up to a point of where he – also, it might have been a temporary anchor point. He might have some kind of a temporary anchor point. He's got the house as a sort of a general setup of anchor points and the instant in which he's stuck on the track, with that, had some particularly interesting feature – snowman. Uh... he fell and broke his arm or something of this sort. Big crash, and he'd just built a snowman. And you'll find the house there, the fire plug there and the snowman there. And he's sort of orienting on the snowman. And the house will swing on the snowman. You won't be able to do anything with it.

There'll be some object in that mock-up with which he can do nothing. Don't point it out to him, just make sure he does something with it, 'cause that's his anchor point.

There's the temporary anchor point, then, which is the incident in which he's stuck – and you don't need to know which incident he's stuck in. And there's the childhood anchor points. And those will all be sort of nervous to... to him. I mean, pardon me, he's nervous about doing anything with them, because he knows if he moves those, he's lost – although he hasn't seen them for 30 years. If he moves them, he's gone.

All of those things assume enormous importance to him. And what you're doing in a Step Four, is you're just plowing this guy up, because it's certain that Step Four is not in present time even though he's very sane, very efficient and a good guy. It's just a lead-pipe cinch that he's not in present time. He's in present time up to Three, but Step Four, he's not in present time.

And that's the dividing point. You know that for sure he's not in present time. He knows he's in present time, but he is orienting severely by the past. Therefore, if he steps out of his head, he knows he's liable to step right straight into the Battle of Trafalgar. If he steps out of his head, he's liable to step straight into uh... the middle of a war he just went through. See, he's not in present time. The reason he can't step out of his head is, he isn't here. And he's liable to go on.

We've already a... The borderline – when we have passed from Step Two on to Step Three, we've started to move a bit out of present time. But we don't get noticeably out of present time until Step Four – Case Four.

Now we started in... this person was collected at a point and in a point only in Step One. And from that point on he is dispersing. He's in, you might say, negative space. In other words, he's in space that isn't here, he has anchor points that aren't present, he has all sorts of odds and ends, and we're trying to remedy those, then. Step Two, Three, Four. The reason why he has to use beams to get out in Step Two is, of course, the fact that he is unable to change postulates. But he can make a beam.

All right, that... that's... They're very simple then, isn't it? Now we got right up to Step Four. Now let's take Step Five – I'll cover that with great rapidity. That's just Black and White Control Processing. We're actually back to something slightly resembling Three. We want a spot... this guy. What characterizes him is he can't get a mock-up. We find out he can't get a mock-up because he can't get the old homestead – simple. He can't get the old home, so we know he can't get a mock-up. So in view of the fact that he can't get a mock-up and can't control a mock-up, we know we've got to handle, then, because if he can't get mock-ups well enough to mock up the place he was raised, he can't get mock-ups – not worth a nickel. So just don't worry about it from there.

And your next step after you've found out he couldn't get a mock-up, would be a simple... you... you said, „All right. Can you mock-up the house in which you were raised?“

„Ohh-hahh-yayy-mmmm-te-dash-mmmm-hahh... houses keep flying through here – ahhh-mmmmmmm-mmmmm...“

You could go on with that for a long time. Don't go on with it any time at all.

Up to this point you have said, „Be two feet back of your head.“ He wasn't. You have said, „Put out a beam and push it against your forehead. Now push your forehead two feet in front of you.“ And he was – or he wasn't. I amend that: You said, „Two feet back of your head“ – wasn't. „Use a beam, push yourself out of your head“ – he didn't. „Put a point out in front of you and stabilize it“ – he couldn't. „Get a mock-up of the place you were raised“ – he didn't.

The next thing you say to him is „Take a black spot and put it on the wall.“ And that is a Step Five.

You needn't inquire any further in this case. You needn't, really, inquire any further. You understand that you can take these later steps and you could... you could interchange them. I'm recommending them to you in this order for a good reason: It'll save your time. It'll save you lots of time, if you do them more or less in this order.

All right, we've got that Step Five, „Put a black spot up on the wall.“

He tries and he tries and he says, „I can't do it with my eyes shut, but I can do it with my eyes open.“ Okay. You've got a Five. You work him from there.

How do you work that thing? You move the spot two inches to the right, and you move it two inches to the left. And he says, „There's lots of spots up there too.“

You just say, „Pick one of them and stick it with that.“ Until – and you work with him, no matter how labouriously, with his eyes open or his eyes shut, until he can put a black spot up there and turn it white and shift it and turn it black and shift it and know he's shifting it and know that it was he who moved it, and that it was his black spot. And you just WORK with that.

If he gets too many black spots, make him get a lot more black spots and then cut it back down again. Exaggerate those conditions, in other words. Run a cycle of action on what he's doing. Black and white control processing.

Now don't mix that up with Black and White processing. Black and White Processing is Technique 8-80, and that sort of went by when you weren't looking. And I got a letter from an auditor this morning, he's been all over the East uh... the West Coast. And he's uh... been using what? Black and White Processing – Technique 8-80. He was having tremendous success. He's just been having a fine time and he wrote in to say how well it worked. It works. But this is not the same process. We're not interested too much in a chronic somatic as such to be handled by Black and White. Mock-ups handle them faster. Or handling and exaggerating the actual disability.

Did you see me process that pilot the other night? I gave him a lot of mock-ups. One of the reasons I gave him those mock-ups is 'cause I like General Bradley, and uh... we obviously had somebody who was stuck in a space hat. Remember, he couldn't... he couldn't break that bowl with that ear in it? No, that would be painful, and that sort of thing. Rough deal.

And then when we finally knocked the thing out, don't think that that was just the technique that knocked it out. It wasn't. He was then ready to use that technique, and I just did it very directly and made him exaggerate the buzz in his ear. And then decrease it and then increase it and then decrease it. And finally get the other ear ringing. Now make the other ear ring. First I had a statue out in front of him there and made its ear ring. And then had him shifting from one ear to the other ear until all of a sudden he was... had it off in one ear and on in another ear. This sort of struck him as odd, and we turned it off in both ears. Now that'll probably come on again, he probably won't uh... pick it up again... do it, but it will come on less. Although I told him all he had to do was anytime it came on, was make it louder. He's handled it well enough by this time that if he'd just do that one step, he'd just make it louder, it'd go off again. If he'd just... demonstrating to it, he could hold it, he could do it.

That's just a quick patch-up, and you handle any of these chronic somatics this way. So we're not talking now about Black and White Processing. It's a very interesting process, and all that sort of thing, and... Nice to know that those things do all those things and that there was a process there, and so forth. And you're talking about Black and White Control Processing.

And the level of importance is that Black and White Control Processing as a discovery is many times more important than Black and White Processing. Don't underevaluate this little, innocent simple technique whereby the fellow puts a black spot upon the wall and finally holds it there. And don't glance over it and walk away from it and say it's not important. You've got a preclear who is in the dark. He's seeing only blackness. He can't control a mock-up, he can't get anything but the vaguest concept of a mock-up. He can get a concept of it. He could imagine that he was getting one – not good enough. A guy either has a mock-up or he hasn't a mock-up.

So what do you want in this case? You want a black spot up on the wall. And he says, „Am I supposed to see it?“

What do you tell him in that case? „We want you to see it, no matter how thinly. Eyes shut or eyes open; we don't care. We want you to see it, no matter how thinly.“

Now there are other little techniques that are quite interesting. This fellow is really in agreement with the MEST universe. He's gotten down and agreed with the MEST universe until he's just grovelled in the dust. He hasn't any energy manufacturing left or anything else. He may be a very good guy. This has nothing to do with character. He might be a very savvy individual. He... he might be able to use good logic and do remarkable things, but these steps are not steps that are associated with ability, where it comes to handling the MEST universe. They are not steps that fit in on a tone scale. They're just steps of how far a guy is into the MEST universe at his level of the tone scale. And the further he is into the MEST universe, the less he can make his own. And we're trying to make him make his own universe. We're trying to head for the creation of mock-ups, their variations, and the creation of space.

If we turned over to this fellow and we asked him to do something in the MEST universe, he probably could. He'd dig in just a little bit deeper. But he is fixated on the MEST universe. He is convinced! The MEST universe has convinced him, and you will find out that it has knocked him silly. You'll find out this person has led a very tempestuous life and many things have displaced him in space. A lot of dreams are dead or blown up. He may have lived four or five lifetimes that would have killed a normal human being. Well, let's not be critical of this person just because he's a Step Five. He has a disability in our eyes because it blocks the route to a fast process.

And actually, I don't know of any process except irresponsibility and responsibility – running that, and running DEDs and DEDEXes as such on him, long hours, long, long hours of this – that'll snap him into line so that he can eventually become a theta clear.

I'll tell you a lot more that's wrong with this fellow the last half of this hour, e... under a general subject. But all we're interested in here is the ability to control a black spot. The ability to control a white spot. Make it increase and decrease in size, make it go away. Make it come back and go away. Let's put a black spot under control. That's all we're trying to do with this case.

And we work Black and White Control Processing and I don't care how many hours we work it. We work it until he's got a positive action there that can flip a black spot up on anything; turn it white, make it big, make it small, turn it off, put it in last year – do anything with it. Throw it up on another wall – do this and do that until he can handle that black and white spot.

Don't start leading into this technique as an invitation to do a mock-up. Do it for itself. Do it for itself with this guy.

Do you know that most of the people you've got doing mock-ups can't do it? Throw a real black spot on the wall that is actually sitting there on the wall that they can see on the wall, and then turn it off, turn it on, move it here, move it there, and get instantaneous action on that black spot. It's quite a technique all by itself.

Now let's just make up our minds if he didn't answer up instantly to Step One, Two, Three and Four that we're going to go into Black and White Control Processing on this fellow, almost on the order of it's mud from there on down. We're going to get him so thoroughly accustomed to being able to turn on and off black and turn on and off white that he hasn't the least or foggiest notion that it's difficult or there's any question about his handling

blackness. And that's all we're going to do with him. We're not going to shift over and do some other technique. And just because he can suddenly get that black spot, suddenly run him into Spacation. He's in no state to run Spacation – not even vaguely.

Now this fellow, to a large degree, is usually under the heading of what we will call for our own notebooks, an Invader classification. He feels quite... quite upset. If you'd caught him a few years younger he probably would've had full perceptics. He probably could have been theta cleared in a very short space of time. But life catches up with these boys fast.

The paymaster is sensation – sensation. They want sensation out of the MEST universe, and they start picking up sensation from the MEST universe and it makes a one-way flow from the MEST universe to them. Then they can't make up any energy and throw it out again.

What's wrong with them is hands and feet, and unable to create energy. And if they created any energy, they would practically perish with the feeling of horror of having done so. It is a sick feeling that uh... I have seldom seen in any other line or level. I've never seen anybody feel, really, that degraded in real life. It's quite remarkable – quite remarkable.

Now, you'll find some of your preclears, after you've done mock-ups for a while – and you've done a Spacation and you've done quite a lot of other things and they're just getting along fine. And one day they go sag! What did you hit? This guy has an Invader spiral. He's got space opera on the track and something slapped him into it. And you didn't get rid of it, and you hadn't caught it earlier.

So don't think your Five is the only Invader.

How do you handle it? Mock-up hands, mock-up feet and mock-up energy flows going in all directions, till you've finally got this fellow totally capable of being able to put out a straight energy beam from himself to any object, clearly, quickly, and turn it off and turn it on. You've got to rehabilitate his use of handling raw energy.

Now your Five should be worked until he has enormous positiveness on black and white spots, until he can vary them and turn them into crosses and make the crosses cross, and have a white cross and a black cross, and make those cross; and a white circle and a black cross and make those cross. And put 'em anyplace – ceiling, floor – and make them persist.

And if anything starts happening when he does this, just keep on making him make black crosses and white crosses, white spots and black spots. You'll find out once in a while that it may pay you to exaggerate the condition – may pay you to. But it's a dangerous thing to do, I warn you. Because this fellow is so close to the fringe when it comes to mock-ups. He's so afraid to see something not real, that he'll practically spook if you suddenly flooded him with all sorts of things. This guy's got all sorts of things. This guy's got all sorts of things.

He's got things like big spinning discs and racing lines and... and beams that are... suddenly will appear in his... in his facsimiles. What you do is take a MEST universe equivalent of these objects and make him work with them, if you're really doing it. He'll get quite sick while you're working with him. He keeps seeing a wheel. And you'll get black and white spots and so forth. And he keeps seeing a wheel and he keeps seeing a wheel. Well, stick with

him with a real wheel. Put an automobile wheel down there and rotate it and monkey with with it for a while. If you run it long uh... enough, he'll be all right.

But there is a danger when you're running such a level case that you don't run him long enough on the process and you'll have to pick it up on black and white spot processing.

Now this stuff will really key out on black and white spots. He can... you can insist on his handling black and white spots until it keys out.

All right, when I talk about exaggerating a condition, you'll find an awful lot of fellows who are just getting mock-ups and they're just doing fine as long as you give them mock-ups bop-bop-bop-bop-bop-bop. Don't give them mock-ups, though, bop...bop...bop...bop. They can only hold on for a split instant. They can't conserve the mock-up, very often.

All right, very often a guy will tell you also about some visio he had in childhood (if you want to play around with this it's all right) some visio he had in childhood. He keeps seeing all of these faces, and the faces would keep coming in on him and he couldn't get them off, and so forth. One chap told me that he used to regularly, when he was a little boy, stare into a flaring lamp for an hour at a time so he wouldn't see these faces so he could go to sleep. Every time he'd start to go to sleep, he'd see these faces. So he'd have to stare into the lamp.

Childhood is really – if you only knew it – a time of very bad terror. These things start keying in one way or the other and there's no ARC with a grown-up on the subject. Grown-ups know that babies just arrived and they're brand-new and they don't have any past or background. There's no reason for these nightmares except some of the stories they've been hearing. And they know all about this. They don't know anything. I'd do a lot before I'd put a child to sleep in a dark room, believe me. Brrrrrr! What do you want to have on your hands? A three-year-old who... who has got an electronic incident in full play? And how would you like to have to live with that for the next three years, huh? Keep putting him in the dark and putting him in the dark and he keeps protesting and he wants to come out again. You put him back and put him in the dark again and he comes out and he protests and he's saying he can't do it and so on. So, because you're big and strong you take him by the throat and throw him into bed and say, „If you get up out of there again I'll shoot you dead!“ and turn the... close the door on him and leave him in the dark. Then you wonder why the kid gets sick?

Boy, boy, there's real stuff waiting for him! Real good stuff. If he's demonstrated a fear of dark in the first place, he's had something to do with deep space, just automatically. It means electronic incidents.

Another thing, it's kind of bad to leave a beam shining across a kid's room – just a streak of light, a solid streak of light going across one corner of the room, because it'll seem to get solider and solider and the kid after a while will jitter on it. He'll wake up suddenly and he'll see this thing, and that's just no good. Somebody's gunning for him.

All right, so much for that. Black and White and Control Processing consists, then, of Black and White Control Processing – that's right. And that's what you do with this fellow. And then you move up into Step Four. We've... we've got a different modus operandi, you see, with this Standard Operating Procedure. We're going to pick him up at the lowest step

we can, and then we're all going to do all the steps backwards until we get to One. So we're going to hit Four, Five – Black and White Control Processing. We get him so he can do it. Move him to Four. He gets the childhood home, mocks it up, tears loose of the anchor points. Take him to Three – Spacation. Take him to Two – put out a beam and push himself out of his head – or just be – Two or One.

All right, and then you go on with the process of One, which is to make yourself a theta clear. What's Six? Six – the best process I know of for a Six is by experience. And until I experiment with other processes, I'm not going to recommend another thing for the Six, really, except ARC straightwire. And one of the best sources of ARC Straightwire of which I know, is SELF ANALYSIS – just straight off.

But the peculiar attention should be paid in that to re-establishing his certainties about something. And there's no reason to go and take a drive off on new, fancy processes which have not been adequately tested. This is not Fairhope, Alabama, uh... it's not Squirrelville-on-the-Colorado it's not Menningitis-on-the-Topeka. And ARC Straightwire has pulled more neurotics up through the band than I know of, because ARC Straightwire... your Step Six is a neurotic step. If the guy can't do any of these things and if he just gives up on a Black and White Control – he can't do that – dive in, fella! ARC Straightwire – good, old-time, covered in SCIENCE OF SURVIVAL, and so on. If you just follow the directions of the old American edition of SELF ANALYSIS – „Can you recall a time when...“ and then particularly the last page, „Remember something that's absolutely real. Remember something that's real to you. Remember a time when you were really in communication,“ and so forth. Just orient him and at least find him in the MEST universe. He's not only lost his own universe, but he's been driven out of the MEST universe too.

This person, by the way... you go down the line on this and these various levels, you find yourself somebody who is disabled, evidently is a little bit zing-zing on you, doesn't seem to be quite balanced – remember that that is a test. And there's no reason to change it at this date. For two years that's been snapping neuroses. Or it's at least been making a neurotic out of psychotics. That's a... that process, for some reason or other, is a pluperfect killer, and that is ARC Straightwire addressed toward finding a time when he really felt in communication with somebody; when he really felt somebody loved him, somebody else felt he loved them; and when he was in full agreement with something or he wasn't in full agreement with something – a time which was completely real to him.

Do you know you can see a case go „Snap!“ right up, a jump in tone?

And by the way, that's one that I could get awfully red-headed about. Auditors have known this since time immemorial. It's been taught to every auditor that ever went through any class anywhere, and I have, by God! picked up cases that were being worked on heavy incidents being mauled around, this way and that, that had never been asked this question.

Here this guy is. He's got glasses eight feet thick, he's looking out over a... a misconstruction of body, he's fallen over... over sidewalk cracks, he's... he's... he's just stumbling around, he's lost... he's gone. And somebody says, „Well, we can't do anything for the case because he can't run an engram. We tried to run birth on him eighteen times running. He doesn't seem to get any perceptics when we try to run birth on him.“

By the way, there's still clowns out in the sticks that are running birth on people. There's still those. I... there's one pair of auditors in particular that have been running birth on people now that I know for two years. They have had not one success in those whole two years. And they keep running birth on everybody they get their hands on. Wonderful! Just gorgeous. They're both stuck in birth, of course. And by tacit consent they won't do anything about it.

What about this? Every auditor has been trained in this, and every once in a while I get ahold of one of these cases around, and the guy is falling all over himself and nobody is asking these questions: „Can you remember something that is absolutely real to you? Can you remember a time when you were really in communication with somebody? Can you recall a time when you really agreed to something? Can you recall a time when you really agreed with? Can you recall a time when you felt some love for somebody, when you knew they felt some love for you? Can you recall those times?“ That's the total list, right there. Just those questions.

And have this fellow's case break! Sounds fantastic! I mean, you keep giving out this little... little... this little piece of information. It could actually be written... written on the inside of a matchbox cover. It could... you could just... I... I sometimes feel kind of inarticulate about it – because it's so simple. All you do is say to this person, „Can you remember a time that's absolutely real?“

I've been handing that out as a datum and handing it out as a datum and I still find people that have never had that question asked, who are just strictly fruitcake. And somebody's trying to run something... trying to get into communication with him, saying... they come around and complain to you, „Well, your technique there doesn't work uh... and uh... this Effort Processing isn't so good, and running engrams don't work. I've had this preclear and I've processed him now,“ (Let's tell a real lie. Let's do a winner on it), „18 thousand hours.“ In other words, „I've processed him uh... eight hours simultaneously every hour, for the last eighteen years, and I haven't been able to get the case break.“

And then you get ahold of this case and you ask him that question and the case snaps. And then the auditor goes around and says, „Well, it's just because he's got altitude, that's all.“ This is... this is... this is incredible. So... so don't miss that one on... on Step Six.

And if a guy looks pretty tippy on his pins to you, or if you go... as you go down the list – Brrrrrrrrr – this person says, „Oh, yes – yes. I get this... this beautiful home of my childhood. Yes, this beautiful home. Yes – yes, I get this beautiful home.“

You say, „Can you remember something that's absolutely real to you?“ like that. This guy is observably off. He's off the third rail. He's being pushed down the track by the weight of the society.

Now that's... that's one that in any auditing, and so forth... So as I say, that when we drop from Step Six and Seven toward a new process we're, quote, 'hauling coals to Newcastle'; we are building up new electric shock machines for Menninger; uh... we are doing some other completely unnecessary action; uh... we are electing a new congressman – uh... it doesn't matter. It's just something that doesn't need doing.

Why? Because cases have been breaking all over the place. When a guy doesn't break a psychotic on Step Six, that boy isn't any good as an auditor, that's all. He's so darned scared of the psychotic that he won't have the psychotic long enough to break the psychotic's case.

If a person doesn't want to have a psychotic around him, if he's afraid to have a psychotic around him, he won't take possession of a psychotic long enough to break the case. That's very obvious to you now at this stage of the game in your training. If he's busy running away, he'll make the person more psychotic.

And as far as Step Seven is concerned, we've still... we're still... we... we – by the way, I was using this process 18 months ago. This is not a new process, „Where is the light switch? Can you remember me? Who else do you remember around here? Where's the wall?“

Now we can just modify it and we know why that process works. Been using this process for a long time. Didn't quite... too well aware of why it worked. Well, it's Q-1 is why it works. Get the guy to locate things.

Now we can do it a little bit better, but we're still doing the same process. Get him to locate... get him to locate that wall. „Find that wall. Find that anchor point. Where is it? Find that anchor point. Find that one. Find that wall. Find that light switch. What's the realest thing in this room to you?“

The guy all of a sudden looks around for a long time and he finally says, „That bedpost. What do you know! The bedpost is real!“ He'd go over to it and tap it lovingly.

Now if you had a small statue, a statuette, or any aesthetic article – a real, good aesthetic article – a picture, something very aesthetic, and you were to go into an insane asylum with that thing and set it up, you would show these people and they would see for the first time something that was really real to them. That's what aesthetics do for people – it's real. And would you just drop it at that, and say, „Okay. Sit there and look at the Virgin Mary“ or whatever it is? You'd never show her, by the way. Get a nude, if anything. Virgin Mary, all those statues, are remade statues of Isis. You still find them in catacombs, by the way, and it says on the top of the base, it says „The Madonna“ and turn them over real quick and look at the clay on the bottom of them and you'll see the Egyptian symbol of Isis. They just imported Isis and Horus who was found in the bullrushes as a child. They took those statues and that became the early Christian statuettes. Very amusing.

Uh... so some aesthetic item which has no real religious connection. But it... it suddenly gives them a reality. They can see it. They know it isn't going to hurt them because aesthetics ordinarily are not force. If you'll notice, the whole race sort of is on a tacit consent about making anything forceful really beautiful. They... they... they... they play off the majority of the items which they manufacture which are destructive and they make them ugly, not beautiful.

Take a tank. Boy, that's about as aesthetic as a pig.

All right, let's take a look, then, at uh... this contact with... Let's locate something in the real universe. You've got to bring this guy into the real universe before you can get him into his own universe. And you've got a double bridge to get when you've got a psychotic.

That's why, if you take a psycho or a heavy neurotic, processing him until he finds something in this universe – the MEST universe – which is real to him, is effective; because he has been driven out of one, home universe, two, MEST universe. And he's not in the MEST universe. He's not in any universe. He just goes into some facsimiles or something. So you want to coax him out of that facsimile into the MEST universe. And then coax him from there into his own universe. And not necessarily take a long time to do it.

The steps are orientation in his immediate present time surrounding.

Now you'll notice that they'll fly around the room, or they'll just sit there like mad, and you can't do anything with 'em; you can't get them to give up anything. You can't get 'em... in communication with 'em. What are they doing? They fall into these categories of cases which I gave you, and one of those categories of cases is 'holding on'. The other is 'holding on so bad, they abandon'.

All right. Now, they're... they're sitting there. You can't get anything out of them. This is a Step Six – Seven. Six or Seven. You can't get anything out of them. They are... now you... you kn... you know this guy's probably holding on. If you put him on an E-Meter and say, „Are you holding on?“ the E-Meter goes 'zong!' – it'd drop. That's true of upper level cases, too. They're holding on too. I mean, there's just more of it down here at the bottom of the line.

Furthermore, the particle, space, has become an object and a word is an object and time is an object when you get these cases. You see, in this wise, a Six and a Seven do compare with the tone scale. But don't... but don't... this... this whole process – this Standard Operating Procedure – is not aligned on the tone scale. You get that idea. It's just accidentally that Step Six and Seven line up with the tone scale. These people are psychotic. When they can't do any of these things, they're... they're... they're – good-bye.

Uh... by the way, some psychotics can do the upper ones, so you see, this is not a... not a tone scale thing. You say to some psychotic, „Be two feet back of your head. You're there? Good! What postulates would you have to change about being crazy? Fine. Okay. Where's your clothes? That's right. You can go home now.“ You think I'm kidding you? But that... that's... that could be it.

So, it doesn't matter who you're working with, you see, you work Standard Operating Procedure. I told you at the beginning of these lectures today, that's any case. That's the psycho, too.

And you get down into the lower bands, you can't attract his attention or get him to do any of these other things; you have to do these lower band things, which is to get some accessibility. And then you go right on through the rest of it.

All right, so what's the score with this boy when you get him... get him oriented and you find out that he's not – pardon me, not to say 'oriented', that's a technical term – uh... when he's holding on, you've discovered he's holding on, holding on. You come in and you say, „Well, now put your purse down on the chair.“ And this person has been in there for six months, or been home and wouldn't go out of the house or something of this sort since the

baby came or something. You say, „All right, now, let's put your purse on the chair.“ She's been sitting there holding that purse all this time.

„No-no! No!“ Look at you... finally decide they can trust you. And they may go so far as to let you hold it for them – maybe. But to put it on a chair where nothing's holding it? Uh-uh! Maybe they're so good that they'll eventually be persuaded to put it on the chair. Do you know that that starts to break their case at that moment? They have an object and they put it away from them. You just handle it by separating them from objects. That's all – you just separate them from objects.

They're just holding on, that's all. They're just holding on to everything. They're holding on like mad. They're sitting right in the middle of inhibit – loss. And they've had to hold on a lot of things in their life, so they're just holding on. They... they know that that's all they can do.

So what do you do with this case? You maybe get them to let go of something. But is that trying to exaggerate their condition? No, we follow the same rule of the cycle of action, all the way down along the line. We give them things.

You go on out and you find scrap paper and you find chewing gum and you find some more pocketbooks and you find some pillows and you find some other things. Present time objects, see. And you give 'em to them.

What's the treatment they get in a... hah! hospital? Everything is taken away from 'em – including space and all objects. Well, if you could give 'em back some space, if you could just give them some MEST universe space and you could load them up with objects, it'll break the cycle. They say, „What do you know? There is some plenty around here someplace. Maybe I'll part with the... I've got all these o...“

By the way, be fully prepared, if you're really processing at the bottom of the scale, for this person to take all these pillows and just hold them tight and not give one back to you. But they might exchange a pillow for a word. That's right. They're going to exchange a pillow for a word, or a pillow for a phrase, or a pillow for a mock-up, anything, any kind of a deal. But they'll deal, deal, deal – trade, trade, trade – conditions, conditions, conditions. Good Christ! They remind you of an oilman or something. Deals! Big deals – big dealers. „MEST! Oh, that's important stuff.“

When MEST gets too important to somebody, then he tries to hold on to it like mad, he'll go mad trying.

And the next stage of psychosis is – you just look at the other condition. And the other condition is they're giving everything away. So you get down to Step Seven, they're either holding on to everything or they're giving it all away. You try to put clothes on them, they throw them all off. You try to put sheets on the bed, they throw them out the window. You try to put anything in that room, they throw it away. They... they... they... they just know they can't have anything.

So you get them to throw all sorts of things away. You point out they've missed three or four items in the room. You give them a stack of things to throw away. You give them newspapers to throw away – old newspapers, give them old magazines to throw away. Give

them all sorts of things to throw away. Just exaggerate the condition. They'll suddenly realize they acquired these and threw them away. That's a heck of a note. They'll realize that suddenly.

And then what do you do? „Remember something that's real to you“ – right on back up the line and Black and White Control Processing. Or let's mock-up the old home town – right on up to the top of the tone scale. We won't care how, quote, 'crazy' or how raving mad a Step One, a Step Two, a Step Three, Four, Five, Six or Seven is, it just so happens accidentally that nobody gets into Step Six or Seven unless they're crazy. Nobody gets that bad off unless they're really mad. ((Voice:))... for laughs, really. ((LRH:?)) All right. I'm glad he explained it was for laughs.

No, you understand that a... that a Two, Three, Four can be just as mad as a Seven, though.

Now what'll you run on this? Well, you can sometimes have to do the darnedest, most unusual things, in some cases, so you have to be versatile. You have to know all of this stuff, some thing that seems to be called for at that moment, and you just do it.

You could do the thing which is given to you on the formula and get away with it every time. But all of a sudden we've audited this person, we've said, „Be two feet of your head,“ and they did a bunk for Arcturus. Huh! That's not in the school solution. Well, that one happens to be, but there may be some that aren't. You just do the same. Just... just... just you've got – my God! You've got Flow Processes and you've got dichotomies and you've got Mock-up Processing and you've got Control Processing, you've got Orientation, you've got Spacation – all of these things.

First and foremost, you have to be in communication with the person. So you've got processes which get you into communication with him. That's right. There are processes. I just gave you one. They got too much, so you give them more. They haven't got anything and they don't want anything – take it away.

All right, a person will be sitting up on the ceiling grinning at you ghoulishly, with a head the size of a tennis ball, screaming the glee of insanity and five minutes before this you were talking to her; she's a perfectly sane girl. Completely sane, sober, conscientious, polite. A little bit... well – but polite. A good wife, good mother. Good normal homo sapiens. And you, all of a sudden, said, „Well, all right. Put out a beam and push your forehead two feet forward.“

And she suddenly screams with laughter and plasters herself up against the ceiling and sits up there and says, „Heh-heh-heh-heh! Try and get me down now! Heh-heh-heh-heh!“

And you say, „That... well, that wasn't in any of the lectures.“ There will be situations that aren't in any of the lectures. I would hate for you to go out and be calm as an oyster all the time. If I... if I... if I thought for a moment that I was the only one who was going to have to do any worrying in the preparation of Scientology, I'd feel very bad. I want you to do some worrying too.

So I could tell you that there's all sorts of things liable to happen. Sometimes it isn't a thetan. Hmmmmmmmm. Sometimes what comes out of the head – ummmmmmmmm.

No, no, I'd better... I'd better make it straight. It's always a thetan that comes out of the head. But sometimes he sure doesn't bear any resemblance to himself. Nice girl – she's sitting there on the ceiling. What am I going to do? Let's see. It costs, I think, 25 pounds a minute to call London, and uh... Ron's in London. He couldn't process this girl for an hour over the phone. Do I... even if I did get somebody to process her over the phone, would I hold the phone up to her on the ceiling or hold it..."

So, no. Just uh... whatever they're doing, get some more of it. And remember such factors as glee of insanity... irresponsibility, irresponsibility, irresponsibility. You can get very... you can use old processes if you want to. „Get the beautiful sadness of being responsible for everything on earth. Now get the beautiful sadness of having this beautiful tomb for having been responsible for everything on earth.“ „Yes, yes.“ They can get that. „Boy!“ they say, „that's phoney.“

You say, „Get uh... run Rising Scale on the beauties of uh... being somewhere else.“ But whatever you do, do something and do something effective. Action is always superior to inaction.

So uh... if you lose your nerve at any one of these points and you do get a preclear all fouled up and you find out that he was sitting on the 20th Century Limited tracks and the train came by and ran over him and the body dies there, and so forth, just report it honestly to the police exactly what happened: The person died of heart failure – and you were having a quiet social chat with him and afternoon tea.

Actually, there's no danger in that happening. The body keeps on running – much...

Now one of the things you shouldn't do is try to overload the guy's capacity as you come down the line. I mean, let's not... let's not brutalize him. Let's... you can brutalize some preclears – sometimes you have to. The guy's perfectly well off, he's not in bad condition, he... he's just getting too darned self-determined to be processed. Do something to bring him down tone scale – scold him a little bit so that you'll get some more processing, and then he'll go back up tone scale again, or something of the sort.

It's something like giving somebody a... they used to try to get people on these old Mathesons. They used to invalidate them until they could get them back on the dial and read them so that they could be processed.

Well, now we have here gone over this Standard Operating Procedure pretty thoroughly, and it is different than described, in that you go from Step One down to Step Seven and then you go back up the scale. See, you don't just flip back to Step One every time he makes it. This is a different type of process. If you make him accomplish Six, go to Five. If he goes to Five, go to Four. If you accomplish Four, accomplish Three and then Two or One.

And just uh... if he... if you've got him down to Three, then do Three, then do Two, to One. It doesn't matter one way or the other. If you've got him to Five and you accomplish Five, then accomplish Four, then accomplish Three, then accomplish Two or One.

Well, now that's... that's your process. I dare say we ought to have a rough draft of that process mimeographed and given for your... an insert here. But from what I've told you here, as often as I have told you and as hard as I've explained to it, what's Step Three? Voice:

It's that spot business. Black and White, spot on the wall. LRH: Shoot him. Shoot him. What's Step Three? Voice: Spacation. LRH: Spacation. What's Step Two? Voice: Uhhh – be behind your forehead two feet. LRH: That's right. That's too slow, though. What's Step Five?

Voice: I'd better change some postulates. I'm getting caught off base. LRH: Your preclear will always catch you off base. What's Step Five? Voice: Black and White spots.

LRH: Right. What's Step Seven? Voice: You remember something real? LRH: That's Step Six. What's Seven? Voice: What room? LRH: That's right. What room? That's right. Okay. What's Step Two? Voice: Uh... push your forehead two feet forward. LRH: That's right. What's Step Five? Voice: Uh... Black and White spots. LRH: Okay. What's Step Four? Voice: Get your childhood home. LRH: That's right. That's right. Which step is Spacation? Voice: Three. LRH: Which step is Black and White spots? Voice: Five. LRH: Uh... which step is ARC Straightwire? Voice: Six.

That's right. Honest to Pete. You ought to know these things just brrrrrrrrrrr! because you'll remember, then, to do them on that line. Understand the processes outlined in this book, works. It's just slower than the process which I've just outlined, because since that was written, enough tests have been made on this Spacation to indicate that Threes and Fours are particularly in terrible shape. We've actually got the same cases there. We're just giving them different processes.

They're in terrible shape on anchor points. Until you've done something with anchor points and established anchor points, the guy isn't here, he isn't there, he isn't anywhere. And you could do a lot of monkey business on the case.

So these steps which I have given you, it's just in interest of it being faster. It's not a question of whether or not that old one didn't work, or this one doesn't work. This is faster.

Do you know that the first issue has DED-DEDEX running for Step Five? Oh, it... it'll get you there – DED's and DEDEXes will really get a guy there. But, my gosh! At what expenditure of time? Enormous expenditure of time!

I don't know how many hours it would take some case or other. So in the interest of time we've brought all of these cases, now, down to pretty low numbers of hours.

Do you know that you will have a theta clear in about 25 percent of your cases in about 20 minutes to a half an hour? You don't know this yet. But in that... about a quarter of your cases this will be „Ha-wham!“

Another percentage of the thing – take you two or three hours. When you're starting to get up on the smaller percentage of the line, it's going to take you many more hours. Now that's to get a theta clear.

The state of operating thetan really is only this: You make darn sure that he can do everything from One to Five with thoroughness, neatness and dispatch – One contains all the lifting exercises. Make space, do terrific mock-ups, so on.

So what's an operating thetan? He's not just stable outside of his body; he's a college kid on this subject. He can do everything from One to Five backwards and forwards and upside-down, with complete perfection, complete certainty, and with what speed? Milliseconds!

Milliseconds. He has to be able to pick up a finger of the hand and pick it up swiftly and cut it loose instantly. He has to be able to create space – not only in this slow, slow process of one dimension and four dimensions and so on. No. He has to be able to create space in ‘Bap!’ and he’s got the space created. And it’s all empty and there’s nothing in it. Just like that. So it’s just drill from theta clear to operating theta. When you get him up to operating theta he’ll probably be able to knock over the Empire State Building.

Okay. Uh... That’s said as a joke. I know that nobody would do that. I know that if you were going to knock over any building you’d knock over the building which is occupied by Time Magazine. I’ll get you their address.

Okay. Well, there is Standard Operating Procedure, and don’t think that’s all we have to know in this business, because I’m going to go into Memory: What is it? Why is it? What fouls it up? And how do you recover memory of the whole track? For this reason, for this very adequate reason: It’s very often the preclear keeps insisting that he be able to remember his whole track for some naive reason. And you better restore it to him with complete certainty. And it’s one of the processes, and so forth. and it will assist you enormously to understand the disability of the preclear who is sitting in front of you, if you know the operating mechanisms of memory itself – because they’re brand-new. So come one, come all. See you at two o’clock tomorrow.

(TAPE ENDS)



# Sop Spacation Step 3, Flow Processing

A Lecture given by L. Ron Hubbard  
on the 16. December 1952

This is December the 16th, first hour of the afternoon lectures.

Now in your textbook, Scientology 8-8008, you will not find the complete steps of uh... Spacation – that is to say Spacation is broken down into six very precise steps. It's done like you empty water from a pitcher into a glass and back again. It's about that simple. I gave you these yesterday. I'm going to have that mimeographed and probably as you hear this as a tape it will be in your hands as a mimeographed item.

I'll read those, however, just to make sure that they're on the tape.

One. Spacation. One: Establish an anchor point and hold it, exaggerating the automaticity of it and slowing it down until the point can be made to persist easily without attention from the pc – without any effort.

Two: Establish two-dimensional space, hook it to two big toes and elbows of pc, exaggerate and bring under control its automaticities – stabilize.

Step Three: Make two-dimensional planes, solid and unresisting at will. Make pc penetrate it or not as he chooses. Make it resist or not resist, heavy forces thrown at it.

Four: It's all right. You've got this. Four: Establish and find empty a large box which also encloses the pc in the couch. Unmock the latter two. Inspect it from all sides, stabilize, make' solid or empty at will.

Five: Locate home universe in center. Bring it under control with exaggeration of size and so forth. Banish it at last.

Six: Make mock-ups and destroy them in this space.

And that is the length and breadth of the technique called "Spacation" which is Step Three of the Standard Operating Procedure.

And that's very simple because that can be remembered in this fashion.

One: A point. Two: Dimensions. Then, Three: Dimensions. Then you find what's in the center of it. And then you do mock-ups and destroy them in that space. Very simple: One, Two, Three-dimensions.

And the second technique which is not in that book is Flow Balancing, which has a colloquial name "Give and Take Processing." That's going to re... cover quite a bit of ground here today. In fact, I'm practically going to talk about nothing else all afternoon.

And the material, then, in your text, Scientology 8-8008, is not in any way contradicted and matches up these lectures.

In these lectures you have a lot more of it. The material which is in there very briefly and very staccato as given its proper breadth and evaluation in this lecture series.

That textbook, actually, is not a textbook which is supposed to be... just handed to somebody and he reads it. He uh... the... the point of the matter is it was not written for that purpose, and although that textbook is being translated into German and Spanish and just released, uh... it's almost an overt act. Because it'll make very good sense to you, measured back up against these lectures and a man would practically have to make or unmake or re-evaluate the universe backwards and upside-down in order to fit what he knows of experience into that book.

The lectures and other material which has gone before and which you've already studied form a bridge between the experience of man as he walks around and pretends to be active and so forth, and the level at which we're operating.

If you looked at all of the consecutive techniques which have been developed, you would find that they composed a gradient scale, a relatively smooth gradient scale with only one or two items out of line on that scale. These items are not so much out of line as they are just more heavily evaluated than they should be. One, are words in engrams. That's still more important, really, if you're just going to process an engram, than it is to process the mechanics because the mechanics of the engram agree with the material universe, and words, at least, are still partly theta.

And so, we have in our techniques as they reach forward from 1950 straight on through now, a bridge which covers the evaluation of the commonest, most ordinary level of experience in any culture on earth here, straight on through, step by step. It goes from what ordinarily can be found to aberrate people and if alleviated will bring them up into a better state of rationality. That is the running of engrams and locks, and grief charges.

And that goes from there into the mechanics of what aberration are and those are introduced, more or less, in SCIENCE OF SURVIVAL.

And then we go forward to a better appreciation of language as contained, no matter how briefly, in SELF ANALYSIS, 1951, and then go on to ADVANCED PROCEDURES AND AXIOMS with the establishment of the goal of self-determinism as the most valuable of these goals; and we go straight on from there through 1952, taking the GE, discovering and resolving the problems relating to the GE, discovering that that is NOT the road and finding that one has to process, if he processes the pc, the pc – and who is and where is the pc. And we find him. He's very accurately locatable.

And from those studies and experimental and temporary techniques we came right on through to Standard Operating Procedure, Issue One. And from there, as more results and more studies have been conducted by myself and as I've seen these techniques in the hands of auditors, we come up, straight away, to Standard Operating Procedure Three which, if you'll notice, has, as its main deletion, the – from Operating Procedure Issue One – the removal of any agreement with the MEST universe.

We don't... Issue One said DED-DEDEX running for a Step Five. You don't find this in Step Three. And now we go straight on forward to... Issue Five of Standard Operating Procedure and that has simply done this: It has taken up the whole problem and in putting it out in Standard Operating Procedure Issue Five, we have included all the steps which are necessary to clear a thetan and make an Operating Thetan.

And actually, it is not just the Step One. Step Two and then we do something else. It is what we do. And no matter where we find him in the case, we process him at that point, get him up to a Case Level One. Then we do everything else there is there.

Of course, you'll find it unnecessary in the main to do Six and Seven as Steps on most preclears. But you would be completely amazed how often you will have to do them to somebody who is apparently quite sane and still operating.

And so, Standard Operating Procedure Issue Five, then, is the direct and immediate result of two and a half years of application of various principles, aligned and organized, as they were found to operate in the society and in the hands of auditors.

And... but we have this as a package which contains in it the basic techniques that you use to head somebody up toward an operating thetan so that he can really get there.

Now the odd part of this is that it misses one big point, but it hits this point in Step Three. It doesn't do one thing. In other words, if you had this list and you did just these things you would get an operating thetan, except for one thing. You would not have rehabilitated his primary desire in the MEST universe, and if you can't rehabilitate that he will be unwilling to quit a body and operate, and I'll... I'll cover that.

He, in other words, will stay as a stable theta clear, but he will stay in immediate and intimate contact with bodies. And he will continue to do so until this point is resolved. And in view of the fact that continuous action straight up against bodies and this terrible dependency on bodies exists, you'll find that your, quote 'stable' theta clear will have to sit down and work himself every few weeks to be stable unless this point is resolved. He will flicker, and uh... he will get involved.

Now because you as a thetan are educated into the principles you need to know in order to remain stable, it'd be perfectly legitimate to call an educated thetan who had been treated just to a point where he didn't enter the body if the body was hurt, to treat him as a theta clear – stable.

But you... you just spring somebody and you don't do anything else about it, they're going to be back in their heads. That's why it's cruelty to do it, because one point won't have been solved. And that point is sensation, need for.

And if you haven't got that in beautiful shape, why, uh... your pc is going to find such a need to hang around bodies and such a disgust of himself because he is hanging around bodies continually and is dependent upon them, that he'll fluctuate, up and down the scale, up and down the scale, back and forth. And he becomes unstable, you might say, emotionally. Because he on the one hand knows he shouldn't be associating with such company, and on the other hand he has to. And so he's still subject to flows.

Flow balancing is part of this answer. But a good and adequate understanding of the principles underlying this are the better part of the answer and a technique which is not flow

balancing at all, but which is in addition to all those given and which you've already heard about, must be noted as the extra technique to make an operating thetan. There are many other things you can do with a thetan, but let's get this little extra one in there. It's not one of the steps.

The reason it isn't one of the steps is because it is an education. It is not really a process. It's a return to what he once could do and prepares him to do that again. And that is, it demonstrates to him that, one, he as a thetan can contact directly from the environment much better any sensation that environment might possibly deliver to a body. And if he can contact directly any sensation immediately from the environment – you see, he's not in the body, he's not connected with bodies, he's not using a body in any way and he can still contact from his environment and experience any sensation that a body can contact and experience or can be gained from bodies – he of course, at that moment is willing to give up the idea of the body. And until he has realized that, until he knows that, until he's completely assured this in the case, he will not leave a body alone but will keep hanging back and hanging around and diving down scale and going back into the head and out of the head and around and around and around and around about the whole thing.

And that is done by rehabilitating his own ability to perceive. This is not too difficult because the only ability to perceive there is, what do you know? – the thetan has the only ability to perceive. And he's... thinks he has to do it through the body and he's so accustomed to this and he's so certain of this that what you have to do is demonstrate that the thetan's ability to perceive directly in the environment and to capture and experience, create sensations, must be possible – can be possible to him.

So this becomes very simple, really. What do we do? You get him up scale to a point where he can feel that wall. And he can feel that wall much better with his own contact with the wall than he can with his fingers of a body – as a body. In other words, he can feel the wall straight and he doesn't need any fingers to contact that wall. He can feel the size of, shape of and weight of objects without any interposition of a MEST body's fingers or muscular reflexes. He can see anything that he can see with a body and be as certain that he is seeing it, as with a body.

But that follows. That is a very... well, that's very tertiary. It's uh... it's below secondary. It's secondary, for instance, that he... be able to contact ordinary things. What you want him to be able to contact are things which are strong, exciting, interesting and complex sensations. And he must know that it's possible for him to, one, contact them in the MEST environment and, two, create them and contact them himself – both without a body.

Now that sounds like quite a trick. But the reason it sounds like quite a trick is that is a trick. You... you have to be able to do that. If you could realize how completely the thetan is dependent upon sensation for a conviction in this universe that he yet is alive, you would realize that what you are rehabilitating there is the only reward he has for living – the beautiful sights, the beautiful sounds, the beautiful tattles and, what do you know? A thetan has thousands of perceptions – thousands of different perceptions. I don't think you could get down and list all these perceptions. It would just go on and on and on and on and on.

And the MEST body can only contact, at the outermost extreme – I added them up one time to a great degree and I got about 55. And that is almost 40 more than are commonly

listed in textbooks which have, laughingly, dealt with this subject. They haven't dealt with it laughingly; they've dealt with it absurdly. I don't know why they didn't just sit down and categorize the number of things of the environment there were to contact and then go and ask somebody if he could sense 'em. I... they didn't do that. They... they uh... made up a theory – never tested it.

All right, therefore the rehabilitation of sensation is very necessary, because need for, desire for sensation is the only thing which keeps him in the vicinity of a body. And the continued belief confirmed by what is apparently quite real experience, if not actual experience, what's apparently quite real experience that only the body can deliver unto him, these sensations. Why, he hasn't got a chance. He... he doesn't dis... doesn't believe that he could survive, he wouldn't know he was alive or anything of the sort.

As a result when he is a theta clear he has to go up to level of operating theta, and that consists primarily of the rehabilitation of sensation, perception of. It also depends on two or three other little things that you might miss in passing.

So before I go into a much lengthier dissertation on this, I'm just going to mention these things. And I might mention them again and I might not.

But uh... I'll mention them right there because they're quite important. And that is, your theta clear is in a state where his memory does not immediately confirm to him any duration of beingness as a theta. And so he is in a state which does not evaluate himself as a personality. He sees himself as an identity with the body; everybody who comes along has given the body credit for everything, has given the body a name, has designated with relationship to the body so consistently that it really... it's... it's... this is... this will be amazing to you but it's something I've run into several times and just ran into again. The theta moves out and leaves the personality in the body.

And you've got a fellow who is... thinks... he's quite convinced he's a theta clear. And for what does he use these skills and talents and this freedom? Well, experiment with or... or to fool around with or see how curious it is. He doesn't use that state as a state of being alive, as a state which has a personality and which has, indeed, the only personality he will ever have.

And so he leaves the personality behind. He thinks he has to be in some peculiar frame of mind or that he's sort of an automaton. Now he just hasn't come up to the point where he's grasped this. But grasping that simple detail is quite important.

And you as an auditor can save yourself an enormous amount of rehabilitation of this preclear. Outside his head he's a mechanical object, he thinks, or something like this. Or he's a spark. And he re... kind of regards himself as... as the body has regarded fire – useful, it uh... not very uh... and so on. And as a result he has no evaluation of his own capabilities and much more important than e... just evaluation, he has no appreciation of himself just directly as himself. He uh... doesn't say, "Now I have moved out of this body. I can be happy. I can be sad. I can sing, I can dance, I can do all of these things." No, no! He says, "The body can be happy. The body can be sad. The body can sing. The body can dance. And I can sit back and look at it."

He is sort of like... like... that uh... the apex, the... the... the highest peak of all educational goals – a spectator in the stadium. And he sort of sits there and he... he thinks that... and it really doesn't occur to him that the BODY sing and dance! Indeed! The body can't sing and dance unless he handles it like a puppet, but he's set it up on automaticities so it will sing and dance.

Why does the body sing and dance? Why does the body express joy or anything else? It's because the theta likes to sing and dance and express joy, I mean, this is very simple.

So he's done a differentiation sub-zero when he should have done an identification. He should have picked up his own capabilities right with him at the moment he moved out.

You know, you can do a very, very graceful dance between the moon and Venus. There's a lot of space. It's a big ballroom. If you can't make a space, the whole MEST universe is full of it. Even, quote, "solid matter," unquote, is about, I would say, a hundred and two percent space.

Now, where you have a theta clear, then, who has no appreciation of himself, it just doesn't naturally, mechanically follow, you see? I mean, this is just something that occurs to him or doesn't occur to him. Hi... he goes around and "Yeah, I'm a theta clear." And he looks around at all these bodies, "Haven't they got interesting personalities. That's fine. I... I'll watch them," and so forth. And he goes around and sometimes he's sort of sad and s... kind of goofy, or something of this sort. He can go around and he can experiment – stick his... a beam in a electric light switches or something and wonder if it shocks him.

That's right. He hasn't any concept of the fact that he IS joy; he is a higher level of aesthetic than a body could ever be. And that he can, in his own interest – what do you know? – take a larger and more effective role in the affairs of being alive, I won't say "human affairs," but in the affairs and concerns of being alive than a body could ever do.

What does he do for randomity in a body? He goes to the office, he goes home. Or if he has money and so on, he would go out on the polo field or the flying field or something of this sort and amuse himself in a plane. And in order to account to himself and... settle his own accounts that he was worth something, what would he do? Why, he'd join the local philanthropy society or the charity or... he'd make sure that the Boy Scout troop was running all right and so on.

And when we were young we were quite enthused about helping out groups and helping people out. And then we found out that they could just turn around and slough you, so to speak, that you had to be pretty strong to help anybody out. And... and we kind of thought that was bad, then we thought it was good. And then we found out we didn't have any time to do it because we had to work too hard to eat and all these other affairs came into the line. And we... we found out that really the only thing we could do for them was give them some advice once in a while which they didn't need, and some money which WE needed. And uh... it... it was sort of sad.

But that's what a homo sapiens does for randomity, and this theta as homo sapiens, operating as this level. What? You... you mean this person has no purpose or goal of beingness?

Here... here he's capable of stepping outside the economic concerns of the world. Here is he capable by his own actions of becoming partisan in causes much broader than he would ever be able to touch. Man, for instance, gets... gets enormous randomness out of who's going to be secretary for the local Lion's Club.

A theta can participate... well, he could go out and have a fine time campaigning for some congressman. You would be amazed! He would just sort of appoint himself guardian angel to this or that... an... and uh... this or that cause. Well, what's the difference? I mean, are we suffering from some... some strange malfunction here? When all of a sudden this homo sapiens, he was interested in helping and participating and being interested and doing all these things, and don't forget this one, collecting MEST.

He was interested in all these things. And now... now all of a sudden as a theta he moves out and leaves his personality and all his interests and goals in that body, because they were all postulated for the body. And your theta is too much of a – to be very technical – goofball to recognize that his beingness is himself. All he has to do is suddenly wake up to the fact "What do you know? I'm me!"

He isn't a piece of energy that just... just sort of regards himself and says, "Well, it's... when I was a body I was something or other, and when I'm in a body everybody says, 'Hello, Joe.' What do you know? Nobody says anything to me" – mostly because his communication level is poor.

Why is his communication level poor? He doesn't think anybody will talk to him. There wouldn't be any goal for anybody to talk to him about, in the first place. He wouldn't have any conversation on that level. He comes back into the body and he goes around and he looks up some other theta clear who is also in his body and commu... they communicate. It's very silly.

A theta clear with his memory rehabilitated – and that, by the way, is the other point – his memory has to be rehabilitated. He's really a walking zombie. He's forgotten everything.

He doesn't have any more memory than a homo sapiens, and that's practically blank. "What telephone number? What address? Uh... where did I put my hat?" – some of those big...

You know, homo sapiens, by the way, doesn't even have to ask those questions. Homo sapiens can simply pervade an area as homo sapiens and be maybe 25 percent of the time right. Then he can't count on it 75 percent of the time so after that he would rather ransack the house for his hat, than suddenly look around his house and then go pick it up and say, "I wonder how that hat ever got underneath the kitchen range." But uh... he can do that.

Now, therefore we're talking, when we talk about sensation, self-appreciation and the rehabilitation of memory, we're talking about – and by the way, possessions – we're talking about 'will haves'. And a person without 'will have' is quite dead. He... he's in fact, it... somebody really ought to bury a 'will have' because he actually becomes odorous. Do you know that he dies – a 'will not have', a 'can't have' and so on?

The guy whose case – a 'will have' case, who is cut off completely and can't ever have any more. A guy who has lost his hopes. You cost somebody about 80 percent of his hopes

and you walk around and he even smells bad. He won't even have a body. He's sure of this by this time, you see. That's very interesting.

So you're up against a case of 'won't have' because he hasn't thought about what's valuable to have. So, you're up against the common denominator of all goals: "What am I going to be? What am I going to do? And what am I going to have?" And your thetan has never asked this for himself. He keeps asking it for the body. "What's the body going to have? What's the body going to be? What's the..." What the hell with that body! Tha... that's not important.

But it is important what is a thetan going to be? what is a thetan going to do? and what is a thetan going to have?

Now it... it's a very silly thing, but all the literature which is published and which this individual has read is slanted toward the life and death of a homo sap. "The hero and the heroine, huh, uh... they... they... they get together, you know, and then... then the villain comes along, and he's in a body too, and he has all these sub-villains and they're all in a body too, and then they... they... the hero and heroine they... they get in trouble and they have a fight with each other and some misunderstanding and then the hero, somehow or another, gets all fixed up with the villain. And then the hero's and heroine's parents, you see, they're in bodies too. And they have names. And they're all – they... they... they get married, and this is a happy ending."

Now, there... what's your thetan's orientation? God help us! The Saturday Evening Post – blow your brain out! They... they – I mean, the... the Post, the... the... the Gazette, the... bodies, bodies, bodies, bodies. Limited sphere of action. Bodies walk to a corner; they don't transfer across half of the planet. They go carefully to the corner to get a package of cigarettes. "Sigh! Well, we got... the cigarettes. Now... we're going home again. Now that we're home... we have to go out... and work... to make some money... to buy some more... cigarettes. Now... we'll go to the corner..." Oh, no!

You know what you're facing? You're... you're facing an appalling lack of literature. Do you realize homo sap has had built for him by generations and generations of artists, sculptors, musicians – not so much the musicians – and particularly the writers and dramatists, the cultural background of how wonderful it is to be a homo sapiens and how cruel the gods are. "Mary had a little lamb." But it's been going on for thousands of years! And every time you got this... this thetan comes out, what's his orientation? "Little Jack Horner sat in the corner, eating his curd and hay." Saturday Evening Post – ugh! Time magazine – ugh! Uh... the... the works of Thomas Hardy.

Uh... the closest... the closest piece of work to a thetan is Alice in Wonderland. And the person who can appreciate Alice in Wonderland at least has some small goal as a theta clear. It's sort of a idiotic goal, but it... it's better than none. He can... he can play this game, only he doesn't have to eat the cake, you see? He can play this game of get terribly small and the tables terribly big, and he can mock up white rabbits and caterpillars and Mad Hatters and they'll mad hat, too. He can go through this game. But he's actually uh... quite accustomed, if he's got that orientation. He'll find himself right in his element.

That famous German mathematician was not doing anything, if not writing straight out of a... the child's and some few adults' self-knowledge of what their real capabilities are.

So you're walking into a dearth of culture for the thetan. The culture is designed for homo sapiens.

You'll notice in a movie or in a novel, or even what is called, in the Twentieth Century, a novel, that the writer is doing the same trick, doing it much more crudely. And Hollywood is, and the rest of the studios around are really being even cruder than that. They've gone down to where they play Ivanhoe, and so on, with... with absolutely none of the subtleties of even Ivanhoe. Ivanhoe does have a few, you know. It... it's... it's not what you might call the most subtle story in the world, but, it isn't all going around with hairy chests because of the... of the dame, sort of a thing. But they just lost... they just lost all this.

And they – clear back, and all the way along the line the modern writer, the writer of the Middle Ages, right straight on back, all doing the same thing.

The Greek chorus, everybody stands around. And originally the Greek chorus, you know, said, "Maaa-maaa-maaa." That is... was a Greek chorus. I'm not exaggerating. That's exactly what a Greek chorus was. And after a while they said, "What do you know?! We can wear various masks. We don't have to all wear goat masks and go 'maaa-maaa-maaa' on all the holidays, so we'll talk after this." And thus was born modern drama.

I... I... I know all about that. I'm an authority on it because I wrote a play one time in college which took a prize of some enormous scope or other for the prize winning one-act... it was a hot Sunday afternoon when I wrote the thing. It took almost 20 minutes.

Anyway uh... they gave me a book called The Theatre by Chaney and on another hot Sunday afternoon I read it. So I'm an authority on the theater. I have at least read a book on the subject, which puts me a little bit ahead of some of the other boys. I also talked to Haywood Broun once. As a matter of fact, he and I were very good friends.

But... oh, you... the... you... you don't quite see where I'm heading here. Your faces look a little blank.

The Greek chorus moves on to the stage and turns verbal spotlights on the hero, and they might as well all stand there with big signs, "This is a hero." And the other part of the chorus stands there with big signs on, practically, and they say, "This is the heroine." And then it depends on what mask is sitting up there, if it's the mask with a grin, it's comedy, which means man decides man's fate; and if the mask is a scowl that... or sad or tears or whatever that other mask is, that... that means that's a tragedy because God decides man's fate. And difference between these two things, comedy and tragedy, is whether man decides his fate or gods decide his fate.

Oh, this is great! This is all mapped out – clear back there in Ancient Greece they had a beautiful map drawn of it – and it's all a theta trap, all the way along the line. And don't regard it any other way. It's just a theta trap.

If an artist knew what he was selling out, he wouldn't have done it. But it depends upon the skill of the artist to keep people interested enough to walk this treadmill called the MEST universe.

And from the early Greeks who put their gods into anthropomorphic shapes, and from their Greek choruses which pointed out that everyone is attracted only by the heroism of a body, or the heroine-ism of a body, either way, the artist with his paint brush, the writer with his typewriter, have been selling out: The glories of being a body – it's frailty, it's tragedies, it's comedies. And your theta has been indoctrinated in this (You hadn't thought about this until I mentioned it, had you?) – your theta's been indoctrinated in this for 74 trillion years.

So you want to know why he moves out of the body without a personality? He knows nobody's got a personality but a body. Everybody from Somerset Maugham back to Euripides said so. And they said so – and this is what's criminal with aesthetics. It has never entered anybody's mind to be a god. That would not be permitted, anywhere in any literature except somebody being insane and completely monomaniac and paranoid and all of the nasty words you could heap on it, because the gods are too far above us for us to ever contact. And they fly around in the air. Except in the Arabian Nights where we find the afreets as gods of a sort – but they're ugly and they're mean and they're horrible and they're vicious and they do terrible things to man.

So we couldn't touch the gods of the Greek hierarchy. They're above touch. And one would be insane if he thought of himself as one. We could not touch the so-called spirits of the early Arabic literature and Persian literature, Hindu literature because they're evil and abandoned and eschewed by every man. And we couldn't possibly touch ghosts, could we? From Charles Brockden Brown, the first American novelist, who called the attention of the literati of Europe to America – the literary people of Europe were quite amazed at the end of the 18th Century to find out there was an American who could write. That American was Charles Brockton Brown and he wrote ghost stories. And they are ghost stories of such a nature as to make Edgar Allan Poe get kinda pale and green. They're really wild.

And that was something you mustn't be. The Legend Of Sleepy Hollow – the most horrible thing in that was a ghost. Uh... they make a movie that has a ghost in it, and the ghost is either sad and disappointed, or he has to haunt someplace. And the ghost is always sad and he doesn't have a body and he's always this that he doesn't have a body. And a body is so important and so on and so on and so on.

They boobytrapped the literature. This thing starts to sum up as to why your theta is apt to move out into a vacuum of ideas for himself? Well, they have been writing about bodies as attainable and desirable, and as the hero and heroine of the piece, and the gods as un-touchable and only the insane ever believe they are anything like gods or spirits. And as the spirits as either evil or utterly lost.

And this has been said with the finest brushes, with the best words and with the most thrilling music and the finest statuary in all this whole line called the MEST universe. The best skilled minds of this whole universe have devoted themselves exclusively toward keeping people interested in bodies. They've sold you out.

That's right. You should have about the same level of regard for that sort of an operation as you have for Benedict Arnold.

The only way anybody could ever be made to do anything in the MEST universe at all was to interest him, in some fashion or another that would keep him on the treadmill. And

even the slave in the presence of some big, vague, thin promise of an aesthetic such as a play, such as a circus that he might go to, such as being permitted to assist in some pageantry, even a slave would go on living in a body in the hope that he could obtain some aesthetic sensation. And so a collar could be placed upon him.

He didn't do what was obvious that he should do, which is simply lie down and die – just back out of the head and give this thing a stiff push.

Now have you got some idea about goals? The picture has been painted that the body has a goal, and to be a ghost or a spirit is a horrible fate. And ghosts or spirits, you noticed, are all avoided by everybody. Nobody ever talks to them, nobody's ever nice to them, nobody ever does anything for them except scream and run away from 'em. That's... that's the spirit – that's his lot.

And if one attempted to be a god, that of course would mean he was insane, you know? So nobody'd have anything to do with him, either.

Well, even the gods were only happy when sitting in their stone idols, sculpted by some sculptor, bejewelled by some gem-cutter and written about by some poet. Only the god who did that was fit company for humans. We found big, tough, mean, erratic gods as things that you didn't have much to do with – Baal, Moloch – bad, bad business.

All right, what's lead this to then? Boy, it leads to a problem for you. You're sitting there thinking this is all very interesting, and he's being very rhetorical and that's fine and it's all very pretty and he's stressing that point awfully hard. Of course, that's interesting. It's the first hour of the afternoon and he probably hasn't warmed up yet.

But you know, you know that moves your theta back in the body? Unless you can supplement that literature and actually fly into the teeth of Michelangelo, Euripides, Praxiteles and all the rest of the boys on the whole track – unless you want to fly into their teeth, you're not going to get anyplace.

You see, the aesthetic scarcity in this universe has been played upon very heavily, and it's the aesthetic alone, as you've read in 8-80 if you've studied that, which really pins this thing down but gorgeously. And that aesthetic, if it is very strong in one direction, will incline the person in that direction. And if the aesthetic is only in the direction of a body, it will incline the individual in a body.

Fortunately animals are fairly aesthetic. They're nice to look at and they're quite exciting, they're quite interesting. Once in a while they have interesting personalities – we're going to get into bodies. And so you, every once in a while, found the theta playing about the highest game that was permitted to a theta as himself. And you can read all you want to about that, as it is completely misrepresented and miswritten in Frazer's *Golden Bough*, *The King of the Wood* or *The God of the Wood*. That is a completely reverse interpretation in an effort to be terribly deep and subtle about the easiest thing in the world.

There was this wood, see, and this theta didn't want anything more to do with those umph! umph! bodies. But there were a lot of wolves and rabbits and deers and other things in this preserve, and once in a while some little kid'd come to this preserve and... and gather hazelnuts or something of the sort. And this theta would reach out and he'd pick up all these

nice trees, that is to say, he'd just spread himself all the way through this wood. He would BE the wood – that was his identity.

And he became the patron saint, you might say, of the animals and the birds, and the guardian of that place.

And if you think that some of the hunting accidents you read about were accidents, you're badly mistaken, because that goes on today. There are thetans... if there are thetans who are still active to any great degree on this planet, they would be active in that capacity and area.

As a matter of fact, I think we have somebody right here. A couple hundred... few hundred years ago – not... in very, very recent times, spent about 200 years in an English wood. Just... just came out of space and said, "The dickens with all that! I got ray burns on me enough" he says. And became the patron saint of a British wood. Is that right?

So when we got... we had that. And your thetan could do that. He interested himself in the affairs of animals. And Brer Bear would walk through one day and would find himself incline'. to be just a little bit nosy about something that was none of his business and he would get the severest cuff that a bear ever received – Bap! "Just another one of them lightning storms! Humph! Humph!" and walk on down the line.

Now there are tribes in the world which today still carry forward the superstition that there are such things as guardian angels and spirits.

But the civilized world which has agreed thoroughly with the MEST universe and has made enormous progress, is very certain, extremely certain, that that is merely superstition and backing them up is the fact that spiritualism itself is about the dizziest thing anyone could get himself into.

Just go out and sit on a carrousel and speed it up to about, oh, I'd say, 80 rpm and that's a real nice straight course compared to following spiritualism as ritualized; because it's ritualized so that if anybody ever did contact a spirit, he would just be some spirit that would really try to knock him off like mad. It would be some spirit that was kind of trying to get a body...

You... you know some of these thetans that you move out? I mean, these thetans are in good shape. But it's this idiotic thetan that can't have a body any more. He's done too many overt acts. So if they did contact anybody so he would come around, and they say, "Now, tell me – tell me. What will be the fate of wab-yab, so on – in case she marries the Duke of Porkpie? Uh... tell us the future."

Well, listen: Next time you move a preclear out, you ask him, "Tell me the future." And he'll give you all... he'll give you more future, and more variety of future than you have any use for. Because he has all possible combinations of track at his disposal if he wanted to examine all of them.

But the track of the future is simply the course in history of the havingness of the present. And it's what you do and what he does with the havingness now which makes a future.

And so you can shuffle these factors any way you want to.

The thing to do is to get down and have a paw-wow with this theta clear on the subject of "How many havingness would we have to shift to bring about this result?" and that is logic, isn't it?

In other words, would we send the Duke of Porkpie a new hat uh... with arsenic in the brim? And, let's see, that disposes of that havingness. Now that makes – I'm not saying you would – go on such line, but if you were trying to decide futures, it would be on very orderly, well-understood lines. Except your latitude to dispose of that future grows as your ability to control MEST grows. When I say "control MEST," it's "How much MEST can you control?"

Well, you can control as much future as you can control MEST. And you can control as much past as you're willing to shatter future. You can control as much past as you're willing to take the responsibility for ruining the present.

Yes, you can control all kinds of future, but let's not go down and ask madam Zogey or Zog-Zog or somebody of the sort to conjure up her favourite spirit and ask her what's going to happen, because you can get better dope from your theta clear. He's higher in tone and he knows more, and he has more abilities than any spirit that we'll wander into Madam Zog-Zog's academy.

You can look around all you want to. I've talked with some of these medium thetans, and they're really stupid. You throw them a terrible, terrible curve. You... you just...

Isn't that a good one? He... he developed a whole lot of... he talked about these things as entities. He hasn't realized yet they they're thetans that have really gone to pieces in a big way. And they're... they're so sold on religion and that sort of thing that you, in order to... that they consider themselves good. You show them black mass symbols, upside-down crosses, uh... daggers through the Bible uh... and all of these various odds and ends. And you just show 'em one of these things, just throw that illusion up in front of them good and strong. Their capability to produce for instance, even illusion is pretty good. And you just throw that up good and strong and they go "Eeeeeaaaaaowwwwww!" – they get out of there.

And the bad ones, you show them a crucifix, uh... a Bible, the proper religious symbols, make the proper words and signs and that sort of thing, and they all of a sudden look around to see where these are coming from and they see a bright spot of light, which is you, and they say "Oh, my God! The voice of God!" and zing! Or they explode, or something. It's fascinating! Fascinating!

You're straight into the practical realm of spiritualism. Now think... think of it... think i... of the amount of future which you want to forecast. You're always shoving around pieces of MEST in the hope that it'll change a future. You want to make things easier for yourself. But primarily, you'd be much more interested in making things easier for others and squaring things around for others, and so on.

Well, if you're willing to assume some responsibility on the line, you can always shift a little bit of MEST or get... incline somebody else to shift some, and you've changed the future.

You don't do it by going around and hooking yourself on to the left ear of a fortune teller and letting her interpret what you say. No, you get up to speed, and you just do it, that's all. So that the Prince of Monaco or something of this sort reports a big robbery of the casino

and then finds all the money in his desk. The police... after he's collected the insurance policy, of course, or something like that. And then, of course, Monaco gets up for sale and... and uh... and you've got somebody on hand to be bidding the highest bid – a very simple business.

You've got a kingdom established and then you incline a couple of... a couple of fellows to... to go around and spread the word, messianically, that uh... here's a better kind of freedom, or something of this sort. Or... or there's more women per square inch in this kingdom than any other place. Or... or it's wide open...

Think of... think if you did this: If you just went around and forced open, in some fashion or another, gently – not disturbing very much – but forced upon an area of the world in which a man did not have to have a passport properly certified, properly visaed. You wouldn't collect criminals. You'd collect a lot of revolutionaries from time to time, but mostly you'd collect people who were just terribly victimized by the incredible stupidity of bureaucracy. You think the State Department of the United States is bad, or... or that other such stateships and so forth are bad...

When the war steamrolled the nations of Europe, they shifted the boundaries of everything in all directions. And there are many, many luckless individuals who had no citizenship, actually, in their own land, were transported across the border without moving. And found themselves citizens of something else of which they had no cognizance and which, because of defeat and chaos, never did become capable of issuing them a passport.

You know that there are men walking earth today furtively, in earth's alleyways. Why, because nobody'll grant them an identity. They... they... they aren't French, they aren't German, they aren't Russian anymore.

Some pilot, all of sudden, decides that 14 million slaves are too many, he's in the Russian Air Force – he lands. You'd think that he'd be greeted just with wide open arms by the allies or something of the sort. They greet him all right, and they treat him nice. They, of course, want to show him the place and then send him home with some propaganda or something of the sort. And he isn't interested in that. He's got some sort of an idea he'd like to get out of there and get to be an airlines pilot on some of these fabulous airlines he's heard about that fly oceans, and so forth – big ambition. He's not interested in, and there isn't any reason why he should be interested in, monomanically, the Russian Central Government. He's a human being. He is potentially able and free.

God help him if he ever landed outside that border. The Russian Government'd never issue him an identity. Neither would the French. Or anybody else. And he just wanders around then in rather a fog.

Now what do you do... what would you do... what would happen if you should suddenly establish a hospital area? You know once upon a time there were shrines upon this earth run by thetans who did instantaneous healing? Nobody ever recognized it, right down to this minute, that that's what was happening. There is one down in Ecuador. I've mentioned it several times and I've mentioned it cautiously because before we had existing techniques, the less said about this sort of things, the better.

I said there were such things as miracles. There's one place down in South America high in the Andes which has the tremendous mountain of crutches – a mountain of crutches thrown away there by people who came there and worshipped at the shrine and went away whole. What do you think was doing that? Ginger beer?

Well, let's be practical about these things and... and... and get our... get our sights here into a level of orientation.

There are goals and abilities to which a thetan can ascend. There are futures worth having, there are havingness worth having, things worth doing and identities worth being. These have not been supported by the artists or writers of the MEST universe.

But you don't need a thousand poets to pave the way. They're very bad trail blazers and they're very good slaves.

But they're your competition. And you've got to give this thetan goals and better goals than he could have had as a MEST body, because he won't accept a wicked or... bad goal. He really won't. He won't be interested in it.

Well, so it's got to be a pretty good goal. Well, there's lots of goals; and did you ever stop and think what's going to happen to all the thetans who get theta cleared who aren't auditors? Well, somebody had better establish a sanctuary.

And what about all the thetans that have not been able to pick up bodies and who are completely lost and wandering around in a daze? They're your brother and your sister, and that's no kidding. That's a fact. And their disability is such, and so on, as to make them uh... completely beyond our reach – unless somebody takes an interest in 'em.

And there's a level that's completely outside of MEST bodies, working with more important beings, actually, than you'll find in MEST bodies. And you say, "What happened to Napoleon? What happened to Charles of Sweden? Where is Hannibal after he crossed the Alps?" Where are these guys? You'll find them leaning up against a tombstone someplace wondering where they go next. Well, you can always tell them. I do every once in a while. Okay, let's take a break.

(TAPE ENDS)



# SOP Issue 5

## A Lecture given by L. Ron Hubbard on the 16. December 1952

At first you won't believe it. Third afternoon... second afternoon lecture. December the 16th, 1952

The remainder of the day, as tempting as it is to talk about aesthetics and this aspect, we can perhaps leave that to later, to another commentary lecture. I've got to go on with Standard Operating Procedure, Issue 3... Issue 5, or we'll never get through it. Somebody stuck me on a time track. You got me thinking about flows here during the intermission. And it was very interesting, just as a comment, that the statement that there is really no such things as a DC flow is a very, very strange one to make until he added the rest of it, and that is, „There is no such thing as a DC flow, unless you change your viewpoint as fast as the flow shifts poles“ – hmm.

So that if you insisted there was such a thing as a DC flow, or a single flow, in order to get a flow at all and not change your viewpoint on it at all with the terminals, you would simply have to start putting up lower and lower potentials, which would bring one right straight down through the reasoning band, bring him down through the emotional band, and bring him down into the effort band and bring him down to matter, and maybe that is the cycle of action: An insistence on a one-way flow. Because flows happen to be a very aberrative thing and I'm going to take up flows here.

The Standard Operating Procedure Issue V has as its fourth step the following. This technique is really known as either relocation of anchor points or flow balancing.

Now, when you start talking about flows you are of course talking about terminals. And when you're talking about terminals, you're talking about a special kind of anchor points. And, as a result, when you go down through these various steps of Issue V Standard Operating Procedure, you find in Spacation that a person is able to hold a point quietly before him, if he can do that – hold this point quietly before him – you just go on with a complete Spacation and of course he's out and pretty stable. And then you go on to Step One again and finish it off, or Two.

Now, that... that tells you that this person has a terminal. This tells you this person has a... a flow potential which can be maintained because he can hold the terminal still, if you want to get to that, he can go in for the mechanics of electronics which require... which require first and foremost some place from which to postulate into a space in which can be postulated a flow, which must of necessity run between two or more terminals. And in order to get a flow running you get a... have to have a stable terminal.

A fellow has to be able to locate his facsimiles. And the reason he has to locate his facsimiles out in space around him is not because he can't postulate and locate newly, facsimiles – he can do that too – but because he's accustomed to using his old facsimiles and they gradually caved in and he's lost their orientation point. And he is trying to work on, oh, all sorts of things: flows between ridges, and, oh, most enormous amount of automaticity contained in this. And if he can't locate his terminals anymore, he isn't going to be able to get a flow.

Now that's all very esoteric, but it happens to be quite oh... it uh... follows very easily. A person has less and less energy to the direct degree that they are unable to locate their facsimiles or hold a terminal still. And when you put this point out in space in Step Three, this is essentially an effort to cut down automaticity. You don't have to know the electronics behind this thing, but there are electronics behind it and you'd better know that there are some.

It's just sufficient to know that uh... the pc who can hold that point in space before him easily without a great deal of automaticity setting in is then capable of getting a good, solid energy flow. Why? He can set up terminals. And he's doing this all the time automatically. And so we've got a... a situation there which is quite simple.

And uh... your next boy down the line is having trouble with anchor points. And that's why the next step below „get a point and hold it still“ is Step Four and that addresses itself to anchor points and flow balancing.

And it says right away, uh... if this fellow can't hold a point still, then he's missing some of his points. And he has his anchor points, probably, stacked out in his current lifetime childhood, and therefore he is trying to operate on these anchor points at some vast distance, and they're no longer serving him as anchor points. So you'd better get rid of at least the most important anchor points on the case, which would be the anchor points in the proximity of the best beloved childhood home he had. The one he liked the most. The one he was accustomed to call his home and to think about in later years as the 'pleasantness of childhood'.

And uh... that is, of course, the scene of anchor points. He's stuck on the track, in Book One terminology. He's parked there in childhood and everybody knows that everybody gets parked in childhood, and everybody knew it all the time and uh... so forth. They didn't know why or how to free him, but everybody knew this anyhow.

Uh... and the reason for that is... the reason he's locked up on the track is he's got a couple of anchor points. And then everything's piling up on these anchor points, and the whole track is jamming in an effort to retain these anchor points.

So we get the most fascinating thing in the world. Now the... the... the... we get a picture of somebody maybe in his middle life, operating perhaps in... in Miami, Florida, uh... working on anchor points of his boyhood home which might have been in Brussels. And believe me, you can't find anything in Miami, Florida, by orienting it against the anchor points of – Brussels. You can't find a darn thing in New York City if you are... if your anchor points were in Brussels and your business was in Miami and you went to New York for a visit. You'd start to get losteder and losteder, and that's true of these individuals below Case Three. They get lost very easily. They get lost very quickly. And uh... they get very confused about being lost, too.

So, of course, Step Four then really devotes itself toward tearing up the anchor points. You do that by getting a mock-up of this childhood home that he liked the most, and just multiplying it and dividing it and changing it and moving it front to back and around and putting it in yesterday and altering it. And that simple operation may itself stabilize him. That just might do that., at which moment you would go back to Three and so on. But there's a lot more to Step Four than that. If you have a Step Four, you might as well do right then what is necessary before he's a stable theta clear, and that is balance his flows, relocate his anchor points.

Now we could call this process 'Give and Take', or we could call it a technical name, 'Flow Balancing'. And let's call it both. 'Give and Take' is the better name because it says what it does, and describes the process.

So, here we have what has happened to an individual that causes him to start saying, „What room?“ „What wall?“ „I can't be in my head. I'm not even in my head.“ Uh... dispersal – negative space, if such a thing could exist.

Now we have all these various manifestations from Step Two down. The worse he is, the more he needs Give and Take Processing. It has several aspects. It is done very precisely. It's done by formula. It is necessary because you have to do this in order to give the theta back his memory. And the theta without his memory is not in very good condition. And the rehabilitation of memory, then, is quite important.

But the resolution of your low-toned case which is sitting at 'I' on the smallest and last end of the cycle within the cycle, DEI... you know, right down there at the bottom, you'd find a 'desire to be dead' right down there, and this person is two steps below that. They desire to be dead and they can't even die, and they're raving mad at the same time. That would be the lowest level of that. And a little bit higher than that the guy who can't have anything, who wants everything and has to hold on to everything he ever had.

Now, unfortunately, we've solved the capitalist. I... I... as a matter of fact, I wasn't going to give up this technique, but I see so many bright and shining faces before me that are unwilling to admit defeat and there isn't any reason why I should cause you to do the extra 80 hours of auditing on the Five, Six and Seven that you would otherwise have to do. So let's be big-hearted today and let these, too, into Valhalla.

Now there are people... there are people who have a great certainty that although the number of steps we have here are Seven, that their case sits at Eight. And as Herr Doktor Noiga has stated, „If we had a Nine on the chart, they'd be sure they sat at Ten.“

And as much as one can find randomness and interest and amusement in this extreme opinion uh... and as... well, as hard as these people try to stay the way they are, in view of the fact that I'm very tired of auditors coming around and telling me, „He just doesn't WANT to get over his aberrations, that's all that's wrong with him.“ In view of the fact that I'm tired of that and these other considerations, uh... I wanna... I'm forced to give you this technique. I was going to save it. I was going to save it and uh... at the end of track on the preparation of Scientology, which by the way is not my end of track, but this has got an end of track somewhere on the track. Uh... you... you can't go on for the next 85 billion years in the MEST uni-

verse saying, „Yes, yes. Well, now I tell you. This is the way you do it, auditor.“ It can't be done. No randomness; you get the static.

Why, uh... I'm going to have to give up this technique. I was going to save it, though, and have it put in a tomb, see, and then mock-up a body like this and have that buried in the tomb too, you see? And then people would... – people would be able to go by when it hadn't solved their cases or something. And they could say, „Well, there is a technique in that tomb, but unfortunately it is written in international Morse, a dead language which existed in the middle of the 20th Century and nobody can decipher it. And uh... they got the first two or three words out of it and it was something like uh... Gaitah, uh... Gaitah, and uh... we finally figured out that what was meant by that was you... you hook up this guy wire tower and you hooked up a boom for the preclear's head, and got the thetan out with... with something else they used to talk about in those days which was „auto-magnetism.“ I thought that would be a very good joke.

But however... however, when I think of these fellows having to go on any further along the track in all this agony, and I think of your agony as an auditor in trying to solve their cases, why I take pity on you. But I... I want to know that in this one you owe me a favor. All this other stuff is yours for free, but this one you owe me a favor, because uh... I didn't have to give you this one; the other techniques work.

I... I may need a favor one of these days at the rate the rumor line goes. They... they have a special rumor-machine. It's hooked into an ENIAC that is kept at Massachusetts Institute of Technology and has some of its branch parts at Bell Labs in New Jersey, uh... and this turns out rumors at random. And uh... and these rumors are picked up and they apply to anybody. You just put anybody's name on them, you see, and you've got a rumor. And it's quite a scientific accomplishment.

But one of these slots got stuck and started to deliver everything that it was manufacturing into the middle of United States and it kept coming out that – one of the stampers on it got stuck too – and it kept coming out „Scientology.“ And I've got to write a letter to Massachusetts Institute of Technology or some of these other organizations and ask them to please turn the machine off for a short time until we get the rumors sorted out and get them properly distributed, because they're jamming and contradicting each other.

I understand that today I was jailed by the FBI uh... for uh... inciting uh... I don't know, a veteran to go into a foreign war or – I... I'm not quite sure what it was. Oh, yeah! For not being a Communist, or... I don't think that... because my party card is in good condition. I belong to everything: I'm a Democrat, a Republican, a Socialist, a Communist, a 'I will arise', uh... Birmingham Burying Society – I'm a member of everything, Baptist Church – I'm for everything too.

So, uh... these rumor machines get to work on this. And uh... one of these fine days you, as an auditor, may get some preclear up to a level where he doesn't believe each rumor which is handed to him, because your preclears get very confused when eight or nine of these rumors are handed to them in a group, from the same source, each one contradicting the last. And the having to believe all nine almost splits their skull open. And when they fall into the category of a Step Four or Step Five or Step Six, or Step Seven case, of course it does split

their skull open. And where this is an easy way to get the thetan out, it gets the carpet bloody, and so forth.

And it's not a recommended process: Blow him up by feeding him rumors.

So uh... when we get into this uh... Gita Processing here uh... – I actually hate to give you this. I mean, I... I do. I do... I... I... it's uh... well, it spoils something. It spoils your... your randomity, but there will always be... Voice: We don't want it. LRH: You don't want it?

Voice: Don't bother.

LRH: Good! Good! Good, I won't... I won't bother to give you that, but I'll give you this other. Well, I want to tell you about this:

Now the hero who... this is more important data. We'll forget about that other one.

You'll find many preclears in this kind of a condition (it says right here). Did you ever hear of uh... winning much better than winning? The way you win much better than winning, is to win while wounded – it's used in every novel. Uh... the hero gets wounded just before he finally knifes the villain in the back which is a heroic act because he's the hero. And you'll find many of your bodies playing this role. The hero who plays the game while wounded – if he's really a hero. And this guy will come in and he will be winning, vaguely, just because he's... and he comes in... and... and he... the only reason he comes in to see you is so that everybody will know now that he was wounded but he was winning anyway. It's just to make the game tougher.

You've put more restriction on yourself, see, than uh... anybody could possibly stand, and then still win, and that increases the nobility and the glory and the purity of it all. And this comes under the heading of, you'll find a lot of preclears under this heading, 'the glory of being restricted and still winning'.

A lot of people who spent half the last war in hospitals and so forth, were solely there because I swear they saw the bullet coming and they just moved sideways and into it, you see. So that they could win and be wounded at the same time.

Now another item. Uh... the greatest pretense there is is the pretense that it is not all pretense. Pretending that it is not all pretense. That is the biggest pretense there is. And you'll find everybody, more or less, doing that. They're making sure that everything is real instead of actual. And they're... they know darn well they're pretending.

You start cracking this, you'll get that feeling off of ridges ad infinitum.

Now we'll go on to some other things here. Well, you said you didn't want that technique.

Voice: Who said that?

LRH: Did somebody?... Oh, nobody said that? I must have been getting... I must have been getting a backflash on the side. Voice: Well, we'd like a chance to... disagree with it. All right, that's pretty good. He'd like a chance to disagree with it.

Well, now this will be mimeographed up, but I'd advise you, uh... in view of the fact that I haven't spoken to the management about that, to take down some of these steps. And

this is really Step Four. He mocks up his childhood home in order to recover those anchor points. He puts it under control by turning its colors, by moving it in various ways, by putting it behind him, ahead of him, around him. And finally by putting it into the past and then mocking it up again, and getting a lot of them. And then he sits this thing in various locales where it couldn't possibly be. He puts it in Washington, he puts it in London, he puts it in Birmingham, he puts it in Scotland, he puts it in Ireland, he puts it over in uh... New Jersey, he puts it in Alaska, he puts it in China, and he gets it carefully oriented there each time. And then puts it into yesterday and puts it into last year and so on until he's really blown those anchor points up.

Now there's some refinements that he can do on these techniques if he's pretty good and you're working a higher-toned preclear for this and you find ones that are lovely. Just take all the anchor points you ever had in the MEST universe. Now connect each one to the next one. Now connect those lines all together. Now turn them upright and have 'em run into the sky. Now bring them down and condense them into a ball. And oh... now put that anchor point where you would like to have an anchor point. Now that's an interesting little variation on that, but that is not Give and Take Processing.

Give and Take Processing becomes so excessively easy on you that any girl who is even on the lower band or kid that is on the lower band – he's giving everything up, he's unstable uh... abandonment, runs away, fright easily – homo sapiens. Or the fellow who is chunky and big and beefy and so forth, and is holding on madly to everything and won't let anything go away. – Life is very serious for him. They're your rough cases because they're your lower toned cases. And that applies from cases from Three down.

What's wrong with them? Well, the same thing's wrong with them that deprives them of their memory. And I'm going to give you, as I told you in a little earlier lecture, a whole rundown on memory.

But this process, I will tell you, just as a process and whether you ever remember anything about the memory or not is beside the point. I'm simply going to read this off:

„A pc who can mock up his childhood home and bring it under control can regain many anchor points. He is then able to remedy his main difficulty: Too much loss, too much havingness.“

Sounds non sequitor. It won't, but I'll give you a rundown on this.

„The pc finds it necessary to take hold of everything and thus lose nothing, or he finds it necessary to give everything away in order to hold at a minimum his own body.“

„The Four's basic trouble and the basic trouble in any case from Two down is the necessity to obey MEST anchor points and to obey MEST flows.“

If you were to run 'obey flows' as a concept, an individual would practically cave in because it's all over the track. He's supposed to obey flows; he's supposed to obey perceptive flows. He's supposed to obey flows of speech; he's supposed to obey electronic currents. He's supposed to obey all these things. And „obey flows“ is his basic difficulty.

Now all right. He gets down to a point where his only actual anchor points are bodies, and the only objects he cares about, really, are bodies and things associated with bodies. Think of that for a minute. His anchor points are bodies. This guy is sort of hanging off in a negative space aspect and looking around, and there he has a body. And uh... he orients everything where this body is, and everything is kind of blurred out and beyond the body. But up close to the body he can...

You don't believe this? You know... I mean, you... you don't... you don't... you don't get the impact of this and when I say when he perceives his body and when he knows his body, and when he's using his body as an anchor point, I mean just that! And if you don't quite see that, how many people in this room felt that streetcar motorman go by this instant? Nobody. That's within your perceptive area. Nobody tasted the workman's lunch box that was on that streetcar. Not a single person here.

As far as the... the wall back there is concerned, none of you have had any tactile on that wall for a long time now. Some of you might have felt it.

Uh... very few of you would... would uh... I'll bet you nobody has felt the... the silkiness of that tie in looking at me – if you're obviously looking at me. That's within your field of perceptive experience. Just looking at something is not really experiencing it. That's a sort of a 'Let's draw back and be coy'. But there are very few of you here who haven't felt the beating of your heart or your lungs or the warmth of your body or the position of your head or your face. And that is the limit of experience in a body – and that's pretty narrow.

Therefore, that anchor point which is the most reliable is the anchor point which lies within the limit of experience and which is the limit of experience. And a true anchor point is the limit of experience. What are my anchor points? „Well I haven't got a lot of points out there,“ you say. What... what are my anchor points? Well, my anchor points are actually the boundaries of what I am experiencing. That's my space.

If you're in the MEST universe, you're living on borrowed space. So you just simply... you... you would throw out your limit of experience and this would be the limit of experience. And that would be your anchor points. But you'd experience everything out to the limit of the anchor points to the degree that you know that your mouth at this moment is wet.

You know, that might give you some kind of an idea of what it feels like to be alive. That's not said sarcastically. I... that's the first... first... first time I've had an adequate communication phrase to describe that feeling of 'being aliveness', you know? You go down the street, and... and the whole street is alive from side to side. That's it. The bricks on both sides of the street are in a sphere of experience. That's how big you are; you don't talk to somebody, you experience what the person is experiencing. And that's communication. And that person then experiences something aesthetic or extraordinary just to demonstrate to you that he is experiencing.

You get an interchange, then, which is the... It is the up-tone level of what talk might be – speech. Speech is trying to tell somebody, „I and you are experiencing. We're co-experiencing something or other, or we're discussing the co-experience of something. But just by speaking, we are co-experiencing, and by speaking, you see, you are saying you're alive

and I'm saying I'm alive. And we're demonstrating it by keeping up a communication flow. Now this is very simple.

So, what do you... what do you do on a higher level than that? You communicate by experiencing what the other person is experiencing at the moment. That only gets to be uncomfortable when a fellow gets to be very very shy and when he's so unethical as to be burying all sorts of memories and experiences, and he wants to hide things and he's not strong enough to hold and protect himself and other things. He has to be pretty strong in order to have a completely wide-open front door, wide-open memory bank and so on.

Then somebody comes along and steals something out of the memory bank, he has to be strong enough to say, „Zzzzzap!“ and take it back and put it back properly in the memory bank. Or make something new to take its place. Or play an awful good joke on this fellow by getting ahold of him and making him take five more.

That is what we mean be 'experience' and that is what we mean by 'communication'. You've had no adequate technique to reestablish this, and you'd better reestablish it in terms of „What is my sphere of experience?“ Well, my sphere of experience is the boundaries of my own anchor points, really. You see, there could be primary and secondary anchor points. There'd be anchor points which denote the space in which I own things, or have things. There is... the anchor points of that space which encloses all things, which I am not necessarily experiencing. And there would be the boundaries of what I am immediately experiencing. And those would be the primary anchor points. Any others would be secondary anchor points. And the only reason you'd ever have those secondary ones out is so you could find, once more, what you had, that's all. That... they don't even become very important.

That's part... the horrible part of this universe is, is the less you need something... the less you need something, the more valuable it is. The less you need something – actual, it is. I mean a fellow who doesn't even vaguely need anchor points has the doggonedest strongest anchor points you ever ran across. I mean, these anchor points are stretched out about eight light-years in that direction and ten in this direction, and there's some havingness over there about 20 light-years back. And he could go and find those things just bang!

Any moment he knows everything that's going on if he has to anywhere amongst them, and uh... his immediate line of experience is maybe a couple of hundred feet – just because it suits him not to experience anything further than a couple of hundred feet.

Here on earth, of course, a person has contracted his experience sphere (new technical term for you). His experience sphere is contracting continually until – what is it? It's a body.

Therefore his primary anchor points are in the limits of the body. So bodies mean an awful lot to him. And you take anybody below Two and take his body away from him, or threaten to take his body away from him, why, he can't do a thing. He... he knows, with the body gone he knows nothing. And sure enough, although we can turn on that E-Meter and find out that all the facsimiles are there regarding all sorts of existence, uh... co-existences going on at the present instant, uh... all sorts of facsimiles that represented some sort of past existence and all that sort of thing, for a fellow to remember any of these things very directly and say, „Well...“ Or a couple of fellows could be yarning along and accept each other with complete confidence and truth. The fellow says, „Well, I remember there at the Battle of Has-

tings uh... we had a fellow name of Bilk and uh... uh... he was, I think, a lance corporal. And uh... yeah, he was a lance corporal. And anyway this fellow... and the captain's horse... "and a big anecdote goes on.

And the fellow says, „Yeah. Yeah, yeah. I knew a fellow once that knew this fellow Bilk. Yeah, that's fine.“ I mean, that could be ordinary conversation – if you had direct memory on these things.

Well, why haven't you got direct memory on them? Because you haven't got a body to orient the facsimiles by. And if you haven't got that body with which to orient the facsimiles, you haven't got those anchor points, so therefore that experience doesn't exist. You've just got a picture of it parked someplace and you can't get ahold of it because the anchor points there... So... And furthermore you wouldn't have enough capability of re-establishing anchor points to just recapture and uh... view the experience with complete actuality in the absence of pre-established anchor points. You'd just go back and pick up all the old anchor points. And you experience it in that wise. And that'd be very simple then.

So, anchor points, and bodies and things. Now a person much less uses corners when he becomes aberrated for anchor points, the corners of spaces than he does the things in the spaces. For instance, you orient this room ordinarily with this platform, or that table, or this white board up here on the wall, or those seats – not by its corners. And of course those seats and the white board and the platform and the table are just objects. They are of the least possible importance where it comes to orientation, because anybody could fool you with them. They could kick this platform over many inches, and move that board over many inches, or lower it many inches and shift that table around – without your beginning to notice it.

But more important than that, you might notice that in relationship to your seats and each other; but they could shift those anchor points called the corners out there three, four feet, if all these other things remained constant, and nobody'd ever even notice it. Move them in, shift them out; they... they could have been going... these anchor points up here in the corner actually could have been going like an accordian all during this lecture and I don't think anybody would have seen it.

The importance, then, of the object as an anchor point denotes a fairly low action in perception and experience. Object becomes the anchor point. Instead of just putting out anchor points, the fellow looks for an object to be his anchor point.

One of the most confusing anchor points there is, then, is a body, because it's in motion and it's an object. This almost drives a baby batty. He looks at Mama, and Mama is on her way this way and off there again that way and she's someplace else. And when he thinks of 'home' or he thinks of the room or something of this sort, he thinks of Mama. She's a more valuable object.

Anything which has already been conquered by life is more valuable than those things which have merely been molded by life. Anything which has been animated by life is more important to a living thing than those things which are merely molded by life. And therefore bodies are quite important. Live things are more important than wind-up things. They have to be imbued with life before they become valuable. And as a consequence a valuable object has

now become, in our aberrated preclear's state... frame of mind, an... an object has become an anchor point.

Therefore, let's take the most valuable object around and call it the anchor point, of course. Solved? No trouble at all. Except complete and endless confusion from there on because the anchor point will then up and die, it moves around, it disappears. Look at a child: A child gets frantic when Mama and Papa disappear over a long period of time. He's lost his anchor points. He doesn't have anchor points in the corners of the room, because he doesn't feel free enough to pervade this room and experience it in any way... And... and he... he isn't putting out anchor points of his own. His disability in this is... is terrible.

And so Mama disappears for the afternoon; the afternoon then is completely lost. If somebody came along a few days later and asked this little boy, „Johnny, what did you do the other afternoon when your Mama was gone?“ he'd say, „I don't know.“ That's right: He... he'd lost his anchor point. In one way he's trying to get away from a lonely and painful period, but the more pertinent answer is the fact that he... How does he know? He didn't have his anchor point.

Now you wonder why people believe what Mama tells them. Now we get this horrible extremity: A communicating anchor point without which one is not only lost, but is not fed, not clothed and, in short, lost in terms of all havingness. That's... that's... that's just the end of track as far as the baby's concerned – the disappearance of Mama.

Now this is true of a child who has been with his mother as little as two or three weeks after birth – and then loses her. It'll really... it'll show up on the child. It really will. Of course, Mama's been the only anchor point this body had... the GE had for months. And naturally we just swing in there on that, and it just continues. And then all of a sudden Mama isn't there anymore.

The process which we were talking about, then, peculiarly fits everyone from Three down. And in just reading this over...

„A pc who can mock up his childhood home and bring it under control, can regain many anchor points. He is then able to remedy his main difficulty: Too much loss; too much havingness.“

I'll go into that.

„The pc finds it necessary to take and hold everything, and thus lose nothing. Or, if he finds it necessary to give everything away in order to hold at the minimum of his body, he does that.

The Four's basic trouble is obey MEST anchor points and flows. He feels he must obey them, not originate them.“

Now, this main trouble, as I was explaining to you, is that bodies are used by him as anchor points and are communicating anchor points. And these bodies, being ambulant, make it very confusing. Thus, we have him holding on to bodies as hard as he would ordinarily hold on to anchor points.

And the confusion between these two, bodies and anchor points, is at the root of the Three, Four, Five, Six and Seven's inability to have enough space to exit into, to exteriorize into. His lack of space, which is to say, his lack of anchor points, and his tremendous hatingness with regard to objects, stick him. And you find him stuck in his body but thinking he's outside of his body, but maybe he's never been in his body. He's in negative space. And this gets very arduous to him. He gets very upset about this. When you suddenly say to him, „All right. Be two feet back of your head,“ he's got the idea he's never been in that head in the first place. He knows he's really not ever been in the head, somehow or other, because... cause uh... well, he's kind of the body and he's sort of holding on hard and he's doing a lot of things. But uh... well, he can feel all through the body and that to him is a grasp of reality, and actuality too. He confuses the two. And quite in addition to that, it's his only anchor point.

The body goes around and finds anchor points for him. Without a body and without an identity he wouldn't have an anchor point.

So you're suddenly asking him to shoot the moon in a grand way. And the guy says, „NO!“ And you'll find practically anybody that will do anything to trap a thetan is from Three down. And your people from Three down do not necessarily, by far, operate in this direction. But a few in this category will go to extraordinary lengths to make a preclear intensely uncomfortable, to upset him, invalidate him, evaluate for him – particularly the last. Almost anything.

And, uh... the job on a Three, if you were to directly address theta clearing and were to assist this way and that was his goal, he would just continue to go down in tone, down in tone, down in tone, down in tone. Unless you had these processes to keep picking him up, up, up, up. Because he would recognize basically that there was considerable truth in what you were doing. And he wouldn't be able to face that truth. He's well below 0 on the sub-zero tone scale as a thetan, and his whole beingness rebels at something he cannot accept readily.

But with a technique, of course, which makes him spot a point, if he can spot a point, mock up his home and the remainder of this balancing technique... well, he's all .right. Because... then you get down to Five, and you get control-dot. You're picking up his reality. Something or other is happening... something is happening all the time to him, right along the line. And he is perfectly content to sort of greet the idea of a theta clear as quite unreal and probably not applicable to him. But he'll go along with it because you seem so interested. And he's liable to have a very patronizing attitude toward it all. And he's liable to just dote on telling you failures, too – depending on where he is. You see, these steps don't place a man on the tone scale.

They put these people uh... the condition... other things place him on the tone scale and we haven't gone into that. So, you get a great variation in there.

Now, „The process consists of causing him to take in, in the order given below, large numbers of things. And by bringing them into his body, condensing them and then sending them out. This remedies excessive holding to articles, facsimiles and old sensations.“ Now that's mock-ups.

Now if he can do the old home and handle the old home as a mock-up, no matter how poorly, how thinly, with what degree of struggle and unreality, if he can do that, he can do the rest of this process. Because this requires no great exactness in the construction of a mock-up. And the... you're making the mock-ups do exactly what every object does in flows in his vicinity, as I will show you when I finish this.

Now, when the preclear must give up everything, you know, lower the 'I' – inhibit – part of the scale, they have to give up – abandon. You know, one fellow holds on and he's sometimes quite beefy and some fellow is very thin and he's got to give away everything. Now, people who are on that give-away are in a highly propitiative level most of the time. But you understand, of course, that this... the inner cycle of a big cycle. You got a grand cycle. But this fellow who is trying to hold on to everything may be up there around 4 – homo sapiens. And another one, trying to hold on to everything – uh... pardon me. He wouldn't be trying to hold on to everything at 4.0, he would be holding on to everything at Three. Excuse me.

And uh... the fellow at 1.5 is trying to hold on to everything in a similar way.

But the person at fear is trying to give everything away.

And now we go right down below fear and we find out a person in grief is still desperately trying to hold on to everything. And right down below grief, before we get to apathy, we have a flow there, a dispersal rather, where he's trying to give everything away again.

And when we don't... we don't get into the next emotion below that until we've gone through that give-away. And then we get into apathy – one level of apathy – which is hold on to everything again. And then it sinks into a flow and dispersal emotions which aren't named where they're trying to give anything away again.

So you „see, whether or not the fellow receives these things in or sends them out again isn't spotted by his place on the tone scale. It's just this manifestation.

But if he is fairly strong as an individual, and he has fallen into one of these 'hold everything's', he is liable to be fluctuating between a 'hold' and a 'give away', or a 'flow in' and 'hold'. And you don't care where he is. You just start with this process and you take a look at him and just make an estimate: Is this person in propitiation, or is he trying to. is he trying to give everything, or is he trying to take things.

Now, uh... that's all you establish. And then you make up all these mock-ups, however unreal, at a distance from a person who is trying to take things and you have them move into his body. And then you mock up duplicates for all of them, and have them move into his body.

And once in a while they won't move into his body. So how do you hold this? You... you get a mock-up and then you make him turn it red, and turn it blue, and it'll jump in, jump right into his body – Boom! Almost an automaticity. And you're using that automaticity and putting it under control.

Now the next thing that you... you do, uh... he's got a mock-up and it won't move in. And he turns it red and turns it blue and nothing happens. Make up another one and another

one and another one and ano... and bing! The last one will jump in, the next one will jump in and it'll just run off Brrrrrrrr! And he'll have them all in.

Now, when the fellow is trying to give things away, you might have somebody who is taking in, as I said, various points on the scale, but you've got other people who are propitiating, trying to give away. And every time he mocks up anything it disappears. And you've never quite traced, „What happened?“ You look over there, he... he mocks up something something then... then – gone. And he'll mock up something – gone. You say, „Where are these things going?“

Of course, you know where he is: You're trying to do orientation. He can get a mock-up; you know exactly what you're doing. You're doing exactly this: Your single discernment necessary on this is, have you properly brought him to that point by making these other tests; is he really Four? And, when he makes up a mock-up and when he's doing the old homestead, watch for this: Does it tend to fly and hit him in the face? Or does it tend to get smaller and go away? Every time he mocks it up, which? And the only reason you want to know this is because, do you get him to create in his body, mock-ups, and then push 'em out in all directions? Or do you get him to make mock-ups out there and pull them in from all directions?

Now you put them in a body and they won't move out. That's quite a trick. You say, „Right where you're standing now, mock up... mock up a... a beautiful young man. Oh, a very, very gorgeous young man. Now mock him up right where you're standing.“ She's telling this girl this, see?

And she says, „So-and-so,“ and nothing happens to this young man. He... he stays there! It didn't go away, you see? That's what you want to do.

So you say, „Put it out in front of you now.“ You're not trying for the actual people; you're trying for mock-ups. You're not running facsimiles; you're running built things in present time with live mock-ups, you understand. I mean, let's not get facsimiles mixed up in it because the preclear who does this with his eyes shut at this level of the tone scale gets facsimiles, not mock-ups. So eyes wide open on that step. Eyes wide open on Four.

All right, it still doesn't move out. She can't move this young man on. Then two conditions exist. She either must mock up one out there and bring it in, or she just changes the hue, color and characteristics of this young man. And if she does that a couple of times, it goes Wham! It'll go away – it'll leave. And you say, „Well, push it way out there.“

Of course, that's going way out there, and so she says, „Okay, I'm pushing.“ Now you say, „Mock up another young man...“ „Yeah – no, he's not leaving either.“

„Well, make him blue. Make him green. Give him purple hair“ – anything. And uh... it doesn't move out, make her mock up another one in the body alongside of him, and another one in the body alongside of him. And all of a sudden the last one she mocks up will go Wham-wham! and the first one she mocked up will go out too.

This is automaticity and you're using it.

Why can't a fellow get ahold of his facsimiles? And why can't a fellow, no matter how hard he tries to get those facsimiles, why can't he get them? I'm going to give a long talk on this as soon as this part of this lecture's finished.

Or, if he doesn't want his facsimiles, why can't he get rid of them? It's all answered in this.

And here's the list of things that you do this trick with. You do them in this order.

1. Vast numbers of the opposite sex: First in, and out.

2. Now, the next one, vast numbers of friends. Just bodies that he labels 'friends', you see. They can be actual friends and will turn into friends.

3. Bodies which might have been his own. They're just mock-ups, you understand. You're not trying to get the old... the old body. You're just trying to get pictures of bodies, mock-ups of bodies.

4. Hordes of parents and relations.

5. Many graves. The girl who is trying to give away will have the graves flowing out. The girl who is trying to hold in will get those graves slapping her in the face so fast. And then all of a sudden she'll say, „Wait a minute. There's a grave there that isn't snapping in.“

And you say, „All right, make another one like it. Make another one like it.“ Or „Turn it red, turn it blue.“ And if it's still difficult, do both: „Turn it red. Turn it blue. Make another one. Make another one“ – Brrrrr! She'll get all three of 'em.

And what does she do with these, by the way when they come into the body? You can tell her to pack them down – pack them down real tight. And she'll begin to feel like she's exploding after a while. Or you tell her to make them go way away, with this kind of a case. Yeah, make them go further. Make 'em just get out there and disperse.

Next, 6. An enormous number of buildings and homes. And of course, that's your mock-up there that you start with. And all kinds of castles and huts and – he... just make him mock up anything and everything. Do this whole thing for the whole track, you see.

Now, 7. Vast quantities of food.

8. Enormous quantities of rainment. A girl with no appetite, by the way, is not able to bring food in. If she had food it would simply leave. You would put a loaf of bread where her head is, and the next thing you know she'd see this loaf of bread flying out behind her at a mad rate to a considerable distance. She wouldn't be able to hold on to this loaf of bread. Or she'd be having difficulties handling it in a flow level. Enormous quantities of rainment.

9. Vast sums of money in many forms, bills and coinage.

10. Great numbers of jewels.

11. Weapons and energy beams. A person's gettin' awful well off by this time, believe me. 12. Communications, like letters, voice, anything. 13. Emotions.

And 14, last but not least, Sensations. Get sensations flying in, sensations flying out and so on.

Now, „Each item is run in or out and then made to go in the opposite direction. It will be found that the pc will let the action continue so far, at which moment it is reversed in direction.“ In other words, you say, „All right.“ Now this fellow is just holding ‘em. You say, „Got all this packed in. Now we’ve got ‘em all packed in; now start them leaving“ and they go two steps. And he can’t move them a bit further, and they won’t go another step. He’s got eight billion women by rough calculation have been packed on this and they go two steps, the first layer, and that’s all.

You just make eight billion more women and pack them in. And the next time he can go four steps – pretty good. You’re gettin’ there. Now we take 82 billion women and bring those in practically singly, and then they start coming in flows, and lots of them, and so on. And then we start them going out. And what do you know? They go ten steps before they suddenly falter and start slapping him back in the face.

All right, the girl who has got stuff going out, and so forth, wait till she can bring something in comfortably. And then make her start bringing these things in, ‘cause she’s gonna do what it says here.

„Change and drill all mock-ups. Use them in a 360 degree sphere.“ In other words, don’t just process out to the front-back, above the head, below the feet.

It’s very funny, but blanketing starts showing up on that first one like mad. Angels start to fly up from below and down from above the second you start to mock up women, for a man. And for a girl, other kinds of angels will do the same thing.

Uh, „Continue the process, adding the items which the pc thinks undesirable.“

Now, go on the reverse – instead of bodies he didn’t want. Now we’ve got the reverse. Because your fellow that’s holding is also trying to select out. And now you make all these enemies, bad communications, just the... the negative of that, and make these fly out away from him. He’s trying to hold in; now you go... enemies. They’re on their way out.

Okay, now, „Items that think – uh... continuing the process adding the items which the pc thinks undesirable and send these, for a Take Case, out. And for a Give Case, in“ – just reverse ‘em.

„These would include enemies, harmful things, ugly and disgusting things as demonstrated by the assessment.“

And here’s your assessment suddenly showing up as tremendously valuable. You want to know what this fellow’s trying to hold on to. You want to know what this fellow’s trying to get rid of. And what he’s trying to get rid of, he’s trying to destroy. What he’s trying to hold on to, he will show up on the Create or Grab or Hold level. So you just... you can just take that as part of your assessment – these lines.

„As the direction for either a Give or a Take will eventually shift, the Give becoming a Take and the Take reaching a new level of Give, the process must be continued until the pc is simply, quote ‘cured’, unquote, of wanting, having, or not having.“ – not until. Mustn’t be continued just until that happens, but until he is splendidly lighthearted about the control and its possession.

Now you just... just BEAT this one to death! I don't care how many hours you put in about it, because the number of hours it took in the past to free what we had at a level Four were a great many – there were 50, 80. You could easily put in 30 hours of this kind of auditing on one of these people with great profit, 'cause this is just a technique.

Now let's look at something else. What about the overt act? Every once in a while when he starts to run kind of sticky, throw thousands of women out there and start to have him pass around his body. And of course there are four flows, four pressures on every flow: The outflow, the restraint of the outflow, the thing that's trying to arrest the outflow from the opposite end, and the thing that's trying to inhibit the arrestment of the outflow from that end.

Now if you want a good gag, mock up a body out here; and now try... put a belt on it and try to pull it toward you. Good gag, isn't it? All right, now this is the MEST universe. 180 degree vector: Now give it a push that way. Isn't it interesting? All right, now get it trying to resist being pushed that way. Now get it trying to resist being pulled that way – and you'll see this thing at work.

Now it works four flows out like that too. Now as these women or men all walk out from this pc, they'll all of a sudden get out there so far and struck 'em. You don't know how to make them... go any further? All you have to do is put a big loop around all of them and give a slight tug – and they all go out further, of course.

And if they're coming in too fast and you want to stop them from coming fast or something of this sort, just put a hook around the inner ring and open it up a little bit. Of course, they come in like mad.

So you can just govern these flows like you would handle puppets. And that accounts for and eradicates flows as an obsession, a compulsion, an inhibition or a desire on the part of a pc. And everything that's wrong with a Three, really, a Four, a Five, a Six and a Seven is they obey flows, and MEST anchor points. And they thoroughly have anchor points mixed up with ambulant points – bodies.

Now that is the technique: That's Give and Take Processing. And you follow this list of things with the preclear with whom you're having trouble – don't care how accurately he gets them, what happens to these things, whether or not he gets them into the past, what you do with them; it doesn't matter what you... how... how good you do this process. Just do it well enough so that each time he knows he's got them coming in himself, and he knows he's got them going out himself.

And he'll start to get very interested and very original about this whole thing. There's things you can mock up when you say jewels, also things like medals. You can use a great deal of virtuosity.

And then there's a whole list of hateful things which the Johnson Office wouldn't permit me to write – used to be the Hayes Office.

And that is Give and Take Processing. Now you understand the theory of flows. We covered that earlier in the course. You just do this with objects. And not to run flows. At first he'll identify with the flows, then he'll merely associate it with the flows, and then the flows won't have anything to do with it and you've sprung him up the scale and got differentiation

and that is what you are trying to achieve with your preclear. And this solves any case that was tough beyond the level of One. Amen. Let's change the reel.

(TAPE ENDS)



# Memory (Not Human Memory)

A Lecture given by L. Ron Hubbard  
on the 16. December 1952

We have so much material here to study. We'll just keep barreling along. And there was no third afternoon lecture today, so this is the first hour of the evening lecture of December the 16th.

And we're going to talk about Memory. And when I say 'memory', I do not mean human memory. I'm not even vaguely interested in human memory, because human memory is a sort of a weird combination of stimulus-response. Somebody else remembers something and they bat it out, and a beam or a noise hits a ridge and the ridge re-echos and it goes into an entity and the entity says, „Let me see. I'll have to think about it.“ And then it goes over into another circuit and then it goes into a little other circuit. And then it goes around a couple of loops in space, and then it goes into another ridge.

This ridge, by the way, is about 180 feet out and it has to travel in the interim through a great many ridges before it starts getting into the thousands of ridges in the head.

The course of the thought in homo sapiens in a very aberrated state is almost unplottable. Nobody could plot it because there just isn't that much paper. It just goes here and there and everywhere and it kicks in and kicks out.

Now you basically used to take off of homo sapiens the first ridges. You used to take the facsimiles off the first ridges, and if you shot a circuit, you were shooting those first ridges. We were getting excellent results doing this and we were making something that was a darned good homo sapiens. We did this.

All right. We're not making a darned good homo sapiens anymore. We're making a theta clear. And not only that, but we're making an operating thetan, which is the next immediate level. The levels would go, as we had on an earlier lecture: theta exterior – he's out, but if the body were to be injured he would be back in; theta clear – the body could be fed through a mowing machine and he would simply say, „Well, there it goes.“ And uh... the level that – he would probably feel kind of sad about it... but it would... he would still be there with his identity. You've made an immortal, that's all. I mean, minor goal.

Now let's go up level and find an operating thetan. If you take a theta clear (and when I say 'stable outside' that is very far from an absolute term, because a theta clear does a rollercoaster). Sometimes he's better and sometimes he's not better. And the first thing that you do when you run all this – theta clearing consists of, of course – just all you have to do is run everything it says in Standard Operating Procedure Issue Five, that's all. You can omit Steps Six and Seven. But you can even do those, if you want. And you just run everything there is

in Standard Operating Procedure Issue Five and you've got a theta clear. That's all the processes we... we're working with, really. We've got a lot of other processes, and you can vary... vary your processing with them once in a while and find out what happens with them, and you'll find them all junior to such a thing.

Once in a while, by the way, with one of these Fifth Invaders, you've got little trick processes such as you mentioned there. You... you get the guy to dis... you drill him on hands until he no longer is just going, 'Yaaaahh!' on the subject of 'hands'. And uh... and then you make him stand up against the wall, see. You face the wall and... and make him put these hands at the side and then take his 'beam directors' off of his arms and put 'em over against the wall and feel the wall with the beam directors right there. He's... he's got beams, you see. They run like that.

Uh... thetans use various methods, for instance, in dressing up a body so it'll work. And this accounts, in a large measure for the different postures and actions which you find from person to person. They're rigged differently. They're... they're tied up differently. The cables runnin' differently and so on. My body runs on a rod principale. There's a supporting rod underneath these arms, back of the arms, back of the legs. And a nullifying stretcher here and there in order to bend the knee. And uh... so on. And what the muscles are doing, I... I've very often wondered. But I know that when those rods are energized, I get pretty fast action. And uh... that's... it's a very handy way to handle a body. And I suppose it got put together that way because of stress and strain in action. I suppose that would be an action system of putting a body together.

Now there'd be somebody like a... a dancer. Well, this person would have a much, much more complex thing. Action: What are you interested in action? You're interested in being able to act fast and being able to control speedily various implements... instruments and, of course, the body itself.

Uh... when I say 'action', you take pushing a racing car around the track. You just take that and if you don't... if you don't think that's hard work? That's hard work. It requires instant thrust, see? Bang! The body has to be rigged with pistons in order to do that.

All right, somebody else has an aesthetic angle. See? When I make that gesture, I can't make it anywhere near as well as a girl for instance who is a dancer. She... she would make the ge... gesture much more expressively. There's a limitation on that because the rods just aren't... Of course it's no real limitation. You probably couldn't tell the difference unless you saw a dancer do it, you see? I mean, you say, „Gosh! How could there be that much difference in a rig?“

So when the boys are sometimes talking about hot rods or they're talking about sailing vessels or yachts or something of the sort, they talk about differences of rig. And one rig's good and one rig's bad and that sort of thing. You'll find bodies rigged up all different.

Now it's... it's interesting, but when you start pulling ridges off the preclear, he will sometimes just pretend to pull off some of the ridges. Ridges are not bad. The preclear who has recovered his power and force and so forth isn't even vaguely bothered by a ridge. It's one of the things you have to educate him into to make an operating thetan.

All right, he has these terrifically complex systems, perhaps – criss-cross systems that you'd think this stuff just... Uh... you ever see a marionette? Some of them are rigged like marionettes. And some of them are handled this-a-way? Right straight across the face, see? With a pressor at the middle of the back. And then the body is supposed to walk. Did you ever see anybody do that? You ever see anybody with a completely smashed face? Huh? And... and if you watch them really close as they change their expression they would... you haven't got one. Let's see if we have one here. You doing that to your body? Somebody here is probably doing it to his body. One person or another.

Kish isn't, fortunately. He's got a lot of horsepower and he'd... he'd snap his head off if he did that. I think that boy over there probably is. You're... you're probably snapping it with a pressor beam. Have you got a hollow in the middle of your spine back here? Is there a hole, sort of? Feel back there and see. (Sees all, knows all.)

Uh... now here, then, is a variation in what? The rig-up of a body. Now there's all kinds of little systems that you'll notice like this that are of interest to somebody, and it's really far more interesting than anatomy. Because from the earliest years, the baby has some definite characteristics and demonstrates that somewhere on the timetrack, here and there on the timetrack, somebody's operated a school. And the earliest school I have any recollection of a preclear mentioning was about 70 trillion years ago. And these poor thetans would come in and they'd manufacture energy and they'd walk around on beams and they didn't quite know what they were doing. And a fellow actually ran a college way back on the track that taught thetans how to operate.

Thetans would get up against these huge gaseous masses, which were later to become planets, and they'd get up against these things and they'd get scared stiff and they're afraid to touch them. They'd wait for them to solidify. And they might wait a million years. And this fellow took pity on this so he opened a school. That's right. And uh... went all through this, by the way – one of the... one of the auditors did in England, and he came back with some very fascinating stuff. This fellow didn't have information on this subject, but he's talking... he's... he missed one type of thinking, the only thing he really missed. And the other is how to move as a thetan. And it's the drill that he would give these thetans in order to move.

He was no more sprung as a theta clear without any education on this subject, than he started to inform his auditor as to the proper methods and modes of teaching and training a thetan to move properly around in the MEST universe – just like that: curriculum.

So don't think your thetan is without education. By the way, the way they got away with that, he would teach them to 'think' themselves a little further away. And teach them to 'think' themselves in another direction. And then he'd teach them to 'think' themselves around – uh... pardon me, go around the planet and then go back to where they started again. And then 'think' themselves from there, and then 'think' themselves around the planet and then go back. 'Think' themselves back where they started. Drill, drill, drill and finally the fellow would say, „What do you know? Gee! I... I can recover my postulates!“

Well, there's a terrific amount of automaticity left on your case – anybody's case. Any thetan's case. He has built in automaticities. He has training and skills which he would... he's afraid to touch. But they've gotten automatic.

And the second training becomes too automatic, throw it out. If you've got a preclear who is having a lot of trouble handling this body of his, by George! he probably has got it rigged so automatic that it just goes around like a doll, or something, and he can't make... he c... he hasn't got it under control! You've seen ills like that, haven't you? He hasn't the body under proper control.

What do you do? Tear all the ridges out of it and start all over again. Take out the automaticity. Any piece of information which you have which is an automatic basis, you don't want or need.

Well, when a thetan takes a look at his body and says, „Well, for goodness sakes! There's ridges there and there's lines there and something or other, and they're built in against the back, and .they're built in against the back of the neck, and they're there under the chin, and... and... and they run down. And there's a sort of a criss-cross lattice system on the arms and legs that's kind of like Japanese things that come off of a... their... they catch your finger with. And he says. „Look at all those horrible ridges!“

Well, of course, the worst thing that will happen to him, he'll just have to retrain himself. But he'll... he'll get a little bit sloppy in handling the body if he starts tearing these ridges off. He doesn't know they're there. He built it. That's his level of automaticity.

He operates so automatically that he doesn't know what he's doing from one minute to the next. He really doesn't. He does all this thing, conditioned response, as a thetan – training.

Where's he carry it? Gets interesting when you ask the question: Where's he carry all this automaticity?

A lot of theta moves out and they immediately begin to think themselves around in space. College graduate – of the year four trillion, MEST universe.

Another thetan was suddenly born into this life and he takes Mechano sets and he puts them together and he tears them apart and he puts them together and he just has the finest time, but he kind of... the paucity of materials will upset him or something like that about it. But, gee! He really builds like mad! But the kid down the street gets a Mechano Set and he looks at one of the bolts and he looks at another bolt and he puts the two bolts through the wrong holes, and then he bends the girder and then he gets it all set up... but that wasn't what he was supposed to be building anyhow. He's just rambling the structure.

And you say one has a natural talent and the other one doesn't. One's been to college and the other one hasn't.

Now you don't care where you went to college or where you got the information. You need a memory. Now you can argue with this all you please, but the fact of the matter is, you do need a memory – as a thetan. It's all right to remember back to when you were two years of age a la MEST body memory, which are patterned. But any time a person has... he's able to, more or less, control space, he can move around in space, he can do this, he can do that and so on.

But he does everything kind of automatic. You know, it just sort of happens that way. And if you chug into him with this question, „How are you doing that?“ he just goes

„Ummmmmmmm-crash!“ You go around to an actor some time, and you say, „How do you speak these lines?“ You go around to the championship tennis player and say... you're going to play a match with him, you see, or something like that just for his practice. You just ask him, „How do you hold your racket?“ And he shows you, and you say, „How's that again? Yeah, but what do you do with your index finger, hmm?“ You'll win. There isn't any – you see, all of his very necessary training is because he's down tone scale from instantaneous learning and application.

Instantaneous learning and application: You observe, pervade, know, apply, act. And, you know? It sounds arduous, but do you know that a man can actually go through all those steps and enjoy everything like mad, and play a championship game of tennis if he's never seen a racket before. He just... there's a racket and that's the way you kind of do it. But he figures it out every time... every time he hits that ball, the ball comes over, see – a high-speed ball comes over across the net – very rapid, you see. And he says, „Let me see. How do you hold this racket? Well, you hold it this way, this time. Let's see. And the angle of incidence about so on, and he want to gear up that ridge there, and when it gets in there... now we'd better move the body over this way. All right – bong! It's an interesting thing, if that ball spins it'll jump back across the net.“ And so it does. I mean, he could think out every stroke like that, because he's thinking fast. He's not thinking...

And when you see a man who's frantic, remember this about it: He's only frantic because he can't think fast. He doesn't think there's enough time to figure out and apply the solution, and he gets frantic. And that franticness is a result of automaticity.

A memory which becomes automatic is not worth having. And if you were to take the best race driver in the world and rip off every doggoned ridge he had on his body and let him put 'em back on again, he would drive a faster, more able car. But when they get to a point where it's 99 percent automaticity anyhow, then they have to 'learn' how to do it by training and practice and experience.

And training and practice and experience are no substitute for knowing. And when we say 'knowing', we mainly mean capability of knowing. He's capable of knowing. For instance, he goes down to the archery range, and he sees somebody down there. He can do an instantaneous mock-up in mimicry. He's the archer down there – instructor – and he takes the bow this way and he throws it this way. A man, homo sapiens, can't observe that arrow in its flight and the handling of the bow itself fast enough to observe what's going on. So he just has to look at it and be trained, and look at it and be trained and look at it and then he digs one into the turf five feet in front of him. Uh... an operating theta should be able to look at that set-up and watch that bow draw back and then go forward on the arrow, see? And look at the arrow turn. „Oh,“ he says. „When you release it that way, that thing at the back there“ – he wouldn't know its nomenclature too well – „that thing at the back, that hits the thumb there and that feather. So when we fire it, we will make sure that when the feather goes across the fingers, we simply lower the fingers and don't give it a spin, and that won't misdirect it. And then you can fire it directly at the bow. Yeah, that's very interesting.“ Bonk! Bull's-eye.

Furthermore, he could probably do this: The arrow is going wrong and going a little bit awry, so he could get over there and straighten it up.

Now, you see the difference between automaticity and memory? Now if you have a thousand square miles of ridges or something vague or terrific, uh... uh... actually, I mean, you ask somebody how far his... how far is his... his furthest ridge, and he'll start telling you 'infinity' and then maybe 'eight light-years' – something like that. There's... space becomes meaningless when you start talking about ridges.

Your theta thinks that his horsepower and other things all stem from the havingness of old energy. Hah-hah-hah! No, no. No, it doesn't! If he can adequately locate terminals, anchor points, facsimiles and lines in space, he can have current. And it really... when he is depending on automaticity, he really can't have much current. The amount of current which'll flow on these old ridges is light, small. But the amount of current which he can get by simply setting up, willy-nilly, and then holding – you get how important holding something still is, and having something else move – and hold still two terminals...

All right, let's hold still two terminals. Now we're going to throw an anchor point down at that power line – bang! There's an anchor point there, you see? Now we've got another anchor point here of a higher potential. Wowwhaapp! There goes the power line.

Well, frankly, I mean, that... it's not dependent upon any other mechanism than the ability to postulate the origin and destination of a flow. You can say how much flow it is, too. It's fascinating. It doesn't matter how accurate this is. It's whether or not it gets the job done for him.

Now your theta, therefore, who has a great deal of automaticity and very little memory, or very little action, capability, but is all trained and he kind of „knows that you think your way from one point to the other,“ see, this other fellow had memory, he'll say, „Yeah-yeah. I was trained in that one and it was at such-and-such a place.“ He wasn't depending on the E-Meter to tell him it was 70 trillion years ago. He'll say, „Yeah, it was about 70 trillion years ago,“ and the E-Meter goes „bop!“ And he says, „I“ – he wasn't paying any attention to this, see? And he says, „We were having a lot of trouble at the time, and... and the MEST universe was quite new... and so forth. And so we trained them up in the curriculum of so-and-so-and-so.“ He's remembering. He had, evidently, stayed pretty clear on the whole track.

Of course, it was indicative of the fact that when the auditor said, „Be three feet behind your head“ – Bam! At that instant he had a theta clear. This fellow showed no likelihood to dive back into the body just because the body was disturbed.

Now these ridges, then, are neither good or bad. But they contain an enormous amount of automaticity. If you're really tough and really big and really strong, you don't have to pick up a single ridge or blow a single line of ch... handle or change a single terminal.

I said once upon a time I'd tell you about end of terminal processing, so I will.

Once upon a time somebody had a communication line to somebody and he built it up as an energy line. This was t... from his body to his mother's body. And then Mama went away and abandoned the opposite end of terminal. So he took it and fastened it on his own body. And a lot of the loops and coils which you find around a body are actually these old communication lines which a person has actually and actively used between himself and a-

nother body as a routine procedure. Then he's lost the other end of terminal and of course, you don't get a flow.

But he gets a flow from one part of his body to another part of his body, and so you get circuits. One part of his body is Mama, one part's Papa. And another part's something else. And he says, „I wonder what my father'd think about this?“ and it... he gets back on the same line, „Well, let's see, Son. Uh... we'll have to go into that a little more.“ See? And you'll find those things festooned on the body or sometimes coiled around and around.

What do you do with them? Well, you don't have to do anything with them, but if you do anything with them, find the end of terminal that used to be fastened on to somebody else, go fasten it on to something. And then have the pc take it off. Take off his end and throw it away.

Now he's got old end of terminals, old anchor points. And you'll find all kinds of lines coming down from space to terminals, his body. And he reaches up and he finds all these terminals around his head – something like that. And actually they're... I... I'm sorry to have to say this, but they're to bodies in pawn and they're control mechanisms and every other darned thing. And he'll say, „I don't know if I ought to touch that or not.“ You say, „Ah, go on – touch it.“ He'll say, „Well, there's a great big line here marked 'agreement'.“

And by the way, make a note of that. They've... they've all got a line marked 'agreement', if you want to find it. You... sometimes he can't get his waves length high enough, or something of the sort, to find this line. But sooner or later he'll run into it. And it'll either blow or show up or something. But he's got this big line and it's just going on and on and on up in space. He can see it go. He knows it's a terminal of some sort.

What do you do with them? you say, „Reach up and give it a yank.“ Well, he can or can't pull it down. But if he pulls it down, he's liable to get a horrible shock in his head. It's no uh... no myth, you see, handling these lines. They're there. The preclear may be feeling very, very vague about these lines. He may not really know whether he has any lines there or not, but uh... all of a sudden you say, „Well, all right now, in taking these lines off your body,“ you say, „now get ahold of that line that's on your left shoulder. Okay, now you got that line there? All right, now where does it go to?“

And he says, „Right hip.“

„Okay. it goes to the right hip. Now, which is your end of the line?“ the auditor says.

„Well,“ he says, „Uh... I don't know. It doesn't take much. The right hip! Yeah, yeah.“ That's no-no, it's the shoulder. I don't know who that line used to go to. Oh, it went to my father.“

„All right,“ you say. „Well, take it off the right hip and go throw it into the wash basin,“ or „take it out and throw it in the damp grass“ or „just pull it loose and throw it away.“ You don't care what happens to it.

By the way, it's liable to lie out there for a while and writhe and spark when you throw them out, but you throw 'em out. And then take off the other end. Splonk! Throw it after it. That's the end of that line – line handling – very difficult. You'll sometimes find strange

things happening too. There'll be a line that starts there and ends there. And sometimes there are lines... that's in the stomach. And sometimes there are lines that start back of the ears and come around to the eyes, like big bananas, and things like that. And then he just takes them and he pulls them off. And... and when I said, it's no joke, you see, the first few times he does this he's very adventurous. „Oh, well. I... I'm kind of seeing them sort of foggy anyway, so they're probably three-quarters imaginary. And uh... I mummm - uhhh - well they keep staying there. I wonder why I don't see these on other people? Oh, my! Everybody's got 'em. I guess I'm just seeing end of terminals and lines and... and ridges and... Gee, I just guess I'm just looking...“ and then he changes his wave length of sight and he doesn't see it again. And then he changes his wave length of sight by postulate - he just...

Now do you change a wave length of sight? You say, „I'll now use higher wave length.“ You just sort of... just say it. And he'll come around here and he'll get ahold of this one on the right side and just sort of put a beam out against his face, or something of the sort, and he'll put a grapple on this thing. And he'll reach out and he'll go 'yank!' and of course his eyeball will go out - 'Bong!' He'll say, „Ohhhh-ohhhh! What are you doing to me?“

Another thing - sometimes you ask him to prowl around inside his skull looking for ridges and he'll hit the pineal and it almost blows his brain out. I did that to Nibby one day and it's very, very funny. He said, „Now, I feel like I shouldn't do this.“ I say, „Oh, go ahead. Go ahead. Be brave - it's your head.“ And uh... and he said, „I feel I shouldn't do this.“

And I said, „Well, go ahead and do it.“ And he reaches in and POW! Of course, he activated the pineal gland.

And... uh... it has sort of a force screen over the top of it or something of this sort, and it really... really went bong! You... you could practically see his hair bounce when he did it. And then he dived back inside. And it took an awful lot of coaxing to get him out. I had to scan it and work with it and be calm about the whole thing. And he kept looking at me distrustfully.

Well, these things will happen once in a while and when they do, just use anything to straighten them out - change a postulate. Or scan 'em. Tell him to move out of his head, scan it out. He will, and that finishes it. Sometimes he has to go through it with full somatics. Or do a mock-up of it and run that a few times - faster method.

So, all of that is just... that's... oh, uh... not important, really, to... to know this material. You'll get into this; you'll... you'll find these things to be the case, you'll... you'll say, „Well, there's a ridge. What do I do about it?“ and... and... and the preclear... and you say, „Well, what'd the preclear... What do you want to do about it?“ the auditor says.

„Well, I don't know. It's not hurting me.“ Or, he'll keep saying, „There's a ridge in front of my eyes. There's a ridge in front of my eyes. There's a ridge in front of my eyes.“

And you go on, talk for a while, audit for a while. „There's a ridge in front of my eyes.“

Several ways to handle it. One of the easiest ways to do is „Turn it blue. Turn it black. Now put a duplicate out here in front. Now a ridge. Now turn it around. Now put it behind

your head.“ And you get pong! The ridge in front of his eyes is liable to blow up. Very fascinating. I mean, you get real action out of this.

Sometimes he'll go in and out of his body and he's just doing beautifully, and now we're getting into the field of the operating thetan. If you get a person's energy level up, he doesn't care how many old lines or anything are hanging around. One day he's... one day he's just buzzing around and he'll... clears up the whole kit and caboodle and explodes the works. I mean he doesn't pay any attention to it much.

But if he's too fixed or fascinated with ridges and flows and dispersals, there's only one thing wrong with him: He isn't high enough up the tone scale to adequately handle energy. How do you remedy it? You put him high enough up the tone scale to handle energy – simple. I've told you that several times in earlier lectures.

Now there... therefore, an operating thetan... an operating thetan is a problem in getting him over being jumpy about being a thetan. And consists of the step of recovering to him as a thetan his memory and his personality, his ability to emote and, in particular, his ability to obtain adequately good, solid sensation – that's very important! He won't have any goals if he can't do this.

You can also show him, if you want to as you go on up scale, that he can acquire MEST independent of his body's acquisition of MEST. Of course, you really don't have to have him doing that, he... but he can do it. He can do it.

Uh... that fellows Step One, you know? The lifting exercises of the body, and that sort of thing? Of course, when you do a Four with the balancing exercises and all the girls poured in and all the girls poured out and right on down to the... to the sensation in and sensation out – they'll show up as lines probably, or blow by that time. You go right on up the tone scale and take each step above the scale until you get to One.

Now you get to One, lifting and handling the body around finally teaches him that he can handle a body, without rigging it up like a Chinese puzzle. He can handle it. He's got to put minimal response lines on it, just enough to hook it up.

And after that when he wants to do something with a body, he does something with it. And he won't go and do some careless automatic thing with it that would press the wrong lever accidentally because he doesn't even know it's there.

You know what's happening with somebody with a tic? They just keep pushing the wrong button on some ridge, that's all. They... they can't handle energy, and this facial expression just keeps going and going.

Somebody with an automatic response – he blushes or something like that all the time. All he's doing is he's driving down the road with this... with this 16 cylinder Hispano-Suissa, and uh... every once in a while as he's travelling 90 miles an hour, throws it into low gear and wonders why... why there's a sudden crash and spatter of gear teeth. That's all he's doing. He's just... he's so automatic he doesn't remember where anything is. Hmm.

So your thetan has a level of not remembering where anything is and of wanting to hide things on the theory that it makes it much easier to do. So when you get him to lift his body

you will find out that as an individual he is then capable of handling MEST – when he's lifted his body and he's very well and he's good at the production of energy.

I don't know, actually, how far a thetan can go this way. I haven't got any idea. I keep hanging bodies around and old police stations and doing research work on US marshals, and... and uh... trying to find some bug low enough to psychometrize. And uh... it's very interesting.

By the way, I did a full little piece of research, one time, as a special officer of the Los Angeles Police, on criminals, marijuana and so forth. I just took a weekend beat as a special officer on South Main and on Alvarado Streets in Los Angeles, of which there's no tougher anyplace. That's really tough. Besides being the most aberrated city of the world, Los Angeles also has the toughest areas of the world. And I got a good look at police. And it was there that I learned the criminal is solvable, but that the cop is a contagion point in the society which brings criminality straight through to the, quote, 'decent citizen', unquote.

And the problem of psychotherapy in criminality and police work, out of pity, should be addressed to the police who have to associate with these people continually. Uh... that's just out of pity, because they're really butchered. They can only spend about six months on a criminal division and they practically blow their stacks. And then they have to go over to the traffic division for a while and they peel off that way.

But cops are scared. They're real scared. Look at their eyes sometimes. If they're in a tough neighborhood or something like that, their eyes are just very... they're... they're... they're all ready to cave in. And that's... nobody should be put through that consistently.

And so psychotherapy and criminality, to a large measure, would be the resolution of police problems – police cases. You can remember that some time if anybody ever asks what we have done in the field of police work. I got my skull almost beat in many times for the sake of dear old Dianetics.

Now, on this whole level, not wandering from that point any at all – what was the point? Uh... we have automaticity as an antithesis to memory. So how do we come by automaticity? What covers up what in order to make automaticity?

Flows make automaticity. As long as a thetan can remember without any energy – new thought to you? – as long as a thetan can remember without any energy he can remember the whole bank, everywhere, everything.

Did you ever sit down quietly and calmly to recall something and not care whether you recalled it or not? And recall it? Memory runs a hundred and eighty degrees wrong when it's run by flows. Those things which you don't want to remember, you remember and those things which you do want to remember, you can't remember. And the fellow who goes around saying, „I have a bad memory,“ if he says it often enough, and believes it hard enough and pushes out flows in that direction long enough will eventually one day all of a sudden have a good memory.

And the person who has a very, very good memory and is very proud of his good memory and uses it all the time will wake up one fine morning and wonder, „Let's see now. Is my name Jones or Smith?“ Amnesia is a case of a stretched flow.

Now, here... here we have... Yeah, we can't get any traffic over the flow any more. So when we're... we're remembering by flows or operating by flows, we're using energy. In order not to use energy a person has to use and generate tremendous amounts of energy. Why? Because he's got a tremendous backlog of automaticity which will come in and interfere with his memory even as a theta.

So unless he's very capable at handling energy as energy and can really put it out with a comparable horsepower to any ridge he has, that ridge can command him. If he can put out a tremendous quantity of energy and handle it well, of course there isn't any energy there to command him.

Beingness is essentially a problem of postulate and space. Postulate... postulate type agreement, not flow agreement, and space. It is not a problem of energy.

And therefore very high on the band a person is capable of a great deal of remembering, and a great deal of action, and a great deal of postulation, and a great deal of creation and also a great deal of destruction where things have to be destroyed, such as old mock-ups and things like that that have gotten too old and so on.

Whereas he has all of these things and so on, he isn't depending on flows. And one day he begins to depend on flows.

And flows, way back on the track, were taught to you. And they were taught very ardently, and they were taught in this fashion: „Now here's the way we do it. Around here we don't use force. We use facsimiles. Go over to that pile and help yourself to a few.“ I mean, it's just about that silly.

By the way, you run that on a preclear and he starts feeling awfully sad about his having to go over and pick up some memories. These weren't his memories at all.

So he was made to depend upon an old energy deposit and solid in order to remember. Whoo! Now you've got the facsimile in the ridge. Well, of course an energy deposit cannot exist in the presence of heavy electronic horsepower! It simply blows! So when the fellow starts to develop any energy at all, he feels like his whole memory is going. And he thinks his automaticity is of tremendous value, even though he doesn't know what he's doing. And so he keeps it all beautifully masked. And he hits the wrong button at the wrong time and has himself a glorious squirrel – runs cars off roads and all sorts of things.

You know the accident-prone, and so forth? He's just the fellow that's got a wrong button permanently connected.

Now, how do you settle this? This is awfully easy. Generate energy. He has to be able to generate energy, not obey energy! Because if he puts his memories in form of energy deposits, he is not just obeying the recording, he's obeying the energy as will, and he's waiting for that energy to come in and be hit before he remembers. And then he gets to a point where he can't generate energy anymore and he wonders why he can't get a flow out to his past track or a past body.

Let's say we had something that was dissolvable... something that was... sugar and it was dissolvable only by water. And we still wanted the sugar. We wouldn't dare use water;

we'd have to start using some substitute like gasoline or... or something else if we were going to wash this sugar around, or use this sugar without losing it.

So actually it's a trap. The standard MEST universe trap with regard to memories – that memories should be engraved upon energy ridges. Then every time the individual starts to, quote, 'recover his memory', he starts to come up tone scale in some way, he gets swamped with old energy – which is more powerful than he is.

So it's a dwindling spiral. At first his energy level was very high and his recording were made on terrifically high potential energy – big, big kinetic there, ready to hit him when he got any lower. And then he got lower and he got lower and he got lower and he got lower and he recorded his energy levels – facsimiles – on less and less high potential energy and, of course, they become more and more concentric and he became smaller and smaller, and smaller and smaller and made the pattern of ridges which you saw earlier in this series of lectures. And that is withdrawing his boundaries of knowingness. Once upon a time he was that big, and he's not that big any more. He's tiny. And then people are so tiny that they are negative space and they say, „Use force? Use energy? Oh, no, no, no! That's bad!“ They know if they started to generate any energy, they'd blow what they laughingly believe to be their total memory bank. And there's nothing in it but MEST universe facsimiles.

And of course you can always use a facsimile with which to remember, always. Providing you're so chuckleheaded you can't remember it.

You know the habit of... that some people have, they go to the grocery store and before they go, they know they're going to have a can of soup. They've got to have a can of soup and a pound of sugar. Now there's two ways of doing it: You go to the grocery store and say, „Can of soup, pound of sugar; can of sugar, pound of soup uh... so on – repeat it all the way to the grocery store – or you sit down immediately and take this great big sheet of paper, you see, and right up in the corner of it you write „Can of soup. Let's see. What was it else I wanted? Oh, I...“ That's the end product you see. He can't remember it long enough to get it down on paper. The guy gets frantic when he gets into that state. I mean, he's... he's... he's... he's got to write it right now because if he doesn't write it right now, it's gone! Why is it gone right now? Well, it's gone because he's obeying flows. Every time he generates energy or he tries to generate any energy, he gets hit back with an energy flow. And of course, that swamps his memory, because we've got automaticity sitting in.

And let's look again at Step Four, and let's find out something about Step Four. And let's put down as basic laws right now. „You're supposed to obey flows, not use them.“ And outflow sticks and inflow sticks and any item outflowing brings about a loss of memory. You've got to... continual item flowing out, flowing out, flowing out... flowing. Of course, you're pushing the facsimiles further and further and further away. And if you're depending on note paper, which is to say facsimiles, with which to remember, you're swamping the notes. And of course it brings about a loss of memory.

So what happens to the 'give' case? Whew! They say, „Yeah, yeah. I remember, I was a little girl once. I have a distinct recollection on it. Well, most anybody who is my age has been a little girl. They've been in their teens too. Let's see, uh... in college uh... yeah I uh... oh, I was an 'A' student. Kept good notes. Let's see. Uh... oh yeah! I majored in chemistry.

Umm... um... yes, my uh... oh, I have to go now. I've forgotten something.“ They don't even know they're there.

That's how bad they can get. Their childhood, teenage, education – pow! Because they're on an outflow, you see. Give, give, give, give. And they haven't got any facsimiles in proximity in order to read. And of course they need facsimiles. Anybody who's gotten that low on the tone scale has to have facsimiles. So any time they want a facsimile, how do you get a facsimile? You outflow agreement to get it.

Oh, I hope I didn't step on anybody's toes in the class. You actually do outflow agreement. They... they reverse on their vector.

Now, they have to agree with the fact to want it, don't they? More or less? Or even if they're arguing they have to agree that they want the fact in order to use it in a disagreement. And... and so there they go! There they go. And it's a dwindling spiral, and as those ridges get bigger and bigger and further and further away, and they generate less and less energy, they say, „It's because I'm getting old.“ Huh-hmm. It's because they're getting old taffy on which to put their stuff and they can't budge it anymore. Well, ridges start to look awfully solid to these fellows.

What happens? Did you ever notice this phenomenon: In the early days of Dianetics that one fellow would charge in and he'd start to run the facsimile and it went 'whirr-rip'? And you said, „All right, now let's go over it again.“ And he said, „Go over what again?“, „Go over the facsimile again.“

„Oh, I can get it. Uh... yeah, ha??! There was a little bit left. All right, what's the next one?“

You said, „Oh, no! No, I ran a m... much easier somatic on myself about four days ago and I had to go over it 12 times. And then it just barely reduced. Wheee! What's the difference between this fellow and me?“

He's just developing live energy and you're not. That's all. He's blowing... blew a facsimile with live energy and he was high enough in energy output that he'd just take that facsimile and go „Rip!“

Now fellows do this with ridges. A fellow starts turning up horsepower, and there's billions of facsimiles on these ridges. And he starts turning up energy level, turning up energy level, turning up energy level. And all of a sudden one day he decides to look at this ridge and it goes „Whooom-whooooo!“, „Hey, wait a minute! Wait a minute! Where'd... where'd that go? I... gee! Now I've got to remember it myself. Let's see, what was it?“ Verbatim account. That's because there isn't any past! But the facsimile stacked up says there is. And so if you were to start reading a facsimile then that convinces you there's a past. And if you don't know there's a past, then the facsimile tells you what is past.

Another thing you can do with a facsimile is you take a picture of that which you have lost and then keep it. And if a person who does these mock-ups, a Four who starts doing these mock-ups, he's a 'hold' case, oh brother! He's got a picture of everything he's owned for the last fifteen million years. And he's got every one of those pictures stacked up on every one of those ridges and then he's got every one of those ridges in at stretch – chunk! He's creating an

energy vacuum here in the middle. He... he reminds you of a 360 degree vacuum cleaner. And you... you get in there to pull off this ridge, see, and you go in there and you... you say, „Well now, let's see. Uh... let's get out of your head.“

And the fellow says, „Head? Head? Let's see. Uh-oh... Uh... what'd you say?“ And you say, „Your head – let's get out of your head.“ „Uh, oh yeah-yeah-yeah-yeah.“ And you say, „Well, are you out?“

And he will say, „Out of what?“

What's the matter with him? Well, he doesn't dare use any energy on memory because they're all in, because they're too close in. And every time he tries to, quote, 'reach for a memory', it is of course right there. And it... would you like to read a newspaper which covered 30 million years of news which was printed on a postage stamp or something like that, and read it a half an inch from the right eye? Would you like that? It'd look black, wouldn't it? Uh... you would... wouldn't see it at all.

Well, he doesn't dare use anything vaguely resembling memory, as represented by facsimiles because he doesn't have 'em available. And you get in there with a ridge with this fellow, and you say, „All right, now get out of your head.“

And it's „What head?“ He's... he's... he's uh... got 'em all in on him. He... he'd say, „Why, that's nonsense. You really couldn't do that.“

You can tell this fellow. He's very beefy. He generally holds on to an awful lot of things and he has various characteristics which you'll come very rapidly to recognize.

All right. Now what's the remedy? Well, let's take Standard Operating Procedure 1950 – hm-hm-hm-hm-hm-hm. I used to do it by trying to make them recover a sound of something and a... a sight of something and work with them and work with them. And, by the way, by the time they'd recovered some of their perceptics, they naturally would have turned on some energy and after that they could operate. And that was the bug involved in the early book. Auditors hadn't been articulated properly.

We got this evaluation now. Oh boy! These six-foot rearview mirrors are really wonderful – yeah, if we'd only known.

Well, anyway, what's he got then in terms of energy? Every time he starts to run energy it's hanging right up, and as a matter of fact he has ridges clear on in and attached to him as a thetan inside of himself. And then he is dispersed madly out through this whole body and he is his ridges. And he could be over here a foot on the right of his face. He could be over here a foot on the left of his face. Because he can't be anyplace. He's not in a unit formation. He is perceiving through his own ridges, and can have the weirdest manifestations, sometimes quite accurate about being one place and then suddenly being another place. You try ridge running on this fellow and he comes out of his head in eight different directions and can perceive his body from eight different quarters simultaneously. And you say, „Oh, no!“ Of course, he isn't doing it with any degree of reality, or something of the sort. He becomes very confused.

And you just do ridge running. What are you doing? You're running out on good operating perception lines. Did you ever look through lucite? Did you ever see light go down around a curved piece of lucite and go out the other end of the thing, and go in spirals and all that sort of thing?

Well, his perception energy, what little there is of it from the MEST universe, is coming in and hitting one or another part of a ridge and he's registering at the point of impact. You will see this manifestation once in a while? He's not out of his head. He has to have Step Four run on him, but good – badly. He's in brutal condition. And loss of memory. That's . odd, isn't it? His memory's bad and yet he's holding on to everything.

His primary illness are arthritis, various other conditions, uh... glandular upsets of one sort or another, having to do with impedance of all outflowing glands. Fascinating, isn't it? And his level of sensation is all hooked up too close. For instance, he seldom has the lower line I showed you on a graph there one day, going down to the genitalia. It goes into his throat! The one that's supposed to reach all the way down to the genitalia ends in his throat. He... he's just short-circuited like mad, see? He's even pulled that line too tight. He's holding everything in and he pulls everything in too hard.

So when he pulls in a facsimile, he of course pulls in half of a hundred facsimiles or half a' thousand facsimiles, all crowded together in one little spot. And you start to get him to run one facsimile and you say, „Let's get one picture of your father.“ Now many things can happen to him. He can get an automaticity going – brrrrrrrrrrrrrr. Not of his father; of George Jones, of Bill Gates, Of... of... of Tom Esso – all these people, one after the other will go brrrrrrrrrrr – only go so fast he can't see them. That's automaticity. It's enforced havingness. He is enforcing him... havingness on himself, because too many things have been taken away from him.

So, now when you get these two conditions, then, of excessive departure and give, and excessive take, you get invisible engrams, you get invisible facsimiles. How do you remedy 'em? Step Four, just as I gave it to you.

Now, let's put this one down here. We have here 'desire' – this is a cycle of action. 'Desire from self, from others, to ourself, to others' – that's uh... all under desire. All right, now let's look over here in the middle. Now we have in the middle bracket. (I'm just going to put it down here in a... in a 'V' below because there just isn't enough space.) 'Enforced conviction of need by self, by others' – enforced conviction of need by self, by others – that's by self and by others. And 'enforced conviction of not need – enforced conviction of not need by others, by self and by any object – by others, self and objects'.

It does not matter, then, whether you've got a give or a take. The 'take' case is the 'need', he's the 'have'; and the 'give' case is the 'don't need', 'do without', and 'have not', you know? Give it away – have not. And they'll make a scarcity for everybody else they get in connection with too, by the way. They make a sc... make things scarce for others without realizing what they're doing. They won't have items available for people that they're supposed to supply and they'll just short-circuit, in other words, all of these needs. And they'll get everything boiled down. And although they might hold on to a bright bauble every once in a

while or something like that – or they wouldn't be operating at all if they didn't hold on to something – why they're making a scarcity.

But the other fellow makes a scarcity too. He's the 'have', but only he can have.

And so anything he gets hold of, oh, it gets sort of colored this way. And uh... you get this as the center scale here: Enforced – he's got an enforced conviction of need by self. Boy, when he needs something, he's got more reasons why he has to have it. And every one of these reasons is absolutely logical.

And when he starts needing something, he can't stop. He has no control over wanting, needing or having.

Very early in his life a fellow with a pattern which is all set to roll that way might not be all stacked up with ridges yet, and yet he was demonstrating this, because when he's... when he started eating he couldn't stop eating. He'd get this appetite – it'd go „amph-amph-amph,“ and... and... and he'd drink anything good, it disappeared – gulp! Heavy greed line without an energy level sufficient to handle it. Now if he could manufacture energy, he could want, need, have, all he wanted to – because he'd be able to outflow too. But he's stuck on an inflow.

Now people enforce his having, he enforces having on other people and then he creates a scarcity to further enforce their having by taking away from them anything they have. He makes any object that he gets hold of collect only items which he forces upon it, not items which do it any good.

If you will look at one of the pieces of equipment that such a person is running, you will find that it is adorned with all kinds of gimmickgahoojits and mechanisms which do not promote its running – but it has to have them – he knows that. And every time he gets any kind of an idea or something of this sort, it gets super adorned with all sorts of irrelevancies. He just gets these terrific irrelevancies. He doesn't stay on any... any type of line of logic at all. He's really quite scattered.

Now when he manufactures something or he produces something, he will produce it, and then he won't deliver it. You'll see these people around in business. They'll take orders, they own big establishments, they take lots of business and they're all on the brink of ruin all the time. Always on the brink of ruin. That's because they have to have so badly they can't give anything in order to have some more. And what's that result in?

All right, now here's your conviction of 'not need' and this is your... your conviction of 'need' is the 'have', 'want' and uh... 'will have' case. That's one type of case and that is the... the „take“ case. And down here is the 'give' case. And the 'give' case is a 'have not' – really 'wants not'. But that's... this is all in a gradient scale because you can see that 'have... give' cases is at various levels of the tone scale, and they still follow the tone scales out of the Science of Survival. You just look on that tone scale; you recognize these people.

And the 'won't have'. Now these people run on the tone scale in gradients so that one is above the other. So here we've got the 'enforced' in the middle of it.

And what's it all add up to? It adds up to a loss, which is 'inhibition'. That's all at the end of the cycle – that's all. You go on either of those two cycles with an imbalance of flow and it results in loss. The one thing which has this man terrified is loss – the 'have' case, the 'take' case. He's TERRIFIED of loss. You would be utterly amazed at what loss will do to him.

Now he can get so bad and low-toned that he... you see, there's many of these cases, there are harmonics on the tone scale, because there're the various inflow lines. There're the inflow lines, see?

And here's a little heavier one. But they're these heavy inflows. And... and what... what have you got here? Uh... this is... this would be the 'take' and that's a heavy inflow in Figure 2. And here's a 'give' – figure 3 is your flow-disperse. And then disperse – get the idea? These persons are your dispersal people.

And the people who do flows on the track are the people who keep the universe going. And for those people, the 'give' case is... scatters and makes a scarcity of things and won't use. And the 'take' case grabs everything in sight and won't put it into circulation. You put something in their hands that has to circulate, it's not an object – „Oh, no!“ you say, „This is impossible!“ You say, „This thing has to circulate. Otherwise, it has no commodity.“ And they'll sit there and they'll hold on to it. And then one day they'll wonder why. As little... little children they possibly held on to the kitten so caressingly that it died. And the other one didn't want to have anything to do with anything.

Now your 'take' case is holding on to every death, every death, every grave in facsimile, a facsimile of every dollar, of every coin, of every jewel – the whole list there – of every member of the opposite sex, of every friend and, unfortunately what predominates in all this is what he's trying to get rid of. He wants these other things and he's trying to differentiate and when he gets too low on the tone scale he can't differentiate anymore.

So what's he do? He's trying to concentrate on those things which leave... which must leave, which is bad things, bad communications, enemies, bad incidents, pain. And he starts concentrating on these things. Why? One reason is 'cause he wants the other. He wants the pleasure out of this so of course he gets the pain. And then he'll concentrate on the pain and he'll want to push the pain away from him because the more he pushes the pain away from him the more he gets it. Because he's dependent upon flows.

And what's in common between both of these cases? Well, I write it right straight down here: Flows.

And that is what's wrong with it and, of course, flows have a dependency on what? Anchor points.

So we have Step Four working like mad – to do what? Let's be just a little bit more precise here and put way up at the top of this draft now „Loss is similar to forget, is similar to not have is similar to“ next line „uh... forced ownership – forced owning, is similar to not knowing“ – see, you get your identification here – „is similar to an obsession, is similar to not know – well, is... it's similar to a possession, have“ – just scrambling this whole up – „is similar to not know.“

That's the key-note, then, of all those similarities. I mean, it doesn't matter which way you write these similarities. The 'not have' is similar to the 'have'. He's just going in an opposite direction. 'Forget' is 'have' or 'not have' in extremes. 'Forget' evolves from the ability to handle flows. Automaticity is set up because the fellow becomes afraid that he'll have to use too much energy, and he thinks there's a scarcity of energy. So then he starts setting up automaticity that runs on small amounts of energy which, of course, obscures everything he knows and starts up this condition of being terribly dependent upon flows.

So he depends on sensation and everything else he depends on flows. If he can't manufacture flows in order to obtain sensations and all the rest of that, he just... he just won't obtain anything.

Now, you could unscramble that at the top by saying 'loss' is 'forget'. And you could put in here... „abandonment and forced ownership, abandonment, not knowing or obsession, have, not know“ – it's the same deal.

What... what do you remedy then?

Why can't this fellow remember any women? Well, he can't remember 'em because too many have flown in on him and he doesn't want to push away any of 'em out.

And why can't this other one remember no women? Because it's a 'give' case and they all fly away the second they try to put their finger on something about it. Same difference. You've got the scarcity and the 'to have' and you remedy it on opposite vectors and flows, use the mock-ups for the flows and you have what happens to memory.

And this is how you equalize flows, then abandon flows and have no more flows and do memory straight on a pervasion basis, on an approximation basis, or an actual data basis. And that's all there is to it. Let's take a break.

(TAPE ENDS)

# Memory and Automaticity

A Lecture given by L. Ron Hubbard  
on the 16. December 1952

On this second hour of the night lecture December the 16th, I want to talk a little more about various things.

And amongst them is Memory and Automaticity. Did you ever see a memory system? The way to remember people's names is you see the person's name, you see, across his chest and as you're meeting him, and you're very careful to get it right that time and then you write it across his chest. And then if the name was 'Gorse', then you point out to yourself the fact that he actually looks like a horse and this reminds you of 'Gorse.' So the next time you see him you reach your hand out and say „How are you, Mr. Horse?“

Man is internally evolved in trying to solve problems the wrong way to on the tone scale. More and more complexity reaches down as you go down the tone scale. More and more complexity exists in this so-called pyramid of knowledge. And you could call this pyramid, of combinations or complexities.

Here we have this pyramid of knowledge – a cone. Let's draw it as a cone and not be quite as mystic as some people have. And uh... let's look at it here as a cone sitting there. And here is a datum – or two data – a dichotomy of some sort from which all other data can be extrapolated. Uh... and so we get these two data combined and then get an interplay of viewpoint on these two data and we get our second level of complexity.

It's all very simple, you see; there's two data up there in Figure One here. And now we take all this data and take different viewpoints on it and we get a complexity of data which would be at Stage B.

Now we take all of the various viewpoints in Stage B and we take these and put them all together and evolve new information and application and other things and we get Stage C.

And from Stage C we get Stage D – more and more complex. D, E, and we get down here, then, to this lower scale line, and that would be F. And this cone, by the way, actually just keeps on going.

Now... now let's assume that this is the subject of mathematics. And without finding any of the common denominators, let's pick up a datum or rule in level E out here – an X of some sort in E. And which way do you think mankind customarily goes to know more? Well, don't all answer at once. The laws of flows tells you that he proceeds that-a-way down – with X. And of course, it gets awfully complex. It just gets grim.

So that we start off with a subject at college with the valuable data that ferric oxide uh... ferric oxide when mixed with sulfuric acid – H<sub>2</sub>S<sub>0</sub>4 isn't it? – combined uh... boy, it sure stinks.

Now we'll go from there, and we will now evolve why it is... why it is that iron oxides are so subject to infiltration by sulfur. And which way will we go? We'll go from 'X' down to the lower level, and to lower levels. And it gets more complex and more complex.

And the first thing you know, a society specializes; it has to specialize. Nobody could know the same generality that everybody else knew so they have to specialize. Each one becomes a specialist and the reductio ad absurdum on this is for there to be a person in a whole science which is operating from this datum ferric oxide which when combined with H<sub>2</sub>S<sub>0</sub>4 smells bad. But what do you know? That's not the whole science. The whole science is ferric oxide. And there's another companion science called H<sub>2</sub>S<sub>0</sub>4. And we get specialists on these two lines.

We picked up somebody two generations or two thousand years earlier on the time track and we found out he was a chemist. We would find out he had to know the philosophy of alchemy, he had to know all the pharmaceutical preparations, medical chemistry, he had to know how to make iron. He had to know all of these various things, and he figured that all out because he had the highest common denominator that he could obtain on this and that was what? That was the fact that there's earth, air, fire and water and when you combine them you get the most interesting things.

Well, that would... that would be up there along about C, you see. And it's not a high level.

Now supposing we wanted to really know more about chemistry? Some other science would have to come along with a higher level and suddenly tramp, or we could proceed on chemistry with – chemistry became so complex that an individual could study data for four years and not. even have a working knowledge of chemistry. And the way we would do that would be to start from an X and go down. Find an isolated datum in X, relate it to nothing in D – relate it to nothing in C and just say, „Oh, that's beyond the realm of human experience.“ „All hands man the diving stations, stand by for a crash dive. Here we go for more knowledge!“ Now they should say, „Here we go for more data“ – more data – collection of data. Obsession!

Now the reason why Scientology got built is because this basic pattern was appreciated and, willy-nilly, it was postulated that the place to go for the data was the simplifying datum. What data knocked out a whole compartment of former knowledge?

So Book One, ADVANCED PROCEDURES AND AXIOMS, Theta Clearing. That's... that's all. I mean, here we have Theta Clearing – it's a simpler level but still embraces all the lower levels. And this area here was self-determinism as the highest level. And this was here – examining what? Automaticity: The automatic interdependencies of survival as they work out and affect genus homo sapiens.

And I won't say we're at Two data – yet – or anywhere near it. But we're sure working hard. Now we're getting there just fine and it's producing results like mad.

But from any one of these levels D is explainable – anything in D is explainable, anything in E, anything in F – or any lower level is explainable from a good broad datum in C. Anything is explainable, then, in terms of human behaviour from C down if you have a datum in C. Anything is determinable in C if you have a good broad datum in B. Anything that is determinable in A, of course, would evaluate B, C, D, E, F – and so on. All right, that's very simple, isn't it?

Uh... remember I showed you early in this series, this gadget. And here was one datum known and over here was ALL data known. Looked like a circle, this thing here in Figure Two. And we went this way for inductive logic, and we went that way for deductive logic. We took lots of data... lots of data and brought it to the inevitable conclusion. Which was also: If we took all the data in the plane E and we assembled it all and we put it all together and everything else, why then, by George! what would we find? Well, you might find F but boy, you'd never find D. That method, then, requires a two-action. You've got to have inductive and deductive logic.

You've got to reach for an inductive, almost intuitive datum, and grab it. And then dive – hit the deductive level, take all this data around here and see how it... how it works: Does it fit? Does it fit? Does it fit? Yeah-yeah! Fits? Okay. Fits? That's good. Uh... and uh... deduce, then, from this that, hey! three pieces here don't fit. Well, I'll be a son-of-a-gun! We say C is too complex a level for operation, because we've got three data in C.

And after that, we've only one choice and that's to at least try and find out if there's a B level which will include everything in D and the three data. See, everything in the B level to include everything in D and the three data. And so we're very, very happy about the whole thing and we say, „Eureka! We've found it! We have solved the riddle!“ Wait a minute. Ahhhh – C. There is a level of C. Oh, no! Well, all right. Let's look through all the data of C very happily now and let's find out if there's any data in C that isn't evaluated by this beautiful new datum which we have in D. Oh, no! There's 12!

So you say, „Well, all right. There can only be, then, working on this theory, a level called A. Now let's find out if everything in A resolves everything in C because we're now interested in C, you see? Oh, boy! Does it! Oh, it just cuts it down to shreds.“ And we look at B and we say, „Just look at B... Oh, no! Two data in B aren't explained by A. Don't tell me that there is another level above this. Well, there's gotta be. Why the hell does a postulate produce so much effect. The preclar simply says, 'Wog' – and it's wog. Why? Why? What's this potentially about locating things?“ So we wobble along with that; actually it's... it's such a slight wobble that you don't quite perceive that it's wobble. You... you say, „Look, uh... we're just solving everything in sight and everything's fine and we... we're solving homo sapiens. And he's going along real good.“

And every once in a while somebody brings up flows and then say, „Flows uh... yeah. Anchor points? Fine.“ One gets a sort of a spooky feeling: Theta has the ability to locate terminals – postulate and then locate terminals in space and have them flowed between. And every once in a while you say very grandly – you have to get up above the level of energy to work – or. are you just working in a much finer level of energy than anyone is capable of perceiving? And is there an upper strata above a postulate? I don't know. But there's that weird

datum. We're using that datum. We're working like mad with it. It's just wonderful. We're just getting there lickety-split. Poof, we have a... then we haven't got two data at the top.

Now I'm very adventurous to label these 'A, B, C, D, E, F' nuhh-uhh. Where I have „F“ should be called „A“ and that's probably, where we should be operating from right at this moment. But ego prohibits that. And so we are here, we're working with this apple that's supposed to be a circle here. Uh... and up toward two data. We know that two data form the MEST universe. Why do we know it? The doggonest way of knowing that ever turned up. From the weirdest field – no field. A completely original geometry called dimaxian geometry by Buckminster Fuller – little old Bucky Fuller one day said, „How do you fill three-dimensional space?“ and he worked and he worked and he worked and he found that it was filled by... it starts with two. The basic unit of three-dimensional space must be, therefore, two. Why? Because we're talking about s... filling a solid of space.

How do you fill that space up? What's its pattern? Well, three first has to be two: There's an outside and there's an inside. Because it can't be a point because a point doesn't have any dimensions. And we have to have a dimension to start filling space. We can't say, „This is a point,“ when it... a point is designed and defined as something which doesn't fill space. So we have to have an outside and an inside to the point. It doesn't matter what... There's got to be an outside and inside to that point and it's got to be of some tiny dimension in order to do the next thing. Stack it with tetrahedrons. And you go all around that point and you'll find yourself fitting in tetrahedrons.

And then what do you find? You find this fits in with octahedrons. And then what do you find? It fits in with tetrahedrons. And what do you find? That fits in with octahedrons. And what do you find? Tetrahedrons-octahedrons- tetrahedrons-octahedrons. Whew! Triangles, triangles, triangles. And that's how you fill space.

A-R-C. Cycle of action. Four sides: M-E-S-T. Fascinating, isn't it?

I just suddenly, one day... I've been working along this line and all of a sudden Bucky Fuller had invented out of whole cloth a geometry on this silly line.

So of course as long as you adhese to energy and particles you are going to have this dichotomy: triangle, four-side, eight-side octahedron system. I mean, you're going to have flows, in other words, positive, negative, and so on, as long as you deal along with only three-dimensional space. As long as you fool with space that's what's going to happen.

But does something exist above space? What is this... this thing that doesn't fill space but makes space? We have to say 'thing' because we're communicating in the MEST universe. What is it? We don't know quite where the top is. What's the roof? Well, we've got the roof on the MEST universe. Ho-ho, that thing went by hours ago, days ago, years and years of havingness ago, actually. It really went by the boards rapidly with Step Four, Standard Operating Procedure Issue Five. Because that licks flows, because it starts out by the basic thing that gives trouble with flows which is an object which is the product of flows. And if you can handle the objects, the next step is to handle the energy that makes objects. And you can handle the energy. It's very easy to handle the space in which to make energy – there it went – BOOM!

But we're out of that, but where are we? Well, a fellow can make his own universe, and there's lots of ways to go about making it. And a lot of guys can get together and do this and there's tremendous aesthetic appreciation; there's t... tremendous goals, enormous sensations, that you've never even vaguely experienced. Really you wouldn't dream they existed.

Once in a blue moon you might have had a dream about some beautiful music and then awakened to wonder what it was – something way back on the track some place – haunting thing – you can't quite recall it. You recall that you REALLY appreciated that. You had a dream where you really appreciated some aesthetic of some sort. That's a vague shadow of how heavy and how high and how heady an aesthetic is.

So, what have we got? We have... We're not up to Two data. There's a big adventure above this level. But it's safe this far – completely safe.

Now you have two purposes: One is, we solve this on the operational schedule, all is simplicity. We assumed that all was simplicity. The answer was basically simple so where did you go to find the answer? Not into further complexity. And whenever you, in doing research, start to grab up a datum that isn't explanatory of any large field of action, and then dive into further complexities as the only direction to be taken – beware. And any time you see somebody adding up to solve some vast riddle, this business of a complex theorem to evolve complex theorems, just by test here and experience so far, there's something wrong with it. If it's complex, it's wrong.

And the MEST universe proves that completely, because the random data at level F is horrible. What's down here? We're working as in Figure Three, perhaps, between a 'NO wave length' as an interaction with 'ALL motion'. And that could be that there is an understood and not yet contactable, existing all motion thing which is as remote from the MEST universe as the 'no motion' thing of theta. The MEST universe produces a mockery of all motion in pretending that these cross entangled vectors of chaos are a complexity and all the complexity there can be of motion.

The MEST universe is not very dense and it's not very fast. So that we'd have all possible vectors; we would have a complete density.

So theoretically we would proceed from the angriness of space to the relative density of a heavy object made out of gold. And we would have run the MEST universe equivalent of 'no motion' to 'all motion'. And that would be the dichotomy that we are operating with. Something that doesn't move operating with something that does move. And that would be the dichotomy.

Well, perhaps there's a much bigger dichotomy, and that is the complete zero, 'no wave length' thing which is interacting against an all motion' thing which would be inconceivably more complex and yet well ordered, than theta. And maybe the MEST universe was trying to proceed toward this 'all motion' level.

I'm telling you this for two reasons. I want to explain automaticity to you; and I want you, in operating with preclears or in research data, to give some credence to this theory that the direction to go is toward basic simplicity unless you think you have discovered the identity of an 'all motion' thing. And the next big advance on this line probably would be in the

identification and better description of an ‘all motion’ thing – possibly would be. Lord knows what it would be.

But we have ‘motion’ against ‘no motion’. The gradient scale of ‘motion’ against ‘no motion’ makes up our tone scale, it makes flows, it makes all sorts of things. Actually over here we get, in Figure Four, we get a potential uh... terminal A operating against a lower terminal B, and they don’t have to be very much apart to produce a current – there’ll be a current between those two things. You can measure it.

And yet those in Figure Four are maybe a tiny little bit apart. So your dichotomies can be unbelievably small and still produce results. There’s... anxious communication and not quite so anxious communication would make a dichotomy and would create a randomity in a communication line.

Somebody would say, „My God! Get the ship off the rocks!“

And the other fellow is saying, „Well, we have two seconds to get the ship off the rocks!“ You’ve got an argument.

All right. Now you want to watch that. And the second part... the second thing I mentioned is the preclear. The preclear – his answer is basically simple. It is not multiply complicated. And any time that you err in the direction of complication of symptoms you are going to err into a long time of auditing. If you pay any attention to complex and changing symptoms, you can just be sure that you’re operating at F or E or D on this preclear. So at no time let Mrs. Smythe come in and tell you how badly smitten she is, because... because you’ll learn this sort of thing.

The first day she comes in... the first day she comes in it’s because her children are such a trial to her and if she could just get along with her children it would be all right. And the next time she comes in, she’s written you a long note and explained how it was all her husband and it came to her in a flash that her husband compared unfavorably or favorably with her father who was a splendid man and so on. And you’ll decide, „Well, I guess I’ll work on that a little bit and get this case straightened out before we start it rolling.“ But the next time she comes in she will have a nice long dissertation on the subject that it really was food. It didn’t have anything to do at all with her father, but her father bought food and... but it might have had something to do with it. But that wasn’t really it. It was food. It was the fact that she was forbidden food when she was a child and that’s what really aberrated her. And you’d say, „Well, we’ll do something with that.“

And she comes in, now, the next time with 18 typewritten pages, a young manuscript, and she tells you how it wasn’t food, it wasn’t food really. Uh... the whole thing had to do with a memory which just came back to her in a flash and that memory consisted of having... actually having attended a funeral when she was about one year old and she remembered it ever since, and it frightened her so, and that’s what colored her life and she’s got it all figured out. And how she figured it out? She’s actually built a little cone for you every time. She’s tried to find the highest common denominator, instinctively, of her case and tried to blow it to pieces by showing you all the places this thing interacted and was complicated.

And when you look at this, you're looking at, one: something which has to a large extent broadened our knowledge considerably; and we're also looking at any preclear we ever looked at. Because what is essentially true in a thetan would be essentially true as a pattern for the universe or universes in which he dwelt.

All right, now you start operating with E and F – eeeooow! Just follow the Auditor's Code, be courteous, cut off her chatter, put her in... on the meter, get an assessment according to Create-Destroy. Let her talk once in a while if it seems to make her feel a little bit better, but just for social reasons. Get that assessment, get her two inches, two feet, two yards, two miles back of her head. She can't get there? Okay. Have her put out a beam and push that forward. Fo... she can't do that? Have her hold up a point. „Oh, well. All right, now let's see. Let's uh... let's mock up the first home you ever lived in. Okay. You got that? Oh, well fine. Now let's take that and turn it green, let's put it behind your back, put it under your feet, let's put it over your head. Now let's put a new turret on it and let's put it over to the right. You got that? Good. Let's put it over to the left.“ You say, „How are you getting these things?“ „Oh,“ she says, „just thoughts.“ You say, „Did you get a picture?“

„No-no. I used to imagine pictures a lot when I was a little child but... I don't any more.“

So you say, „All right. Now can you get a picture? Let's see if you can really get a picture uh... a picture of the old homestead or the old cow barn of whatever it was you were raised. And let's get that old... old thing and... and let's turn it upside down – you... you've got it? You got it?“

„Yes,“ she says, „I've got s... some kinda grey dim, dull-looking shape out there.“ You say, „Is that the house?“ „Yeah-yeah-yeah, it kinda looks like it is.“

Take it from there. Unless they can't move it after they see it; unless they are just so terribly incapable of the tiniest point of the gradient scale you get to. Nothing happens. But try to take it from there, because you have hit the lower level of automaticity, for this case. And by handling this case with the whole process of Four, you can then get back to a stable point. And with a stable point you can then get back to something resembling uh... space, and when they got that, why, you might have to go back and do some more Four. Don't be surprised at that, but at least try to clip them out of the head. Now there... there's your process.

What are you doing? Then, you're coming down the tone scale with those steps. You've thought perhaps... but if you call this a tone scale – it's really not a tone scale. There isn't any reason why 'F' couldn't be at '20'. That's playing very fast, and very horribly fast – a very fast game. It's very complicated. That's Indians gambling with uh... these knuckle bones, and they pass them from hand to hand and then they turn up to be in the buffalo hide outside the tent, and so forth; a complicated game. That's somebody who's playing at it being a very simple game like blackjack and beating you all the time for some reason or other. That's uh... that could be all sorts of complexities, played with rapidity.

Your tone scale is essentially a gauge of speed per scope, and this isn't. This is a gauge of complexity of knowingness. So, this is not '40,0' really. It doesn't have to be at all. There could be at one of these levels, you see, that existed all the way along.

All right, let's take a look at this, then, as Standard Operating Procedure. And you're just simply getting the simplest way you can hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and then a little more complicated way to hit it, and a little more complicated way to hit... you have A, B, C, D, E, F, G.

Because brother, that fellow there at the bottom is really complicated. He's so complicated he isn't going to let go of anything. Or he'll give you anything: You can't make him hold anything. This... this character's maybe in a hospital or something and has chronic – as unlovely as it may seem – chronic vomiting or chronic diarrhea – colonic trouble and so on. Just got to give everything. Boom! Boom! Out! Bang! in all directions, you see? Could be.

Or this character is the other kind of a character – if you get them to put their purse on the chair instead of grip it solidly to their stomach, you'll advance the case. You've got one present time object to leave them, and they're holding everything else, and objects and words themselves are lower level. There are tests as to how well a person'll do this. How much is an object... how much of an object is a symbol?

You're say... you're singing, „Yankee Doodle went to town, riding on a horsefly.“

He stops you and he says, „Oh, no, no, no-no! It was a pony.“

And you say, „Well, okay. Uh... and he stuck the feather in his hat and called it Macaroni.“

And he'll say, „Well, macaroni, you know, was uh... a... a... an English slang word at the time which meant 'a dandy', a swell, and uh... that's why he used the word.“

You're not doing anything. You're singing a song. This guy is so troubled with those things. You know what he's doing with these things? When you let... when you let them drift out and you let them go, he'll pick them up. It's a fact! He... he does that. He picks them up.

So, as you get down here, you have more and more objects, that's true. But along about this level in here of C, you've got automaticity setting in, but very heavily. And it gets wusser and wusser and wusser. And you want to make sure what that preclear's doing.

Now I'll ask you a nasty, dirty question that is somewhat in the vicinity of how do you hold your tennis racket? Where do those buttons come from that your people are wearing in those mock-ups? Where do those buttons come from that they've got on their clothes? You get a person and they've got clothes on, and the coat's buttoned – where's the button come from?

„Oh, he just got it.“

„Oh, yeah?“ That's automaticity. „Now you... you mock up this dog. Where does his hair come from?“

„Well, he's just got hair!“

„No, no! He didn't 'just got hair'.“ Where does his Barker come from, if he barks? Woof-woof! Did you make him a throat? No, you didn't. So you haven't made a dog. You've made an automatic picture of a dog that was behaving because you have automatic circuits

which have trained you to mock up in such a way that a dog looks and acts like that. And so you just mock up the MEST universe equivalent and you've taken the MEST universe for your automaticity.

Now even if you put pink bows on this dog, green ribbons, purple hair, anything else – sure, he becomes your dog. But he doesn't become a wumperjump! No, sir! You've got to build a wumperjump! And you've got to have practically all the automaticity out of the bank to get a good wumperjump. And you want to know what a wumperjump is – well, build one. They're very complicated to build. It isn't that they take lots of time to build, but the difference in automaticity is not 'save time'. It actually takes longer. A person is operating much more slowly on automaticity. It's taking him longer to mock up this mock-up, really, compared to how fast he can think. He's thinking so slowly that it's taking him longer than he could if he built the thing. And there's no reason why he has to use the MEST universe for a pattern.

It's all right to use the MEST universe for a pattern. You can do it for a long time. But one of these fine days, you'll say... you'll... you'll say, „Oh, ~ could put a lot of chartreuse people with green bows and... and orange-colored sidewalks and so forth, and this is the Universe, and... Oh, what am I building this universe for?“ You're building an automatic universe. Your mock-ups might be very good – there's nothing wrong with that. You're on the way up, but you're not out of the level of automatic mock-ups yet.

Unless you can put together, piece by piece, a wumperjump which is a totally original idea. It has nothing to do with the MEST universe at all. It isn't just a scrambled MEST universe: He doesn't bark with his tail or... or... uh... pant with his ears, or something of this sort. He would be an operating, functional beast of some sort, who you probably had a purpose for.

Do you know... did you ever see... did you ever see an engineer get engrossed in a plan? Drives their wives mad! I mean, their wives come in and it's eleven o'clock and he's got to go to work in the morning and there's paper spread all over the dining room table, and it's twelve o'clock and she's lying there in a cold bed in the dark and... and it's one o'clock and it's two o'clock and papers still flying around. And she comes out and says, „Dear, it's two o'clock.“ And he says, „Huh?“ „It's two o'clock in the morning!“ „Oh, yeah! Thank you very much. I will have some.“

He isn't doing automaticity. He's working like mad. He's thinking every minute of the time – brrrrrrrrr! – and he's carving himself out a piece of plan of some sort or another, and he... he occasionally will throw into it pieces of the MEST universe electronics, because they're handy and other people build them. Or he's working it out on the basis of he has to follow gravity because there is gravity and... and his isness – he's building in the world of the real instead of the actual, and so he has to make these compromises.

But if you were to take that boy on a full inspiration to build the trinnerbugs that go on a yumperjump! – zing! You've not seen anything like that much interest. Yet he's just all super-concentrated burn up the highway. No... it's really, it's really fascinating.

Now it's been so long since anything like that was ever called – I mean, any person was called upon to do anything like that, he says, „Oh, no! I couldn't possibly be original. After all, there isn't an original thought anyplace – originality and imagination, even at its

best is just a reformation of things which have been thought before. We know, over in the English Department where we teach our short story writers that it's all been written before. And there are eight dramatic situations and there are 36 ways to use paper. And all of them apply to stories except some of them, and uh... we've got it all formalized and all the way you get a plot is to get a plot genie. Because everybody knows that all plots are basically similar and they've all been done before.“

You run into one of these automaticity characters and he's liable to throw that at you, if you happen to be in the field of the arts – yeah. That is like Rubicon's uh... famous portrait of the Stixburger. You just... just painted a picture of the town hall. It's always 'like' something. He thinks in associations, not in aesthetics. It always has a comparison, and it's always been done before – creative imagination.

If you've ever walked upstairs and into the high tower of creation out of practically whole cloth, not in contest with the MEST universe, but just absorbedly in creation of something of your own and something new, you don't throw the hair on it – zoom! No, you put it on, hair by hair. And you do it so rapidly and so swiftly that actually it goes on – zoom! but you didn't put it on, zoom! You didn't say, „Alacabam-hair!“ No, you didn't. You took hair and you put it on hair by hair and it went brrrrrrrrr – all the hair's on. You get the idea?

So, it becomes very interesting. If you want to know how far your preclear's down tone scale on automaticity, ask him rather snidely to think of something completely original. And he'll say, „Oh, no!“ He'll think it over for a moment and he'll say, „Now, let's see: I'll think of a road that goes in corkscrews. Yeah, completely original.“

You say, „It's a road, isn't it?“

And then he'll finally think up this terrific, horrendous thing and he's just... just worked on it and he's thought about it and thought about it. And when he comes over, you say, „You know why that isn't original? You could tell me about it in MEST language, couldn't you? And you had a name for every part. You wouldn't be able to tell me about something completely original.“

„Oh,“ the guy'd say, „I'm going to have you shot!“

What's automaticity? What'd be a gauge of automaticity? People have been in the MEST universe using energy of the MEST universe's, using objects made by the MEST universe and space made by the MEST universe so long that they think they have to copy only the pattern of the MEST universe – three- dimensional space, things with wheels. How did the Aztec get along? Everybody knows the Aztec didn't have a wheel. What did he have? He did have a wheel, by the way. All the child's toys you find down there uh... in the old ruins, and that sort of thing, have wheels on the little carts and that sort of things. And then somebody comes along and says they didn't have a wheel in the civilization. Every kid in the Aztec society was dragging a... a go-cart behind him with uh... wheels.

Anyway, uh... they didn't have horses, though. That we're very sure of. I guess it was that Cortez that was on it.

So when we look over the scale of automaticity, we're looking over, as we look over automaticity, Step – as far as you're concerned – peaks – 2, 3, 4, 5, 6, 7. Every single step

contains enormous automaticity. Well, what are you shooting for? You want to know how far you're shooting? Well, I hate to do this on this graph, because it would be puzzling if it slipped back afterwards, but up here at the top are some dotted lines and these dotted lines have to do with... these dotted lines have to do with a s... a coincidence. And where these two dotted lines marked uh... 'Edgar' and 'Joe' coincide, above the chart is the level from A to that point above the chart, which is B.

All right, you've got room for improvement on your preclear. The main trouble that's happened, is people have a paucity of imagination. And this is going to outrage you about your preclear: You're going to say, „What happened to his imagination?“

They'll tell you something very interesting one day. They'll say, „You know, I had an adventure.“

And you'll say, „Yeah, yeah.“ This person's operating pretty well. They can lift their arms outside their body and so forth.

„I had a big adventure and I... I tell you, I was... I was down at the grocery store...“

„Yeah“ – you wait.

They feel very coy about this whole thing. And they say, „... and the lady who was putting apples in a sack, and I took one of the apples and I just kept it rolling a little further away from her. Oh.“

This would be on the order of taking Dan Patch and putting him to an old rams-hackle – not even a steel, but a crooked stick plow. This would be somewhat on the order of grooming up a potential Hispano-Suisa with solid gold wheels, body, brakes, all chromed over on an aluminum frame or something, that looks in the sun enough to blind you utterly, and somebody uses it... somebody uses it to smooth out the brims of hats in a hat shop. And that's going to appall you. Here... here's this whole universe staring this theta in the face, just begging... just begging him to „let's do something interesting.“ They roll an apple a little bit further.

Now if you've done that, your preclear... here's the trouble with your preclear. His level of automaticity at 'A' is so far from that desirable end of what we will mark 'B' and put an arrow on it way up, that they can only copy 'X' and if you get them up a little bit, then they're ashamed to copy 'X' but they can't feel that they can do new ones. So that's automaticity.

And you see that in somebody who gets... oh, very rapid. I mean, he mocks up a little man – „Get a little man. Got a little man? That's good. Get another little man. Fine. Got another little man?“ Brrrrrr! „Oh, yeah! I got a lot of little men.“ „What are they wearing?“

„Oh, they're all wearing little green jackets.“ I'll bet you something: I'll bet you they're not wearing 'em behind their backs. It isn't just the omission, it's where did he get the pearl buttons. Where did he get the admirals' epaulets that he mocks up. He takes a pattern from the MEST universe, so much experience, and then he covets this pattern and when he makes the mock-up he just recombines all these patterns – bong! – and he's got the thing.

Is it his? Well, he'll feel it's enough his to be completely shocked by the fact that he actually owns something. He's made this admiral stand on his head and he's got the admiral wearing garlands of flowers in his belt buckle, or something – anything – his admiral. He's as proud as punch of his admiral! He isn't going to really take any pride in that admiral at all- or any real interest in that admiral at all. There's too much automaticity in the admiral.

So interest and automaticity are to a large degree similar. And when Hollywood begins to grind out motion pictures with the same plot... They used to be, just in the cheap westerns that you always had the baddies and the goodies. And the goodies chased the baddies and sometimes the baddies chased the goodies, and there was always the weenie, and it always wound up in the end with the guy getting the girl. They used to be corny enough to ride off into the sunset like they do in modern A pictures. And you wonder why the public stays away from 'em in droves. There's not enough randomity – it's too much of a complete grind pattern, pattern, pattern, pattern, pattern. Too much entertainment being made and not enough originality. Somebody tries to make a, quote, 'different' picture, and everybody says, „Well, probably won't box office.“

I made a serial one time that... that's... that's... that's uh... made history. It made history because it only cost two hundred thousand dollars to make and it made one million, seven hundred fifty thousand dollars at the box office, and it was the worst serial ever made. But it didn't lack in randomity, because after I put the plot together, it was... it had a lot of randomity in it. They decided that the last half of each of the reels, or something like that, ought to be rewritten by somebody else who needed a screen credit, and without reading my script, he rewrote it. It was really random. And then they had a couple of extra stunt men they didn't know what to do with, so they just threw these stunt men into various places in the picture. To this day, if I walk into Hollywood, I could walk into so-and-so's office down there, an agent, and they'd look at me blankly for a little while – I have worked on fairly decent things, once in a while – look blankly for a while and so on. And then, „Yeah – that's right. Yeah. Um-hmm. I know, yeah-yeah! 1,750,000 dollars box office. That's right! Yeah, that's it! Yeah, sure! We can put you to work! Let's go over to Paramount and see what they've got to say!“ Humph! That's a fact! Just the box office. They – never looked at the film. Nobody's ever analyzed that film to find out why it did that. It defies analysis. It's... it has no plot! It doesn't even end with the same characters it begins with. Its confusion was so wonderful people had to keep coming back to the theater to see it time after time because they couldn't believe it.

And yet to this day, if I made... Jimmy Fiddler... Jimmy Fiddler is kind of behind the times. He said I was working in Hollywood in a column a short time ago. But if I went down there tomorrow, that would be the only thing that I would possibly work with – o... on that basis. It's got nothing – just nothing.

Uh... that tells you quite a bit on something like that. And they wonder why they're staying away in droves from the box office. They think they've got to be a this and a that.

I imagine the Greek theater was finally just ready to fall in. The entrepreneurs and the promoters and the theater managers were having a bad time and their shoes were getting pretty thin, and I imagine the actors were fishing out of garbage cans before the Greek theater was

finally finished. I'm sure that's true, because they departed from randomness and went on a pattern. And you never saw anything as stylized in your life as Greek theater in the last days of Greek theater, and the public stayed away in droves.

Interest alone carries a person down the track of the MEST universe. So interest alone is all that carries your preclear up the scale as a thetan.

And just in case we missed that, interest alone is the only thing that carries your preclear up the track toward a higher level of beingness. He has to be interested in what he is doing and he has to be interested in a potential will-be, will-do, or will-have, in order to improve himself even vaguely. And if you step him outside, he hasn't got any personality; he left the personality in the body. He doesn't feel like he has any identity, he... he feels all this, he's very upset about it, and you wonder why he won't improve and why he isn't improving? He's got no reason to improve.

Fortunately, there's enough automaticity in these techniques, and a little randomness in your Standard Operating Procedure, and he won't understand what's happening to him until it's too late, and he will run right up the line here in a very few hours of auditing to be a Step One. You don't have any trouble till you get to Step One and get Step One finished and get him lifting fairly well. If you really get him lifting real good, your trouble start to be over. But he will go into a static. He is now a crane – he can lift things.

Now, therefore, to get an operating thetan requires something of an aesthetic. How do you restore this aesthetic? Do you recommend to him spectator sports? That's just more automaticity. He sits there and it's all fed to him. Umm-umm. That isn't the way to establish it. You just keep working him to work out automaticity out of his case, and the other restores itself automatically – negative gain.

So your enemy in keeping the preclear coming, is a thing called automaticity. Any time you find your preclear stalling, he's satisfied. And he will be satisfied sometime at a level on the tone scale where if he were walking down the street as a thetan and he's maybe doing something very constructive like counting the lamp posts, and he's walking down it – and by the way, little kids will do this. So do thetans. They go down the street slowly, a thousand miles an hour and count all the lamp posts and idle at the corner. Uh... and uh... he'll be going by something like that and he'll get himself uh... a horse sneezes – cop's horse at the curb sneezes – and he's a horse. He isn't just... he's just interested. He just quit. He... he's just quit. He hasn't any... any further level to go. And he didn't quit at a point where he was stable. He's still afraid, he's still dispersing, if he hit a trolley line or something like that he would get a shock badly. He runs into a ridge outside of his head, or something like that, and he gets an electrical punch instead of an energy punch – electricity being much lower on the scale. And this is quite beefy to him and it's very upsetting to him. And he says, „Oh, no! I don't want to be outside that head. I'd better be inside the head.“

And you say to him, „Well, now all right. Let's put a couple of thousand watts across the top of your head and a couple more thousand across it. Now get between them.“ The guy says, „What?“ And you say, „Well, get between these two bands of energy.“ „I just strung one...“ „Well,“ you say, „string two hundred.“

„Okay“ – he'll string two hundred. A band from one temple to the other temple of flowing energy. Actually, he can do that. It's very high wave stuff – very high wave length, visible on an E-Meter but on nothing else practically. And visible to a thetan, of course – another thetan too. String another one out there and then get between them and blow it up. Oh, no!

First one will practically blow him all over his skull and blow him down through his feet. And then he'll say, „Oh, I'm not hurt“ and with a little coaxing, he does it again, and he does it again and he does it again. And he starts to beef the thing up. Next thing you know, he'll go over to find a lightswitch – bzzzzzt! Bzzzzzt! Bzzzzzt! Bzzzzzt! What do you know? He just burned the lamp out or something. He'll say, „What do you know?“ while you grope around in the dark, or you have to get out of your head or come in from sitting out there two thousand miles square up where you weren't really auditing him at all, and you have to come in and grope around in order to get a new light.

All right, what keeps him coming? Your interest of him can help. Your interest in him can help, and some knowledge of what he's facing can help.

But one of the sorriest jobs you're going to have to do is trying to coax him ahead, giving him a will-have enough to keep him going when he doesn't have any interest in anything. Because he's in a state of amnesia, his memory is shot, he hasn't any real recollection or potentiality, he has very little energy compared to the amount of energy he'd have. And out of sheer boredom he'll slide back into his head. So it's going to be a continual contest on your part to establish some interest level which your preclear can lead toward and appreciate.

And don't give him the whole package the way I'm giving you. It flattens people. I mean they sit in their seats and gawp at you sometimes. I'm giving you information. I'm not trying to lead you off into the blue or play Pied Piper with you. I could, believe me. It used to be my profession.

And when we look this over then, we find out that the course from 'A' to 'B' pursues and follows and has a lag behind INTEREST. And interest has nothing to do with flows and is above the level of space. Conviction and interest are both above the level of space, but you never would have gotten the preclear to have gone into motion of any kind that led finally to the MEST universe, unless you gave him something in which to be interested.

Somebody came along one day and he was sitting there perfectly content, and they sold him something in which to be interested. And so he came over down along the line and the interest path which was demonstrated to him was guess where? In Figure 1, from Two data down to G. That's the way that interest level led him. That isn't necessarily bad. He just got less and less powerful, and less and less powerful and he could do less and less. And finally departs from really being terribly interested in anything, and he says everything is dull, and the next thing you know, he's down there along about 'G' – homo sapiens. And he's having a rough time. Life is arduous, he has to work hard. He's got all these reasons why and so forth.

What have you got to do? What's your job? In theta clearing, you're reversing track. And I repeat, the best way to reverse track is to get the devil away from automaticity. Just drill him, then, in the steps which constitute Standard Operating Procedure, more and more,

until he becomes perfect and positive and less and less automatic in mock-ups and in the making of space – less and less automatic. When he makes a piece of space, he doesn't say 'space'. He is fast enough so that he actually picks up that space, puts it together and it's real space and he... he's got it tested and so forth, and he does it all, bang! that fast, see? He's got a piece of space.

Somebody else walks in and says, „Ahhhh! A vacuum!“ It can be that bad. I mean, then he's doing something.

Now a lot of the automatic mock-ups that you get and a lot of these responses that you get he can actually control are too automatic to serve. They might be brilliant in coloring, they might be everything else. They're definitely your preclear's, he's definitely making... I'm just showing you that first he can get brilliant mock-ups and then it is above there – it's automaticity. He's got lots of automaticity in them.

You don't try to weed the automaticity out. You just increase the control of mock-ups in general, until he can do the darnedest things with sensations and colors – things like that. And you get that positive.

One pc we've got here who is doing a very fine job of... of mock-ups. It's not that these are automatic and they are being done for him, they come out of some circuit. No, he's just using patterns that he's running automatically out and he feeds them into the mock-ups. They're his – there's nothing wrong with this. I'm telling you, that's fortunate. Because if you don't have that to reduce, you wouldn't be taking him any place.

So, he... with all these got a black spot... he got a black spot that was really his. He could... kind of grey but he got a black spot. He could turn it on, he could turn it off, he could turn it on, he could put it any place. And boy, it was a real black spot! And probably if he'd enlarged that black spot and thrown it across some radio writer's script – well, I wouldn't mention any names uh... you... if he'd really worked on getting a black spot, he would have gotten to the point where this other reader would have said, „I must be going blind. My script has just turned the color of ink!“ – you see? Get that. Get a real black spot. And yet this preclear is getting very good mock-ups.

Now this doesn't mean that you have to get a black spot of that magnitude and that commanding reality and that commanding beingness and „I own it and it's mine“ in order to have a mock-up or in order to have some certainty on a mock-up. He'd just come up scale, up scale, up scale; a little bit higher certainty, and all of a sudden he'd hit a level of certainty, that's all. And that's a level of certainty. This is a very high level of certainty. Because, that's a gradient scale of knowingness. The more he can do that and the better he can do that, the more he will be interested. Why? Because interest is native to the thetan. It's above the level – just above the level of interest and interesting – he's nothing – he's nothing.

So, it is of the utmost that he is led by interest. And any time he stagnates and it isn't interesting, what is that a diagnosis of? You see that he's not being interested, all of a sudden. It's a diagnosis of the fact that he has hit an automaticity which needs resolving. That's all. And the way you resolve it is just make him drill much more arduously and precisely with mock-ups. And particularly favor conserving mock-ups, making them persist, making them more complex and putting more perceptions in them.

Now in the field of sensation, you don't think you've even vaguely entered the field of sensation with homo sapiens, do you? He's only got 55 emotions or – uh... pardon me – uh... perceptions. (He hasn't anywhere near that emotions – he's only got five or six good emotions, maybe eight at the outside. They're real heavy predominant, that can be felt easily.) Sensation is a wide subject and sensation is the parallel subject of interest and enters higher wave bands along the aesthetics than are entered by any other type of flow. And sensation itself can be, evidently, above the level of flow.

So you rehabilitate sensation and you continue to rehabilitate sensation and you hit very early in the case and get out of this automaticity of using the MEST body to prepare all sensation for us. And how do you do that? You make him feel emotions from mock-ups. I gave you that drill early in these lectures – emotions from mock-ups. And you ge... ge... take the emotions from low scale up scale until he can vary the emotions at will in any mock-up and re-perceive it. Until he can vary any... feel the thing he perceives in the whole area around him. And then you get mock-ups which get the highest and most powerful sensations in them. First you discover to him that he can pick up directly sensations from the MEST universe better than he can pick them up from himself – from the body – himself; he can do it directly. And in doing it directly, you will find that he suddenly really sparks up. He doesn't really need this body. He isn't dependent anymore.

Because sensation and interest are levels, and if he can't get sensation, he can't get interest. The two interlock. And they follow all the way up the scale.

And that's how you lead a fellow into an operating theta, is you just make sure that he can feel all these emotions and sensations, first from the MEST universe itself, and to make an operating theta from mock-ups which are MORE real, which are QUITE ACTUAL and have a GREATER DEGREE OF ACTUALITY than guess what? MEST universe things. And that includes any sensation you can name, including the taste of pepper. And if you can do that, then your preclear is led right on UP the scale and he can always make things more complex.

But things get simpler and more beautiful and more interesting and more intense and more concentrated and more able, the higher and higher he goes toward an operating theta, and he's led by interest and the keynote of that interest is sensation.

That does not mean that you're trying to make just a sensation – hungry thing from him, because without some sensation, one doesn't even know he's alive. And for this theta to know he's alive, he's got to be able to go down the street and he smells all the fruit in the fruit stand as he goes by the fruits and...

Did you ever see a dog... did you ever see a dog out on a trip, and the dog's got his nose out the window and the dog's going „sniff-sniff-sniff – sniff-sniff, aha, aha, aha, aha – gee! Cows!“ He's saying, „Cows and... and... and gosh, look at that barn! Barn full of... And there's been a cat passed here and...“ Boy, he is interested.

Well, you know that man has practically lost that? Not that he should pattern himself on a dog either, but a theta can go past a fruit stand and he can get the sensation of every fruit there. And there's more to a fruit than the sensation of smell, of taste – there's just dozens of them.

And then there's sensations of going into the library and feeling what all the people have been doing with the books and what they thought of when they read them – much more interesting than reading the books – there's nothing in the books.

So you've got all sorts of tricks and I hope you understand that. The road toward sensation, the road toward interest, is away from automaticity and toward being able to perceive from things one has made – all the sensation and more sensation than he was ever able to obtain in the MEST universe. And at one level of the tone scale, when you first start into this, when your preclear first starts into it, he's pretty blind about it. He doesn't know how bright even this MEST universe can be, how interesting. And he has just gone... drawn back from it.

He gets up into a level of interest that makes a little kid's most intense moment look very pale.

Now, I've talked often about regaining the feeling of the morning when you woke up early and the sun was bright and just coming up and there was dew all over the ground, and you were a little kid and you looked out and it was a new day, and you certainly want to be able to gain that, because you can gain that now, quite easily. Just use Standard Operating Procedure Issue Five, and remembering that we mustn't let our preclear lag or sag at any time, because he's getting things too automatic. Jar him out of it and push him on up the scale further.

You think there's a satiation to it? No, it's only when he gets back in the rut of automaticity that there is insufficient interest to command his continuing attention.

(TAPE ENDS)



# Summary to Date: Handling Step 1 and Demo

A Lecture given by L. Ron Hubbard  
on the 17. December 1952

This is first hour, afternoon lecture, on December the 17th following Dreadful Tuesday.

Now, some of you have accused me of operating in this... I mean, of... no... some of you, just – I think, just one has mentioned it to me, „You of course are not giving these lectures with any organizational plan“ – that's been mentioned to me. And uh... well, that's all right. And that has not been true up to this moment. What you got was the basic fundamentals you had read to you there the first 20 pages of the book which covered some of the old material and lined it up and showed how much of it we were still using, and this material was followed by our newer theory. And that newer theory was merely, as I was showing you in the last lecture, a little bit higher up the cone than we'd been before, and evaluated the same data. And then this was followed by an interweaving of Tone Scale and Cycles of Action and Cycles of Action and the Tone Scale and Tone Scales and Cycles of Action. And there was an awful lot about Space. There was an awful lot about Energy. And there was quite a bit following that on various techniques, one way or the other. And I talked to you about handling preclears, here and there throughout these lectures.

But we built up the body of theory before I started to talk about Standard Operating Procedure. And then I started to talk about Standard Operating Procedure and gave you Standard Operating Procedure and outlined Steps One, Two, Three, Four pretty well. And I outlined earlier Step. No. Five.

And I brought you now to a point where, theoretically, you could operate simply by using this information. And so it has not been true that these lectures were completely disorganized until this minute. And now it happens to be true.

It happens to be completely true from here on. We haven't, really, any more data to tell you. Somewhere in the bulk of these last many hours of information, practically every datum that interrelates and makes up the package which you need in order to understand and evaluate the human mind has been present, somewhere or other. And in your hands is SCIENTOLOGY 8-8008 and this gives a very rough, brief summary. And the only thing new about it is the technique – the exact technique known as Spacation. And the exact technique known as Balancing. And we've given you Standard Operating Procedure Issue Five instead of Issue Three, as given in the book. And these techniques are outlined on mimeographed sheets which are in your hands.

So there's really... there's really nothing more to know about the human mind, about the universe, about aesthetics, space opera... past lives, other planets – you can read WHAT TO AUDIT if you want a disentanglement. Whether that's true or not, whether the material in it is exact or not is beside the point. That material is there not to tell a story, but to help an auditor solve a case. And it's told from that viewpoint and from that viewpoint it's accurate.

It uh... is also, by the way, probably to a large degree true. But I can't tell you exactly to this day exactly how this GE gets himself into such an accuracy in building a carbon-oxygen engine; he becomes fixated on it. Or if the GE is really just a decayed theta or another breed of cat. Or if there is such a thing as a theta native to the MEST universe. I know you're not. No preclear I ever processed was native to the MEST universe – not one.

But it's very possible that the GE and its ilk are. I don't know. Don't have to know either. Otherwise we would have taken large steps to find out.

And so now that you're full equipped and need nothing, not even experience, to go on and produce all the results producible, why, probably I ought to simply go over something that is very technical or uh... uh... show you that really you don't know after all and that uh... when you do get certain facts memorized you will become an authority and uh... so on. I should do that, but I'm not going to.

The fact of the matter is, is when you haven't seen any of these techniques in operation, really in operation, beyond those few demonstrations which I have given you in between breaks. And some preclear says so-and-so and so-and-so. I didn't give you too much of a demonstration when I did that.

So I think probably from here on, the best thing that I could do is to show you this stuff in action. And in so demonstrating it to you, give you some feel of how you go about it, because otherwise there might always remain a doubt in your mind about the fact that 'Hubbard's doing something else', and 'I'm probably not doing it according to Hoyle' or something. And uh... it might have a different aspect entirely. There is that possibility.

Now, therefore, the first thing that we ought to do is take a Step One and very briefly tell you how to handle a Step One and then very briefly show you the Operation Step One, on somebody who is a Step One.

And then I ought to tell you a little bit more about Two and about Three and about Four and about Five. And we haven't got any Sixes. (We've got several Eight's.) Now we're not going to cover that technique. There's a special technique for these which we're still withholding and which we'll never give up.

And uh... therefore Step One is the first thing in order. I want... I want you to understand this. You really do have all the theory and all the applications and the interweavings in the materials which I outlined to you. You really do have these things at this time. Don't think something new is going to slap you in the face. In other words, you can relax about this.

There's a lot of things on these tapes that you didn't hear; that I can guarantee, because that's always the case.

But that doesn't mean the data is not available to you because at the very worst, if you were to move out to – well, let's really get out in the sticks. I mean, let... let's... let's get out – well. I don't know, I heard that a human being went there once. Let's go to Wichita uh... on this uh... on this level and... and you... you were sitting out in Wichita and you... you didn't have these tapes and all of a sudden you were confronted with a preclear and you were told solemnly that this preclear had epiglootis, and you say, „I wonder how you solve epiglootis?“ and you could get to worrying about this. Well, actually you have the methods of solving epiglootis in these handouts and that textbook. Who cares who gave it a name? Who cares? Who cares what the symptoms are? I mean, just frankly that – who cares what the diagnosis is?

And besides, it is against the law to diagnose. There are 25 ills that it's against the law to cure in California. You could go to prison for years for curing a case of arthritis. That's right – 25 ills – 25 ills; they're just outside the realm of action. You didn't know that? There are several states that have those things.

You never want to advertize that you cure anything. You can tell people you theta clear somebody or you can tell people that you will process them, and this is simply to make the able more able. If they happen to have epiglootis... this isn't just covert hostility; this is the actual truth! If they happen to have epiglootis and the epiglootis doesn't happen to be there when you finish up what you were trying to do, that's their hard luck. That's nobody else's hard luck. That's their hard luck. That's right! You're not interested in anything, really, but making the relatively able much more able. You're interested in that and you're not interested in epiglootis. You've got epiglootis – if you don't believe it, go out and find a case. And how do you handle it? Step One, Step Two, Step – oh, he's a Step Two. Good. Goal of the body? None. Goal for the thetan? Operating thetan. That's... that's a lot different than an ambulant body that doesn't have epiglootis. That IS a lot different.

Somebody comes around to you and says, „Now, do you people believe... do you people believe that uh... anybody should be permitted to operate upon the mind? Hmm-hmm?“ – somebody that looks awfully official or somebody who's trying to get you to make an incautious statement. Because I don't believe that and you don't believe that. And the answer which I give them is perfectly true and perfectly straightforward. I tell them, „Nobody who has not been thoroughly educated in the field of the actual human mind has any business whatsoever doing anything with it at all.“ That's with thoroughness. Unless they REALLY have been educated in it... unless they REALLY KNOW the human mind, they shouldn't do anything with it. And that's the stand we're stuck with. And they'll come along on the other side, and they'll say, „But you train anybody.“ That isn't true. We don't train anybody.

Liability on training at this time is terribly off. I mean, the liability has lightened up enormously because of the techniques themselves. And when we say an auditor is a theta clear, he's just going to have to gimp along because of our time span and so forth, while we are here. But you'll find out that there's no substitute for it, if you're an auditor. And there isn't much time that you have to put in on it in order to accomplish it. If you think you really have to put in a lot of time on it, you're just not operating in the same reality that we should be operating in.

A Step One can actually be pushed up the line to a theta clear in about six or eight hours – all the way up. And if you are taking longer than that, you are just poking around, and that's all there is to that. You're just poking. You're just wasting time some way or another if you take any longer time than that. And that includes the various exercises comprising Step One.

Now as the cases go on into the deeper steps, it requires more and more time. But how much time is 'more time'? Well, if you were doing your job well, accurately, and doing Standard Operating Procedure Issue Five, for me to make a precise estimate for each case level would be folly indeed, because it has the two variables: The case itself, which will vary in the length of time in each Step; and the speed with which the auditor's willing to audit. And these are two variables.

But believe me. If you spend more than 50 hours on a Five, you ought to have your head examined because I can kick a Five out by running the dichotomy of Responsibility and No Responsibility – in 50 hours. And I've done it. Just all the various ways you can say, „Do you want to be responsible?“... „You don't want to be responsible“... „The beautiful sadness of being responsible“... „The ugliness of being irresponsible“... „The joy of being irresponsible“... „The joy of being responsible“... „The glee of being insane“... „The horribleness of being insane.“ They just go on like this. Run it, run it, run it, run it, run it, run it.

The guy will wake up sooner or later and he'll say, „What? What do you mean... do it in front of my body? I can't reach way down there!“

And you say „What's the matter?“

„Well, I'm... I'm auditing this stuff up here in the corner of the room.“ And you'll say, „Now, wait a minute. How'd you get up there?“ „Oh, I've been up here for hours, didn't you know that?“

Now that's the truth of the matter. So, I know that a technique exists which will do in a Five way back on the track. I mean, way back on our developmental track.

So what's the next? We can then... then rather safely estimate at a guess that if you spent 50 hours on a Five, you sure would have been loafing along the wayside, because you would have gotten there... you would have gotten there if you had just run dichotomies on Responsibility and all the various ways that can be run – because that could be run a lot of ways, see? You could start adding them up.

Oh, yes, yes. I remember something I wanted to talk to you about. I wanted to show you a wheel – a wheel. I'll give you an hour on that wheel.

All right, in other words, the uh... point we're making here is that you are wasting time, then, if you're going above 50 hours on a Five, at a guess or an estimate. So how much time does it take for an auditor to get in good shape? How much time does it take for an auditor to get up to operating theta?

Well, let's say each one of you could afford 100 hours of auditing. That is relatively, maybe, five times as many as you should have if you are being well audited. Let's put the factor of five in there. And uh... just throw that in there and say it's 100 hours. Could you

afford to spend 100 hours as an auditor on the couch? Boy, I'm sure afraid you could. Well, you could dig up 100 hours some place. You could put in three nights a week at a couple of hours a session. Well, what would happen if you put in three nights a week at two hours a session? That adds up to six hours a week, doesn't it? How long does that take to get to 100 hours? 6 and 2/3, is that right? Six and two thirds weeks – sixteen. I have to figure in arithmetic. I have an awful time with MEST arithmetic – just horrible, just terrible. Sixteen weeks. Okay? That's very interesting. I have to completely change reality to get a MEST arithmetical thing.

You see, MEST arithmetic doesn't happen to be real – I mean, happen to be actual. It's real. Fascinating.

You know if you put up a whole flock of apples, if you put up 100 apples and then you divide the apples by ten apples, you theoretically get ten piles of ten apples, don't you? Pile 100 apples and divide it by ten and you get ten apples. You can't do that. Why, you... my whole beingness revolts against saying, „Ten into 100 apples gives you ten.“ Boy, that's really down tone scale! It's really diggin' it!

All right, regardless of that. Let's take a look, then, at how many amours of auditing you as an auditor oughta have. If you were to put in, let's say theoretically that figure was 16, if you were to put in 16 weeks ~t a couple hours a night, three nights a week, it... it... it wouldn't cost you a great deal of time. If you were interchanging this auditing with another auditor who was about your level of action, why you ought to be up there at operating theta if you audited and co-audited with him, you would be putting in, then, 12 hours per week of auditing! You auditing six and being audited six.

And now the best way to do this, however, is to have a triangular team – not to have a two-team. Because they just 'flow' at one another. Uh... let's have three and let's have point A audit point B audits point C audits point A, and then their cases are all unrelated. And that... that's easily a much more workable arrangement.

But we go on from that and we find out, then, that you're stable enough so that you shouldn't require, after that, vast quantities of auditing. You can go in and tackle a preclear and you have your own energy level up to a point where you wouldn't have to apply yourself to swamping yourself up. In other words, you're not doing the trick of crawling up three inches and failing back two, and so on. Maybe you are during those 16 weeks.

And let's just kind of lay that down and wonder if we could spend that much time on a case – that's yourself. Now the lower a person goes on the steps, the less time he'll spend on his own case, until he starts to get down to the bottom and then he'll run himself automatically – that's automaticity – that's final level.

Well all right. Let's suppose now you're out in the sticks – I... I... I... hope none of you have to go that deep into the mire and jungle as that unmentionable place I just mentioned. But let's say you... let's say you get to Bingamton, New York, and the nearest auditor who is a professional auditor is Bungumton, Vermont. Well, you can't audit by mail very well. Now auditors will ask you this question, and so I'll answer it for you: Can you audit yourself up to theta clear? Well, I don't know how long it would take you. I... I really don't know how long it would take you. And I don't know how fouled up you would get or how flat

you'd spin or anything, but it could be done with just using Standard Operating Procedure Issue Five.

You'll find yourself lower on the tone scale when you're self-auditing... I mean lower on the tone scale of steps, than another auditor would find you, because you've got to set up a circuit to audit a circuit and then audit both of those as a thetan and do some other complicated things in order to do this. But if you were to sit down and do this, theoretically you could then, attain theta clear in God knows how many hours – I don't know. Two hundred? Five hundred hours of self-auditing. Because the liability of self-auditing has disappeared. You start self-auditing, you're starting to agree with the MEST universe like mad, and you'll get mixed up in flows. And the second you get mixed up in flows, you can go on forever, and I do not believe it is possible for a person... I have no evidence – no evidence of any character that tells me that it is possible for an auditor to self-audit himself or for an individual to self-audit or self-process himself up scale – no evidence to this effect – on old techniques. On techniques which existed up to three months ago. No evidence.

But I had every evidence to believe that one who audited himself on these flows and techniques of various conditions and running engrams – particularly running engrams – would become slightly relieved about the area around him, but his compulsion to audit himself would increase and increase and increase and finally go out of... almost out of control. And I have lots of evidence in that direction that that took place and no evidence that anything took place beneficially beyond deintensification of the effect of the environment upon the individual, with the consequence that if it were maintained too long, a person would sort of fix himself on that rat race on and on and on and on.

And if you find somebody auditing himself on old techniques, audit him on new techniques and he will stop auditing himself. That's all the solution we have about self-auditing, and that's because it's all we need. A person stops self-auditing when you run Standard Operating Procedure Issue Five on him. That's... that's all there is to that. We won't care if he's self-auditing; we're not even vaguely interested whether he is or not. It's where we find him on the steps and there... where we spring him and what we do for him. That's all.

So, our answer, then, on anything up to three months ago – and as far as you're concerned, up to these lectures because none of this material was at large – that self-auditing was impossible, underscore, exclamation point. Unless you just took SELF ANALYSIS, old American edition, and used it or did HANDBOOK FOR PRECLEAR, self, and did it routine and then you could get an improvement because it's relatively light auditing – it's locks and so forth. I don't think you could even keep that up too long all by yourself without any... this and that. I don't think you could keep that up 200 hours without uh... getting into the other rat race. You start to obey flows, or something of the sort. It would be very bad.

All right, then what's the answer to this then? Why are we all of a sudden able to say it may be possible for a person to audit himself? Well, that's because Standard Operating Procedure Issue Five opposes and disagrees with flows. So you don't start up the horrors of obeying energy and flows. And it's theoretically and untestedly possible to audit oneself to operating thetan – theoretically possible. Those tests which I have seen so far were in the direction

of alleviating one's condition, and improving one's general health and ability. Doing mock-ups all by itself, by oneself, is tremendously improving.

If a fellow were to have an automobile accident and find himself sitting there with his... all over with bruises and he were to audit out the engram of the automobile accident, he might get away with it – he MIGHT. If he were to audit the flows and effort of the automobile on himself, my evidence is very straight that he would start himself down and would be a little worse off than otherwise. If he audited it just as an engram, you see – different. But I mean, if he started using high-powered stuff like 8-80... oohh! Not good. He'd chop into that one and then he'd go into an earlier one and he'd find a past death and he'd be handling energy as itself and the flows would start up and he's in a weakened condition. But he could sit there and do mock-ups for maybe as little as 10 or 15 minutes and find himself in a remarkably improved condition and probably with the engram flipped out. Just do mock-ups.

Or, he could do a Spacation – just sit down and do a Spacation. Just bang-bang-bang – not pay any attention to the automobile accident. Find a spot; exaggerate its motion and minimize its motion until it's suddenly stopped. Hold it. Then, handle it; hold it; do two-dimensional space. Then take the two-dimensional space and make it resistive, unresistive. Get that solid and go right straight on through doing the rest of the exercises contained in Spacation. If he just did those by rote: One, Two, Three, Four, Five, Six – did a Spacation, he probably wouldn't have an automobile engram sitting on top of him. He probably would be in most remarkably good condition.

Or if he just did a mock-up series and he just says uh, „All right, now let's see, uh... That was a Packard car. All right, let's take a Packard car and let's paint it red and put dolls in it and run it down an incline, or have it run up this other hill.“

The first time he'd start this... and now let's put the mock-up behind him; and now let's turn the car green. Now let's turn it around and make it run wrong way to up the hill. Now let's put it down under the feet. Now let's have another car come down the other incline and – let's see – have these two cars start to approach each other and then turn off and go the other way. Now let's have them start to approach each other and crash. Anyway he wanted to put this together as mock-ups, as long as he was adequately handling cars, he would clip the engram, the trap being that he could trap himself into suddenly getting terribly interested in agreeing with the MEST universe. And that's the only liability of self-auditing. The only liability of self-auditing is that the pressure of the flows and somatics cause one to do what one automaticity starts to do, and that's to agree with the MEST universe. And one will be running flows when he ought to be running mock-ups. And that is considerably difficult for a person to overcome. But if he overcomes that, there is no reason why he couldn't audit himself right straight up the line to an operating theta, really.

God knows how long it would take him, how many times he would falter, how many mistakes he would make, how many times he would get upset and feel like he was about to die as a result of not having finished a session. All of those things regardless, we have a possibility sitting there.

All right, now. Let's take another one: He's in an automobile accident, he's sitting alongside the roadside and they're waiting for the ambulance or something of the sort. And

what's he start to do? He starts to balance flows – Give and Take Processing on automobiles. He takes all the automobiles he ever owned or ever had and stacks 'em in himself and makes them run away from him. Or he parks them around all the way outside of him and makes them run into him. Oh, he'd feel horrible doing that for a very short time. Theoretically, he would be out of the engram in a very short space of time. And this applies not just to an assist, it applies also to what an auditor ought to do for a preclear. And it applies also to the proper method of uh... going up the line, because it says 'Don't let your preclear agree with the MEST universe'. It says, 'Keep him disagreeing'.

All right, now... now here's... here's little tricks that a person can use. A person starts... he's thinking obsessively. He starts thinking obsessively on something, see? And he's thinking, thinking, thinking, thinking, thinking, thinking – what he's going to say to this, what he's going to do to that, where's he going to go? What's he going to do? What...? Thinking, thinking, thinking, thinking, thinking... running the whole thing off before something or other occurs and... Oh, no! How does he cure that? He makes himself reduce it and increase it, and reduce it and increase it, and stop it and start it and stop it. He puts it on somebody's hat and flits it. That's right, and he won't think obsessively after that. How do you handle that on a preclear?

A preclear comes in and says, „I get these gruesome ideas of this... these horrible idols and they keep coming in and their jaws clank and they're about to eat me all up, and besides I'm covered with grasshoppers all the time!“

Would you go ahead and handle idols and grasshoppers? That's hallucination. You're not interested in hallucination. You're interested in mock-ups. What would you do about this? He's thinking, thinking, thinking, thinking – and he can't stop. He's seeing, seeing, seeing, seeing – and he can't stop. You just don't pick up an idol and have him run around.

You increase doing what he's doing – you want a fast one? This is the fast way to do it: You increase him doing that, and you make him have more and more idols, and more and more horrible bugs crawling on him, and get 'em bigger and bigger, and then turn 'em different colors and get 'em bigger and bigger and more and more of 'em. And then you have just a few less. Now you have more and more of 'em; now a few less, now a few less; now more and more and more; now a few...

He says, „To hell with it!“ I mean, it's that fast.

So when I say don't treat this just as a mock-up – just don't run mock-ups on these things he's talking about, there's a specific way to do it. Do it by a cycle of action. Yes, use the idols and use the grasshoppers if you want to. Turn them a different color. Tie bows on 'em. Turn 'em around. Ship them the other way. Put 'em in coffins. Turn 'em into dead men. Put 'em behind his back and so forth. If you want to, put them behind his back – okay.

But there's this one, is „Just think about 'em. Now think HARD about 'em. Now think worse and worse and worse and worse about 'em. Now think just a little bit less. Now think much more. Now think a little bit 'less. Now think a little bit less. Now... now let's think REAL HARD about them.“ He says, „To hell with it!“ It is actually faster when handling an obsession.

Now the fellow finds himself unable to think about something. He just can't BEAR to think about it. Just make him 'Can't bear' harder. „Well, let's not think about this“ you say. „Let's really shut this thing down.“

The guy can't remember something. The MEST universe runs in reverse. So you say to him, „Well, let's shut this down and let's not... now let's not... let's put on all the force you can to thinking about not thinking about keys“ – the guy habitually forgets keys. All right, „Let's not think about keys. Now, let's not think about them a little harder. Now let's not think about them a little less. Now let's keep those keys away a little harder. Now let's keep 'em away a little less.“

All of a sudden he'll say, „Wait a minute. I've got these keys flying past my ears here like mad. What am I going to do with all these keys?“

And you say, „Well, all right. Make 'em flow faster. Now slow it down. Take one key out every once in a while as they go by. You got that? Oh, they've slowed down? You say they've quit? All right, now what else is worrying you?“

I mean, it's really a very fast way to do it on a cycle of action. This is also the way you handle thought. The guy comes in and he says, „I think all the time about...“ something. That's worrying him. He has this piano music going through his head all the time. He has the ringing in his ear all the time. He has something or other all the time. Well, you can do mock-ups and train him around, particularly if you want to clip something else off his case. You figure out, well there's probably a lot on this case. You could do something else and ignore what he's talking about for a while. And then, to really impress him, leave it till last, when you do something for him. And then you'll get a lot of other things off the case that should be gotten off the case that didn't have anything to do with what he's talking about.

So, what do we do? We make him think faster and faster and then think slower and slower and then think faster and faster and faster, and then a little bit slower, and then a little bit faster and faster and then a little bit slower – and then all of a sudden, stop it. He's trying to finish a cycle of action. You have.; in any organism, in any action in the MEST universe, the most persistent and constant effort is to complete a cycle of action. You can think about these things in this line. I... I might not have mentioned it too much in this frame of reference, but I know I mentioned it. I was talking about cycles of action. You think about this in this framework, that anything the preclear can't do is stopped on a cycle of action that is close to the end of Stop.

I'll show you this: Here's a cycle of action he can't do. And this is, of course, Start for any cycle, Change for any cycle, Stop for any cycle. All right, he can't do. Where's that going to be located? He can't do! So it's a cinch that he, at one time, has tried to do, because what he's saying when he says, „I can't do so-and-so,“ he's telling you immediately, „I'm trying to do so-and-so,“ because he wouldn't be interested in a 'can't' unless he was trying to do – you understand that? If he comes around and he's worried about... he runs this buzz-saw all the time and he can't bring himself to reach for the switch and turn it off. He's trying to reach for the switch and turn something off. And somewhere on the time track, somewhere, Lord knows where in the past or anything like that, where there's an incident where he didn't reach

the switch. And he finds himself now with... he can't reach the switch. He's trying to figure out a cycle of action.

The runner who is trying to win obsessively – he must run races, he must win – is running a cycle of action on some race where he didn't get to finish the race, that's all. Simple, huh?

So, he can't do something, means he's trying. And so he's put over here somewhere on this level of action. And he could be right here before Stop, or he could be actually over here trying to Start. But, is he at the beginning of the cycle? No, he's not. He's already started. And you could call the history of any organism, or the history of any thought, or the history of any action the effort or ambition or intention to complete a cycle of action. Everything's trying to complete a cycle 'of action and when it becomes aberrated they're hung up on some point in the cycle of action, and that cycle of action, of course, is...

The thought just occurs to me, there's so many of these cycles of action, there must be a common denominator we don't even know about. There must be some common denominator cycle of action.

Anyway, uh... I just thought of it, uh... the point is that he's trying and so you're going to pick him up someplace and you don't care where he is on that cycle of action. You just run a cycle of action and he'll come off of it. You just start running cycles of action; you increase and decrease and start and stop and you'll pick him up anyplace he is on any cycle of action.

So just by increasing and decreasing, starting and stopping anything, this guy will complete, eventually, all the cycles of action he has ever tried to engage upon in the MEST universe.

Now the trick of the MEST universe is that it won't let anybody finish a cycle of action, because its vectors are 180 degrees in reverse. So, what's basically wrong with the case is that he can't finish a cycle of action and he's trying to finish a cycle of action. That's about all there is to it – simple, huh?

So, you just keep that one in mind in treating minor things. This is a good showmanship technique. Very good showmanship – put it on a postulate level.

The guy says, „You know, I think about the future all the time and I kind of see that the future is...“ and so on. You... you ask him, „Do you see the future?“ „Yeah.“ „Well, where do you see the future?“

„Well, as a matter of fact, it's just ahead of my nose. Well, I don't know,“ he says, „that's impossible, isn't it? But it is. As a matter of fact, when I see the future, I'm looking just ahead of my nose.“ And he says, „The future is definitely black and bleak and terrible and it's not under my control, even vaguely.“

The effort to 'will have'... 'I hope to have'... 'I'm going to have' has been disappointed sufficient times so he fills in an area and calls it 'the future', and of course it gets solid because his ambition is to have OBJECTS in the future. So he keeps adding energy into the future in hopes of getting energy in the future, until the future becomes a solid object or a

mass of energy or a ridge somewhere in the vicinity of his head. This is just showmanship techniques; you'd run into these various things.

And what do you do about this? Well, you turn it blue, of course. And then you turn it red, and then you turn it green and then you turn it orange and then you turn it yellow, and then you make it little bit longer. You're just handling a ridge, see? All right, now make it a little bit shorter, and then you make it a little bit redder. and you say, „Where did you say that was, in the beginning of your nose? Well, let's shift it up just there so you can get a better look at it there. Let's get it up just above the level of the eyes. That's good. Now turn it redder; now turn it bluer, now turn... By the way, just to make sure we get both ends of this, let's put it around to the back of a head and uh... fix it up. Okay, you got it there now? All right, we... now we can run it better there. Now, make it get redder, now darker, now make it sort of jumpy like that. Now make it go smooth, like that. Oh, you can do that? That's fine. Well, now get it down here in your hand, so you can watch it a little bit better. You got it there? All right. Now let's make... What are you doing with your future in your hand?“ That's... that's all.

Now what do you do with him? You just change his position on the cycle of action grossly. One by one you can knock out and let him finish any cycle of action there is on the track. But of course, the finish of every cycle of action on the track is nonexistence on this track. So what are you trying to do? The preclear goes 'poof!' That's right.

Well, so, when you're confronted with a terrible problem, you've always got this one to fall back on. If you can't think of anything else, as I told you much earlier, get the effort to have it and the effort not to have it, and get the effort to have it and the effort not to have it, and he has half the bellyache he had before.

Or, you say, „All right, now, get that bellyache. Well, there's no reason for you to stand up so close to it. Mock-up something out there and get its bellyache.“ If he can't do that, „Well, just put where it's bellyache would be and let's...“ I mean, you're already on your way. He's put that bellyache out here in front of him.

If you just run it out here a little while, no matter how bad that bellyache is, it is eventually going to be out there. And it's going to be out there, it's going to be over here some place and he's going to put his stomachache up here. And actually a fellow will sit there and run a stomachache down below his feet and behind his head and... and so forth.

And you don't have to ask him, as I asked that pilot that night – an awful shock! „What are you doing with an earring on top of your head?“ I mean, that's just too good to miss. That's just randomness for my sake. That has nothing to do with processing. As a matter of fact, it injures the process just a little bit. But it's fun. It didn't do him any harm.

Uh... so, wherever he is on this cycle of action, he's still trying.

Now of course, if he's got to, what's got to? If he can't do... all right, he's got to. He's trying. This... this simply means he can't, obviously. So we have Start, for any; Change, for any; Stop, for any. That's 'for any' – 'any' here is Cycle, of course. He's got to and he can't.

Well, what's the score here? Compulsion – compulsion. He has a cycle of action operating on him, and this is a circuit really – this is a compulsive circuit working – and he's got

a cycle of action operating on him which is trying to start him. He's over here a little bit along the way on Start. And if he's got to go into action, he's on a compulsive cycle of action, but the truth of the matter is that he's more likely to be with this one right here; he's much more likely to be because it's closer to apathy, you see. He's much more likely to be at position 'A' here than down in this other cycle, position 'B' here – just more likely to be, not necessarily is.

'He's got to' means an impulse in an effort to increase. But at the same time, 'he's got to' can be over here. Why is that? Because of flows run both ways! So compulsion is the same as an inhibition as far as your handling is concerned on a cycle of action. You don't care, then, where the cycle of action is. All you've got to do is increase and decrease whatever he's trying to do, change what he's trying to do, stop what he's trying to do, start what he's trying to do, or increase, decrease, change, stop and start what he can't do.

So, enforcement and, up here, inhibition – same breed of cat. Well, where does this apply on what case on what tone scale? I showed you the... the small cycle inside the big cycle, didn't I? So we could have this thing operating anyplace on the tone scale for any action, because actually the theory of a cycle of action is the theory that if you start, stop, increase, decrease anything that's occurring or can't occur – let's make it 'can't occur' more. Let's really stop it. He's over here at 'A' – something like that – flagrantly at 'A'. He's stopped – just before he got to the real stuff. He never finished it.

Where will you find the guy parked on the whole track? You'll quite normally find him deceased at the end of a spiral, so grandly and with such wild abandon, deceased that he couldn't finish the spiral. Many deaths can occupy one spiral, you see? One piece of livingness – but all of a sudden he was going to live a spiral this time that was maybe as much as two hundred, three hundred thousand years ago. Nobody determined this. It was just his potentiality as you see in the ratio of energy use... change. He was going to run this spiral that long and he lived for eight thousand years and then one day ran into the most horrendous 'poof' that ever puffed, and it stopped the spiral. Where will you find him? RIGHT THERE. You'll find him at point 'E'. He's still trying to finish a spiral of action which... the havingness of which marks it on an E-Meter as eight million years ago. He stopped on a cycle.

So when you say a person is stuck on a time track, he is stuck on a cycle of action, and a cycle of action goes from... from no space to all object. So of course he's stuck on the track. And when we say 'stuck on the track' that means he's... he's got too much energy in one lump about something that he has nothing further to do with, and that energy may be representing something, which is symbolism, or it may be the actual energy he was working with at the time. And there he is on the track, in that fashion.

Okay. What's stuck on the time track then? Now you can get this – the effort to have it and not to have it. That's peculiarly workable. Or you can spring somebody with just Responsibility or No Responsibility. But this is a better way to do it.

If you have to address the actual injury, if this automaticity is such that he thinks he's doing mock-ups and he isn't, you'll probably go along for quite some time with mock-ups – until all of a sudden you ran into this thing called a 'cycle of action' in processing. And you increase, decrease, change, start, stop – anything that he can't do, make him 'can't-er', and he

can do, make him ‘can-er’; that is being done to him, make it ‘do-able’ harder. In other words, overplay it, get it up that increase curve. But ‘can’t’ is way over, usually, past change. So to get it upscale, you just change it. Got it?

Well, that’s the length and breadth of it. Now I’m just giving you that as a... as a note here, relatively interjected. And now I’m going to ask for Step One. As I say, Step One consists of telling somebody to be two feet back of their head, and then getting them – a few mock-ups until they’re fairly well oriented and they can more or less perceive where they are and what they’re doing with a little certainty. And then you get them to lift pieces of the body and nothing to that.

And when all of a sudden they say, „What do you know? I can handle this body from outside!“ That’s all you’re interested in convincing them.

Okay, who's the One? Are you the One? Have you ever been out?

Voice: I've been out...

LRH: But?

Voice: But the visio is... I wouldn't say I can pick out objects, but I certainly have pretty decent mock-ups.

Voice:... at one point – I was being audited and I was told to put the mock-up behind my head and I had to pop in to find out where the head was.

LRH: Maybe we'll catch you later on this cycle. Who's got fair visio outside? Have you got fair? Who's got pretty good visio outside? Let's really boot somebody up the tone scale. Who's got good visio outside? Who would say he had pretty fair visio? What's the matter? Somebody scared? You mean Washburn?

Voice: Try me.

LRH: Hmm?

Voice: Try me.

LRH: All right, all right. All right.

Okay, you want to uh... I'm going to move this machine down and put it in front of the pc.

Okay. Sit down. Sit down. Make yourself comfortable there. You'll notice I'm not doing an assessment again. Now the reason I'm not doing assessment is just pure cussedness on my part because this is just a demonstration.

Actually, I know this man's psychometry uh... his electrometry. Uh... mind if I mention it?

Voice: No, go ahead.

LRH: No? All right. This is really too good. I ought to read this to you later. I could actually send him out of the room

and tell you what you will find on the machine, and then afterwards... How could I do this? Well, I'll tell you: It's just gauging physiology, that's all. It's just looking at the physiology of the human being.

But that isn't fair to say that the physiology of the human being is gaugable and that that is the test, because the truth of the matter is the engram he is sitting in, is sitting right straight in front of his face and it's about as visible as it gets. All you have to do is shift wave length, get his wave length, and take a look at it. Just walk in around behind it, take a look at this motion picture that he won't let finish. He's stuck at scene two. There's one entity on the thing which is in pawn. Got a body in pawn, and it interferes with you as a circuit.

Did you ever have any...? What do you... how do you... how do you feel about arrests?

PC: About what kind of arrest?

LRH: Being arrested?

PC: Oh, I don't like it!

LRH: You don't like it.

LRH: You've got lots of company? Now do you ever have the feeling of... of uh... has anybody ever tried to force food on you? Tell you you had to eat? How do you feel about that – have to eat?

PC: I think that – yes.

LRH: You feel bad about that?

PC: No – I think I had food forced on me at one time or another.

LRH: You got that feeling?

PC: Yeah.

LRH: What kind of feeling does it make – do you feel?

PC: Well, full...

LRH: Full.

PC: Hm...

LRH: Awful full.

PC: Hm...

LRH: Have you ever had sort of a gritty feeling in the stomach, or kind of whitish in the area of the stomach while very, very badly stuffed?

PC: Yeah.

LRH: Hmm?

PC: Yeah.

LRH: Did you ever have that feeling?

That's the way they fed them at Arslycus and that's the way they feed one of the particular entities who are sometimes kept in pawn. This is really wild stuff. You don't have to know anything about this. It is the most curious thing, though, in the world. And that has a physiological aspect and if in restim will actually change form and if knocked OUT of restimulation will completely change a person's build.

PC: I got some... One time I ran... and I felt... thought as if I had something hanging right here at the waist. It was, say, about that big, and I thought that was gotten rid of.

LRH: Oh, it is, it is, they just never changed this particular physiology. Now which side of your body do you feel most alive?

LRH: All right, I'll ask you another question, if you didn't decide that in a hurry: Uh... how about the middle of your body? Does the middle of your body feel a little more alive than some other part of your body?

PC: Yeah. LRH: Yeah.

((to class)) Because that's where that entity is sent to the center of the body. There's a center to the body entity. And forcing a child to eat – you'd think might make it thin – will very often kick in one of these old, old, old past deaths.

((to pc)) Mock up a body lying on a wooden... on a wooden board.

PC: Yeah.

LRH: We might just as well finish this thing off. Mock up this body on this wooden board. Got it?

PC: Yeah.

LRH: Put it behind your head.

PC: Yeah.

LRH: Above your head.

PC: Yeah.

LRH: To your right.

PC: Yeah.

LRH: To your left.

PC: Yeah.

LRH: Below your feet.

PC: Yeah.

LRH: Turn it blue.

PC: Okay.

LRH: Scrunch it into a football.

PC: Okay.

LRH: Take a great big bicycle pump and pump up its stomach – great big bicycle pump and pump up its stomach.

PC: It exploded.

LRH: Huh?

PC: It exploded.

LRH: The stomach exploded?

PC: No. The football.

LRH: Oh, the football. Oh, I beg your pardon. I was way ahead of you on the mock-ups. All right – exploded, huh?

PC: Yeah.

LRH: All right, let's put that right back where it was, and put that football back there again.

PC: Yeah.

LRH: And this time, no matter how much air is pumped into it and no matter the terrific strain that comes onto it, just pump it up.

PC: Okay.

LRH: Got it pumped up real good? Now let's take a needle and not let it break but make it feel like it's going to. Let's jab it with little pins and not let it break. How does that make you feel?

PC: Hmm, it makes my teeth chatter.

LRH: Yeah? That's the way they treat that particular body in pawn – fascinating.

((to class)) You can probably have more fun monkeying around with this stuff, particularly because in a mock-up, it's no liability.

((to pc)) Now shove that body out and put that... shove that football out and put teeth in it.

PC: Yeah.

LRH: Got the teeth in it?

PC: Yeah.

LRH: Got them real good?

PC: Yeah.

LRH: Now make 'em chatter. Can you make 'em chatter?

PC: I get much motion in there and just barely get them to...

LRH: Won't stop, huh? Well, get a bunch of teeth going around and around in an orbit. Got that?

PC: Yeah.

LRH: Real good. Okay. You got that real good? Does this make you feel unhappy?

PC: I don't notice about being unhappy.

LRH: Well, put some unhappiness on the mock-up. Make the mock-up feel unhappy. Now put it up your head... above your head and make it feel cautious.

PC: Yeah.

LRH: Now put it below you and have this football suddenly develop this and get up and just bat its way straight through a wall.

PC: Yeah.

LRH: Make you feel good?

PC: Yeah.

LRH: All right, let's bat it through a second wall.

PC: Yeah.

LRH: Now mock up a couple of ghosts who are guarding it.

PC: Yeah.

LRH: Strangle 'em.

PC: Yeah.

LRH: Throw 'em away. Put the mock-up above your head. In front of you. Blow it up.

PC: Okay.

LRH: Step two feet back of your head... be two feet back of your head. How was that?

PC: Yeah.

LRH: You there?

PC: Yeah.

LRH: Okay, now let's mock up this room as being full of goats right from two feet back of your head.

PC: Yeah.

LRH: Now let's take a... a great big squirt gun...

PC: Yeah.

LRH: ... and shoot each goat.

PC: Where do you want to start?

LRH: Huh?

PC: Where do you want to start?

LRH: Oh, it doesn't matter. Just go around the room with this squirt gun and shoot all the goats.

PC: Okay.

LRH: Now make the blue goats develop halos and have them ascend to heaven. They all get there?

PC: Yeah. LRH: Just take a look at the room.

PC: Yeah, they're all there. There's nothing here now.

LRH: Are you two feet behind your head?

PC: Yeah.

LRH: All right. Let's take a look at the room. How does the room look. Shut your eyes.

PC: Yeah.

LRH: Take a look at the room. Where's the dark spots? I just want to find the dark spots in this room. Remember I

told you about finding out what's in... lurking in that space?

PC: Uh...

LRH: What would you hate to see there? Where's the dark Spots?

PC: There's a dark spot out there and I think one here.

LRH: Oh, there's one right back there?

PC: Yes.

LRH: What would you hate to see right there in that dark spot right behind your shoulder?

PC: Well, I don't know. I've got a hell there.

LRH: Huh?

PC: I'd hate to see a hell there.

LRH: You did? You would?

PC: Yes.

LRH: Well, put a trident there – a spear.

PC: Yeah. All right. Put some weenies on it.

PC: Some what?

LRH: Weenies.

PC: Weenies?

LRH: Frankfurters.

PC: Yeah.

LRH: Got that?

PC: Yeah. LRH: Build a fire out in front of you and toast the frankfurters. Did you make that?

PC: Yeah.

LRH: Okay, let's throw that away. What would you hate to see in that area out... out that-a-way?

PC: Well, I don't know.

LRH: What would you hate to see out there? Well, just name something.

PC: Sugar.

LRH: Hmm? What?

PC: Sugar.

LRH: Sugar?

PC: Yeah.

LRH: All right, put some sugar out there. Put a whole bunch of sugar out there. Great big bags of sugar. Got that?

PC: Yeah.

LRH: Now mock up a sugar termite.

PC: Yeah.

LRH: Got that?

PC: Yeah.

LRH: Now have this sugar termite dwindle in size to only one inch long.

PC: Yeah.

LRH: Now let's have him get in... down in size to a quarter of an inch long.

PC: Yeah.

LRH: Now let's let him see a mock-up of sugar.

((TAPE ENDS))

# Demonstration on Step 1 (Cont.)

A Lecture given by L. Ron Hubbard  
on the 17 December 1952

... put a whole lot of cotton batten in his head so it's harder to sail through.

This is the second hour, afternoon, continuing demonstration of Step One. December 17.

LRH: You go through his head?

PC: Yeah.

LRH: Find the cotton batten in there?

PC: Yeah.

LRH: Let's take this cotton batten out and make it right wherever you are and make a powder puff out of it.

PC: Yeah.

LRH: Okay. Now let's go around to the front and change this... let's change this giant's face...

PC: Uh-huh.

LRH: ... to a girl's face and put in that... in that hole that you had up there that you didn't want to see anything in, that was kind of dim that was just outside the room. Let's put this whole thing over there, and let's go over there and put this mock-up there.

PC: I have it in that general area all the time.

LRH: Oh, you have) huh?

PC: Um-hum.

LRH: All right, now let's just take a big dive and get yourself making a noise like a dive-bomber and let's go right straight through this head again.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: All right, now let's put a big rope on this head...

PC: Okay.

LRH: Now let's just... just fly away and carry the head with you.

((to class)) Processing him over here – finishing action.

((to PC)) Got it?

PC: Yeah.

((to class)) The end of the cycle.

PC: No, I'm still flying.

LRH: Good. You got it? How far have you flown?

PC: Oh, heading up in space.

LRH: Good. Now let's change this... let's change this giant to a devil and still keep on towing him.

PC: Okay.

LRH: Change him to a blue devil.

PC: Yeah.

LRH: Green devil.

Now stop where... where ever you are and take this mock-up and take this rope and just start swinging it round and round and round your head. So this thing is really going around in big circles. Got it?

PC: Yeah.

LRH: All right, change it into a yo-yo. Put it under your feet. Come down and put it under your feet personally.

PC: Okay.

LRH: Got that yo-yo?

PC: Yeah.

LRH: All right, make the yo-yo sing 'Old Black Joe' as you roll it up and down now.

PC: Yeah.

LRH: All right, change it into... this yo-yo into a very, very solid giant, but very tiny) and keep going up and down with the yo-yo.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: What's happening?

PC: The... the solid giant doesn't have too much...

LRH: Well, mock up about six more giants and put them into that little tiny giant.

((to class)) Same statement as 'You can have lots of giants'. When something is unsubstantial, it's just because a person doesn't have enough of it. It's 'too scarce' to have body.

LRH: Got that? Is he more scare... I mean, is he more uh...

PC: Yeah.

LRH: ... solid now?

PC: Umm-hmrn.

LRH: Now let's fly up to that point in space where you didn't want to see something.

PC: Yeah.

LRH: Now let's take this thing and swing it round and round your head...

PC: Yeah.

LRH: ... round and round. Now let's let it blow up in size until it fills that entire space.

((to class)) I call to your attention to... 'chin pull'! He's out more thoroughly. A preclear who is really out, starts to get 'chin pull'. You'll see his chin sink back in toward his neck. You get one out that's still got some lines on him, and so forth, you always get 'chin pull'. If you kept lines on a body all the time) and you were outside all the time, you would – if that were possible because the line makes it impossible – the guy would sure look awfully funny. He'd look like some of these aircorps cadets that go around, „Put seven wrinkles in that chin, Mister.“

((to PC)) Got it?... Did you get that done?

PC: Yeah) I got it real good – way out there.

LRH: Really?

PC: Yeah.

All right. Now move him and the space he encloses over about a mile.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: All right, blow him up and the space he encloses.

PC: Okay.

LRH: Did you do that?

PC: Yeah.

LRH: All right. Now let's look around and see if there's any other space around that you'd hate to find something in.

((to class)) This amount of randomness in auditing is... is really not necessary in an auditor. You just do the most routine job that does have the... the more randomness or color that you put into auditing, the more the preclear remains interested in what you're doing. It follows that level of interest and aesthetic I was talking about the other day. You don't have to be terribly interesting.

((to PC)) Got it?

PC: I don't see any.

LRH: You don't see any?

PC: No.

LRH: Well, let's come down in the room here and be about in the center of the room. Do that easily?

PC: Yeah.

LRH: Let's look down below you and turn all these people into just seething masses of humanity) roaring, seething masses of humanity.

PC: Yeah.

LRH: Let's put 'em all in hell.

((to class)) Work out some of these overt acts, while we're at it. That, by the way, doesn't accomplish a new overt act. That actually works out old overt acts.

((to PC)) Did you put 'em all in hell?

PC: Yeah.

LRH: Well, now, while you've got all those in hell, select out one particular body, mock it up, put a pitchfork through it and put it on the toasting coals.

((aside to class)) I wonder who it is.

((to PC)) Got it?

PC: Yeah.

LRH: Really got it there?

PC: Yeah.

LRH: All right, change it to a frankfurter.

PC: Okay.

LRH: Now, put it on a big table out in front of the class, carve it up very carefully, and demonstrate and say to them how this demonstrates that you can destroy.

PC: Yeah.

LRH: Now mock up everybody looking scared stiff.

PC: Yeah.

LRH: Mock 'en all up rushing from the room.

PC: Yeah.

LRH: Got that? Now mock them all up being destroyed by federal marshals the fac... the second they come down the step. Get the guns going there.

PC: Umm-hmm.

LRH: Now get how serious these federal marshals are as they deliver their dying speech for their country and are trampled beneath the crowd.

PC: Yeah.

LRH: All right. Take their guns and blow their brains out.

((aside to class)) I'll get rid of some of these overt acts myself! Mock it up.

PC: Okay.

LRH: Hmm? Got that?

PC: Yeah.

LRH: Oh, well, now that they're all safely dead, let's put 'em in hell. Put a sign up in front of hell 'US Hell', 'US Department of Hell'. Got 'em?

PC: Yeah.

LRH: Now get these fellows trying to come out and give a dying speech for their country again. Throw 'em back in.

PC: Okay.

LRH: You got that?

PC: Yeah.

LRH: How do you feel about it?

PC: Pretty good. I was just going to cook up something real good for 'em.

LRH: Huh? You were what?

PC: I was going to cook something real good for 'em.

LRH: Oh, really? Well, let's get a special spit there in hell

PC: Yeah.

LRH:... on which they slowly rotate.

PC: Uh-huh.

LRH: Set that up, mark it 'Eternity'. Got that?

PC: Yeah.

LRH: Mark it 'Eternity'. Now bring it to an end.

PC: Okay.

LRH: You got that? All right, now take them off of these spits and put them in another quarter in two Iron Maidens.

PC: Yeah.

LRH: Mark that 'Eternity Number Two'.

((to class)) The old process for this case stuck so let's... let's... let's bash eternity in the head one way or the other.

((to PC)) Got that?

PC: Umm-hmm.

LRH: Okay, now let's roll all of that Hell and Iron Maiden and the old spits and everything else, and these signs, up into a little ball about the size of a golfball.

PC: Yeah.

LRH: Keep it for two 'Forevers' ...

PC: Okay.

LRH: Throw it away.

PC: Okay.

LRH: Got that? All right, mock up another golfball.

PC: Yeah.

LRH:... keep it for four 'Forevers' ...

PC: Okay.

LRH: Take a billiard cue ...

PC: Yeah.

LRH:... drive it through a croquet wicket.

PC: Okay.

LRH: Move it up from where you have it 20 feet.

PC: Okay.

LRH: Turn it into a ball of fire, and knock it through another croquet wicket.

((to class)) Handling energy ...

PC: Okay.

LRH: ... accustoming him to energy.

((to PC)) Now, move that about 80 feet to the right.

PC: Yeah.

LRH: Got it there?

PC: Yeah.

LRH: Turn the croquet wickets into hoops of molten electricity that are going 'zong-zong-zong'.

PC: Yeah.

LRH: Now reach over with a mocked-up thumb and forefinger and snuff them out.

PC: Okay.

LRH: Got it? All right. Now move this whole thing about a hundred feet to the left... Whatever you got there.

PC: Okay.

LRH: Now let's turn everything you have into a column of howling electricity – make it howl, by the way. Got it?

PC: Umm-hmm.

LRH: Really?

PC: It roars, it doesn't howl.

LRH: Well, change it to a howl. Make it go 'Ow-ow-owooo!' Still got the roar? Or did you make it howl?

PC: Okay.

LRH: Did you howl... make it howl now?

PC: Umm-hmm.

LRH: Now make it howl 'Auld Lang Syne'.

PC: Okay.

LRH: Now jump right on to the top of it and squash it flat. Stop it.

LRH: Stop then?

PC: Umm-hmm.

LRH: All right. Start it up again. Got it going again?

PC: Umm-hmm.

LRH: Okay. Now move it about 18 feet up.

((to class)) Completely random, of course, which direction you move things and how. If you run 'em too long in front of a guy's face or behind his back, why – of the body – it will start flows going too consistently in that direction.

(to PC) You got that?

PC: Umm-hmm.

LRH: All right, now get it roaring again. Now increase the roar. Now decrease

the roar. Now stop the roar. Can you do that? Where are you, by the way?

PC: I'm not too close to here.

LRH: You're not too close, huh?

PC: No.

LRH: All right, let's increase this... let's start the roar up.

PC: Yeah.

LRH:... and stop the roar. You got that?

PC: Yeah.

LRH: All right, now start the roar up again and start it up and make it go like this: 'roar-roar', and then get it doing a sort of a... of a crescendo: an increase and then a decrease and an increase and a decrease and an increase and a decrease. Got it?

PC: ...

LRH: All right, now make it stop with the sound of brake lining squealing.

PC: Okay.

LRH: Now make it start up with the brake lining squealing.

PC: Okay.

LRH: All right, make it lie horizontally with still that sound going.

PC: Okay.

LRH: All right, now make the sound go 'bum ba-da dum-bump-bum-bump'.

PC: Okay.

LRH: Okay, what's happening?...

All right. Stop all action in that mock-up.

PC: Okay.

LRH: Now take the mock-up and press it very flat and thin until it's a pie plate.

PC: Yeah.

LRH: Put a preclear in the pie plate.

PC: Yeah.

LRH: Mock-up a huge icebox.

PC: Yeah.

LRH: Put the preclear in the icebox, and then bring him out fully baked.

PC: Yeah.

LRH: Got that? Now get him singing... singing 'Auld Lang Syne.'

PC: Yeah.

LRH: Okay, now take this pie plate and turn it into a flying saucer, put it in a catapult from Roman times...

PC: Okay.

LRH: Now stretch the catapult out and fire the thing way out into space.

PC: Yeah.

LRH: Now you get on the catapult and stretch it way out and fire yourself way out into space.

PC: Yeah.

LRH: Got that? Okay. Change yourself into the shape of a flying saucer as you fly along there. Got it?

PC: Yeah.

LRH: Okay, now move out of the flying saucer and change it into a drum.

PC: Okay.

LRH: All right. Take three turtles, mock them up into uh... 1776. Give one the drum, fife – have 'em march... Whatcha got?

PC: I've got them rigged up like the ...

LRH: Okay, good.

PC: ... Union guys.

LRH: Good. Now make that fife sound like a pipe organ.

PC: Okay.

LRH: Now make the drum... make the drum sound like a bell. Every time it's hit a bell rings.

PC: All right.

LRH: Got it? Change them all into three marines.

PC: Yeah.

LRH: ... three angels.

PC: Yeah.

LRH: ... six angels.

PC: Yeah.

LRH: ... eight pallbearers

PC: Okay.

LRH: Put them around the coffin. Open up the coffin lid. Get in.

PC: Okay.

LRH: Mock up a big cigar ...

PC: Yeah.

LRH: ... then sit there and go riding off to the funeral parlor.

PC: Okay.

LRH: All right. Mock up the funeral parlor. Get out of the coffin. Put the undertakers in the coffin...

PC: Okay.

LRH: Put the ballbearers in the coffin ...

PC: Yeah.

LRH: Put the class in the coffin.

PC: The what?

LRH: The class.

PC: Okay.

LRH: Turn it into a flying saucer.

PC: Okay.

LRH: Wind it up with a big crank.

PC: Yeah.

LRH: Point her straight up and let her go.

PC: Yeah.

LRH: When it gets way out there, make it blow up.

PC: Okay.

LRH: Got it? Okay. Now, be two feet back of your head.

PC: I'm over there somewhere.

LRH: I know. Be two feet back of your head.

PC: Okay.

LRH: Can you see the back of your head?

PC: Yeah. I was... that's what I was checking. Looking around. Checking collar and hair.

LRH: Umm-hmm. Look familiar?

PC: Yeah.

LRH: Change it into green hair.

PC: Yeah.

LRH: Okay. Now let's look at it again. Got it? What'd you do?

PC: Just waiting.

LRH: Hmm?

PC: Waiting.

LRH: Waiting?

PC: Yeah.

LRH: Oh, I was waiting for your 'Yeah'. Okay. Now uh... I want you to take uh... your hand and put up there on your knee. Now from where you are, back of your head, make your body lift the right arm and drop it. Tell the body to lift the right arm out and drop it... Can you do that from outside easily?

PC: Well uh... what kinda beam do you want on there?

LRH: Oh, no beam. You re... you're jumping way ahead. I mean, just tell the body to lift the right arm. That's right, now tell it to lift the left arm. Tell it to lift

the right foot. Left foot. Okay. Now let's swing around over the top of the left hand.

PC: Yeah.

LRH: Got it? Take a look at the index finger of the left hand.

PC: Yeah.

LRH: Now, you want to lift these with anchor points?

PC: Okay.

LRH: Okay, let's put a couple of anchor points up on the ceiling.

PC: Yeah.

LRH: Now let's string a line down from one and around the index finger to the left hand, up to the other one.

PC: Yeah.

LRH: Okay, now let's go up and just push those anchor points apart – and keep that line taut, and lift that finger...

Okay, that's good. Turn it loose. That's fine. You have any difficulty?

PC: Yeah, it was hard. Yeah, it was very hard.

LRH: Huh? All right. Mock yourself up panting. Got it? All right. Now while you're outside, get the beautiful sadness of how hard it is to work. Now put that on the body. Now mock up a little dancer. Got her?

PC: Yeah.

LRH: Now let's put the j... emotion 'joy of dancing' into her and feel it back out of her. All right, pick that emotion up and put it on yourself.

PC: Yeah.

LRH: Send her away – the body away.

PC: Yeah.

LRH: Let's move over this index finger now and let's mock up a GREAT big

hand – horribly big hand – there in place with huge iron gloves on it.

PC: Yeah.

LRH: All right. Let's get enormous machinery, blocks and tackles, and mock them up there

LRH: ... blocks and tackles. Now let's put about an... oh, about a 2,000 horsepower diesel engine there, working winches.

PC: Yeah.

LRH: Now fasten that down around the right index finger of that huge hand and have it lift. And look at the workmen panting and straining. Get how hard they're panting?... Got it? All right. Take that whole thing out and throw it down in the drink.

Okay, let's move in over that right hand... left hand, rather. Move in over the left hand and let's fasten a line on it – just fasten a line on it this time. And let's see if you can move it just by moving upwards and pulling with a tractor beam. Make the tractor beam contract right from where you are. Just park yourself above it there) see, and make the tractor beam contract... You're getting it. Do it again now.

Give it a little yank and cut it loose.

Okay. Now was it easier with that single tractor beam, or with the two anchor points?

PC: It was easier with the tractor beams – still faster.

LRH: It was? All right. Now let's put another tractor beam on it, and this time all we're trying to do is just give it a yank up in the air and cut it loose. Let's develop a little facility here – I mean, for speed of cutting loose, not for anything else...

How is it making out? Did you get... did you cut it loose? Gettin' tight?

PC: Yeah.

LRH: Okay. Now let's move in over that. You're doin' fine. Let's move in over that and let's pick up the middle finger there of the hand, just to give that other one a vacation. Let's pick up the middle finger of the hand and turn it yellow, turn it blue, turn it pink.

PC: Yeah.

LRH: Got that? Mock up a log of wood.

PC: Yeah.

LRH: Okay. Get this log of wood with a lumber crew working on it and get it all sawed up... Got it?

PC: Yeah.

LRH: All right. Let's turn each slab of wood there that you've got sawed up into a bomb.

PC: Yeah.

LRH: All right. Let's throw each one of those away and have it explode when it gets a considerable distance from you.

PC: Every once in while I get a black spot show up when I do that ...

LRH: Yeah?

PC: ... in the center.

LRH: Well, do it. Just... did you finish them all?

PC: Not quite yet.

LRH: All right. The next one you throw out there, make sure you get a white spot instead of a black one... Make that?

PC: Yeah.

LRH: Okay. Now let's move in over that hand again and let's take a look at it. Let's pick up the middle finger. Put a tractor beam on it and give it a pull up into the air. And see if you can pull it up and really,

really hurt it. I mean, pull it up enough so that it hurts... A little pain on it?

PC: No pain. It just feels solid like.

LRH: Hmm. All right. Now let's just practice cutting it loose quick. Well, good enough for you. You're doing fine – doing fine.

All right, let's sweep in over that hand now, and let's take the finger and mock it up just ENORMOUS. Get that finger just enormous, lying clear across this whole room. And all the students sort of helping the thing to be braced there across the room.

PC: Okay.

LRH: Got it?

PC: Umm-hmm.

LRH: Now have God put down a huge tractor beam and get Him straining and sweating, and lifting the trac... get Him lifting that finger just a sixteen-thousandth of an inch, and get all the students cheering madly. Get it?

PC: Yeah.

LRH: Okay, now get the finger falling and breaking into pieces because of this treatment.

PC: Yeah.

LRH: Hang the fragments out on the car line...

PC: Yeah.

LRH: Change them all into doughnuts... Got it?

PC: Yeah.

LRH: Now change the doughnuts into rolling hoops of electricity, and have 'em go snapping and howling down the road after that streetcar to punish it.

PC: Yeah.

LRH: Get the streetcar promising to be more quiet...

PC: Yeah.

LRH: Now just get the street blowing up extravagantly – just get it blowing up in large geysers and spurts and snaps.

PC: Okay.

LRH: Got that? Now rebuild it and give them a golden street out there.

PC: Okay.

LRH: Okay. Turn it to normal and come back in. Come over this finger. Put a tractor beam on it and give another boost up into the air, and then drop it for speed. You got that?

PC: Yeah.

LRH: How does that make you feel, doing that?

PC: A little easier.

LRH: Feel a little easier, huh?

PC: Yeah.

LRH: Well, what do you know? Now let's see if we can get a faster release on that before we go on any further. A little faster release.

Slide down in the chair a little bit further. Is that better? All right, now let's come in over the index finger this time, and let's see if we can work for just a slightly faster cut-loose...

Good! That was a good fast one. Good. Swell.

All right. Now let's uh... mock up... let's mock up you on a ship and the roaring tide is carrying this thing in the wrong direction. Get those hausers going out there. Get 'em singing and tight. Got it?

PC: Yeah.

LRH: Now spit on the rope and have it part.

PC: Yeah.

LRH: Okay. Throw that mock-up over about eight blocks from here and let it blow up over there.

PC: Okay.

LRH: All right, let's move in over... now, let's take the other hand for the moment, and let's... let's move in over the other hand and pick up the index finger of the other hand...

Good.' Good! That's very good. All right. How does that make you feel?

PC: Okay.

LRH: Why don't you slide down just a little bit further in the chair and make yourself just a little bit more comfortable? Okay?

All right. Now let's... let's mock up your right hand out on the floor.

PC: Yeah.

LRH: Got it? Well, let's move it over to the left side.

PC: Yeah.

LRH: Move it below your feet.

PC: Yeah.

LRH: Turn it purple

PC: Yeah.

LRH:... green.

PC: Yeah.

LRH: Above your head.

PC: Umm.

LRH: Get it throwing sparks.

PC: Yeah.

LRH: At this point, paint a real mean face on the ball of each finger and have them s... have them glare at you.

PC: Yeah.

LRH: Okay. Now let's throw the hand out in the street.

PC: Yeah.

LRH: All right, let's move over any two fingers on the right hand and pull 'em together with a beam. Okay, got it?

Okay. Now let's pull those two fingers apart with a beam. Okay. Good. Good. Let's pull them together with a beam, now. Good. Now while they're together there, wrap a beam around the two of them and lift them up in the air...

Okay. Good enough. Let's move over now to the left hand and let's move any two fingers together...

Okay. Let's just go through that. Let's move the four fingers together and then apart – just sep... spread them all.

Good. Good. Now let's move two fingers together on that hand and pick 'em up.

Good. That's fine.

Now let's move over there to the right hand and move all of those fingers together and pick up four fingers.

How do you feel about that one?

PC: Strong.

LRH: Oh, boy! All right. Let's mock up that hand... let's mock up that hand now and let's hide it... let's hide it in a green box.

PC: Umm.

LRH: Got that?

PC: Yeah.

LRH: Now let's stuff the green box down the mouth of a cannon and fire it.

PC: Yeah.

LRH: Okay. Now let's move over the... the uh... left hand; let's close up those four fingers there – and then pick 'em up...

Okay. Now, let's move over to the uh... right hand and close three fingers to-

gether – just three – and pull the fourth one separate. Lift the three – pant as you do so.

That was fine.

Now just for speed, let's pull three fingers together there on the left hand and pull the fourth one separate, and let's put a beam on those three fingers now and lift 'em up uh... just... just for speed of cut-away.

((aside to class)) I'm rushing him doing it.

((to PC)) And let's lift those three up and see how quick we can cut em.

Good! Good. How do you feel?

PC: Tired.

LRH: You've got tiredness? All right. Mock up your body way out there in the street. Put your body out in the street. Look at it real close. Got it?

PC: Yeah.

LRH: All right, now let's get it getting very old and worn. Let's put a huge toboggan behind it with something marked 'CARE' on it as a package, and have it go trudging up the street.

PC: Okay.

LRH: All right. Now let's take that body and that mock-up, let's mock up a whole lot of people down in the street, and let's pick up that body and throw it down on top of 'em and make 'em practically explode.

PC: Okay.

LRH: All right, move that crowd further down the street and mock up another body and pick it up and make it just GLOW with molten electricity, and throw it down on their heads and blow 'em all to pieces.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: How does that make you feel?

PC: Huh?

LRH: How does that make you feel?

Okay?

PC: Yeah.

LRH: All right. Now let's take the four fingers of your left hand, pull them all together and give them a little boost up into the air.

Good! How did you feel about that?

PC: Okay.

LRH: You feel that's okay?

PC: Okay.

LRH: All right. Next take the four fingers of the other hand and give them a boost up into the air. Put them together and give them a little boost up into the air. And this time let's get speed of cut-loose. When you've decided to cut them loose, let's see how fast you can cut them loose right after you cut them.

Okay?

PC: Umm-hmm.

LRH: How do you feel about that? Hmm?

PC: A little better.

LRH: A little better? Why don't you do it again.

(TAPE ENDS)



# Discussion OF Demo Above: Agreement with Flows

A lecture given on  
17 December 1952

This is the third hour of the afternoon class, December the 17th.

We've just had a demonstration of Lifting. Uh... I want to point out that I made too big a step there once. And point out that I did a couple of steps without mock-ups between them. And if you were watching there and observing it, you found out that you... that we were getting him just a little bit less action – did you notice that, by the way? I said... suddenly made you pick up four fingers without first making you pick up three fingers.

Now what did you feel about that?

PC: Just seemed to be solid like.

LRH: That seemed to be a little bit solid. Yeah. We'd gone up to three, you see, four. As it was we just put a little more time on that than should have been. We jumped too big a step. And, of course, that we covered immediately and we were shortly back in the running again. We just went back and picked up the three step, did the three step very thoroughly and then came on to the four step. And the four steps then...

How'd they feel the second time?

PC: It felt lighter.

LRH: It felt much lighter, you see.

Another thing is, what did you feel about doing mock-ups in between? Did you keep wanting to get the show on the road? Or what about the mock-ups? What was your reaction?

PC: Oh, it was good.

LRH: Hmm?

PC: It relaxed me.

LRH: Yeah. That's right, that's right. Because he's in there pitching and agreeing with the real universe, instead of the actual universe, and so he takes a look at the actual universe and uh... throws himself some mock-ups there and all of a sudden he says, "Well, not so bad," and uh... you got release from tension.

So, actually your preclear will benefit if you did two or three mock-ups between every single step. But there is no reason why you should have to do this, to any great extreme. There's nothing compulsive about this.

But it just so happens that if you're making him agree with the real universe, why uh... it just goes faster if you'll throw some mock-ups in there. He feels a little bit relaxed and he feels a little bit happier about the thing.

So, this process would've continued from four fingers, of course to the hand;

and then both hands and then would have continued up to the elbows. And the arms, and then we would have wiggled with one foot in one direction and then wiggled with the other foot in the other direction, and then pushed the feet together and then pulled the feet apart and uh... then made one toe tap – just lifted the toe and let it fall a few times. And then we would have hooked a line on and possibly made him pull his foot off the platform edge – anything like that so it would just drop a little bit. And uh... then we would have finally picked it up at the knee and let it swing back – I mean, pick it up so it bent at the knee, you see? And then... you're starting to look at me fascinated. What's the matter? Does that sound hard?

PC: No. I was getting the idea of how it works.

LRH: Well, there's nothing hard about it. I mean, as long as you follow the road, it's... it becomes just ridiculously easy.

Now just exactly where the end of this is, I won't tell you at this time. I'll let you find out exactly what happens when you've finally got a guy so he can boost his body around.

Nibs said one of these days he's going to go down the street with his hands together in front of him like this, see. And go down the street about six feet off the sidewalk at about 15 or 20 miles an hour – hands pressed very reverently before his chin, his feet straight together and a very reverent expression on his face, and scooting down the street like mad.

Now any time this power... this power action that you're getting there seems to fail – I won't say you can't do that, you know, I'm trying to encourage

you in this line. Any time this power action seems to be slacking off, or something of this sort, you've just done that fact: You've just agreed too long with the real universe, so you sit down...

It isn't that you draw power, you see, out of the uh... mock-ups or anything strange or peculiar like that. It's just that concentration on the real universe gets a fellow back below a certain point into flows. And he gets back to obedience of flows because he's finding flows useful. And he gets back – he wants to use them, therefore he gets rather obedient to them.

And he gets up above a break point, however, and above this point he doesn't give a damn. But you have to get him just so high before it really has no further effect upon him.

I was going to make a little note there. I was talking to you about a wheel. Sort of an "all roads lead to Rome" thing – all roads lead to Rome. And it's very pertinent when it comes to lifting or turning on perception.

These things, as you well realize, depend upon force. And force is random effort; and effort is directed force. Now you understand, of course, while I was working this... this preclear, that we were using beams. We were still using flows. When I told you, "Get above the break point," that's a very specific point. It's the point where he simply gets way out away from something and he says, "Jump," and it of course promptly jumps. He doesn't use a beam, but he makes it jump with a postulate, instead of taking the intermediate step of throwing beams on it. You see that? It's but easy. And you drill him up along that line until at last they can make a finger lift. You wouldn't go over and throw a beam on the

finger or anything else. You'd just say, "Lift," and it lifts. It's fascinating patterns.

So, all roads lead to Rome here. And Rome in this case is force. Now force is interpreted by many people to mean rough, mean, ornery, misused material. So, that however... force is merely energy with some direction. And effort is very closely monitored force, that's all.

And I don't care whether you're pushing a paintbrush over a canvas or anything of the sort, because there's a great deal of force there. And you get somebody who is very shy of force, because he gets an aberration because people have used too much force on him, and he has used too much force on others, and what do you get? You get a fellow who won't use force to push a paintbrush over a piece of canvas.

Too much protest, then, along this line is... becomes aberrative. It inhibits an individual's willingness to handle energy. When an individual is unable to handle energy, is unwilling to handle energy – same thing, unwilling, unable – unwilling to handle energy, the next thing that comes about is he becomes an effect of energy. The use of force is idiocy; it's just pure idiocy to accomplish everything across the boards. But if you're going to handle a material object you are actually handling solid energy. A material object is solid energy. It is made of energy; it is therefore composed of force vectors. And you're unwilling to handle force, and you're unwilling to handle energy, you will become shy of handling... just automatically become shy of handling material objects – acquiring them, getting rid of them, placing them around or anything of the sort.

And, oddly enough, an individual's perceptions turn off to the degree that he's unwilling to handle energy. Now isn't that

cute? See, there's even energy in mock-ups. You put energy in mock-ups – a very light type of energy. It doesn't bear much resemblance to force.

So the breakpoint, of course, is up above the level of the use of force. No state really can survive from the moment that it begins to employ broadly and without much direction, force. The use of force as the sole method of accomplishment of an end, ends in death. Because it brings about a dependence upon force, but at the same time there doesn't seem to be, at this time – and when there is... when there is, we'll find it, if there ever is – a shortcut on force. The road out is the road through.

When you're below that level, unwilling to handle force, you could become subjected to force. And as you come up the line you will find it easier to handle things in terms of energy. And handling things in terms of energy then brings you about 19 times up the tone scale. This is the fastest way I know to increase tone, you see. Increase perception. You notice...

How were you feeling there about halfway? All right?

PC: Yeah.

LRH: Yeah. All right.

PC: I noticed quite a difference.

LRH: You keep bringing a guy up the tone scale, bringing him up the tone scale. Sometimes in his... you'll notice his tone change. He'll start to demonstrate some new strata on the tone scale and so forth. Just feed him some mock-ups on it if he looks kind of angry or something of the sort. So you say, "Oh, good. Let's make him do something destructive. Let's make him hold on to something, let go – in a mock-up." And that shifts his tone again.

He could be jammed somewhere on the tone scale in the use of force.

All right uh... we don't have to do that – I mean, it'll work out automatically.

So... so unfortunately force is the barrier, the sinister barrier. And the trick is to get up above the level where you accomplish things without the use of force or what we commonly call 'energy' or 'flows'. And in order to get to that point where you can handle things made out of energy without handling, then, with your manufactured energy, you of course are above the breakpoint. And that's the point... well above that point is the Operating Thetan. He hangs up as long as he depends on flows.

So we see this thing called force here. Let's see how many things go through force; and here we have the first and foremost that interests us: irresponsibility, is first manifested by an abandonment of force. "I am to blame" is an abandonment of force. It means, "I used force for the wrong thing and therefore I'm to blame. And I'm bad cause and we don't want to be bad cause so we're gonna abandon that," and the next thing you know the fellow's very irresponsible.

'Cause what's responsibility, when it comes down to that? It's willingness to own or act of use or be – and lower on the tone scale all those things have to go through the band called 'force'. That you could also call 'Effort band' of the tone scale. A person gets below that effort band, no matter... they can still think and still act and so forth, but they are not willing to handle material objects and they become irresponsible for 'em, things around them start to become rather enMESTy.

And so we go through force and we get responsibility. And over here an individual who is having a serious time with causation, and is responding to any kind of a flow. You see, these fellows have got everything packed in – Step Four – the kind we're trying to resolve with Step Four? They're... they're just so subject to flows that what they get they can't get rid of; what they have gotten rid of, they can't get. They're obeying flows, and so they're in effect.

And we have this up here through force, and out of force, and we get cause. Cause, responsibility, actually are not on a parity; cause is, if anything, higher than responsibility. I'm just drawing this in any old way here.

Now because knowledge and data is contained on energy and is as forceful on an individual as the individual is unwilling to face facsimiles, then data becomes composed of force. Facsimiles, pictures, pictures of force. If he can't handle force, he can't handle the pictures. If he can't handle the pictures, he can't handle data. And if he can't handle data, he gets into that state known as 'unknowing'. And there's nothing worser than the 'unknown', if you've postulated there's something you ought to know and you can't – and it's contained in a facsimile, that is to say, a memory of some sort. so you get 'I know not' here and that goes where? That goes right straight into force. And coming out of force, gets what?

Voice: "I know."

LRH: I know. Interesting, isn't it?

Now, of course, an individual becomes as individual as he is high on the tone scale. And he is as individual as he can act by his own self – determinism; and he is

only as individual as he can act by his own self – determinism. But if he can be made into an effect, if he can be made into an object, if he can be solidified somehow or other in space and given a label, he is identified. And being identified, of course, he becomes an object. And an object is an individual, and that of course is the state called 'I am not' and 'I am not' led through force comes up here to, of course, 'I am'. Very simple...

Now because every MEST object is interested in identification and is not Interested in differentiation every one of these objects – why of course – you get the ability to be everyone is on the upper side of this wheel; and being in sort of everybody's valence is on the bottom side of the wheel. So we get the fact he's really nobody. The best identified person, the most amental person is a nobody. Really, that's true.

So we get that 'nobody-everybody'.

Now let's look around on the tone scale again and what other ones do we find? We find down at the bottom of the scale 'Succumb' and that comes up through and becomes of course 'Survive'. Now how does that do that? Well, that's because when an object is interested in survival, it is not aware of the fact it is immortal. And if it is not aware of the fact it's immortal, it is because it obeys what? Force. And if it obeys force or obeys force laws it naturally can be made to succumb. By what? Force. And so force has this corrosive effect upon the individuality which brings it down at last into the individual identity, so-called. And it finally corrodes in and you get that.

Now from this you could assume that force had something to do with time, couldn't you? And of course that's true. Force does have a lot to do with time and... and has also – force as they overlook most

often, has a lot to do with space and when you have force and space, or energy and space, you get an object and naturally you have Have, which comes up here on the tone scale. We've got Have coming up here now and Have comes up along the line, and of course force is energy and it goes up through energy and comes up here to what naturally would be... all through force again.

Now an object can't perceive. It can have perceptions engraved on it, but it can't 'look', and so we get, down at the bottom here, of course, 'No Perception' and up at the top we get 'All Perception' – just to that degree.

So we get thinking here being done in terms of energy where the force level is. Down here we get it done in terms of 'for you'. And midway between those two points it is done in terms of looking at old facsimiles. Just above energy at force here, we have the thing operating on a more or less of a postulate basis sort of thing, and we get memory.

So up here above force, of course, is the gradient scale of facsimiles, and here is remembering more or less by flows or pervasion by flows. And up here he is just simply... good memory.

And this again goes through what? Over here – up here. That's a wheel.

There are a lot of other things on that wheel, but the main thing that's on that wheel is what I will draw now which is this big curve over here on the right side, and this big curve is Cycle of Action. It starts up here with Be, goes through energy and ends with an object, or starts with Stop... starts up there and ends with Stop, has Change in the middle so force brings about change. When force is employed it always

brings about change of one sort or another, which inevitably ends in a static.

There actually is a picture of your wheel that has to do with all the things, more or less, that we have been talking about as we went through this whole course – this picture.

Now, there are two ways those arrows can fly. I instinctively put them in that direction. You can take these same factors and put 'em in the other direction. When you put 'em in the other direction you get the MEST universe. When you put 'em in this direction you get freedom.

Those things which people instinctively resist, really, will eventually wind them up being an object – an identity. And fighting force or using force as a sole means is no good. But because that road leads through force, leads through energy, you make sure that your natural instinct to avoid it does not persuade you as a preclear to inhibit the efforts of your auditor just out of the chatter to rationalize about force. He's not trying to make you into a single force object or something that uses only force. There isn't any ethic on a force level. It's almost shot.

And as an auditor, boy, DON'T YOU EVER LET YOUR OWN WILTINGNESS TO AVOID FORCE INHIBIT YOUR RESTORING TO AN INDIVIDUAL HIS RIGHT TO BE FREE. There is the picture, and the stable point that we're gonna mark up here with a great big 'S' is in this area. On that big 'S' is an Operating Thetan; and there you've got it.

Now, someday somebody's going to pick up a wheel like that and they're going to say, "This was a mystic symbol which was used" – they find this old universe floating around and you just explode a few

pieces of it or something of this sort, and uh... it's still got pieces floating around in little chunks of space that sort of drift around. And you'll... probably somebody is still trying to argue with somebody else that we ought to go back and remove these navigational menaces, in case anybody started thinking in terms of 'You use force in order to create objects, which you then rule, and the best way to do it is to create objects out of live, living, thinking beings'. And anybody starts on that line, why, he is in bad shape. But somebody will be explaining why somebody might get going again on this thing.

On anything, when you see the vector go down anywhere on these wheels, when you see that vector go down – rocks and shoals. On this lower portion, from force down, when you see that vector turn around, you're going to wind up with Succumb, Effect, Irresponsibility, Have Not, I Am Not, I Know Not. When you turn the vector around and start to use force on the preclear, he winds up at Succumb, I Am Not and so forth. Of course, it's a little bit different using force on him than simply using a postulate on him. You say, "All right, let's go through this and let's be still about this whole thing. All right, let's take it easy now." You're not using force; you're appealing to his reason. He knows you're not going to take a gun to him.

But at first he's only quivering because he's afraid you will take a gun to him – so much force has been employed against him.

And the road out there is the road through energy. And I marked 'force' up here, not because we ought to call it force, but simply to point up that a force is a railroad tie across the track, and one which

must be removed from the track of the preclear, because it's a dividing line.

Now, somebody else could look at that graph, by the way, and he could say, "Now you see, what you do is you're all those lower things and to get better you start using force. And if you use force that brings you up into a beautiful state of 'I am' and 'Be' and all that, and therefore the best way to do this is to use force on everybody and accomplish it all by force." Heil Hitler!

And then, as I said in the book, I heard a rumor lately that Adolf Hitler was dead.

Because the ruse – you've got to... you've got to be able to handle it and willing to handle it, and willing to buck through it and willing to employ it and find out what it will do. And this is a major point: How do you get a preclear to handle something that falls in the 'can't' category on the machine? You make mock-ups of it and he can handle it. You can use... actually make mock-ups of force till you can handle it.

But control and handling of anything which is the thing which bars the road, is the modus operandi out. It isn't, at this moment at least, a rocket ride over all of the obstacles. You pick 'em up and you throw 'em off the track. Only you don't – but the preclear does. You just tell him to, and he'll make it.

Fear of force will keep him depressed. Actually, when a person is able to throw his body around, his fear of force lessens very markedly, and his fear lessens very markedly. Let us ask him, just off-hand.

((to pc)) "You feel any attitude shift?" You don't have to. Do you feel any

attitude shift? I mean, as a result of this... of this lifting we were doing?

PC: I don't recognize any...

LRH: You don't feel an attitude shift. Did it make you feel any better about anything?

PC: Yeah.

LRH: Did it give you any hope?

PC: Yeah, it uh... it showed me that I'd been out for quite a little while and didn't realize it.

LRH: Yeah?

PC: Yeah.

LRH: How do you mean that?

PC: Well, one summer while we were processing, the first thing we used to do is put each other against a wall and then run a... you know run through the... through that, when you get there that "What to Audit" – it said that the best place was outside, so we decided to do that. So uh... after a while uh... at first I used to walk wrapped all around the body and then after I'd been processed a little more I decided I didn't have to wrap around the body, just be around it.

LRH: Umm-hmm.

PC: Um-hmm. And then it slipped, you know. I didn't realize it. And now suddenly it all came back.

Umm-hmm. How would you feel if you could pick your body up by the scruff of the neck, about a foot in the air?

LRH: You don't, huh?

PC: No.

LRH: Oh, no.' Good.'

All right, now in this second half hour let's go – or what little is left – let me

go right straight through into, when I say beams. He's using a beam there. I want... anybody around here ever look inside his head and see the front of his forehead? Who's looked around and seen the front of his forehead? Hmm?

Voice: ...

LRH: You've seen the front of your forehead? You've been out, though.

Voice: Yeah.

LRH: Okay. Who's seen the front of his forehead and hasn't been out? Take a look right now: Can you see the front of your forehead? Can you... I'm not talking about this side. I'm talking about this side – the back side – the inside. Can you see the inside of your forehead? Have you been out?

PC: No. I'm not sure.

LRH: All right, sit down – sit down. This is Step Two.

All right, let's just take a look at the inside of your forehead there. Got it?

PC: Not very much reality on it...

LRH: That's all right. Well, you'd rather look at it? Well, I'll tell you what you do? Let's mock up right there on the inside of your forehead a dragon.

PC: Okay.

LRH: Now, get him licking his chops...

PC: Okay.

LRH: Now make him get some uh... very effeminate mannerisms as he licks his chops.

PC: Okay.

LRH: Now get him getting very lady-like about licking his chops.

PC: Okay.

LRH: Now get him turning pink.

PC: Urn-hum.

LRH: Now get the difference he conceives between himself and other dragons.

PC: Okay.

LRH: All right, now let's take him and hang him out there about, or maybe a foot to the right. Turn him blue and hang him about a foot over to the right there.

PC: Okay.

LRH: Got him out there?

PC: Um-hum.

LRH: Well, let's turn him upside down and hang him his tail on a nail.

PC: Okay.

LRH: Okay, got him there?

PC: Umm-hmm.

LRH: Okay, now right inside the forehead there, let's put a great big mousetrap. Got it?

PC: I'm not sure where it's located.

LRH: Not sure where it's located? Well, just plaster it on the inside of the forehead. Stand it up on edge and make it scowl at you, that's probably better...

PC: No luck.

LRH: You don't like that mousetrap? Well, put it way out on the other side of the room out there.

PC: Okay.

LRH: Now put one just this side of it.

PC: Okay.

LRH: And one just this side of it.

PC: Okay.

LRH: All right. Now make the one you just put down snap hungrily.

PC: Okay.

LRH: Now make those three of them jump up and eat up all of these seats and all of the students.

PC: Okay.

LRH: Got them? Now get them getting a stomachache. Get them explaining to each other it's because the gods have affected them.

PC: Okay.

LRH: And get them lying down and dying. Now have three mice come in and grab the mousetraps and lug 'em off to the other side of the room.

PC: Umm-hmm.

LRH: Now make those mousetraps just huge and the mice very tiny.

PC: Uhh-hmm.

LRH: All right. Make the mousetraps even bigger, and the mice even smaller.

PC: Okay.

LRH: All right. Now get the mice eating the mousetraps.

PC: That's quite a strain. I've got traps here the size of the room and the mice the size of peas.

LRH: Okay, okay. That's all right. Have them eat them up. How do you make them do it? Do they say they can't do it?

PC: No, I've got one of them gone already, but how it's done, I don't know.

LRH: All right – all right.

PC: Okay.

LRH: Okay. Now take those mice and turn them into thetans.

PC: Okay.

LRH: And have them come swinging over and going round and round your head.

PC: Okay.

LRH: Have one of 'em take a saw and saw the top of your head off.

PC: Okay.

LRH: Look inside to see if you're there.

PC: Okay.

LRH: Have him tell you „Hello.“

PC: Okay.

LRH: Put the top of your head back on.

PC: Okay.

LRH: Now have them go away.

PC: Okay.

LRH: Mock up another thetan and put it in yesterday.

PC: Okay.

LRH: Okay, take a look at the inside of your forehead. Look at those horrible eyes staring in at you.

((aside to class)) Every once in a while a preclear will tell you, „I don't see anything but I keep feeling like these horrible eyes are peering at me.“

PC: I get one. Pardon me, I get one purple spot...

LRH: You get one purple...?

PC: Just back on the forehead there.

LRH: Oh, yeah. Well, let's examine that purple spot real good. Is there another purple spot there?

PC: No, it seems to be concentric circles and they merge in.

LRH: Oh, yeah? Make it into a pool of water. Got it?

PC: Well, not very good.

LRH: Well, turn it blue. Turn it red. Turn it green.

PC: Okay.

LRH: Got it better now?

PC: Green, okay.

LRH: All right. Now turn on a tap over by the radiator and let it run, and drain the pool.

((aside to class)) I'm using much more mock-up than you would use in Step Two.

((to pc)) Got it going?

PC: I've still got my purple spot.

LRH: Okay. Still got a purple spot. Good. Can you turn it red?

PC: It's more red than it was.

LRH: Okay. Turn it white.

PC: No luck.

LRH: You don't like that – to turn it white? Hmm?

PC: No, it just doesn't turn.

LRH: Hmm, well, it turns red.

PC: Kind of. It's a little more red than it was.

LRH: All right. Now let's turn it black.

PC: It gets rather dark purple. There's a black now. Now it's purple.

LRH: Turn it black... Now turn it purple.

PC: Good.

LRH: Now turn it purpler. Make it more purple than it is?

PC: It seems to shift a little bit between kinda red and green.

LRH: Well, is that more purple?

PC: Can't seem to settle on the purple. Okay, I got it.

LRH: Okay. Now just let it be what it will.

Uh... let's uh... let's just go to what you would do as an auditor if we said the following. Now let's just go right straight through the steps of SOP Issue Five, and let's be two feet back of your head. Where'd you go?

PC: No, I wouldn't be sure where I was.

LRH: You wouldn't, huh? All right. Let's just put a beam straight against the inside of your forehead there and just put a beam in there and just give it a shove. Shove that forehead there a couple of feet forward.

PC: That purple spot's about two feet ahead of me, but...

LRH: Purple spot's about two feet ahead of you.

PC: Yeah, but where I am, I don't know.

LRH: Uh-huh. Okay. Did you... did it go away from you two feet?

PC: Yeah, it's about that far away.

LRH: Well, make it one foot ahead of you.

PC: Okay.

LRH: Make it three feet ahead of you.

PC: Okay.

LRH: Now let's be two feet higher than it.

PC: Kind of a sensation of looking down at it, but not very good.

LRH: Okay, now be two feet lower than it.

PC: I'm getting kind of an odd idea of it being above me.

LRH: Okay. Now let's be a little bit further away from it.

PC: Hmm... I guess I'm probably about six or eight feet away.

LRH: Okay. Things getting any plainer to you? I'm not asking you to look at the surroundings; I mean just do you have any more feeling of certainty?

PC: Well, I'm not sure of whether that white spot is pushed out that-a-way or whether I pushed that-a-way.

LRH: Oh, is that what's mixing you up?

PC: I don't know.

LRH: Why don't you just push yourself now? Push yourself out a little further.

PC: Kind of an odd feeling of being unsupported.

LRH: Oh, yeah?

PC: And I don't know where the hang I am yet.

LRH: Well, let's mock up somebody falling.

PC: Okay.

LRH: Now let's mock up a cat falling.

PC: Okay.

LRH: A dog falling.

PC: Okay.

LRH: A bird falling.

PC: Okay.

LRH: A cow falling.

PC: Okay.

LRH: Have a horse fall upward.

PC: Okay.

LRH: Have him fall downward. Have him stop falling.

PC: Okay.

LRH: Okay, mock up a green wall.

PC: Okay.

LRH: Mock up a body.

PC: Okay.

LRH: Change the color of the wall.

PC: Okay.

LRH: Change the color of the body.

PC: Okay.

LRH: Throw 'em out the window.

PC: Okay.

LRH: Okay. Now uh... how do you feel about it?

PC: Good.

LRH: Feel good? You got any better idea of location? Do you... you have any little tiny faint or partial visio on anything?

PC: No... Well, there's that purple spot.

LRH: You've got that purple spot. Why don't you turn it into a golfball and knock it way away.

PC: It doesn't knock.

LRH: It doesn't knock, huh?

PC: Nope. It doesn't turn into a golfball either.

LRH: It doesn't? Okay, I tell you what we'll do. Tell you what we'll do. Turn it red.

PC: Got it pink.

LRH: Okay, deepen the pink. Lighten the pink. Deepen it. Now keep it from being scarlet.

PC: Now that requires effort.

LRH: Really? But you then managed it?

PC: Uh-uh! It got scarlet on me.

LRH: ((to class)) Uh... I'm going to throw another step in here just for the hell of it. It's in Standard Operating Procedure Issue One and Two.

((to pc)) Try not to be a foot back of your head. What happens when you do that?

PC: Well, I put forth a little effort, feel a little tension, but nothing else.

LRH: Uh-huh. Okay. Now let's try to... just pick up a point out in front of your body.

PC: Okay.

LRH: All right. Hold it still.

PC: I seem to get a kind of odd vision, looking at my leg.

LRH: Oh, yeah? All right, what's this spot there? You got the spot?

PC: That jumped out when I told you about my leg.

LRH: Well, let's put it back there.

PC: It's doing a fair job of sticking around in the vicinity.

LRH: It's doing a fair job of it, huh?

PC: Uh-huh.

LRH: Okay. Is it holding completely still?

PC: Not completely. It's awfully hard to get it down to a precise spot too.

LRH: Let's not worry about it.

PC: Okay.

LRH: Uh... you had an impression to look at your leg suddenly, huh?

PC: Kind of.

LRH: ((to class)) You know, once in a blue moon you don't find the preclear in the head. Now this is outside the mock-ups which I was doing there, throwing in some randomness. And outside of introducing negative exteriorization, which you don't have to know anything about. But it's a technique. Now this is standard so far, and I'm not doing it to invalidate him because I could actually work him on any of these steps until he was exterior. But I just want to keep going.

But the easiest, fastest way to do it is just go right on through the steps.

((to pc)) Let's take the old homestead now.

PC: Okay.

LRH: All right. Let's make a whole ring of them all the way around you, about 20 feet away from you.

((to class)) That's faster, because he got 'em fast. That's faster. And that's more of them than you would normally ask for.

You got a few?

PC: Yeah, kind of dimly but I've got 'em.

LRH: All right, now this – are they in back of you too?

PC: Yeah.

LRH: All right. Let's start taking them then, from in back of you and start sticking them in – stacking them into yourself.

PC: Okay.

LRH: Stick 'em in. One after the other.

PC: Okay.

LRH: Got 'em all?

PC: Umm-hmm.

LRH: Well, why don't you rig up another ring of 'em? Now let's let one just drift out there about five or ten feet in front of you. Does it show any tendency to do anything?

PC: Yeah, it flipped over on its top easily.

LRH: Toward you or away from you?

PC: Umm it's just rolled over...

LRH: Towards you?

PC: Yeah, toward me, I guess.

LRH: Well, what do you know? All right, now let's just stack all of those you just put out there, and stack 'em in. Just pick 'em all up and just stick 'em in.

((aside to class)) I'll go right on now with a Step Four. I'll do this much

more rapidly than you would ordinarily do it.

PC: Okay.

LRH: Is it getting easier to do?

PC: Yeah.

LRH: Why don't you throw 'em all out there in a circle again and turn 'em purple?

PC: Okay.

LRH: All right. Put cowboys on each one of 'em.

PC: Okay.

LRH: Change the cowboys to Indians.

PC: Okay.

LRH: Now have the houses develop legs and gallop in a wide circle around you.

PC: Okay.

LRH: Now speed up the gallop.

PC: Umm.

LRH: What's happened?

PC: Well, they were going around me and they gradually shifted and they're going around out there.

LRH: Now let's put them out there where they belong.

PC: Over here? Okay.

LRH: And let's bring 'em in on your lap. Let's pile them all in on your lap now.

PC: The mock-ups are rather dim and not very substantial, but they're... they're there.

LRH: You've got 'em on your lap?

PC: Yup.

LRH: Okay. You've got 'em on y-our lap. Condense them into one house.

PC: Okay.

LRH: Got it? One house?

PC: Umm-hmm.

LRH: All right. Let's take this house and turn it into a castle.

PC: Okay.

LRH: And put it way out on the other side of the room.

PC: Okay.

LRH: Put it in yesterday.

PC: Okay.

LRH: Mock up a woman.

PC: Okay.

LRH: Another one.

PC: Umm-hmm.

LRH: Another one.

PC: Okay.

LRH: Another one. What are they doing, by the way?

PC: Just standing...

LRH: They are?

PC: Yeah.

LRH: Well, have them turn around and walk away from you.

PC: They have a tendency to walk out and then slip back about three feet.

LRH: All right. Take 'em one after the other and just throw 'em into your body.

PC: Okay.

LRH: Uh... have any difficulty with that?

PC: No.

LRH: All right. Now just mock up all the women you have... just mock up... we don't care how sloppy. We're not interested in identification of 'em at all – uh... no matter how sloppy – just mock up every woman you ever knew on the whole track for the last 74 trillion years, and just pick 'em up in big circles and start throwing 'em into the body, and if just a moment before they come in they seem to stick, turn 'em red or blue – or turn 'em red and blue and they'll slip in.

PC: Is this to be done individually or as a whole mess of 'em?

LRH: And just at any time, any moment that you get one out here who doesn't want to come in, make three more like her. And the last one that you made will probably snap in. Now let's... let's just uh... go at it... this and s... the last you made will snap in and then take in the other two. I'm not trying to set this up on an automatic basis. I'm just setting it up as a routine. You've got a lot of dames to handle here. Now we don't want to waste any time with these dames. Because dames, after all, are dames. And uh... let's mock these things up in a huge crowd standing behind you and in front of you and on each side of you.

PC: Okay.

LRH: Now let's put a great big balcony and so forth above you – full of 'em.

PC: Umm-hmm.

LRH: Now a huge square of 'em below you, full of 'em.

PC: Okay.

LRH: All right. Start pulling them in from all sides and descriptions, one by

one, or ten by ten – I don't care. Let's get 'em all.

PC: I get them as far as... no personal identity there at all. I couldn't pick out one of the group if I tried to.

LRH: Did you get 'em all?

PC: Well, I... They're still stuck out here.

LRH: They're still stuck?

PC: Yeah.

LRH: Turn them all green.

PC: Okay.

LRH: Turn them all blue.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: It's getting to be quite a few, huh?

PC: Quite a few.

LRH: Turn 'em red.

PC: Okay.

LRH: Turn 'em blue.

PC: Okay.

LRH: What's the matter?

PC: I'm having trouble keeping 'em blue.

LRH: Oh, you're having trouble keeping them blue? Well, turn 'em back to natural color.

PC: They've moved a considerable distance away from me. A mile or so, at least.

LRH: Oh, they have moved away from you?

PC: Yeah.

LRH: No kidding? Well now, pick them up and stuff them into the body. Let's get going on this. There are quite a few dames there.

PC: Okay.

LRH: Is it working okay?

PC: I think they're inside.

LRH: You think so? Well, let's pack them down...

PC: They're not there, anyway.

LRH: Huh?

PC: I haven't got them out there – and I felt them coming in.

LRH: Okay. Now let's pack 'em into the body a little tighter.

PC: Umm.

LRH: Kind of crowd 'em down.

PC: Yeah, they were just packed and then they went out and then I pushed them in again.

LRH: Yeah. Let's get them in there real good now.

All right now, the dickens with those. Let's... let's... let's mock 'em all up again. Get 'em out there around you – mock 'em all up again.

PC: I can pick 'em out as individuals much better than I could before.

LRH: Oh, yeah?

PC: Yes. It's pretty good – more detail.

LRH: Put ribbons flying over their heads.

PC: Okay.

LRH: Now, make a couple more for every one you've got there.

PC: That doesn't seem to come too good.

LRH: Making more of 'em?

PC: No.

LRH: Why, were you too... so interested in them becoming suddenly individual?

PC: Well, they've lost that again and become a mass.

LRH: Oh, and this is not quite as desirable?

PC: I don't know.

LRH: We've got 'em all mocked up there as a mass. Now just turn 'em red.

PC: This mock-up is just loosing a lot of its uh... detail and... reality

LRH: Oh yeah?

PC:... as it goes on.

LRH: It's getting sort of red, though?

PC: Umm, kind of, yeah.

LRH: All right, now just uh... let 'em be whatever shade they want to be and stuff 'em in. Get 'em in there.

PC: Okay.

LRH: Pack 'em down.

(TAPE ENDS)

# CONTINUED DEMONSTRATION

## STEP IV

A lecture given on  
17 December 1952

Fourth reel, December 17. Continuing demonstration of Step Four.

LRH: All right. Now let's mock up, let's make sure now we've got one for each... every good friend that you had for the last 74 trillion years and mock 'em up there 360 degrees all the way around.

PC: Um-hm.

LRH: Got 'em?

PC: Yeah.

LRH: All right. Let's just start picking 'em up and cramming 'em in.

PC: Hmm.

LRH: What's the matter?

PC: The first guy in was a caveman – hmm.

LRH: Okay.

PC: Okay.

LRH: Got 'em all?

PC: Umm-hmm.

LRH: Now, let's mock up all the enemies you've had for the last 74 trillion years.

PC: Umm-hmm.

LRH: Umm-hmm.

PC: That's not fun.

LRH: That's not fun, huh?

PC: They're there.

LRH: They're there. 360 degrees?

PC: Hmm-hmm.

LRH: Any behind your back?

PC: Come to think of it, there was about a slice like a pie that wasn't... didn't have anything in it.

LRH: Isn't that true?

PC: Okay, they're there.

LRH: They're there.

PC: Incidentally, the emotion hits pretty strong on this. Wowee!

LRH: It does, huh? All right. Now let's take one of 'em and make him walk away and just keep walking – just one of them – any one of them.

PC: Okay.

LRH: Let him keep walking, and send another one after him.

PC: Okay.

LRH: ...and another one, and send him after him.

PC: Okay.

LRH: Now let's just get 'em departing.

PC: Okay.

LRH: Get 'em all shoving off.

PC: Umm-hmm.

LRH: Did you get rid of 'em all? Good. Did you get rid of 'em all?

PC: Yeah. Boy, what a pleasant feeling! Okay.

LRH: Okay. Now let's mock 'em all up again in the worst guises, their worst natures. 360 degrees of 'em, all the enemies you've had for... 360 degree sphere around you. All the enemies you've had for 74 trillion years.

PC: Okay.

LRH: All right. You got 'em now?

PC: Umm-hmm.

LRH: Turn 'em purple.

PC: Okay.

LRH: Turn them blue.

PC: Okay.

LRH: Turn 'em red.

PC: Okay.

LRH: Turn 'em green.

PC: Okay.

LRH: Make 'em shift first to one foot, and then the other foot.

PC: Okay. Sounds like a bunch of soldiers marking time.

LRH: Oh yeah? Good. Now make 'em about face and be on their way.

PC: Okay.

LRH: They on their way?

PC: Yeah.

LRH: Good. Mock 'em all up again.

PC: Okay.

LRH: Now, make one of 'em walk forward toward you, and cram him into the body.

PC: Okay.

LRH: Another one.

PC: Okay.

LRH: Good. Now let's just keep 'em all coming on in, and stuff 'em all into the body.

PC: Okay.

LRH: Now let's rig 'em all up again.

PC: Okay.

LRH: How's that pie slice?

PC: Oh – hmm.

LRH: Hmm?

PC: It comes and goes.

LRH: Well, put... put that particularly full of guys, enemies with weapons in their hands.

PC: Yeah, most of them have got weapons in their hands as it is.

LRH: Yeah, I know. But let's put those guys in that pie slice.

PC: Okay, okay.

LRH: Now make 'em look real mean.

PC: Okay.

LRH: Turn 'em purple with rage.

PC: Okay.

LRH: Now make 'em look very sly.

PC: Okay.

LRH: Make 'em all look very sly.

PC: Yeah, okay.

LRH: All right. Get 'em walking forward toward you now, the whole lot of 'em.

PC: Okay.

LRH: Crowd them into the body.

PC: Okay.

LRH: Got 'em? Pack 'em down tight. You got 'em all?

PC: Yeah.

LRH: Pack 'em down real tight. Now let's get that first crew, uh... the last crew of friends that were packed in there and let's have them leave.

PC: The last crew of friends?

LRH: Yeah, we packed a bunch of friends down there.

PC: I thought we sent 'em out? Okay, I'll mock 'em up packed in and send 'em out.

LRH: All right. You thought we got all those friends sent out?

PC: Yeah, I thought we did – yeah. Okay.

LRH: Let's send the whole crew of 'em out.

PC: Umm-hmm.

LRH: Now let's send another wave of 'em out.

PC: Okay.

LRH: How far are they going?

PC: Oh, about five miles so far. They keep on going.

LRH: All right. Let's take about three more waves of 'em, good friends.

Get the nostalgia of their leaving – how sad they feel at leaving.

PC: Umm-hmm.

LRH: You got it?

PC: Umm-hmm.

LRH: Get them all gone.

PC: Yup.

LRH: All right. Mock up another s... full sphere of enemies.

PC: Okay.

LRH: Make them take one step toward you.

PC: Okay.

LRH: One step back.

PC: Okay.

LRH: Bring 'em in.

PC: Okay.

LRH: Pack 'em down.

PC: Uh-huh.

LRH: Got them?

PC: Umm-hmm.

LRH: Okay. Now that you've got all those enemies there – now that you've got all those enemies there, let's mock up all the way around you all the parents you have had on the whole track.

PC: Yeah – okay.

LRH: Turn 'em red.

PC: Umm-hmm.

LRH: Turn 'em blue.

PC: Okay.

LRH: Have 'em turn around and walk away.

PC: Okay.

LRH: They all walkin'? Keep 'em going, and send after them the last group of enemies.

PC: Umm-hmm.

LRH: The next to the last group of enemies.

PC: Okay.

LRH: Make 'em turn purple as they're leaving.

PC: Okay.

LRH: All right, just get rid of the rest of the groups of enemies, just have them keep on walking out.

PC: Okay.

LRH: Got 'em all gone?

PC: All gone.

LRH: All right. You've got 'em all gone?

PC: Yeah.

LRH: Real good. All right. Let's mock up a whole bunch of houses all the way around you – all sorts and descriptions. We want every house in the last 74 trillion years. We want 'em all.

PC: Okay.

LRH: Got 'em all gone?

PC: I've got them all here.

LRH: Got them all...

PC: All here.

LRH: All here? All right, send 'em away.

PC: I'm having a little trouble pushing things away from behind me.

LRH: Oh, yeah?

PC: They go away in front pretty easy but behind me...

LRH: Well mock up a wave... mock up about six more for every one behind you.

PC: Okay.

LRH: Is that easier?

PC: Shall I send them out?

LRH: Umm-hmm.

PC: Yeah.

LRH: Turn 'em blue back there.

PC: Okay.

LRH: Turn 'em orange.

PC: Okay.

LRH: Turn 'em red.

PC: Umm-hmm.

LRH: Turn 'em all yellow, 360 degrees as they're departing.

PC: Okay.

LRH: All right. How far are they away from you?

PC: Oh, a mile or so around the sides and in front. Not so far away in back.

LRH: Not so far away? Put about 20 more back of you. What happened?

PC: I don't know... (unintelligible)

LRH: Huh?

PC: I don't know? Oh, on the mock-up?

LRH: No. No. What... what happened to you?

PC: I don't know. I just got a muscle jerk.

((to class)) You want to watch for these. Every once in a while a line will snap or something of the sort. We finally hit... as we go down this sequence, we

only handle those things long enough until we hit one that's a tiny bit difficult.

((to PC)) All right, let's put about 80 more behind you.

((to class)) Naturally homes would always appear at the back. That would be the stuck – walking away down the road.

PC: I can get the sensation of me going away from them, but them going away from me? No.

LRH: Can't get that, huh? Well all right. Put up about... put 360 degrees worth of these houses, all the houses, all the dwellings – everything that you've lived in for 74 trillion years. Now: let's put them all up here.

PC: Okay.

LRH: Got them all?

PC: Umm-hmm.

LRH: All right. Let's take all those in front...

PC: Okay.

LRH: ...and stuff them into the body.

PC.: Okay.

LRH: Got 'em all? Just stuff 'em in.

PC: Okay.

LRH: Now let's take those that are behind you and stuff them in.

PC: Umm – okay.

LRH: What's happening?

PC: The behind ones didn't want to move, but they went in.

LRH: They went in. Okay. Now let's mock up 360 degrees. Let's mock 'em all up again. Let's get... recreate them.

Let's don't get the other ones. Re-create 'em now... 360 degrees.

PC: Okay.

LRH: Get 'em behind you real thick. There are lots of 'em.

PC: Yeah.

LRH: All right. Let's turn all of these red.

PC: Umm-hmm.

LRH: All of 'em blue.

PC: Umm-hmm.

LRH: Turn 'em all white.

PC: Incidentally, these mock-ups don't have much reality. There's uh...

LRH: Hmm.

PC: ...just the uh... occasional outline of the house.

LRH: Ridge. Okay, that's all right. That's all we want.

PC: But I know confounded well they're there.

LRH: All right, let's just pick up those that you see and stuff 'em into the body. Those that you see, and stuff them in.

PC: You mean the ones I see individually?

LRH: Yeah. And the outlines. Making it?

PC: They're pretty good.

LRH: Well, create... for every one there, create two more.

PC: Okay.

LRH: Turn 'em all red and snap 'em into the body.

PC: I can snap 'em in in a mass but I can't do it individually.

LRH: Hmm.

PC: I can kind of run a sweeper on 'em and pull 'em in, but to pull them in one by one and see them as individuals coming in, I can't do it.

LRH: Well, just pull them in as a mass.

PC: Okay.

LRH: Put them all out there again. Keep those you've got in and mock them all up again.

PC: Okay. They seemed to be farther out this time, for some reason or other.

LRH: Oh, yeah? No!

PC: Yeah. It was a narrower band of them too.

LRH: And uh... let's take them all and turn 'em red.

PC: Okay.

LRH: Turn 'em blue.

PC: All right.

LRH: Turn 'em natural color.

PC: Hmm.

LRH: What's the matter?

PC: They all went brown and they shouldn't, if they're natural color.

LRH: Okay, well, you expected it to happen automatically. Turn 'em all brown.

PC: Okay.

LRH: Bring 'em all in, in a mass.

PC: Umm-hmm.

LRH: Mock 'em all up again.

PC: It keeps getting thinner – farther out.

LRH: Oh, yeah?

PC: Yeah. It seems like they're a couple of miles out there.

LRH: Okay. Now let's have them all snowed on.

PC: Incidentally, I can see another line of them just beyond. They're awfully awfully far apart and scattered around.

LRH: Yeah?

PC: Hey, this is interesting.

LRH: Let's have them... let's have them all snowed on.

PC: Snowed on. Okay.

LRH: Let's have them all rained on now.

PC: Okay.

LRH: Let's have them all blown on.

PC: Okay.

LRH: And let's have the sun shining on all of them.

PC: Okay.

LRH: Now let's have it be twilight on all of them.

PC: Hmm? Yeah. Okay.

LRH: What's the matter?

PC: I'm just fascinated. I can keep seeing houses farther and farther out, more and more lines of them.

LRH: Oh, yeah.

PC: I've got five of them out there now... four... four lines. They're awfully... awfully far apart out there. That's the last bunch.

LRH: Yeah. What do you know! We got houses! All right. Why don't you put twice as many out there?

PC: Incidentally, for what it's worth, I got a kind of an odd sensation. The darn things are stacked up this way, too – in all directions.

LRH: There couldn't be any relationship to this and scrambled anchor points. Let's mock up twice as many.

PC: Twice as... Okay.

LRH: Oh, you didn't want to do that?

PC: Yeah, I did it.

LRH: Well, let's mock up twice as many again.

PC: Okay.

LRH: Let's turn all of those red.

PC: Okay.

LRH: Let's have night fall on them.

PC: Umm-hmm.

LRH: Let's have dawn break on them.

PC: All right.

LRH: Let's bring them all in and stuff 'em into the body.

PC: All the different...

LRH: Everything.

PC: ...lines of them out there?

LRH: Yeah, everything. You like those lines, don't you?

PC: Yeah, I get a kick out of 'em.

LRH: Let's just bring 'em all in.

PC: I get them in fairly close but they don't seem to want to pop in.

LRH: Make twice as many.

PC: Okay.

LRH: Turn 'em all red.

PC: Okay.

LRH: Turn 'em all blue. What's the matter?

PC: I'm kinda bewildered, their being all over.

LRH: Hmm?

PC: They've lost their... their flat orientation to a high degree, and they're all over.

LRH: Well! Anchor points. Okay. Now let's take all of those houses – take a good look at 'em. Then pick up one house and stuff it in.

PC: All right. They're coming now.

LRH: Okay.

PC: They're in.

LRH: Good. Pack them all down tight. Make sure that the anchor points are packed down too, tight.

PC: Make it what? Okay.

LRH: Pack 'em down tighter.

PC: Yeah.

LRH: All right, let's mock 'em all up again, particularly behind your back.

PC: Umm-hmm.

LRH: Let's make those behind your back shoot away from you very fast.

PC: Okay.

LRH: All right. Now stop their going, turn 'em around and make 'em fly into you very quickly.

PC: Okay.

LRH: Stuff all the rest of 'em in.

PC: Okay.

LRH: What happened?

PC: I had a little trouble getting 'em in, but they kind of got in.

LRH: Well, stuff them down real good.

PC: Okay.

LRH: Now make one very good-looking house out in front of you – very good-looking.

PC: Uh-huh.

LRH: Change it around until you know it's yours.

PC: Well, I know it's mine now.

LRH: Okay. Put it behind you.

PC: Okay.

LRH: Bring it in.

PC: Umm-hmm.

LRH: Now, put it way out in front of you.

PC: Okay.

LRH: Now let the next rank... the last group of houses go on out and keep going.

PC: Okay.

LRH: The next to the last group... just let the houses keep going until you've got 'em all gone – all waves of houses.

PC: I've got a sort of feeling of relief.

LRH: Kind of pent up, are you?

PC: Yeah, in some way.

LRH: You feel pent up?

PC: A little bit.

LRH: All right, now...

PC: Right now.

LRH: ... inside yourself... now inside yourself, without creating them outside, but just create a mass inside which are all the women you've ever known.

PC: Umm-hmm.

LRH: Now have them get out and leave, and just keep them going out.

PC: Umm-hmm.

LRH: Lots of them?

PC: Yeah, lots of them.

LRH: Lots of eem – keep 'em going. Create lots more now inside yourself and keep 'em going.

PC: Okay.

LRH: Create lots more and keep 'em going. Now as they – what's the matter?

PC: Okay.

LRH: What happened? What were you going to tell me?

PC: Well, for a little while there was this area – probably 25 yards in diameter – that didn't have any women in it.

LRH: No...

PC: I had to mock up some more to get 'em coming out.

LRH: Okay. Now as they leave... as they've left there, reach way out and pat one of them on the head and feel how sweet she is.

PC: Okay.

LRH: Feel how nice they all were.

PC: Okay.

LRH: All right. Inside yourself now, mock up all these friends and start them leaving.

PC: Okay.

LRH: Now following them, just start mocking up houses, one after the other – lots of them – and have them leaving.

PC: These dang things aren't going out flat at all like you'd think they ought to. They're going out in a sphere more or less.

LRH: The houses?

PC: Everything.

LRH: Yeah?

PC: Friends, women, what have you. They all go out in a sphere.

LRH: Umm-hmm. Anything wrong with that?

PC: Come to think of it, it makes sense. Okay.

LRH: Okay. How far have they gone?

PC: Oh, five, ten miles.

LRH: None of them stop? Now mock up a very, very nice house right behind you.

PC: Umm-hmm.

LRH: Now, let's make it move away with rapidity behind you.

PC: Okay.

LRH: Easy to do.

PC: Umm-hmm!

LRH: Okay, mock up a whole lot of enemies inside yourself and have them leave.

PC: Okay.

LRH: Follow that by mocking up a whole lot of currency inside yourself and having it leave.

PC: Hey, that's fun. Okay.

LRH: Is it still leaving?

PC: Sure.

LRH: Okay. Let 'em roll. Let's mock up a whole lot of food inside yourself and let it leave.

PC: Hmm...mm...

LRH: What happened?

PC: That steak looked good.

LRH: Good. Good. Okay. Let it leave. You holding on to it?

PC: Well, there's a pork chop!

LRH: Pork chop?

PC: Okay.

LRH: All gone.

PC: Yeah.

LRH: Okay, let's put a uh... point...

PC: Yeah, but that steak's still there!

LRH: That steak's still there?

PC: Yeah.

LRH: Well, just create several platters of steak.

PC: Okay.

LRH: Oh, let's get them stacked now. Lots of platters of steak on top of platters of steak. Got that?

PC: Okay.

LRH: Now get beautiful waitresses carrying each platter of steak.

PC: All right. They're gone!

LRH: They're gone. All right. Okay. Now uh... one more... still taste it?

PC: Confound it, I could.' Yes.

((to class)) Well, we of course go into this – we go into another Spacation besides this, but I want to test something here.

((to PC)) What's the matter?

PC: Oh, I just get a kick out of it, that's all.

LRH: Okay.

PC: I could really taste that confounded steak for a while there.

LRH: Let's put a point out in front of yourself.

PC: Eyes open or closed?

LRH: Doesn't matter.

PC: Okay.

LRH: Is it stable?

PC: A lot more stable than it was, yes.

LRH: A lot more stable than it was?

PC: Pretty – pretty stable.

LRH: Well, oh, let's just shoot the moon here. Uh... let's take a look at the inside of your forehead.

((aside to class)) Two ways to play this, the spacation is the safe way.

PC: I'm still getting a lot of purple, but I think that's a visio through the normal eyes.

LRH: Yeah? Well, let's put a beam out against the front of your forehead and shove yourself out the back of your head, if you can find yourself there. If you can get that. What do you get when you do that?

PC: Well, it's still uncertain, but I've a kind of a hunch that I might be there.

LRH: Kind of a hunch you might be there, huh? Well, let's mock up the body, dress it up in a turban, and put a big feather in front of the turban.

PC: Uh-huh.

LRH: Got that? Okay. Now let's explode the whole thing with a bang of electricity.

PC: Mmm... okay. It didn't explode very well. I busted it in two, and I've got the halves lying there.

LRH: Okay. All right. Where the halves are lying, have them get uh... all blown up with electricity.

PC: Is that them too? Okay.

LRH: You got it? Let's take a... let's take a look there at the back of your head.

PC: Hmm.

LRH: What's the matter?

PC: I was starting to begin to ask myself 'which direction?' And looking at the outside seemed to be easiest.

LRH: The outside seemed to be...

PC: Yeah. I don't know. I just suddenly began to wonder which direction I look at it from, and...

LRH: Okay. Let's call that a process.

PC: Okay.

((to class)) You wouldn't ordinarily do what I just did.

Okay, uh... that's just simply that. I could have gone down through the rest of the line but I had sympathy for your appetites and so on, you're very patient, and uh... if you'll notice there, one point about it, he did have a little bit higher level of

certainty. We tore up all his anchor points and we did a lot of other things.

Now that is not a complete – not complete Give and Take. A complete Give and Take would be as given. I introduced some randomness in it just to show you that you don't have to go according to the rule book. And uh... that was played in the direction as to give him minimals... minimal can'ts. If you'd rigged up all these enemies, for instance, and done nothing more about them, and had them suddenly spring, and so forth, you would have run into a little bit of 'can't'. In other words, we're just keeping on the sunny side of 'can' all the way through. Now we get through, he'll have a better sense of orientation. And that's what we're looking for.

Now how many people in this class have been... how many people in this class have been outside and know it? Just have been outside and know it? That's what we're saying. Let's count this.

Would you count it?

Voice: There's 13 or 14 – 14 out of about... we've got a couple of them. We've got two or three more slightly doubtfuls.

LRH: Two or three more doubtfuls. We've got 13 or 14.

Voice: Yes.

LRH: Or we've got just a little bit over a third.

Voice: Uh-uh.

LRH: That's not good enough, you know?

Voice: About 40 percent.

LRH: You're not working hard enough, that's all. Just been too many lectu-

res here in this period of time. Now you can blame me.

But, when we get down to a Standard Operating Procedure, Issue Five, you can do it with a great deal more randomness, with a lot less uh... color. mean by that, a lot less razzle-dazzle, as I'm doing it. You can do it on a strictly 'plug-it-out' basis. I don't care what you do as long as you avoid the 'shuns' and just carry through. Why, you're gonna... gonna get there with the pc.

Now you've had... you'll have some time for auditing after this, but uh... that is because we haven't had time to audit. That's because I haven't done as much auditing here as I should have done – too many lectures again.

Now you may have, at this moment, a little more Idea of the level of precision demanded. It's sloppy, isn't it? That's the level of precision – sloppy.

You know, if you go out... if you go out with a... on a Chicago piano loaded to the hilt, and then put four more Chicago pianos around it so it fires in all directions, and then get inside and pull the trigger; and your target is a sphere located five feet away, you are sure to hit the sphere. Level of precision.

Now the way you make a man fail in Standard Operating Procedure – you couldn't just in auditing make him fail very badly – but you could make him fail by just getting can'ts, can'ts, can'ts, can'ts, can'ts. And then... one little win, and then can'ts, can'ts, can'ts, can'ts. Because at the level you find your preclear, he can't get too many loses. An operating theta can get loses without much affecting his skill. So you want to get him up there, otherwise he rollercoasters around.

As I started to say, if you were out in Curlique, New Jersey, or uh... the other end of the moon or some place, you take SELF ANALYSIS all by itself, with mock-ups for yourself and do it – put the mock-ups in front of you and behind you – I don't know how long it would take off-hand. Maybe... I don't know, 60, 80, 90 hours – you'd get there, just on that level of randomness.

So let's not strain too hard to make sure and be very serious and very careful about the whole deal. Let's just keep him winning and follow SOP Issue Five. And uh... follow it as roughly as that. See, I... I played a game there. I... I did a risk. He said, „It's more stable than it was.“ If he'd said, „It's completely stable,“ I could, of course flipped up to Two without much trouble. „It's more stable than it was“ – that really indicated Spacation – here we go. And you actually would have done it... done Spacation at that point and just gone right on through and done a complete Spacation.

And if your session was all busted up by time, you've ended a session, you end another session and you end another session. If you would just bring him to a win. It's easy to find wins in this processing – very easy. ‘All the houses lined up out there’ actually were a win. He suddenly realizes that ‘he had them, sort of’, in an orderly effort to orient them or... or something of the sort. Why, there he sat, they were aligned. It's a funny thing, anchor points and there the darn houses were...

I don't know, how'd you feel about that?

PC: I can't correlate them – with an anchor point. I mean, that's the only thing I have trouble finding... Where do you get

the connection? To me they're houses, period.

LRH: They're houses period, that's right. But it's funny – they all lined up. The only mock-up that lined up for you. We don't have to get a connection. Nobody asks a preclear to think or evaluate. I was just doing that for your own benefit.

And don't look at the preclear and expect that uh... he's going to thank you tremendously and depend on him for a licence to survive, because this immediately tells you that you're not cause.

It's an inevitable fact that you can make not only a theta clear, but an operating theta. And you start operating with a postulate at whatever level you're going to hit or whatever you're going to do. And then you just go ahead and do it – no automaticity to amount to anything. All the automaticity you need is in the organization of this subject. And boy, it's cut down up there at least about C on that cone I was showing you last night.

And your level of precision can be even sloppier than this level if you just follow those steps. But if you think it's terribly serious and it's terribly important and it's terribly this and it's terribly that, the strain will tell, not necessarily on the preclear, but you.

Now, when you audit, don't worry about... don't worry about consequences too much because sooner or later in using any of the steps you're going to hit a win. And leave him in a win and keep him winning, because winning goes up-scale. And losing goes down-scale. That's all you need. And you start going up-scale on wins and you get automatically, up into the energy band, you get right on up into the being band. That's all. Just keep winning.

And you as an auditor make sure with your preclears that you win. That's the only thing that you want to do. And that will make you a better and better and better auditor.

And then one fine day you walk down the street, and you say, „Now that's a fine-looking man. He ought to be a theta clear!“ POP! „Now how do you feel?“ you say theta-wise.

And the fellow says, „Well, imagine me being here!“

You say, „Well, you imagine it if you want,“ and uh... walk on down the street.

The fellow says, „Wait a minute, uh... uh... you say, you were thinking at the time of so-and-so and so-and-so?“

And you say, „That's right. That's right.“

He says, „Well the last thing that I was going to do before I got into this spiral is I knew a little theta – cute little thing – up on uh... uh...uh... Ganymede in uh... the Upper Constellation of the Swan and... Goodbye. Thank you.“

You talk about healing at a distance. Don't you worry about healing at a distance until you can heal instantaneously up close. If you can heal instantaneously up close, Lord knows what will happen.

But again, it isn't an automatic process. It's because you BE the thing, and 'be' it perfectly – simple, isn't it? Just be it, and then be it perfectly, and then be something else. Don't go on being it. It wins then too, and you stay up scale.

Okay, that's uh... it and uh... we'll have a few more demonstrations of these principles.

(TAPE ENDS)



# About the Press' Tone Level: Psychometry

A Lecture given by L. Ron Hubbard  
on the 18. December 1952

December the 18th, 1952, first afternoon lecture.

And this afternoon, I want to take up some of these processes and demonstrate them quite directly. I noticed that uh... your professional practice has been... or your application of this material has been materially assisted by TIME magazine. Uh... TIME magazine is run by a Catholic, I think he is, or something, and I think it's on the... on the uh... the magazine is published, and... by licence of a papal bull. And uh... a fellow by the name of Luce runs this magazine; and I merely want this to be on a tape for the record for posterity. If this fellow ever turns up for processing he's to be thrown in the clam. And put there very heavily and very strongly and left to go about his way.

The last person that was thrown violently into the clam lost all of his wisdom and molars. That's right, that's what happened.

Uh... the general state of affairs in the world and Scientology are much better than' you would ordinarily suppose, because there's only one thing that this world... one thing that this world uh... is proof against, and that is complete silence. And this world is not good at picking up anything – on the ether waves, or by rumor, and so when they start to yap-yap, do you know that a vicious and scurrilous attack is made upon any subject practically under the sun that you get the other 50% vector immediately at work? So where we have yap-yap of this character, no matter how cheap the publication, no matter how little read or respected, such as TIME magazine uh... even that, if you can get any magazine that is in disrepute to put you on the pan uh... you can of course uh... expect a great deal more interest growing out. And one of the things with which I'd been concerned... after a while I realized that I'd over-reached the news story level. I never released a news story on any of this – never. Now it has become what? Front page news. Why? Because it makes lame kids walk again, because it makes people who have been in continuous pain well again? No, no. Oh, no, no. No, this is Earth, 1952 AD. After the Death. It's now on nineteen hundred and fifty-two years of negative time track. It says right there on its dates.

That'd be wonderful, somebody blowing in here from someplace and examining some of these customs. No, you wouldn't find it in there because it'd make somebody well or pick some girl with a postpartum psychosis up, or something like that. No, no, you wouldn't find that.

But, if we can just beat up a few more marshals – and uh... if I can just scrape acquaintances with alleged millionaire oil promoters uh... who throw everything in bankruptcy left and right and so forth, well, we'll get there, we'll get there.

And uh... I want to call your attention to this... this datum – Book One, SCIENCE OF SURVIVAL, it's human evaluation. It actually still stands as a unit and is the one text I'd done that covers human evaluation. Therefore, when you look across there, it tells you the kind of information something will pass on. And as we look across there we find out if they pass on this kind of information or that kind of information, these other manifestations straight on across the column will pursue. And if you have ever had any experience with this – as many of you have, I know – you have then seen it as... as a constant. That's very very quiet.

Now, all you need to do, if you ever turn up any place, in order to know the tone or know how to hit a society, if you want to hit a society hard, is just know what is being published in its public prints. It is NOT different – never kid yourself from this – it is NOT different from the tone level of the society. It IS the tone level of the society, because that's very closely monitored. It is monitored by such things as advertisers, and such things as sales of copies, and if there was no pecuniary thought in it, if it were a government paper... a government should always put out several papers if a government goes into publication in any way, and they should be at various tone levels. And you'll notice this is the case when your government takes over the newspapers of a country – they'll put out the cheap one and the... the sensational one and they'll put out the conservative one and so on; they'll do all these things in counterposition to one another.

You want to know the tone level, you pick up its papers. Because at the fine, far distance on this, it'll all boil down, a newspaper has to have readers. Whether it's paid for by advertisers or by a government, or by pennies or nickels or quarters or dollars across a newsstand, it survives only so long as it is read. Doesn't matter whether it's bought or not. And it is read as well as it matches the tone scale of a society. And you do not need to conduct any vast door-to-door survey here, there and everywhere on this subject – what is the tone level of the society to which I'm appealing – you don't need to. Look at the newspaper. Look at the... what releases the daily bulletins.

You go to Russia, you say, „Well, the Russian paper doesn't represent the Russian people; it is not representative of what the Russian people are thinking.“ Oh, no. It is. It is. They haven't even conducted a survey. They're putting out four-five papers, and uh... one paper has to run to a thousand editions to get it all over Russia. Oh, no. The other papers only run to one edition, and uh... another one doesn't even sell out half an edition I mean it's almost this extreme. Now their readers keep pounding them around and the editor is as successful as he is read. And as a result, even in a police state...

You... never get fooled on this. I mean, the United States Government has been blind on this subject. When I was in Intelligence, we... it was making a continual uh... mistake in trying to evaluate the Russian or German people, particularly the German people, by telling everyone they didn't believe in their government, that they did not believe what was in those papers, and you'll go there and there'll be people in countries of that character who will tell

you, „No we don't believe these papers,“ and uh... they're just trying to be polite. That's all. A newspaper is as well read as it matches the tone scale of the society. Therefore you have someone in any kind of a culture of any character – that's of ANY character, ANY culture – you have a method of finding out what their tone scale is in general, and by finding that out, what you can expect from that culture. It follows right through – SCIENCE OF SURVIVAL tone scale chart.

The only error you can make is stepping above or below or saying, „It must be something else.“ You see? I didn't believe that chart myself when I first made it up. It was made up by, you might say, logic and uh... inductive reasoning. And uh... made it up on... on the pure theory of theta, MEST and ARC, that was all, and said, „It probably falls this way,“ and it added up very nicely and very smoothly – do a better job of it now with the other material which has accumulated, but uh... I don't think any part of it would change. I've looked it over very recently and I was surprised. And I didn't... didn't do anything with this chart. It wasn't out in print, wasn't anything happening with this chart at all. It was just sitting there in my dining room, pegged down on a side table. And what do you know, one day I went over the chart and suddenly picked up a datum off this chart and applied it to the real universe.

And this datum was this: It said that a person would not communicate with me; under the most ordinary circumstances this person would not communicate with me. In the course of conversation, in the course of correspondence, in the course of this sort of thing I was running into a continuous communication block. It said right straight on across that chart, as you looked it up, a lot of other characteristics which weren't nice. They were BAD characteristics. And I said, „Well, you know, this chart must be off then uh... must be off. Look... look at... over here. That person's incapable of that.“ Do you know that within the next thirty days, that person was suddenly exposed into the light and my God! Every one of those additional items were true with magnitude. Hrhrhr! I hadn't believed my chart and it caused considerable trouble – because I hadn't believed that chart.

Another one showed up and another one showed up and another one showed up, and each time I pulled this foolish, foolish thing. I would go ahead on what I amusingly called instinct or something of the sort and I'd say, „Well, that doesn't apply on the chart, or this doesn't apply on it or something!“ And I'd read across the line, it says, „Brutal treatment of children. Sex as punishment,“ uh... and so on, or anything across the chart level.

„Oh,“ I'd say, „that couldn't be.“ One character particularly couldn't be, and this fellow had been very good in Dianetics, been very good. He did have uh... three or four of those manifestations across there that indicated that if in the remaining columns, if he pursued those things out he would practically be an outright murderer as far as associating with him was concerned. And what do you know – he almost made the grade. Without being prompted even vaguely. It just worked out that way. He just put the right pieces in the right spot at the right instant to come very close to causing a sudden demise. You... it was so bare – uh... boned that it was... must have been on a conscious level. Fascinating!

So, we've got psychometry available for any society. Therefore it gives you psychometry for a city in which you would dwell, or the people. Gives you a good psychometry for them and uh... it's... they listen to what they hear at their own band of the chart, homo sa-

piens does, and very seldom listens to any other band of the chart. He'll listen to a slightly lower band and so forth.

But uh... you... you will find... you will find that your preclears will respond to the type of mock-up which you find in the daily newspapers. As the chronic level of mock-up. Fascinating. Now you want to know, you want to know what kind of a mock-up to use: look at that old SCIENCE OF SURVIVAL chart and look at your preclear and so on. You'll find out that this is the mock-up he is dramatizing most, so it must be just above and below this band that you must hit in order to change his location on the chart. And it becomes an exceedingly uh... interesting little operation.

Here's somebody... here's somebody who has a BAD reputation. And uh... he's got a very bad reputation one way or the other, and you say, „Oh, no. He's a good boy at heart,“ or... or something of this sort. You just look around, and you spot him on your... your chart there. And uh... don't continually dream optimistically about a preclear and... and... and so on.

It says on SCIENCE OF SURVIVAL, for instance, „Sex as punishment“ was a level of the chart. And that is a certain point of the chart. And that causes a lot of howling. Yeah. And the way you'd... the way you'd go on and correct this situation is a very simple thing. You would just uh... take your SCIENCE OF SURVIVAL chart, peg your preclear on it, and then go right straight across the chart, and hit above and below on each one of these subjects with mock-ups on various dynamics. It's quite a therapy.

You could put somebody on the E-Meter and you would find this very smooth. And by doing this, you won't fall into the rut of simply putting yourself on the chart all the time and giving the preclear mock-ups which would benefit you or that you like. Because as you come up tone scale, you will find yourself going higher and higher up the level and your interest more and more something else. And one day you will be dishing out – to be very technical – mock-ups which uh... won't fit the case – won't fit the case at all.

And uh... you'll, for instance, go along airily and then all of a sudden the preclear's bogged down sort of and you don't know quite why this is, and you'd say, „Oh, well, it's probably something that we didn't hit in the course.“ No, that's not the case. It's just the case that you have gone up tone scale to a point where you aren't thinking obsessively about sex all the time, or you're not thinking about various other types of sensation.

Here's your preclear down there in the tar pit, practically fossilized, and uh... his state of case demands mock-ups above and below his level of the chart and at that level, predominantly, you see, at the level, but immediately above and immediately below. You don't have one of these charts, do you, around, do you, John? Anybody got one of these charts right here? Well, here we go, here we are.

Now let me... let me show you something about this thing. Handling of truth. Let us take somebody 1.5. This chart is uh... sometimes uh... has little misspellings on it, I see it once in a while. I seldom... I never see this material before it goes into print. Uh... it says 1.5, „Blatant and destructive lying,“ under handling of truth. Courage level says, „Unreasonable bravery usually damaging to self.“ That's what it says! „Assumes responsibility in order to destroy.“ Well, actually your 1.5 is a pull-in.

I'm going to give you another column for this is why I'm talking about it. I started out talking about TIME magazine, got back into my subject. TIME magazine will be a forgotten thing possibly... possibly someday... someday its total claim to fame. Amusing. If one lets himself think in those terms then it becomes very amusing. By the way, you can't let yourself think in those terms though. Go very long, you just completely separate from reality. And reality's hard enough to keep in contact with.

I'm every once in a while fishing around with my big toe to discover a point in this universe. And I look around and look around and then I'll sit down – I have done this – and I'll sit down and think, „Now let me see, oh, wait a minute now, aaaaah yes. Ah, come on, you know of something interesting someplace. And there... there... it... it's true, uh... there is... there are several interesting things in this universe. You hit this universe any place you see and you can come on in the rest of the way.“

And there's a statue – a white, white marble statue – in a fountain which doesn't run; it's the statue just sitting there in front of uh... the Naval Park. Uh... right down on the waterfront at Havana. You know that statue? Sits there. It's beautiful, it's just beautiful. It's... it's...shape... is just... just a flow of grace. How anybody can make that out of marble, I don't know. Maybe it isn't out of marble; it looks more like alabaster. And that is a wonderful touch point. And uh... you get to thinking of something like that, not the Taj Mahal particularly, uh... you get to 'thinking of anything like that, and you can make your contact back. Why? Because interest follows through with effort. Interest goes into effort.

Now we remember that as you saw your charts drawn, here you with – 40.0 to 0.0 as a line lying on its side – we had a stand up of wave lengths that demonstrated that the theta band, the perception band, that is, is way up. That's the aesthetic band, not the theta band – there is no theta band. Adjacent to theta, aesthetic. On down through the various perception bands – wave lengths, you know? Any one of those wave lengths was present. In other words the 1.5 is capable of an aesthetic of sorts. He can actually contact a wave length, or not contact it. Of course he doesn't contact it anywhere near as much as somebody higher on the chart does. But he is capable of a wave contact on aesthetics. You get... you get the... for instance, the uh... the aesthetic of the Nazi's Storm Troopers. They had an aesthetic. A very interesting aesthetic. Uh... they uh... were in a... various categories of uh... uniform, their uniformity, uh... the very extravagant ritual which they established, all of which was below and behind the scene. They were all out on the subject, in other words they were big volume 1.5, and that bigness of volume managed to embrace the aesthetic band for them.

You... you'd make a mistake if you said somebody was short on aesthetics because he was at some position on the tone scale. Every position on the tone scale contacts that wave length one way or the other. And yet these fellows, these fellows had a... a fabulously horrible function and uh... so on. You wouldn't think for a moment that such people would have such a thing. I've just chosen them as the horrible example. Even they.

Now uh... you'll say a 1.1, uh... this girl... this girl couldn't possibly be destructive in any way to anybody because, the truth be told, she loved him because he was an artist. Oh, that's true. And she was 1.1 and she just loved him to his death. And if he was there very long, why, hmm – he wasn't an artist anymore. You can just bet your bottom dollar. That's

your 1.1. That – and yet... yet you hear this person chatter. Now have you ever seen somebody chattering about the arts that just sort of made them obscene? You just look at this person's, quote, 'appreciation of music', and you just say, „Brrrrr!“ Uh... they seemed – anything they touch in the line of the arts. And yet they seem to be quite appreciative of it. Well, that's that fact, that at any band on this chart, you get any wave length. Well, a wave length is a perception. A perception of one kind or another, a characteristic perception. Eyes for instance will gravitate to a certain perception. And what we're getting here is the various harmonics of affinity that we're looking at and we can get each one modifying the wave length of the aesthetic band. And as a net result you will find an aesthetic, you will find an effort and you will find a regard for anything else, for perception or anything else – any one of these perceptions, you might say – at EACH one of these levels on the tone scale. And that means that telepathy can exist at any level of the tone scale.

It is a tune-in, rather than going up scale or down scale to. I want to make that quite clear to you. Don't evaluate on the quality. Just realize that we have these things there, that's all. And the there-ness of these items and articles is uh... all you're interested in.

So, we're running mock-ups. I could have called this talk „How to run mock-ups according to charts, attitudes.“

We have then, 'complete cowardice' here it says at 0.5, 'complete cowardice' is his courage level. All right, let's just look at this, let's run it by the chart so we don't get too far off the groove, want to give him mock-ups around on this and that.

And we've got a person in grief. I know many people in grief, by the way, who... who think they are probably 1.5's. They're not. Because they're holding on so hard; they've collected so much. And there are people actually in apathy who are still holding on to all kinds of MEST – ruining it. Just wrecking it completely but holding on to it. And at grief... you would be surprised what a person will hold on to in grief. And they hold on again at 1.5, and they hold on again at 3.0. Now grief by the way is... is .75, not .5. There's been a correction on this chart. It's a harmonic you see, of 1.5. And apathy is .375 – relatively unimportant except just to understand that.

Now, we're running mock-ups. We run up mock-ups that demonstrate being aesthetically cowardly. How would you... how would you run a mock-up on somebody who's being aesthetically cowardly? Utter cowardice, very aesthetic.

Voice: A beautiful thing to run away from.

LRH: Mm-hmm – sure – or put them in a church. Beautiful church, with haloed windows, and get them praying devoutly. You know that that really... it comes under the... has an emotion that goes with it. It's beautiful sadness. And that's right. You'd mock up all these various things – anything – things happening to beautiful things, afraid things would happen to beautiful things, and so on. How do... how do you fit an emotion into these things?

Well, there's two ways: One, you simply put the emotion into it and feel it back, that's one method. That's... that's one way you go about it. Another one, you put the mock-up text one way or the other. You just ask somebody to mock up a figure and then you can put vari-

ous emotions in the figure and move the figure around with various emotions on it, till he gets these emotions clearly.

Had somebody last night who had a... a terrible dwarf that had no neck. He kept mocking this thing up. And I was making him get the dwarf feeling... feeling the beauty of life, and so on. At first he said, „NO! You couldn't possibly do that with this dwarf. It's a strange kind of thing,“ and... and so forth, and I couldn't persuade him to change his mock-up. He was stuck with it... it was his mock-up.

Well, he had to do something with his mock-up, so uh... the next thing you know, why, we had... we had this dwarf in a state of uh... enthusiasm. And uh... we had this dwarf in a state of all sorts of things. And finally we got it loosened up and running around and he could change the mock-up easily. It should interest you that the mock-up was persistent because he couldn't alter its motion.

So how many kinds of mock-ups are there? That you could run on homo sapiens? Well, a long time ago I did a map. It's a good one... serve you very, very well. You think there's a lot of mock-ups on this map? Look at it. Yards! So we go back into it again, and I would recommend to you – uh... we're trying to publish uh... again Book One of SCIENCE OF SURVIVAL under a title called 'Human Evaluation'. Derek Ridgeway of London is trying to get this out. It takes them a long time, but they eventually get there. And it becomes a pretty good little handbook for mock-ups.

You can go through this thing, and you can look these things over and it says, „He'll do WHAT?“ And „He'll do so-and-so,“ and so on. Well, that means such-and-so will be done to him, because he invites those things being done to him, and so on.

Well, if you just keep tearing up and down this chart here, it'll suggest an awful lot of mock-ups to you. Oh, a terrific number. Just loosen him up, practice, and so on, and breaking him out of the rut he's in. That's your main difficulty.

This man has a chronic position on the chart. Well, locate it. Maybe this chronic position on the chart uh... is somewhere here in the vicinity of... of 2.0. This guy is obviously in... in antagonism. There's an aesthetic for antagonism. There's sight for antagonism. There is uh... sound for antagonism. He will do certain things with all of these things, but we're not worried about what necessarily he'll do with them; we'll just look across this chart here and we see, „capable of destructive and minor constructive action.“

All right. Now let's mock up a big car. Now let's take a sledgehammer and now let's smash it. Now let's fix its rear light. Do that a few times, a fellow'll say, „You know, that's kind of like me.“ He'll look puzzled. Why... why, this would come close to home.

We... we're taking that in the most literal possible sense: it's destructive, but capable of some minor constructive action, see? And there we go into this, we have... you say, „All right. Now let's repair a light switch. Now let's mock up a light switch so that you can repair it. And now let's just tear the room to pieces around it, and let's tear the roof off, and let's tear the basement out from underneath the house. And let's throw all these things out in the street. Now put all that debris behind you. Now let's take a screwdriver and take one screw out of

the light switch and let's finally get the light switch repaired,“ and we can make sure that that's just... just the light switch sitting there repaired.

You'd be surprised at what happens when you start hitting the guy in his own tone level. It becomes fascinating to him, and he'll break out of the rut. Because what you're dealing with actually is not a mechanical flowing gimmygahoojit called an electronic computer. GE's got one; I've been interested in examining it lately. Fascinating gimmick. I never had... never had done any what the GE would call 'thinking', and uh... by throwing in some attention units into the area, we... I started some thinking processes going on. Oh, no! „Now I will think!“ So away he runs – fabulous. „Now I will think.“ Nothing happens of course!

And by the way, pertinent to that, just give you a little note here on that. Uh... the future is a 'will have'. What is called future, by which you would mean future time, also could be called 'will have'. It's a 'will have'. Now, when you get all people in agreement, and tick-ticking off, everybody in agreement with everybody else, the 'will have' component alters, and becomes uh... very standardized, so that a person can't very well control his 'will haves'. So he has to think about having all the time. He thinks about having in the future and his thought is mainly concerned with thinking about having in the future.

Of course, he... he will think when he gets very sad and upset and quite neurotic about... think about what he has had in the past. Some people will just stick on the track, you see. And do you know why they do that? Because they can't think a 'will have' on the future. And that's why a psychotic evidently goes back down track. And a very important datum! Why does a psychotic go back in time? Well, he has to go back to a 'had' because there is no 'will have'.

And a person's activity on the tone scale – this very tone scale here – could be said to be: „How much 'will have' is he capable of imagining?“ That's all, and as less and less 'will have' is capable... is there, less and less 'will have', he gets more and more reassurance for himself or 'I have'. There's where you get ownership very heavily, you see. He's come down to a level of ownership. And then he says, „Well, I don't have now, or if I do have now I couldn't possibly have done it, so the past is the only place I knew I had.“ And in trying to contact something in the past that is good, he contacts something that is very, very bad. And if he's in terrible condition about all this, it takes these other conditions before he really starts getting ridges caving in on him. Of course, what he had, his 'hads' in the past, cave in on him with a crush. and that cave-in follows through – dramatizing, computing psychotic – his 'will haves'.

Now you just get a preclear to examine his 'will have', and I'll be a son-of-a-gun if you won't find it to be a deposit of energy! Why? Because so much thought has been devoted to it, and there's this little law connected with all this, very good little law: What one devotes energy to, he will have. That to which one devotes energy, he will have. And then because it's a dichotomy, that to which one devotes energy, he won't have! Particularly if he agrees with what he finally obtains. Then of course he won't have it, so that's a secondary consideration that sets in.

That to which one devotes energy he will have. Why? Well, let's look at this in its most mechanical form. Energy packed into space becomes an object. And so energy packed into a space becomes an object; factually, that is the way you make an object.

So when you think in just terms of „will have, will have, will have, will have,“ one is devoting time to ‘will haves’ – devoting time to future. We find out that the saner the person is, the more capable he is of sighting forward into the future. And actually a very sane person is living waaaaaaay up in the future. He's very happy about the whole thing, quite excited, enthused and so on. Way up. And as the world caves in on him and takes away more and more and more, he starts thinking more and more and more into the present, and finally he's thinking for the present. And he... you can't think for the present by the way, you have to think for just a split se... second ahead because of the activity of the mind. You... you got to think of the next minute at least, in order to be there. But the second you slide away from thinking about the present, you think about the past, and when you start thinking about the past, God help us all.

Because when you think... can only think about ‘hads’, what have you done? Let me draw you a picture of that. Here's uh... the past, and here's the present, and here is the future. This is the Chart of Have. Chart of Havingness. We'll dignify it with a title, even though there isn't very much here. And here we have, coming across here, a time track. The preclear can be located at any moment here, at position PT. And position PT is regulated by an agreement of co-havingness. He got it by something else, got it by the other person – everything is sound, he has the sound – co-havingness goes on all the time in behavior.

Then there's another spook thing. You know I told you that every... every once in a while in these lectures, in going so fast, I... I sort of work like putting it all on a tape recorder and then reeling it off. Not that tape recorder. And once in a while I get enthusiastic about something or something and the thing will skip a couple of turns on the reel. That actually is what happens. Uh... just too much data and one becomes quite impatient about jamming that much data into MEST time and it just gets... so we get slices and so on, and once in a while you... you just miss it completely.

I told you once in these lectures that there was a cute theory, oh, awfully cute theory that somebody was going to think up – ooh, sweet, very sweet theory. And it's going to have to do with the fact that – well uh... let's see, „Those people back in 1952 were wrong.“ Uh... they all start out this way, particularly anyone to whom they owe their all. Anything they know they always have to qualify the statement. Do you want to know what a man's source is, or what a man's fair opponent is or who is holding down his MEST that he ought to have, why he's qualifying statements and tearing them to pieces with these people's names.

All right. When we have this condition... Let's... let's... let's look at another condition. We got a whole big universe here. And somebody's gonna say, „Now look, these thetans...“ They... they could start a cult on this, so I'm gonna spike this cult right now. If you guys remember it, it's spiked. But uh... they say they have these thetans and they wandered into this universe and so on and that was the theory there used to be. Actually... actually what it was is: „You were once an atom and you're graduating up the tone scale. You are graduating up scale and uh... you are actually developing and you're getting bigger and bigger and

the fact that the presence of the ridges demonstrate adequately that uh... uh... one is really just a large atom with electronic rings. This... this is backed up by Lucretius, and also uh... Pope Pius or somebody, and with a papal bull, which of course is different than philosophy because a papal bull's true. "Uh... the uh... MEST universe definition of truth. It's true.

So we have to go back here and look over the track in the past and trace forward how Man is getting „bigger and bigger and more and more developed, and you are developing up toward galaxy size. But at the moment that is a natural thing, that's what you'll eventually do, come up toward the size of a galaxy and the thing for you to do – and they were very wrong back there in 1952 – is to collect a lot of MEST and a lot of ridges because that's what moves you up in size and at length gives you greatness.

And it happens that the galaxy is a sort of a parent, and a galaxy is a parent, and out of this galaxy is born small galaxies. And these little galaxies are born with more or less the same sentience that they get from the larger galaxy. And then the small galaxy develop, and of course the smallest' of galaxies is an atom. And some of the atoms succeed, and they develop... and they develop on and at length become animals. And then the animals at length become thetans powerful enough to be men. And then these develop further and then there are thetans that are sort of solar systems. They get that big, you see. And then there are thetans which are as big as an entire galaxy and that can have little galaxies and we can start the cycle over again and that's really the way it was. And that's how they're wrong back there in 1952 and that's why you should collect a lot of MEST and be shot with electronics and a lot of other things, you see."

You know that somebody could sell that?! Tremendously salable commodity. Mmmm! Why, it matches up with a 180 degree vector of this universe. Obviously he can't have all this stuff so that's the best reason he must have it. Uh... he's got all this demonstration of havingness – it's time. So there you go.

Somebody else'll come along and try to explain that the reason our time runs concurrently is our havingness of electrons, which themselves are all – monitored by the larger body or the larger beingness or brain of the galaxy.

In short, brethren and sistern, we're going to run into a lot of squirrels before we're through.

Now that... that's... that's theory. Uh... you... you'll find somebody buying that little galaxy theory one of these days. They'll probably go down to Fairhope or Wichita or someplace and... I betcha what (bet you what)! I betcha they get a five-page write-up in TIME magazine!

Okay. We got a present time here, and present time is established by co-havingness – not by cohabitation, as the Freudians believe. And this co-havingness here is just an agreement that at this time, at this instant, this much IS! That's... that... that's what you're agreeing to. You say, „Now look, right now that's in that state of repair, and that's in that s... position and state of repair,“ and so forth. No, not present time then, because present time – oh hey, this whole thing goes out of gear, doesn't it? Isn't that terrible. Let's see what else is changing. Oh, thank God. We have... we have a change going on over here on the tape recor-

ders. There's less tape on one and on the other and what do you know, we use that in this room to tell how long the lecture is.

Of all the havingnesses in, this room which are used for time, none of them is reliable except that tape, because it spins and gets less and less on one reel and more and more on the other reel. See?

That's uh... fascinating. All right. There's present time. If I want to know what present time, is, I have to look over at the tape recorder. Usually I turn on my own time mechanism. My own time mechanism doesn't work too well.

Hey, you know, here's a wonderful gimmick! Do you know that you could probably convince everybody that 24 hours had gone by and they didn't know it? You know, there... there's a wonderful way of doing this. Everybody thinks that, well, they would wake up with another date, but date's got nothing do with it.

You just say, „Do you realize... did you have a moment yesterday, an instant yesterday when you felt sort of suspended or just an instant when something went like that? Did you feel that? Ohhh, you did. Just for a moment there – if you think it over you can probably pick up such a moment... Well, you know, what happened was... is this entire solar system stood still for that length of time, and of course standing still without any change of position there was no motion, and people who had one foot raised, naturally couldn't fall down because there was no gravity during that period, because there was no motion.

So there couldn't be any energy flows or interchanges or magnetic waves or anything else to influence them, and the fact of the matter was that this is demonstrably true because nobody noticed it! And it would take every single being we... we have present, would have had to have experienced it to put it in a situation where nobody noticed it. And so therefore it obviously happened! Why did it happen? Because it happened to everybody. And how could we prove this, because there isn't ANYBODY who saw it happen!“

And the way we do this... this is for... this comes, by the way, from associating with this GE thinking computer, wonderful gimmick.

And so you see, what happened was that there had to be certain major changes made in the orbital action of the roody rods in this universe. And the theta who is the monitoring agency of this universe of course has to suspend action to that length and he just zeroed time here for an instant. Then of course everything stopped – nothing could possibly have deteriorated because nothing went on. And this co-havingness was... of course, wouldn't be thrown out of balance, it couldn't be, because the theta – he had 24 hours' worth of work to do, and he did it, and finished it off and then everything went on. But of course as far as they were concerned they were just in continuous motion all the way along the line anyhow – as far as they were concerned. And as I say we have the adequate proof of this because nobody noticed it!“

The scholastic used to prove things that way. The Germans... you'll find in old German philosophic texts the most dissertating dissertations that prove themselves along that line. I'm... I'm sure TIME magazine would approve of that theory. Do you suppose they'd put that on page one! Let's elect somebody to be the greatest scientist of all time. And let's have him

advance a theory... let's think of a good theory. Oh, yes, it has to be that he found another science wrong, so that would be Planck. He finds Planck wrong and he finds out that the quantum... the quantum theory of nuclear physics is wrong. Now... now... that's... that's the way you start it in this society. „The quantum theory is wrong.“ All right. „Now he found the quantum theory wrong, for the good reason that...“ – let's see, let's find a good reason that would fit in about the same tone scale.

Oh, „Atomic bombs have to be manufactured, they're not instantaneous.“ Do you follow that? Well, I don't. But uh... that's a good theory. Now we can start in from there and then demonstrate conclusively that the quantum theory is wrong because of the complete non-existence of atom bombs, and therefore, the quantum theory is wrong. Now we can further prove that gravity really doesn't exist and prove all these other things don't exist, and in view of the fact that we can prove all this, that's apathy, because nobody wants anything to exist in apathy.

There you are. That's the whole thing. So don't make this kind of a mistake on havingness. Don't make this kind of a mistake on havingness that you... you just see it as havingness that then therefore wipes everything out because believe me your desire to have and your desire not to have aren't foisted off on you. You... you have those, and they're not illusory. When some people want or don't want, they want or don't want with exclamation points on some things! If you don't believe this, back a US Marshall up against the wall and put a gun in his stomach. He'll beg.

Now, present time then, is just this existence and... of havingness and your agreement on it. And your future? All is present time on the idea that we must have a rate of change. Rate of change is as mathematics, known as calculus. Calculus is a very interesting thing, it's divided into two classes. There's differential calculus and integral calculus. The... differential calculus is in the first part of the textbook on calculus and integral calculus is on the second part of the textbook on calculus.

Uh... as you look through the book, you'll find in the early part of the book on calculus, 'dx' over 'dy'. A little 'dx' and a little 'dy' and they're over... one above the other on a line, predominates in the front part of the book, but as you get to the end of the book you'll find these 'dx' and 'dy's' have been preceded by a summation sign, or are equating to a summation sign, and the presence of this shows that we are in the field of integral calculus.

Now I hope you understand this because I've never been able to make head nor tail out of it! It must be some sort of a black magic operation started out by the Luce cult. Uh... some immoral people who are operating in... up in New York city at the Rockefeller Plaza. Con... thoroughly condemned by the whole society.

Anyway, their rate of change theory – I... I've never seen any use for that mathematics by the way. I love that mathematic because it – I... I asked an engineer one time, who was in his sixth year of engineering, if he'd ever used calculus. And he told me, „Yeah, once. Once I did,“ he said.

„Uh... uh... when did you use it?“

„Well, I used it uh... once uh... lemme see, what did I use it on? Oh, yeah, yes, something on the rate of change of steam particles in boilers. And then we went out and tested it and found the answer was wrong.“

Calculus... if you want to know, there is room there for a mathematics which is a good mathematics, and it would be the rate of co-change, or the rate of change when something else was changing, so that you could establish existing rates of change in relationship to each other. And for lack of that mathematics, nobody has been able to understand present time! You just can't sum it up easily. Or, let us say, for lack of an understanding of what present time was, nobody could formulate that mathematics.

So actually there's a big hole there that could be filled and it's trying – ca... the thing called calculus is trying to fill that hole right now and it can't. But the rates of change – it comes closest to it. I think it was one of Newton's practical jokes.

Uh... here we have... here we have calculus as trying to measure a rate of change. Well, if we had something that was really workable and simple, it would be formed on this basis: The present time and gradients of time were gradients of havingness, and as one havingness changed, you could establish a constancy of change for other related havingnesses. But because the basic unit of the universe is two, you would have to have a rate of change known and measured for every rate of change then estimated. The mathematics won't... I mean a mathematics won't operate in this universe unless it has simultaneous equations. If you have two variables, you must have two equations with which to solve those two variables. In other words you have to compare one to the other simultaneously. Otherwise you just get another variable.

Of course people laughingly do this; they... they take an equation with two variables and then they solve it. And then they... you say, „What you got?“ And the fellow says, „K.“ You say „Now just a minute. You got K, huh? Well, what is K?“ „Well, K we have established arbitrarily as being...“

You say, „Why did you work the equation out in the first place? You had a K, didn't you?“

So present time's advance into the future – rate of change. Present time's advance over here to the right is indicated by the arrow, is sort of apparent to people, but they're in it all the time so they have a feeling of travel. And let's take this time track now and see what does happen. We'll draw this time track 2 here, and below it we find another arrow, but it's track. And what's changing here? What's changing is the rate of havingness.

And we get this track coming back here to PT, and the track is proceeding out that-a-way. Now, what is the track? The track is the rate of change of havingness. And what is the rate of change? The rate of change of havingness is what we agree to be a rate of change of havingness.

People's intolerance for speed and people's intolerance for slowness are themselves an effort to maintain a constant rate of change. And in view of the fact that these people – as I just commented some facetiously, your desire to have and your desire not to have are real and

they are actual – both – and give the universe the backbone of reality and actualities which universes have. You want them there, for lack of something better to have there.

That's earlier talk; unless you gave the preclear a good reason to have something else he would continue to have exactly what he has. You give him interest enough, however, and he'll want something else, see how that is? But he's got the MEST universe. That doesn't mean he's satisfied, that means he doesn't have anything else to want. If he doesn't have anything else to want, he won't have anything else.

So if he just uh... has this and it's a certainty and not enough imagination or thought to produce anything else except immediately what he's got, you're not going to get a shift. Not even a vague shift, time.

So we have over here on track 2 what is happening here. And this is why they keep showing time in vectors, is this rate of change. And of course we see that its rate...

Now, the dynamics, the eight dynamics demonstrate amongst themselves an interdependency which is covered in writing best in – of the works that I've done on this – in Book One. It's just the viewpoint of what's good. Viewpoint establishes what's good. Viewpoint establishes what's bad and we get these interrelated viewpoints and we get from these then an interdependency. Not one of these dynamics can exist without the other dynamics existing. And so you see that?

You're looking right at the heart of the problem called 'time'. Unless these stay in agreement one with another, they can't co-exist, and if one of them steps out without an able support from all the rest, and steps out of line, you're liable to get a collapse of all those dynamics.

We find that the theta in a good state is actually all dynamics. Therefore he can be a universe, and that he turns up missing in this one due to the complete uh... plethora of thetas around, it doesn't seriously damage this one, because he is not removing from it an integral portion of its energy. He's removing something else that has nothing in mass, and that's an idea.

He is a capability and a zero of mass, and his havingness is a time monitor. That is to say, he has or doesn't want. And you could keep taking thetas out of this universe and nothing would happen much to the universe because you really aren't upsetting these because you're subtracting what? You're subtracting 1-2-3-4-5-6-7-8! It's the only way you can get out, it's the only way you could add anything to his universe is by adding 1-2-3-4-5-6-7-8 to it.

In view of the fact that your theta is a balanced eight dynamics, when he is subtracted, he subtracts almost exactly equal – don't... you don't have to ever worry about this, I mean this just happens to work out – he subtracts almost exactly equal quantities on all eight dynamics. That's why he has to be well up tone scale to get out. Now what do you know! He has to be balanced on these dynamics, otherwise the imbalance freezes him in. Think of that for a moment. So he's got to be up into a level of practically pure thought. And the reason he can be up into pure thought is he's not going to take any MEST with him, believe me, and he's not going to withdraw on that.

Let's take a look at – what's a balanced equation, then, for this universe? Any stability in this universe contains as its balances the rate of change of the eight dynamics' interdependencies. The eight dynamics are all interdependent in any stability equation in this universe. And you get any equation in this universe that demonstrates its stability and you've got all eight dynamics present. One way or the other, you've got them present. And their stability means that they're present in a stable or balanced form. Now you start to unbalance one of these things, and of course nothing is going to happen at all. If you don't unbalance it by subtracting 1-2-3-4-5-6-7-8. An exact balance from it. See?

You can take out of this stability what, let's call a beingness, a quantum of beingness, if there could be such a thing. You could take this out all the way along the line and if you took it out wrong, or tried to take it out wrong, you'd blow the whole shootin' match. In other words, you tried to take it out down tone scale you'd practically blow the universe up, and when the boys try to go out the bottom of the scale with apathy and all that, the rest of that thing, by golly they blow up cultures, cities, so on – everything goes to pieces, because they're trying to move out of the universe with their hands on all this MEST.

The rich man tries to go to heaven; of course he can't go to heaven on account of those ridges, they won't let him through the eye of the camel! All right, let's take a break.

(TAPE ENDS)



# Chart of Havingness

A Lecture given by L. Ron Hubbard  
on the 18. December 1952

This is the second lecture of the afternoon of December the 18th, and we are continuing here on this chart of havingness.

Now you may think that I'm making too much... too much action here – a little bit too much randomity for you by giving you this material. But I'm giving you, in this lecture, an option between one and two things. I could simply process some people here, and I intend to do so but uh... this afternoon, but I want to have in circulation and in your hands enough material so that you can actually do some extrapolation – that's a wonderful word, EXTRAPOLATION – people look in vain in dictionaries for this word EXTRAPOLATION – uh... it isn't INTERPOLATION because that's „find the point in between...“ Someone... and so let's go out further and discover it.

Uh... mathematics could be called extrapolation. it... it's what you figure from, into. That's just what we're doing in present time, you see – it's approximation. We're predicting the havingness change and estimating the rate of change of havingness when we're estimating the future.

I want you to know about these thing's because you can do some thinking on this basis and you will discover probably some very interesting material from this, because this is only a barely, slightly explored field. When we start to talk about time's rate of change... time as a rate of change of havingness, or not-havingness...

Now therefore, its first and immediate value to you in therapy shouldn't be overlooked. This is possibly the first analysis ever made of psychosis that is really a good solid mechanical analysis. Why is a psychotic always in the past? Your neurotic is, at best, in the present. And your people who are sane are doing very well in the future. They're thinking into the future, consistently and continually, and it could be said that a man is really as sane as he can think into the future.

Why is this? That says, „A man is as sane as he can predict and estimate the rate of change of havingness and not-havingness.“ Hmm. As long as a man can predict the rate of change of havingness and not havingness, he is quite sane. And when individuals are unable to predict the rate of change of havingness and not-havingness, they are unable to predict. And are not sane. When they're unable to predict it, they're just unable to predict it, then it makes out of them what? An effect.

Now the rate of change of havingness and not havingness could be considered to be cause. Therefore, cause is motivated, then, in the future. Cause isn't in the future, though,

because this tells you that cause is flow and energy. Oh, nonsense! You can't have time without, space, energy and objects. There isn't any time without those items. And the most pertinent of those items are and the best estimation done on those items is rate of change of havingness of the... you... now you have this...

Now let's... let's predict what's going to happen tomorrow on the planet Xerxes. Can you... can you predict that? What's going to happen tomorrow on the planet Xerxes? No, because you doesn't have any havingness on Xerxes, that's all. I mean, there isn't any present time there, so how can you predict a rate of change there?

Rate of change – my God! How could you possibly predict a rate of change when you don't even know what's changing? So you couldn't predict the future and as far as Xerxes is concerned, two conditions exist: You are not interested and it doesn't immediately influence you; or, if interested, it again doesn't influence you. So what?

Now it's only when a person is interested in havingness of a present time that he can become non compos mentis with regard to that present time. A person must be interested in havingness to be insane. And by definition here in this universe, a person must be interested in havingness to be sane. You also must be interested in not-havingness to be sane. Hmm-hmm-hmm. Where are we going?

Uh... now, an unknown datum doesn't disturb you a bit. The planet Xerxes, his state of government or what is going to be printed in a... publication there uh... tomorrow by some loose-moraled fellow doesn't even vaguely interest you. And yet it's an unknown datum.

And you'll find your psychotic has gone mad because of an unknown datum. He doesn't know what's going to happen in the future. That uncertainty concerning the rate of change of havingness and not-havingness. He's become so unsettled and so upset about it, he can't predict it, that he's become psychotic about it. And as long as he is...

You see where we're going? Interest. Interest is the monitoring action. Where there is no interest, there isn't any insanity. Of course, there's also nothing.

And so you get a... an interesting, but not monitoring or terribly sweeping, common denominator to past, present and future, and the state of mind with regard to them. And that... that is monitored by interest in it. „Do you care?“

Uh... ah... the great Rabelais tells a fascinating story whereby two characters were in battle and everybody is sweating and streaming blood and... and uh... brawling, and... and these armies are crashed together and interlocked, and it's toe to toe and slug, slug, slug. And... and... and these two characters, for some reason or other, to catch their breath, withdraw a short distance and uh... climb a little hill. And they look down in the valley and they see these little tiny figures down in the valley. And they're just moving like little tiny dolls, and it becomes so unimportant to them that they begin to laugh. And they laugh very heartily about it and, of course, just stretch out in the sun and that's the end of the battle as far as they're concerned.

You want to know why theta clearing can suddenly produce such a change of viewpoint in an individual, I'm afraid it's contained in that data that I've just given you. Estimation of the rate of change of havingness is either interesting or very interesting or terribly inter-

resting or, „Oh, my God! We're lost unless...“ And that's being... everything is serious and important.

Now what is... what does 'serious' and 'important' mean? 'Serious' and 'important' are words put down to „interest is intense because of penalty.“ And you could say „importance is an interest... an intense interest because of penalty, and it is as intense as the penalty is envisioned to be intense.“ That man who can not be made to feel any pain from hunger, rain, snow, ice or the other things they have in the post office department, he, you see, wouldn't be able to feel any penalty – unless it were the penalty of being bored and that is a penalty itself.

Boredom, however, is just not a state of inaction. It is a state of idle action, vacillating action, where penalties are yet in existence. And where they are great. But a state in which one has decided he can't really do anything about them, it's just a high-toned apathy. And it... it... there's a certain insouciance that comes along with boredom; there's a flippancy.

Now what, then, is 'sanity'? Well, let's rate it there... It would be „unable to predict the rate of change of havingness and not-havingness with regard to one's interest in those things which are changing, and with regard to the penalty which one believes may accrue from not being interested in those things. That's a clumsy definition. It will come down in size and shape. But let's look at it again: It... It's... 'sanity', then, is monitored by what one can gain balanced by how much one can be punished because of have and have-not, and the unpredictableness of the changes which might take place in have or have not.

The goal of a static is to be a static. The goal of an 'all motion' is to go in all motion. And as we see the interplay of a static against all motion, we find out that we have a theoretical point of action halfway between these bands where the penalty could exist, but would not sweep away all, where havingness is not the most important thing.

Now havingness becomes more and more important to the psychotic until he will give away anything, or he will take and hold on to everything. And he thinks... objects and words and everything else. So his interest is terribly aberrated. And his belief in pain is terribly aberrated, and if you get somebody who is very psychotic, they've either abandoned the body to a point where anything could happen to it, or the tiniest little scratch is regarded by them as destruction beyond destruction beyond destruction.

So, uh... theta clearing just side-steps the whole problem by deintensification of havingness; and by almost completely eradicating the penalty of not having, or the penalty of having. It is not a retirement from the lists; it is not an abandonment of anything. But it is an ability to come into the control and ownership of things, and therefore a person's stability as a theta clear would depend upon, yet, their interest and evaluation as pertained to their body and – what Freud called the 'alter-ego' – all the other possessions of the body, like the family and uh... uh... the car and all that.

A little light begin to break through on this.

But the funny part of it is, we can't subtract anything from this universe because of this doggoned rate of change of havingness. This universe will either blow up or solidify one way or the other, if one were to subtract from it, out of any one of its equations, let's say this: One, two, three, four, six, seven and eight – and leave five. He wouldn't go, would he?

Or, the universe, if he did make it, would blow up, on what subject? The fifth dynamic. You'll find, then, that inequalities of interest and an unbalanced state of interest on the part of the preclear – that is why we're interested in „can'ts“ – resolve down to an inability to draw out in a balanced state. He's got to take all eight dynamics out of the equation if he's going to leave this universe – all eight – simultaneously. The universe'll never miss him.

But if he tries to take all eight except two out – nnohhh! It's not just going to miss him, I... it's not going to let him go because, you see, the universe seems to represent a havingness and have-not-ness. It... it... it, to some degree, owns your preclear. Every time he has a line to it, it has a line to him. So any time he says, „Well, I'm just fine except for the second dynamic. I still seem to want this sensation from these bodies, and so forth. They're a disgusting thing, these bodies, but second dynamic – hummm!“

It... it... it doesn't just mean that your preclear is holding on, because it means that there's a great big cable around his neck and it's got him nailed down to a stake. And as long as he thinks he has to be in this universe in order to indulge that sensation, as long as he has to have something else to undo it besides himself, oh boy!

Now, you see, he is four parts, as e homo sapiens. And so when it comes to subtracting the theta from the body, he has to have a body with which to enjoy other bodies, he thinks, at the state he's in. Now let's draw it up a little further and demonstrate to him that he doesn't have to have other bodies; he doesn't have to have a body of his own in order to procure this sensation from other bodies; it isn't necessary for him to have a body of his own. He can just take it off of any body any place. „Well,“ that fellow says, uh... „that's great!“ Your preclear is still nailed down in this universe, because every one of those bodies will put a line on him for every line he puts on them.

And uh... that's how he came down tone scale in the first place.

So, we have to then shift it over to 'own universe', and he has to be able to mock up a havingness or not-havingness on any one of the dynamics, and particularly where interest is involved. He has to be able to create anything he is interested in and continue an interest in it in order to get rid of MEST universe havingness and not-havingness. And nobody's recommending to you, really, that you get rid of this havingness and not-havingness in the MEST universe.

But I'm just telling you that the interest monitors it, and that is monitored by one's belief that it only exists – the other thing, scarcity, in this universe – that there's a penalty in leaving the universe, and the penalty of leaving would be the penalty of not any more having something, ugh... You see?

All right, this universe is rigged this way: Every time you want something in this universe, you can't have it. If you really want something, long enough and often enough on an outflow for it, it, of course, if you do get it, it'll disagree with you. And so it's a dwindling spiral operation, and by electronics this goes down... As we were talking about very interestingly the other day, this DC flow problem. There could be no DC flow; if you changed viewpoint as fast as you changed polarity, you would think you saw a DC flow. Now, that's very good – that's very good. A fellow in class mentioned this – very interesting. But if you insisted there was such a thing as a DC flow and never changed your viewpoint, you would

have to have lower and lower and lower and lower potentials. And the... the lower the potential, why, you get another flow, and then you get a lower potential and you get another flow to it, and then you get a lower potential and you get another flow to it. And there's, of course, no place to go but bottom, and it's mud from there on down.

Now if you got a... a viewpoint which decided that your potential was going to go up all the way, it would have to be a negative gain, and you would have to continue the negative gain. As long as you continued this, you'd go on up tone scale and out the top. But you would have to do it on all eight dynamics. This is not very... not very difficult. This is... this works out automatically. This is inherent in the techniques which have been proposed – inherent.

Now let's look over here at this chart again, and we find the rate of change of havingness – and of course, and uh... we'll put this plus and minus – meaning havingness and not-havingness – the rate of change of this determines... determines randomness; and that's what randomness is. You've been asking for a lot of definitions for randomness: Randomness would best be described as the rate of change of havingness and not havingness. This is randomness.

And if you want lots of rate of change, you want lots of randomness. If you want lots of randomness, you get lots of rate of change of havingness and not-havingness. You decide, „Well, now let's see. We're going in... going into a lot of action. We're going to choose out these teams to fight, and that means...“ And what are you going to get? Oh, boy! You're going to get loss and gain on an unpredicted level – every time. Of course, you get mired down in a universe which is operating, or an area that is operating all but automatically. No-ho. Any... almost anything you do in it sets up these automatic reactions. Automaticity is really there. Automaticity is there to such a degree that you cannot regulate the interdependencies of the eight dynamics and as a result the eight dynamics and all eight dynamics are to be found in any particle of this universe, no matter what form the thing takes, you'll find all eight. It isn't just that you find all eight in a man.

And that 'all eight' is your octahedron of filling space – just as an aside comment. Putting it into space, characteristics as well as particle characteristics, because, you see, your octahedron is not a particle characteristic at all. It's what you would, quote, 'fill space with', it would be the forms which fill space.

So you're not going to do any grand job of pulling your preclear out if he still has, and you do not know about, something that nails him down good and hard on this tone scale. What is that tone scale? As that tone scale descends it is ARC, it's a lot of other things. Something else more important to you – it's time. It's one's belief in his ability to predict the rate of change of havingness and not-havingness. And at 1.5 one has lost his ability to not-have. See, it's an ability. He's lost his ability to not-have, so he has to have everything, and that gives you a terrific hold, and that gives him this enormously strange attitude toward all these various things.

Now, what happens at 1.1? This person has lost his ability to have and he's doing a terrific dispersal... pardon me, at 1.0 fear, uh... he's doing this terrific dispersal and it's all 'not-have, not-have, not-have, not-have, not-have' – see? He's lost his ability to have.

Now let's go down tone scale, and we'll find somebody in grief, and we find they've again recovered a little ability to have and not-have, and . then they went into grief on it, and we find somebody who has lost their ability again to not-have. Now what... in mock-ups. Well, how do you find this person? This person will be in the strange and wonderful manifestation of just... just not-having. This person can't stand a 'not-having' and now can't stand it because his interest is so intense in having, and the values he assigns and the penalties which could accrue to him as a result of not-having are so exaggerated that, of course, he can let go of nothing.

So what happens when you get somebody who is in grief on the tone scale? Why, it's very interesting to find that all you have to do is run Step Four and there you are, he's... he's... you'll cure him of it – Step Four. And that is Flow Balancing. It cures his ability to not have.

So all the way up the tone scale you're just curing people of their abilities to have, alternately, and not have with mock-ups. You... you can't upset the rate of change of this universe, but you're not actually working with energy. Your preclear isn't energy. He's a capability of producing energy – a space to put it in. So as long as you work with this material on the mock-up side, he goes right on up tone scale.

Why? You're changing his ideas. Thinking, then, actually develops to itself – I told you a little earlier, what one devotes energy to, one has. Or what one devotes energy to, one not has. You devote energy to getting rid of something and that means you'll have it, or devote energy to having it and that means you... it'll... you'll lose it.

Uh... you get an object in other words, which is the reverse vector of what it's supposed to be, and what do you get here? You get a person's future track getting solid. That sounds funny to you, but you see, in view of the fact there is no future, he's changed his rate of change of havingness and he looks at the future and the future itself has taken on a solidity.

Now this person can't change his postulates. Why can't he change his postulates? They're bogged into energy. He's making them inside of created energy and he has... he's actually operating in a more or less solid area when he's thinking. He's pushing particles around, so he can't change his postulates, of course. And any preclear that you get ahold of is going to be unable to some degree to shift his postulates readily. And as a net result, as long as he can't shift his postulates, he can't, of course, change his attitude toward anything. And as long as his mind is banked in on the idea that 'this future is solid' over here in area 'Z', as long as that thing is solid, he's tried continually to inhibit or advance the rate of change, and it didn't shift on him. So he... he gets something solid that doesn't change and this is a mock-up – a symbol for the future. This piece of energy, solid. It's almost like matter after a while, and you... you'll find this manifestation very solidly.

What do you do, then, with the future? If you can find the f... By the way, look around yourself and... and say, „When I predict something or try to predict something, which way do I look?“ All right, now let's 'see' your future in that direction. Take a look and see if you see your future in that direction, or see what you've tried to see in the past, or what you normally run into when you try to see your future. And now turn it red, then turn it blue. Then turn it green. Then turn it white. And then make it get bigger. Then make it get smaller.

I'm just giving you the exercise.

Now put it behind you. Now put it into shape of a corkscrew – and that's G-torsional future havingness now. And turn that purple, and then turn it black. And now put it down here at the corner of the lecture platform. Now tie it up into a bow and put it in a box with a lavender ribbon. Because that's not your future. That's a bunch of energy that you've gradually built up in an effort to predict the rate of change of havingness. You keep throwing toward rates of change of havingness a certain amount of energy and every single bit of this energy has the artificial and abstract mark on it: 'future'. And it's not future energy; it's present time energy.

And as we look down this track here we find out that finally the area of 'Z' gets solid and is very easily mistaken for the area of 'Y', and then that gets very easily mistaken for – because you see these are all solid objects – the area of 'X'. You see that?

So a psychotic, of course, becomes unable to differentiate on the rate of change of havingness because the future is solid; therefore the future is the present; and of course, the only real solidity there is is the past, so naturally it follows he must be in the past. And he is in the gradient scale of these particles which you – many of you... How many of you observed those particles, by the way? Quite a few of you, in other words. There... there is some direction there. Uh... there... there is a mass there somewhere. You just work it, just like you work any other item that you have around.

Uh... you... you have this... this? A lot of your preclears have this. Well, you... you've got this, then, a deposit. Now remember that that could be a 'not have' deposit. „In the future I won't have. In the f...“ and all of a sudden, why you haven't got it. You haven't got those particles. They're right there but you haven't got them. They all got a 'future' tag on them, and this says „This is the future and you are about to be butchered by this“ and you know you are perfectly in control of that mass of energy? That's yours. And by deducting that mass of energy you're doing the same thing as a mock-up, because you added that to this universe. Therefore, you're quite at liberty to subtract it.

Now there is where, evidently, your individual goes down tone scale and those levels on the tone scale could be mathematically adjudicated to be on the... units of energy which had become a solid deposit, with the label 'future' on them.

How many units of energy have a solid uh... that are in this solid deposit have the label of 'future' on them? And you get, then finally, how many... how many uh... units... how much mass is there there. You're down to 1.5. Boy, that 1.5, „Huh' The future's solid.“ He can't afford to not have in the future so all of his thinking is being devoted not to constructive action as it goes forward, but very destructive action. And he is thinking all the time „Let's see, I'm holding on to the present here. I'm holding on to the present. Well, I can hold on to the present“ – he's demonstrated that to himself – therefore, all these not-haves, not-haves, not-haves, not-haves, – and anybody walks in 'not-have' – anybody walks up to him, he doesn't want them. Anything else walks up to him he doesn't want them. If he decides this, you see, he immediately takes hold of them. Reverse vectors – because he's a great... he's a

victim of flows, so he winds up by having everything bad and everything good, and he says this is all future. And it's solid mass.

So the future is solid. In Pogo, it says, „Which way is Tuesday?“ and he's been told very, very emphatically, „Right in front of your face!“ Now that's... that's uh... quite pertinent.

Here we have, then, the 'X, Y, Z' where 'Y' would be your present time. And that's why people begin to believe in linear time, and why their facsimiles begin to haul up and park in quote 'present time' because obviously the future is solid, so when you start to address the future, you're addressing a solid object, obviously. And when you're addressing this solid object called 'the future'... You see, he devoted all this energy to thinking about the future, and all that energy is still there in the deposit. And the solider that gets the more it gets like present time. And you'll get these people saying, as they st... just start down the tone scale „Well, things'll be pretty much the same in the future as they are now.“ Conservatism. „Everything's going to be the same as it is now. Nothing's going to change.“

What you're... you're going to have a rough time with these people unless you know what I'm telling you now. You're going to have a rough time getting somebody to change a little bit. You'll be puzzled as to why this preclear won't change. Well, this preclear won't change because this preclear can't change because he knows he's sitting right there looking at the future. If you were to put a meter on it you would find out that this future was uh... so many ergs of energy, and it was a deposit, and therefore it was a piece of matter. And when he becomes quite psychotic, that piece of 'future' has be... he becomes neurotic, the piece of future is the present, because the present is solid. And he... he has to think somewhere in that... that band there. He starts thinking with facsimiles, as I showed you on that graph, that wheel. He thinks with facsimiles; he doesn't think with postulates.

He doesn't think „Let's see“; he doesn't uh... he doesn't even say this to himself: „Let's see, how do I want things?“ No-no. That's way up. He says, „There will be light. Umm, that's nice: light. Umm-hmm, enjoy this motion for a while. Well, we can enjoy this. Let's put some darkness in there,“ and there we go.

Now when he gets quite neurotic, the present time, the ti... the energy he's devoted to present time and trying to keep everything stable in present time, he knows he can't predict anything out here about the future because he's got the future right here. And the more he changes these things which are right in front of his face, the more horrible things happen to him as he goes forward into – what future has he substituted for the future? He's made a time deposit that is a havingness, right there in front of him, and then he tries to change that instead of changing his conditions. Because the conditions which he tries to predict along all eight dynamics demonstrate to him to convince him that they are unchangeable and that they're inevitable and that the gods do it and he doesn't do it and nobody does it, that the rate of change, the interrelationship is, of the eight dynamics, unchangeable – by him, but is inevitable and just continues anyway.

And that is a lot of balderdash, because a fellow can go out and change his future all over the place. It just depends on how much he wants to stay in contact with the existing eight dynamics of the MEST universe, that he will monitor and reduce his ability to change the

future, or how much credence he wishes to give to other individuals that he refrains from changing future. And that's all there is to that. The future becomes a deposit and then that deposit becomes kind of solid, and it is, of course, in present time because it is a state that's solid and unchanging – it's a state of unchanging havingness.

And that goes into the past and the person has got facsimiles in restim and there he sits. And of course, he's got a piece of energy which he... he's got it all mixed up with energy that he says is future energy and this is past energy and it's already happened. That's agreement with the MEST universe.

Well, there's your... there is your dissertation on the tone scale. You can count, then, as a person goes down tone scale, that the future looks more and more unchangeable or solid to him, or inevitable, and that he can be defeated more and more and pain and penalty is more and more there, and desirability is less and less there.

So up tone scale the future looks desirable because he thinks he can change the rate of havingness. And the present becomes undesirable, gradually, as he finds he isn't doing it, and the past, then, takes on and absorbs his interest. And as he goes down tone scale you could say that the upper part of the tone scale is the next thousand years for man. The upper part of the tone scale would be the next thousand years and that would be merely the rate of change of havingness and not-havingness in the next thousand years of havingness.

And uh... there the band immediately below that would be the next dozen years. And the band below that would be this coming month. And then there'd be tomorrow. And then there'd be today. And all that's uncertainty. What's an uncertainty? An uncertainty is a 'maybe' and that's an indecision and that's a double flow. And what is a solid piece of matter? A matter is a solid piece of confusion and chaos, and this is double-vectored and, of course, matter itself is the biggest 'maybe' there is. Indecision. There is nothing travelling in one direction and there is nothing in alignment, that is chaos. An indecision is... is 'yes' going thataway, and 'no' going thataway, cancelling each other out and you don't get any action.

If you want to see your preclear in a big 'maybe', get him something in which he's very interested, first and foremost thing, and he's convinced concerning his... his liability for punishment, and uh... you've got yourself a mighty confused fellow.

Well as you go down tone scale, he begins to believe that pain-pain- pain-pain-pain, pain consists of force, and the heavier bands predominate on the lower part of the tone scale. Although all bands are there, all the pain is dominant.

Now this, then, uh... and up above that... you have to be up above a certain level, then, in order to obtain pleasure, or you have to obtain pleasure of the type that is on the band and the experience of being in the band itself or the operating of the band for its own sake, and using force in it, is, of course, pleasure too. Very odd kind of pleasure.

In other words, there's a lot of pleasure in... in strangling somebody – 1.5 feels. 1.1 would take enormous joy out of the idea of... of uh... he might get an enormous amount of pleasure – he'd have to be interested first and have a conviction that he could do it in order to carry forward this action – in poisoning somebody very adroitly. And if they're... this person is high on aesthetic – a 1.1 and high on aesthetic... there could be a 1.1 low on aesthetic and a

1.1 high on aesthetic and so forth, and a 1.1 kind of null and neuter. There's where you get your randomness in personality. It's just which bands of perception and action will they use. Why, this 1.1 would put the poison in a rose and dip the rose into a wine glass as a touching little gesture so the lover could drink it all down. 1.1 could then say „Oh, dear! What has happened to you? Does your stomach hurt?“ Typical.

All right, then maybe you understand, then, that the past is solid and the present somewhat nebulously solid, and the future doesn't exist for the psychotic. 'Cause for the psychotic the past is solid, and that's the only solidity he's got. Why, he can't pervade any further than his immediate self environment, and that is solid energy. He has no pervasion any further than his own energy. He can't pervade out into any greater space than that, so he's dragged down in space, he's very, very centralized in himself, and there he goes. There you have it.

All right, your neurotic finds the present solid and every once in a while convinces himself it's solid by pinching himself. This he considers his conviction. And he's still enough under penalty... he's terribly under penalty so that he can be punished if he doesn't have this solidity in the present. And your person who is really sane, who is able to think, able to predict the rate of change or cause a rate of change of havingness or not-havingness, is, of course, handling the future. He can not only handle the past, he knows that; he can handle the present, and he can, of course, broadly handle the future, he thinks. And he's interested in doing so, interested in handling that future.

Now the volume of effort that he will put into the future depends upon his amount of interest in the future. So if you have a person on... high on the tone scale who is sitting on Mount Olympus doing absolutely nothing, and a person who is fairly high on the tone scale with terrific amounts of randomness all over the shop, still high on the tone scale, but in action with regard to the future, and you're getting a difference of what? You're getting a difference of rate of change for the individual.

Fellow on Olympus is at no different point on the tone scale. He just doesn't have as much interest in it as the fellow who is in action. And the interest doesn't happen to be psychotic or neurotic or anything of the sort. It doesn't matter what you're interested in or how much you're interested in it; it does matter how well you're able to handle something after you get interested in it.

That is the thing that parents find wrong with children. The child will be interested in chemistry and want a chemistry set. He's very interested in chemistry and he gets a chemistry set and he's still very interested in chemistry, but his ability to estimate the rate of change of havingness on the thing is kind of bad. And he starts to run into a not-have, the second he gets this 'have.' And of course reverse vectors start to hit him and he's no longer interested in it. Hmm!

Well, the parents say, well, he ought to continue and be constant in their interest. And the reason they ought to do so is because parents don't change, do they?

And they consider this a great virtue. Unchangingness is NOT a virtue, And you start to hit a society and change it too often in the field of objects, and it will rebel. But uh... you can change objects all over the place.

Some of the old-time pilots used to change objects from coast to coast and around the world and that sort of thing, and everybody was tremendously, vastly interested. Why? Well, the rate of change was very fast. And it was above their level of rate of change, and somebody seemed to be able to get rid of this, and away with this rate of change, so they got very interested in it. Why? Well, they... they wanted a higher rate of change themselves, but they didn't dare have a r... higher rate of change themselves. So they got very interested in that line.

Well, your old-time pilot could do that, but let's take somebody who starts changing very close to the static level. I... I've been shifting things around close to the static level like mad, by just the change of growth. Of course, an idea doesn't grow; you just get more and more certain on a certain level and it can be associated with rate of changes of havingness and not havingness more closely. And the first thing you know, you can either exist in the static level or you can exist in the energy flow level – either way. People get upset because you change ideas; in that level they get more upset, about it. They really get upset because they're looking at a static. They... they've got a ghosty idea that there must be a static there, 'cause it's theta, isn't it? And it's probably motionless. That's right; it's motionless.

But when it enters into the field of energy, it demonstrates the fact that it's not motionless and that there's a motion connected with it. They get very confused.

The one thing you're not supposed to do is change your mind. You can change almost anything else, but don't change your mind, for God's sakes! You'll find that in more banks!

Now, your tone scale, then, is also an estimation of how long it's going to take to change the future estimates of this individual. Of course, the lower on the tone scale, the longer it's going to take. Why? You take the same process, you're getting more and more factors entering into it which are varying the matter involved. The energy has turned into matter, to a large extent, and there we have it.

So, here, then, is perhaps a better understanding of what you're looking at when you look at the state of a preclear. He's trying to hold himself up by being interested in one dynamic maybe, or another dynamic. He isn't interested broadly in all the dynamics. You can lead him with interest into almost anything. You can! You can lead anything. You can lead nations to destruction. You can lead planets to hell and back with the looziest subject matter imaginable so long as an interest level is maintained.

Let's take sound solid subject matter which is a very tight, close evaluation of the situation, and subtract the interest from it. Let's not make it colorful. Then your people who are really spinny don't pay any attention to it. Why? Well, they haven't got any interest in it because they can't associate that with something else, and they can only identify. And they can obey force and that's about all.

So, you can walk straight through a society and as long as you do not introduce anything interesting in the material, you can tear it to pieces. But you introduce something like '74 trillion years old', some magazine pick it up. It's interesting – it becomes interesting. That's truth. That'll go around. People will begin to wonder, „Well, that's nonsense!“ or „How's this?“ but they wonder why Time's printing it and so on, and get upset about this. You've introduced a level of interest.

Well, from that point on it can start to get uh... a little bit hectic because your interest level starts increasing. Well, boy, when interest level starts to increase, you had better be – as I once was not – very well located on a static as far as ideas are concerned. „You do so forth-and-so-and-so.“ In other words, the non-motion thing called an idea shouldn't be subject too much to change. And so you ought to have a good, broad, workable, precise body of knowledge which sits there and will sit there and which will endure and which is not subject to misinterpretation, because why? It has a workable, routine, easily understood application.

And the second you do this, then if you start stirring up interest in the society at large, interest, and you've got a static idea that society can shift. When I can say that a world can be led to hell and back with interest, you can package anything, no matter what garbage – anything – and cloak it in certain tones and it will be bought – without question!

Scholarly language is simply a method of toning up straight corn. People buy in the field of sciences, not knowledge or truth, they buy tone scale. And they feel that science should be at 3.0 on the tone scale. There is just that much estimation of the rate of change of havingness. „And whereas we don't take any real responsibility for this, it has occasionally been stated and so on...“ They buy tone scale.

The... is... this is, perhaps, not as... as completely hilarious to anybody as it is to a writer. A writer can look at this and it isn't something that amazes him. He's been doing this for a long time. „How does Professor Blink talk in the story?“ The writer knows. He establishes tone scales all over the place, up and down and back and forth and around and around. He has to, to have any randomness of characterization. He has to characterize people as people think they know people. A writer doesn't write about how people are; he writes about how people think people ought to be when they are written about.

Dialogue is not what people say, but the things people think people should say when written about. Highly conditional. And so we could get out a book under some guise by just – on any subject under the sun, any subject – and if it were properly written on the right level of the tone scale, believe me it could become THE tome on the subject. All you'd have to do is study style.

What the hell has an aesthetic got doing, walking in on knowledge? Beware of knowledge which is too well-dressed in an aesthetic. Knowledge is that thing from which you should be able to deduce, acquire and abandon aesthetics. If you are in a high level of truth, you can acquire or jettison aesthetics by the skillions, because to that interest may be added. But if you are in an aesthetic alone and you find there nothing but an aesthetic? 'Cause what is a piece of writing but an aesthetic? Even... even though it appears in the ENCYCLOPEDIA BRITANNICA it has, or not has, a certain aesthetic balance.

Do you know that there's enormous room in this world for a good data encyclopedia? „How do you make penicillin? You make penicillin by...“ Not... not uh... uh... „in the early days of chemical research, it was suspected that, when certain bacteria were bacteriarized, they were so bacteriarized that the bacteriological bacteriazation took place almost instantaneously. But later on they found out they could drag it out a bit. And Professor Wumph said, although this is controverted by Professor Battleboof, that the earlier suppositions regarding this subject were not supported by the ancient Greek. Of course, when we have studied more

deeply into this subject...“ You poor boob! You couldn’t understand this subject. We have to interpret it for you, you boob! Uh... that’s not in there in print. That’s just there. Uh... when you get through you say, „How the hell do you make this stuff?!”

That used to torture me because I was manufacturing the wherewithal and the havingness in this society necessary to the production of Dianetics and Scientology and the study of the mind. There wasn’t anybody else going to throw any money into this. I had to throw money into this, so I made the money to throw it into it.

Well, I ca... you can always make money. That... that’s the easiest stuff in the world to make. Sometimes you get a little bit short. For a few weeks, why, you’re chewing shoe leather or something uh... like Charlie Chaplain did when he ate his shoe, and so on. But uh... what the score is in any one of these aesthetics is that there’s either data or there’s an aesthetic.

Now if you simply sit there – you’re not trying to teach Scientology, you’re not trying to tell anybody about Scientology – but you are merely using Scientology either to put an industry on its feet or put preclears together, your rate of change of havingness and not-havingness to a large degree depends upon your aesthetic, not the exposition of your knowledge.

Your havingness and not-havingness, then, is changed by the interest level which is elicited towards you, and interest is invited by aesthetics, not by knowledge.

That’s why there are so few who will ever learn this subject. Really, there are very few out of all the beings there are.

You can take this knowledge – if you know this knowledge well, you do not have to parade this knowledge. You can teach people the knowledge. If you do that, for God’s sakes, just teach ‘em data more or less like I do. The amount of interest that I’ve put into this is very minor – very minor really. Make a wisecrack once in a while, throw some randomness in – don’t do very... very much. Give ‘em data – tha... that’s what’s important if you’re teaching.

But if you’re practicing, don’t give anybody any data at all. They say, „I hear that you think that so-and-so.“

And you say, „You do? Well, there’s no accounting for people, what they hear. Now people,“ then you look at them searchingly, „people who have a great thirst for beauty and love and that sort of thing, often invite into themselves information of a kind which is... they’re afraid will be true. And do you know that they will often hold to themselves data that... for fear other people will be hurt by it?“

And the patient will look at you and say, „That’s sweet!“

You... you look into this preclear’s eyes and say, „Yes, you... you’ve had a thirst for human love, haven’t you?“ I mean, you talk about obvious data. They jus... just take this tone scale and take a look at the girl. This tone scale is lying here under the blotter and you can only see in that direction, see. And it says... it says, „Apathy: Relatively uncontrolled anxi...“ You wouldn’t be able to talk to her uh... too much. Uh... here: „Capable of destructive action, psychotic, depository.“ „Oh, no. Let’s get up higher. „Boredom: Relatively inactive but

capable of action.“ She comes in, boy, is she a bored... a bored character. And uh... yet so-and-so and so-and-so. It's right cr... across the line. Put the aesthetic band on this thing: „Boredom: Normal, neurotic, halfway between, occasionally ill, susceptible to usual diseases.“

„Well, you've... you've often regarded yourself, I am sure, as average in health, haven't you?“

„Yes – yes I have!“

„Uh... and really your... your interest in life has vacillated to a large degree between indifference and boredom, hasn't it?“

„Well, that's... that's right.“

„Yes, I know. I know it very well that... how this thing is, 'cause life isn't very interesting, when it really comes down to that. One can certainly agree on that – it's terribly uninteresting. It's a terrible bore. Awful bore, isn't it? Dreadful.“

And they say, „Boy, you know this guy's right in there pitching with me.“ He just looks across and you're agreeing with him.

„Now you... you've felt this withdrawal from people for some time. haven't you?“

„How'd you know I withdrew from...?“ „Well...“ „I really don't, you know. It's just that they bore me.“

„Well, that's right. But people are very uninteresting. One can't be blamed for that, can one?“

„No, no!“

Uh... now we'll go along here... „Uh... the routine ordinary humdrum life that one leads is, of course, a good safeguard against all this.“

„Yes, I've found it so.“

Agreement, agreement, agreement... Let's just go right across the boards here and we find out that uh... „Disinterest in procreation; vague tolerance of children.“ Huh! In other words, you can just make it up – „Insincere, careless of facts.“ Well, what do you know? You're talking to a 2.5. Careless of facts.

You say, „Well, the appointment began at 2:30“ – it didn't. The appointment began at 3:15. They'll say, „All right, it began at 2:30,“ – doesn't matter – „, and it continued until 5:30“ – they're not interested in anything. And these people, of course, are very easy to take things away from so you simply say, „Well, that fee for this session now...“ patting them sympathetically on the hand a little bit, but not as sympathetically as you'd pat somebody way, way down tone scale here, see. You really pat somebody down around... pat a 1.5 on the hand sympathetically some time. They just go „Slurp“; they're Just people who have driven away every possible thing that they really want, and you show them a little bit of sympathy „Well, It's pretty rough, carrying the world on your back kind of, you know? And getting things along and trying to get people to do things. Overcoming these various inertias and so on. That's pretty rough. Yeah.“

Oh, boy! That guy will just empty out his soul in great big coal buckets. Why you...

But you're not interested in that to any great degree. But is... what is the aesthetic? The aesthetic isn't knowledge, it's putting it to use. And it's the amount of interest which we'll be given to you because you know. And that's about all there is to it.

When doing mock-ups, you find in following this material along and in matching up the interest in aesthetics of people, and keeping them marching on up that your cases will keep advancing.

This chart can help you and I hope this data about Time helps you an awful lot, because it's going to help an awful lot of people if you use it. Let's take a break. (TAPE ENDS)



# How to Talk about Scientology

A Lecture given by L. Ron Hubbard  
on the 18. December 1952

This is the third hour afternoon lecture. It's December the 18th.

The... uh... graph which you see up here is a graph demonstrating present time, and uh... third part of the graph we have here, and all it is is just uh... the... the amount of energy a person uses to think. That would be the lowest level on this picture: the amount of energy a person uses to think.

Of course, A PERSON DOES NOT USE ENERGY WITH WHICH TO THINK! That is the essence of nonsense. Because if a person uses energy to think, a person could only think then with facsimiles. And how can he only think with facsimiles?

Well, because if he uses energy to think, all he's doing is introducing automaticity. He throws out a little energy beam and that restimulates something or other and then that tells him what to think, and that's the way he gets into this. He starts trusting his uh... facsimiles and experience rather than trusting his ability to be.

So, he's up there on a gradient scale, and we see well into the future there, no energy, no 'E'. There isn't any energy there used to think, a person postulates, a person decides.

Decision. There is no higher decision than... than... than just saying so. You... you say so and it's going to be true, so therefore you say so.

Now, there are a lot of little sneaking tricks a person plays on himself. He says, „Well, that wouldn't be any fun if you just said it was the case, and then it turned out to be the case; there wouldn't be anything to expect, you see, and therefore I wouldn't get any...“

Oh, what a... what a trick. That... that is just a trick, by the way, it isn't the case. When a person gets up to a point where he's... starts to think with no energy, boy things really start to get smooth, and he starts to enjoy things in a calm, beautiful way and he can introduce all kinds of randomness, his interest level gets very high; his interest level's very high, he doesn't have much liability for anything.

But then he falls into these various tricks. He has an experience, and this experience quote teaches him unquote something. And in being taught something, he is in a state whereby he will then use the experience instead of acting, and so he goes down tone scale and he starts using a light deposit... I mean, a light amount of energy to think. He wants it to flick over to that old facsimile over there that he's got, and that'll flick back in a certain way, and then that will square him up in some other way, and he gets it all worked out, whereby he will now be prevented from leaving a situation in one condition when it should be in another condition, and he's figured out some kind of a method to use force on himself in order to be sure that he complies with the rules. And he made... probably made these rules to that extent and

he's complying with his own rules, or somebody else than himself, and they're not very savage rules.

Then he'd drift downscale which is back toward present time, and uh... he'd use more and more energy with which to think. That is to say, he'd use facsimiles more and more. Instead of using just little locks and things like that to think with, now, why he uses a little heavier brand of facsimiles.

Life has not been good to him. Life hasn't been good to him, indeed! How could life be anything to him? He is life!

So, he's starting to reverse, And when he gets into present time – 'course, present time is a consistent and continuously existing equation which this is the solution of the interdependency balance of all dynamics as represented at this instant for your future look at things.

Of course, present time itself becomes something one needs. He has to have the solution of all eight dynamics at any moment in order to get himself a higher level. See? I mean, he's already said, „Look. The eight dynamics are not myself. I couldn't be eight dynamics. I need to be informed by eight other dynamics of some sort or another as to the existing state. Now, the first dynamic informs me very easily by pouring my own facsimiles in on me, and the second dynamic informs me with equal ease, by demonstrating to me the existence of this sensation. And the third dynamic tells me this, because uh... here are all these people, and uh... I am in agreement with them, and they're in agreement with me.“ And so on, we go on up the line.

Now, here are all these eight dynamics then, and this is present time, MEST universe. Any given instant of interrelationship of, is present time.

Solution. The solution is represented in a solid, more or less, mathematical form.

It's as though you had an enormous electronic computer which had an enormous number of data being fed to it, almost at random, continually, and it was bringing out what the balance was at this instant. And that balance is in your hands at any instant. That's the balance of havingness. And the more worried you are about that balance of havingness, the closer you are to it. And some people will get a thirst for it to be TERRIBLY REAL!! And they get this thirst for it to be REAL! That means: „My God! I sure have to inspect that solution. All the time. I just have to keep my feet right on that solution.“

You'll get somebody, the poet, he is going up the street, his body is starving, he's in terrible condition financially uh... any other condition you can think up is liable to be visited on him at any moment, and what is he doing?

He is going up the street composing a poem that has to do with something he saw down the street. And the world comes along and they look at him and they say, „Look at that fellow. He's in rags. He... he's this way. He's that way uh... something or other.“

He, by the way, is less perishable than the much solider citizenry.

A song can racket down the ages. It doesn't corrode. It doesn't have to be polished, maintained, oiled, shelved or put in a vault. It happens that a song is far more powerful than any blaster ever invented.

I wanted to write a story one time about a fellow, an alleged son of Genghis Khan, who took a... took a town with a song when the Khan had failed.

The only thing you really remember about the great conquerors is a song somebody wrote about them. The thought was the poet's.

And the solid citizen says, „Now look. We sweep you away. It's so easy. We throw you in the Bastille. We do this. We do that. We do something or other with this MEST of yours. You see! You see! Now, we can do this to you. And we can do that to you. You see! You see!“ And he just doesn't see at all.

Voltaire writes a very polite letter to the people who threw him in the Bastille for a year because he had been waiting, and working and having an awful time trying to find the time in order to write one of his better works, and he discovered in jail the calm and peace necessary to devote this time, so he wrote them. And he was probably quite sincere about it; it didn't worry him. They couldn't do anything much to his MEST that put him in any very permanent state of disrepair. And he was in a condition of mind where he didn't use very much energy to think.

And a fellow does quote good thinking or quote good solutions about to the rate that he doesn't use any energy in the line. Just about in that ratio.

The best solution is simply a postulate. What is a better solution on the whole problem of light than to be able to say, „Let there be light.“ And there's light. No real reason why there had to be light, by the way. That would make a solution necessary.

Why people ask about „Why?“ all the time, and demand that we have a reason for everything is a very simple thing, you see. They've got to have a reason because they've got to have the solution because the penalty is so great and there is present time, and they're holding grimly onto present time.

Well, as they drift back to present time they're all right. They're at least standing around saying, „What's a solution? What's a solution? What's a solution? What's a solution? What's a solution? I don't see it very well. I wish I could see it better. I wish I could see it much better, but I can't see it very much better. But if I could just see it a little bit better...“

Or, „I am really bored with it, I – uh... ‘course I need the solution all the time, but I don't quite know what to do with it. Let's see, how solid's the lamp post? How solid's the sidewalk? How solid are the walls? How solid are the...? Am I going to eat tonight? Well, yes, I am going to eat tonight. I eat tonight. I'll have to eat uh... I'll get to eat that. To eat, that's present time. That will keep me going in that... in the... that... that is right.“

Havingness. Havingness. Havingness. Havingness. Not-havingness. Not-havingness. Agree-agree, disagree, want, not-want, not-need, need... wirrrrrwww. It all goes on the monitor of how much he needs, isn't it?

I told a producer one time that my leisure time was worth seven-hundred dollars a week, and he fainted. He almost literally did faint. Any salary drawn would have to be in excess of that, because that was the price of leisure. He couldn't figure this out. Maybe you can't, but it makes good sense to me. It makes very good sense to me.

There's no use working at all, I figured, on a job that one didn't have much of his heart in. It was better to have nothing to do. Up to seven-hundred dollars a week, and that was the level of havingness which would make it interesting!

Now, you can actually plot pay that way. You can simply ask yourself, „All right. Let's see now, I wonder what uh... how long... this... I'm... I'm interested in this preclear. Therefore, I'll do this preclear for nothing.“ Or, „I'm interested in having a few things.“ Or, „I'm interested in buying a few things so I won't have to have some other things as solutions. And therefore I'll have this preclear for three hours and I don't want the preclear for three hours, so therefore I'll have to bring it up to a level which makes it interesting to me to have the preclear for three hours.“

Don't omit that. Don't ever consign yourself to a drudgery. Because, when the interest isn't there, it's just drudgery. There isn't any reason why you have to do anything. Brim it out.

Now, the energy used to think by the psychotic is of course no personally manufactured energy at all. It's just glue of energy once used. And he's just got it all pulled in on him like mad, and of course he obeys only the commands in it, only the commands in it.

It says, „Not do.“ It says, „Do.“ He does, he does not. That's all there is to it. Energy potentials.

Now, let's look at that, then, and lets find out that uh... you're going up toward no-energy to think, when you're going up to postulates. When you are going up to Postulate Processing, when you say „Postulate Processing“, you're processing somebody toward future.

Well, you... of course, you don't think in the future. If you're in relationship to the solution, which is present time, you say, „Now, let's see. Uh... let me think uh... I don't know whether my car will be outside or not, or whether or not I can possibly drive or not drive in some other direction, but if I go down to some other direction and do something or other, then so on. But if I did that, why...“ That's just stream of consciousness, for a lack of energy to think.

„Tonight I shall dine at the uh... Russian Pentagon Building,“ or something. You just say that. You see, make a postulate.

Now, if you're hot enough on this line, it will come true inevitably, because ten minutes before you eat, you'll make it; it will appear. You get the idea? There... therefore you go up on Postulate Processing and making your own universe, you're completely independent of present time solution – present time solution.

Don't... let anybody kid you, that your interest in existence is dependent upon the present time solution, because it's not.

Most of the things a person is clinging to in the present time solution are not important, because the present time solution has a habit of being very, very badly upset and erronified.

You see. The Russians are about to attack you at any minute. The United States is about to attack you at any minute. Um... the amount of bank banditry in uh... Little Keokuk

uh... on the 2nd of January has averaged out to the figure of .7623. You're don't... don't even have any money in the bank. What are you interested in a bank account for? Eight robbers were shot today on Rop-Rop Avenue. So what! You weren't on Rop-Rop Avenue!

But you take that in as assessment of the situation: are we going to have more robbers or less robbers? it looks like we're going to have more robbers, but the cops said there'd be less robbers, therefore the cops were... It was a good thing the cops were there.

Oh, is it? In other words, present time solution! Present time solution!

What are you interested in? Well, about the level when a person has sunk to the point where they're only interested in the present time solutions, they're not interested, they're frantic. They're getting to a point where interest is being displaced by fear of penalty, and this all comes about because they use energy with which to think! And that's... that's all there is to it.

And if you were to process this, just... just process this on a pc it'd straighten him out and he'd feel quite a bit better.

Most pc's have energy deposits around with which their energy to think is deposited. And where is that? Is that in the future? No, that's not in the future. There isn't any energy in the future. Is that in the past? No, that's not in the past. There isn't any energy in the past.

Well, where is it, then? Well, I will tell you where it is then. It is in present time. And it has a little sign on it and it says, „This is the future.“

Now, the person who can't get it is resisting the future. He's trying to pull out of the future and he's got a reverse vector going. He's more concentrated upon not having the future than he is upon having the future. And if you want him to get to this deposit, simply ask him... ask him uh... „Let's... let's try not to have the future. Let's try to avoid seeing this deposit,“ and so forth. And you'll get him back and forth.

Now you can always trick your mind... your energy levels in this wise. You can always trick them very satisfactorily by saying, „All right. Now, let's try not to make it green.“

You've been trying to make this green, trying to make this green. It's impossible for you to make the green.

You say, „Try not to make it green in order to make it green.“

You say, „All right. We'll try not to make it green.“ It's green – bang!

„All right. Let's try not to see it. You wanna see it. You know you wanna see it, so you just say, „Try not to see it,“ and bong! It'll turn up.

Because that's the not-have and the have. You can do those both ways. You can just say, „All right. We won't uh... we'll pretend not to do that. Okay, that's good. We've got it now.“ And we can go right on. And it's a method of handling things.

But that only goes a very short distance before the person just simply discards it as a crutch. But if you were to ask somebody, „Let's take a look at your future.“

The fellow will say, „What do you mean?“

„Well, do you have a little... anything around there when you think of the future, you... you see this, or change this or try to make it green or black or white or something of the sort. Do you see anything like it? Do you have anything like it?“

„No. No.“

„Well, let's try to avoid having any future. Just get the thought of avoiding any future. Now, what do you see?“

„Well, what do you know,“ he says. „There is one. Yah. Yah. Yah.“ Well, he's trying not to have anything there in the future. There are things which he'd hate to have happen and he is trying to avoid them happening.

And of course, a person who is way, way, way up tone scale wouldn't have any such deposit at all. But he wouldn't be in a body, either.

So the mechanism in it is that anybody who can be influenced by the flows is a give, at which time you would say, „Try to avoid the deposit which is the future. Try to avoid the deposit which is the present in thought energy. Try to avoid the deposit which is the past in terms of thought energy.“ And they'll light up like Christmas trees.

And a person who is a TAKE, at „Let's have it“. Whatever part of the cycle they're on, let's just have the... let's ha... just have the future, let's not have the future, and you've got it.

And what do you do with this? Well, then you turn it green, you turn it pink and you turn it yellow, and you... anything he can do just keep him handling it as energy in present time which has future labels on it, and the thing'll blow up. All of a sudden he will experience an enormous feeling of relief.

Why? Is this energy the future? No, it's not the future. It is a deposit that is labelled 'future' and the deposit exists in present time.

Is this energy the present that he's looking at? No, it's not. It happens to be just a deposit which he calls 'present time' and is in present time.

And is this energy the past? Yep. It's facsimiles being carted along because he is existing in a dependent state upon his facsimiles. 'Cause he knows he has to have experience. He goes down to get a job so that he could feed the body.

He has to put the body at a desk so that the body can then be paid, and then the body can eat, so that it could be put at a desk, of course. And uh... nice and circular ambition, you see? So, he goes through this whole situation and when he gets through with it, he knows very well that he has a body, and uh... he's very definitely dependent on flows, isn't he?

Well, the... the dependence... his dependency upon flows is... is... his utter dependency on experience is a dependency on flows.

The fellow who says, „Well, let's see. Experience is very important, terribly important,“ ought to modify it this way: „Experience is terribly important to people in a body who are thinking in terms of flows. Then good experience becomes extremely important, because when they put out energy in the direction of their flows, then good experience will come back in and they will do the right thing. And we have a good puppet and an excellent marionette, and this is therefore what we want.“

So, the fellow who gets this job to put the body at a desk so the body can be paid, so that the body can eat, so that he could put it at the desk, so that it could be paid, so that he can eat – is always asked this question: „How much experience do you have? Is it good experience or bad experience? Or is it some other kind of experience? Well, experience – experience...“

They don't realize that at... somewhere in the career of everybody, you get a reversing vector. You get this fellow with wonderful references, just rave notices – he leaves with the boss's wife and all the dough in the cash drawer.

If this fellow has been exceptionally good, and exceptionally honest, that is the best reason in the world to believe that sooner or later this guy is going to be the foulest crook that ever lived!

And it's... it's not monitored, then, by experience. What they're searching for in all these factors is just this one thing, is: how much energy is this person using with which to think? Now if you can establish how much energy he uses to think, you'll establish how important it is for him to have experience. Because if he doesn't use any energy to think at all, it's not even vaguely important for him to have experience, but boy, would he be valuable in an airplane plant.

He has no experience whatsoever. He goes around to the airplane plant, and he says, „Hey uh...“ Uh... you say... why, the... that boy could draw down much more than any president of any corporation in the United States in terms of MEST, but the trouble is, nobody'd ever be able to pay him unless he was interested. The only pay would be interest.

He would go around. Why? Because after the plant had manufactured the airplane and had it all beautifully manufactured and everything else, they wanted to know whether or not this plane would fly, this fellow could simply take a look at the airplane and say, „Yeah, it'll fly.“ „No, that one won't fly.“ „Uh, that one's got something wrong with its motor. It's the lower side of its motor won't function. Uh... there were two mechanics had a fight out on the right wing tip, and there is a strut cracked out there or a strut will crack out there, and you had better replace that.“ You would practically have uncrackable airplanes. Why?

Well, he could just simply pervade through the airplane and he'd sort of feel around in the airplane, and... and... and he'd know what the future of the airplane was. And if it didn't have a good future, if your fellow was really good, why, if it didn't have a good future at all, he would merely say, „You will have a good future now, airplane.“ It sounds crazy. But you're actually moving out from simply causation in the future to causing future.

And you still have a ghost of this in witch's curses and earth still remembers these things. No matter how dimly they might be, they s... they still recall 'em. Curses and damnations and good gifts and, „You may now have three wishes,“ the fairy says. Sure, he can give away three wishes, any fairy can give away three wishes. So could you. But I'd think before you give away three wishes, I think you'd better be able to give yourself three wishes, and I think that would be a good thing, and it isn't necessary for you to sit down and wish hard. It isn't how hard one wishes that counts, as they teach a child. It's how lightly one wishes, and how interested he is in having that for which he wished. So, you see what our three wishes would amount to in terms of... in terms of postulates.

Well, look at no-energy up there on the track and you'll find this fellow'd be very light-hearted and very serene and he could be quite intense if he were interested – if he were interested.

But you can be as intense with an upper band as you can a lower band wave. You can use very light energy to accomplish ENORMOUS things. It's only with a very heavy energy that you can't accomplish a doggone thing.

Just... just try and accomplish anything by telling somebody what to do, forcefully. You do that often enough and customarily enough, and you eventually won't get anything done.

Be a much happier thing to be at the stage of the tone scale, where you simply knew they would do it.

Did you ever go around and say to somebody, „Well, we know that you'll do that,“ and so on, and just leave them stuck with that? You've actually laid a postulate on top of 'em.

Well, a little bit higher than that is, you just KNOW all of a sudden. You just have a conviction in energy terms. You just know the waitress is going to walk to the other side of the dining room. She does.

You kind of know here and know there and you know this and you know that, and nothing happens.

You can't get down and pitch with flows very long before you come down below that level again. Energy flows are very dangerous to use. Even communication flows basically trap you in and you have to bail yourself out.

I'm always having to sit down and run out... and pull myself uptrack one way or the other. But, of course, I've never used any energy with which to think. And the only reason I'm telling you about this, I'm telling you about this is almost... it's all extrapolated, but it's almost a new discovery, although I've been kidding about it for two-and-a-half years.

I just put a few attention units down in the GE to find out if the GE could think, and I found the GE thinking. He was thinking. I thought that was wonderful. I thought it was so cute.

But if any of this stuff had to be THOUGHT about lengthily and so forth, nothing would have happened. The only place where it had to be thought about is: compare it. You compare one flow to another flow, you'd have to kind of mock up a couple of flows and hook them together, and uh... you think about this, and think about that. That's what's known as 'inductive thought'. But you're not operating, and you can't operate in order to investigate something; you can't operate from the basis of postulating to make it so, 'cause then you can't investigate it. You see how silly that would be. That... that's just gruesome. How could you investigate anything if you were postulating all the time?

In other words, it'd be impossible to find out anything by carrying on investigation which is car... occasionally called 'scientific'. See?

You postulate what the conclusion will be. You'll find scientists, by the way, are hipped on this. They've still have got an aberration on the subject. They're afraid to think what the conclusion will be for fear the conclusion will be that, and they will then be swayed by the

conclusion. And here these fellows with one-sixteenth of one grasshopper-power brain cell left with which to postulate... t... they could make a postulate at a ping pong ball and the ping pong ball would stay right there. It wouldn't go any place. And yet these fellows are very careful not to make a conclusion before they finish their experiment. They're getting away from a fear which has now become impossible.

There's nothing wrong whatsoever with saying, „Well, the way this thing is going to work out is this way,“ and then mixing up the MEST universe ingredients this way and that way and finding out it works some other way.

You say, „Well, it didn't work that way.“

„All right. We'll postulate that this is going to work this way, and then we're going to mix all these things up together and they'll work some other way.“

And you would say, „Ah, to hell with that.“

Uh... that would be sensible, because sooner or later you would come either to an apathy about the whole thing and skip it, or you'd find something which, when mixed up that way would accomplish the result which you postulated. Well, you've given cause to the MEST universe, that's what would happen.

All right, now let's look at the preclear in terms of energy and he has decided he is an effect of everything. And I was thinking about this Egyptian cult that... white was cause and black was effect. And if you were half black and half white, you were all right because then you were half cause and half effect and you were the effect of your own cause if you were that, and if you looked at the future and found the future black, the future would be an effect. But, if you looked at the future and found the future white, then the future would be cause. But, that was better to have the future cause than to have the future effect. So, what you tried to get was look and see a WHITE FUTURE. How do you like that one? You had to look and see a white future. And if you saw a black future that was bad, and you should abandon that course of action immediately, if you saw a black future.

What the devil are they monitoring? Well, the funny part of it is, it has a workability. They've just aligned all the facsimiles which gave the experience of badness, up, and then hooked 'em up to a circuit which has a flashboard on it, and that flashboard says 'Black!' That means, „These thoughts are passing through bad experience, don't monkey with it.“ And a white flashboard which simply says, „These thoughts are passing through good experience and so the chances of them taking place are very good.“

It's not very reliable, because it depends on an automaticity of flashboards. But if you want to do intuitive or instantaneous thinking with flows, that's the way they're rigged. You see the future is black, or you see the future is white, recognize, for the love of Pete, in yourself or your preclear, if you're not seeing the future and you still know you are affected by flows, you're just trying to avoid that sight or perception in some fashion.

All right, let's look this over then, and we've... possibly this is one of the ingredients of occlusion. They made implants in people about this at one time or another, by the way. And uh... you just turn... you don't run an implant, you just turn the future white, and you turn the future black, and you turn the future purple and then you put some red crosses on it, and then you turn Saturday green. And then you turn these other things this way, and then

shift them this way and that way, and then put the future behind your head. And let's see if you can find the present – what the sum of energy is of the deposit called the present. And that isn't out here, that's just right in front of your face, practically, or maybe it's your body. Uh... anyway, you turn the present white, and then turn it green, and then turn it purple and turn it yellow. And you'd probably be able to park it some place or another by finding another present and postulating it there. Who knows?

And uh... the... the past, as I say again, would be a very heavy deposit, because that's all composed of facsimiles.

BUT there is a little light deposit that says, „We've got to think about the past,“ and that's the... the deposit accumulated of having to think hard about the past. And you turn it red, and you turn it green, and you turn it blue and you turn it purple. And you try to avoid seeing it, and you avoid seeing it, and you turn it orange and, and you put it under the left foot.

‘Cause what is it? It's your own energy which you're holding onto, by which you're trying to estimate change of havingness in the future.

A person who tries to estimate change of havingness... rate of change of havingness in the future, by comparing it to the past is gonna fall flat every time.

That is why law is such an interesting profession. Because law depends almost wholly upon precedent, rather than justice or chancery, anything. Precedent, precedent, precedent. The past is good. The past is good. The past is good. The past is good. The past is good.

And, of course, it moves with incredible slowness. It has enormous heavy massive tomes and buildings and courts, and... and there're the guys that practice it uh... in terms of police and that sort of thing, they get heavy and everything is slow, and they have to stop motion, and hold it and so forth.

Naturally, because they're running on the principle: the precedent, the precedent, the precedent, the precedent, the precedent, the precedent. And that means the past is the measure by which we measure the future.

You cannot take the laws of Holland in the year 1213 and pick them up and apply 'em against Holland in 1952. It cannot be done! And you can't take the laws of 1928 in the United States, and apply them to the United States in 1952. Different year.

I know this comes as a shock and surprise to many of the governmental agencies, but it's not 1928.

Now, being down the time track is simply trying hard... down the time track is trying hard to agree with the past so that the present will go all right. If you agree with past experience then the present will go all right. And of course that's a completely dippy one and brings about insanity, and everybody does it.

Let's agree with experience and have nothing to do with the postulate.

Well, I talk quite a bit about this because it's possibly for you an analysis of what Postulate Processing is. It's trying to get far enough uptone, which is to say use and be influenced by energy so slightly, and be in control of it so s... forcefully and so heavily, and be able to

go up so high above any necessity to need it, that one simply says, „Let there be light.“ That’s your theoretical level.

So, you have a process in this in asking the preclear to find these levels and turn them red, blue, green and wink. You’ll find out you’ll solve a lot of his troubles when you do that. ‘Cause all he’s really interested in is: „What is going to happen to me?“

And you see, what was going to happen to him in 1913, as adjudicated by what happened to him in 1912, is not good experience to measure what happened to him in 1952, and even the experience what happened to him in 1832 has no bearing, really, on what happens to him in 1952. And yet we’ll find him making it so. You’ll find him adding this up.

„Let’s see, in 1832 we had a cylinder of this size and it was used for a hay mow. Now, automobiles have cylinders. And therefore I can’t fix an automobile engine. And the reason for this was, is my father back there in the 19th century didn’t like this thing he used in the hay mow. He couldn’t handle it and once it fell on the calf. And I liked the calf, so therefore automobiles are no good.“ A=A=A=A would be a past time engram kicking in because of the geometric similarity of form, and that’s all there is to that.

Well, I’ve actually just beat this thing to death as far as that’s concerned. I could give you an awful lot of... of examples of processing one way or the other... and I probably should.

There’s the Positive and Negative approach to processing; there’s trying not to have the engram, and trying to have the engram. There are four flows really. And there’s trying not to have the engram, and trying to have the engram. And there’s trying to restrain oneself from not having the engram, and trying to restrain oneself from having the engram. In both of which cases, one is trying to have the engram, trying not to have the engram. Four flows. A halt on trying to have clear on over to a halt on trying not to have, to trying not to have. it’s a gradient scale itself.

Now uh... let’s see here, would uh... well, let’s... let’s... let’s find out, let’s... I... I... I... let’s sit down. I am not going to give you anything very rough – nothing very rough. You... you can... you can estimate now what your havingness is in terms of the future because of this process in terms of the present.

PC: (Chuckles).

LRH: Now, what... what... how is this going to alter your havingness in the future? It won’t.

PC: I don’t think so.

LRH: That’s right. That is what I figured. No change.

Okay, now let’s look in front of your face there for a moment and let’s see if you can see anything even vaguely resembling energy as a deposit.

PC: It’s blackness. Plain blackness.

LRH: There’s a lot of blackness there, huh?

PC: Um-hum.

LRH: Uh... it’s easy to get that?

PC: It’s fairly easy.

LRH: Uh... well, now is that blackness uh... past, present or future?

PC: A combination. I think mostly past.

LRH: Uh... it... the blackness is past?

PC: Uh-hum.

LRH: Okay. Yeah, let's take a look there to see if we can see anything even vaguely resembling a uh... color or a darkness and so on that might be present.

PC: I don't think I'd be able to tell the difference.

LRH: Hum. No, don't confirm these theories that way. That... that's not... not good. You... you realize... you realize how much a newspaper reporter – sad to say, if we ever had him on an E-Meter, and found out all he could think of was rape or something.

All right, just uh... take hold of the cans here. And I guess have to ask the little handy jim-dandy meter. You don't have to have mitt on there. That's a beautiful mitt. Volney is... thinks that this will blow out, and he'll think it does all sorts of things, and as a of fact it won't. I... I can't hurt one.

Okay, let's take a look if you don't mind too much here, and find out what tone scale. There we go; why you're in pretty good tone, alive, breathing.

Okay, what's that deposit you've got there? Is that past? Is that present? Future? It's not the future.

What about the future? Something wrong with the future.

PC: Too many obstacles.

LRH: Too many obstacles in the future? All right. Get your eyes there for a moment. Let's look around and see the obstacles. Can you see them? Are they visible?

PC: On a reality basis, no.

LRH: You don't see them?

PC: Uh-hum.

LRH: Well, okay, that is all right. If you don't see 'em, you don't see 'em. Got it?

Let's take a look at the... at the past again. You know, that's just plain murder, you sit there and look at a theta bop – you're trying to do something else obviously. You realize you've got a theta bop.

PC: I have?

LRH: Oh, that's a rough deal. Be careful not to make a postulate about it.

PC: All right. I won't do that.

LRH: All right, too many obstacles in the future.

Well, let's uh... take a look at that blackness in front of your face there, and let's put a little ring of whiteness around it.

PC: All right.

LRH: Got a little ring of white ness around it?

PC: Yeah. Urm-hum.

LRH: Well, put a white dot in the center of it, too.

PC: Okay.

LRH: All right. No turn it black again.

PC: All right.

LRH Now, let's see if you could turn it white, all of it.

PC: Gray.

LRH: Gray? Good enough.

PC: Um-hum.

LRH: Now, turn it back a little darker gray.

PC: Um-hum.

LRH: Now, a little bit lighter gray.

PC: Um-hum.

LRH: Now, let's get it down to... to quite black again.

PC: I can't get it too black.

LRH: That's all right. Just toward black. And uh... now let's get it up the line toward a bright gray.

PC: Um-hum.

LRH: Now, let's get it down to a dark gray.

PC: All right.

LRH: Now, let's roll it up the line to a... a little bit more toward white than before.

PC: Okay.

LRH: Do you have a feeling like you're holding that off or holding it in?

PC: Holding it off.

LRH: You feel like you are holding it off?

PC: Um-hum.

LRH: How about holding it in?

PC: It's standing still.

LRH: It's standing still.

PC: Um-hum.

LRH: You've got it in balance? All right, let's turn it to a, uh... by the way, is there a matching one behind your head?

PC: I don't... I don't know. It's hard to tell.

LRH: It seems... okay. Okay. I just want to know.

PC: Um-hum.

LRH: Uh... now let's see this white one in front of your face.

PC: Um-hum.

LRH: Got that white still, or grayish?

PC: Um-hum.

LRH: Have you got it white this time?

PC: Grayish-white now. It's fairly white.

LRH: Well, let's turn it darker.

PC: Um-hum.

LRH: Now, let's turn it lighter.

PC: Um-hum.

LRH: Now, let's put a little tinge of red in it. Put a tinge of red in that grayness. Let's just get a little...

PC: I must not like red or something.

LRH: It's not like red?

PC: I must not like it.

LRH: Oh, well, I don't blame you. How about getting a little tinge of green going through it.

PC: All right.

LRH: Hum. Okay. Got a little tinge of green going through it? Well, let's turn it back to white, whitishness now.

PC: Um-hum.

LRH: Now, let's turn it back to reddishness. Any tiny little flick or impression of it being red. Let's try not to get it red now.

PC: Okay.

LRH: Did it get red? It did?

PC: Slightly.

LRH: Oh, well, what do you know. All right. Let's turn it green.

PC: Um-hum.

LRH: All right, let's try not to turn it red again.

PC: All right.

LRH: And let's turn it green.

PC: Um-hum.

LRH: Now, can you increase the intensity of that greenness?

PC: A little.

LRH: All right. Now let's decrease it.

PC: Um-hum.

LRH: Now, let's decrease it way down till it turns a sort of a whitish, muddy color.

PC: Um-hum.

LRH: All right, let's turn it down toward black.

PC: I got it.

LRH: Well, let's turn it into a black curtain.

PC: Okay.

LRH: Now, let's turn it into a black curtain with little spots of white in it.

PC: All right.

LRH: Now, let's turn it uh... whitish as a curtain.

PC: Um-hum.

LRH: Now, let's make its t... texture silky.

PC: All right.

LRH: Now, let's just start taking curtains off the e... edge of it or the face of it furthest away from you and throw them away. Let's have a whole stack of curtains there in front of you all white, and whitish silky curtains and start throwing 'em away. What happens when you do that?

PC: Uh... I'm peeling them but they have... I'm having a difficult time peeling them off.

LRH: Well, just... just loosen the corners this time.

PC: Um-hum.

LRH: Now, let's loosen another corner.

PC: Okay.

LRH: Now, let's loosen another corner.

PC: All right.

LRH: And now, let's install a flutter device that sort of uh... flutters them. Make them flutter a little bit. Just make them ripple a trifle.

PC: Um-hum.

LRH: Now, let's fill them full of glue and let's make sure there's glue but for... all through there - good heavy glue. And let's perceive this glue in there. Well, just get the feeling like it's glued.

PC: All right.

LRH: Have you got the feeling about them glued on?

PC: Um-hum.

LRH: All right. Now make them glued on tighter.

PC: Um-hum.

LRH: And make them glued down much tighter.

PC: Um-hum.

LRH: All right. Now let's just decrease the glueyness of them a little.

PC: All right.

LRH: Let's increase the glueyness of them a trifle.

PC: Um-hum.

LRH: Now let's decrease it a little more.

PC: Um-hum.

LRH: Now, let's make 'em good and gluey. Oh, really make those things sticky now.

PC: I'm having a difficult time holding the uh...

LRH: Well, let's try not to hold it now. Now, let's hold it again. Let's get it very sticky. Now, let's reach out and pull the furthest white curtain away now.

PC: Um-hum.

LRH: And another one.

PC: Um-hum.

LRH: Now, let's go and get about 15 or 20 white curtains and let's plaster 'em on this thing – the back of it.

PC: All right.

LRH: Now, let's stick them on there heavily. Now, let's get about 500 more. Plaster 'em all over your body. Lots of 'em. Oh, but the tonnage.

PC: All over me but they're not coming toward me.

LRH: Where are they going?

PC: Out to the left.

LRH: They're going out to the left?

PC: Um-hum.

LRH: Well, pour 'em out to the left – lots of 'em. Enforce that line. Got 'em going real good?

PC: Um-hum.

LRH: Now, let's speed it up. Now, let's slow it down. Did you slow it down a little bit?

PC: Yeah.

LRH: All right. Let's speed it up a whole lot. Now, let's slow it way down and stop it... Did you get that?

PC: Ummmm.

LRH: Did you get 'em stopped? Well, just speed them up again.

PC: They're just changing again.

LRH: Huh?

PC: It's changing.

LRH: What's changing?

PC: I don't see the curtains.

LRH: The curtains are gone?

PC: Um-hum.

LRH: Oh, no. Now turn that... turn that deposit black in front of your face. Got it real good?

PC: Um-hum.

LRH: Now, let's put another deposit of black on it.

PC: All right.

LRH: And another deposit of black on it.

PC: Um-hum.

LRH: And let's put much more in the way of black deposits on it.

PC: Um-hum.

LRH: And let's cover the whole thing with tar.

PC: All right.

LRH: All right. Now let's... let's wrap it around the head real tight in so it won't get away. Can't you tie those things down on the head?

PC: No, they stay away.

LRH: They stay away?

PC: Um-hum.

LRH: Well, how far is it away from you?

PC: About 10-20 feet.

LRH: Way out there?

PC: Um-hum.

LRH: Is it all black out there?

PC: Just a black spot.

LRH: Well, is that all?

PC: Um-hum.

LRH: Well, turn it green.

PC: All right.

LRH: Turn it purple.

PC: Okay.

LRH: Turn it yellow.

PC: Um-hum.

LRH: Why don't you put it over about 10 feet.

PC: All right.

LRH: Why don't you put it up about five feet.

PC: Um-hum.

LRH: Why don't you put it down about 10 feet.

PC: All right.

LRH: Why don't you put it on top of the door down below as you come into the lobby.

PC: Um-hum.

LRH: Now, why don't you glue it down there.

PC: All right.

LRH: Okay. Let's put another black spot out in front of you now.

PC: All right.

LRH: Let's put that one down on top of the door.

PC: Um-hum.

LRH: Let's get another one and put that down on top of the door.

PC: Um-hum.

LRH: And now, let's get a white spot out there' in front of you.

PC: Um-hum.

LRH: And put that down in front of the door.

PC: All right.

LRH: And uh... now let's put all of those black spots in last... an hour ago. Got it?

PC: Yeah.

LRH: Hold that Okay. Now, let's be two feet behind your head...

PC: Um-hum.

LRH: Got it. Okay. Now, let's take a look at the front of your forehead – now the inside of your forehead... What do you see?

PC: Nothing.

LRH: Nothing there? Okay. Now let's uh... put a little anchor ball out in front of you – an anchor point.

PC: Um-hum.

LRH: Hold it steady.

PC: Um-hum.

LRH: Did you hold it steady?

PC: Fairly steady.

LRH: Sort of steady?

PC: Um-hum.

LRH: It doesn't hold completely steady. Well, let's put one behind your back at the same time.

PC: I don't know that I'm doing that.

LRH: Okay, now let's take all of the nice fellows you ever knew.

PC: Um-hum.

LRH: Got 'em all? Do you see them out front?

PC: No.

LRH: All right, let's take a house that you've lived in.

PC: All right.

LRH: Got that house?

PC: Pretty well.

LRH: Okay, now let's move it over about a foot.

PC: All right.

LRH: Now, let's move it back about a foot.

PC: Okay.

LRH: Now, let's turn it upside down.

PC: Um-hum.

LRH: Let's turn it right side up.

PC: All right.

LRH: Let's put it behind your back.

PC: All right.

LRH: Let's change it somewhat.

PC: All right.

LRH: Put it above your head.

PC: Okay.

LRH: Let's put it out in front of you.

PC: Um-hum.

LRH: Let's put about four more houses out there.

PC: All right.

LRH: Now, let's take the last one you put out there and ram it into the body you have right there. Pick it up, push it into the body.

PC: Uh...

LRH: What happens when you do that?

PC: There's a black line in front of the houses.

LRH: There's a black line?

PC: Um-hum.

LRH: Okay, put one of those houses way away from you.

PC: All right.

LRH: Put another one way away from you.

PC: Yeah.

LRH: Put all four away from you.

PC: All right.

LRH: Now, mock up a whole big... mock up a whole big circle of those houses. Did you get a circle of 'em around you?

PC: Yeah, but they're floating.

LRH: They are floating? All right. Now just send them away from you.

PC: All right.

LRH: All right. Let's mock up another circle of them and send those away.

PC: Um-hum.

LRH: Well, now let's just mock up all around you and above you and below you houses of various descriptions, no matter how big their detail is – just mock up lots of them in a 360-degree sphere.

PC: All right.

LRH: All right. Let those go away from you.

PC: Um-hum.

LRH: Got 'em?

PC: Yes.

LRH: Keep 'em going. Is there any area they don't leave from easily?

PC: Uh... directly in front of me.

LRH: They don't leave directly in front of you. Well, mock up four or five there and slam those into the body... What happens with those now?

PC: I don't see them.

LRH: They're gone?

PC: Um-hum.

LRH: They disappeared?

PC: Um-hum.

LRH: Well, for heaven sakes, mock up about five more out there.

PC: All right.

LRH: Turn em red.

PC: Okay.

LRH: Turn 'em yellow.

PC: Um-hum.

LRH: Turn 'em blue.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em in front of your face.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em underneath you.

PC: Um-hum.

LRH: Put 'em above you.

PC: Um-hum.

LRH: Push 'em all together into one house.

PC: All right.

LRH: Now, take that one house and start pulling off of it all kinds of houses, various assorted descriptions of houses and throw 'em out around you. What's happening?

PC: I don't know, I get an awful confusion of things now.

LRH: Oh, you do?

PC: Yeah.

LRH: Well, just keep pulling those houses out and stacking houses around you now... Can you do that?

PC: Yeah.

LRH: All right. Now let's just take all of those houses and let 'em move away from you.

PC: All right.

LRH: All right. Let's mock up every dwelling in which you've lived for the last Lord knows how long – any duration of time – and mock 'em all up around you in all different directions... Make you nervous?

PC: Slightly.

LRH: Well, turn 'em all red.

PC: Yep.

LRH: Turn 'em all blue.

PC: All right.

LRH: Let 'em be any color they please.

PC: Okay.

LRH: Uh... move 'em all away from you.

PC: Um-hum.

LRH: Mock up another set similar to them... Mock them all up again.

PC: I can't get houses anymore.

LRH: You can't get houses?

PC: Uh-uh.

LRH: Mock up one house. One little tiny house and put it on your knee... One little tiny house and put it on your knee, got that?... What's happening?

PC: It's just this big black spiraling mass in front of me, whatever it is.

LRH: Well, don't put the house there then. Put the house upon your shoulder... You get that?

PC: Yeah.

LRH: Got that? Well, now put two houses there on your shoulder.

PC: I can see quite a number of them.

LRH: All right, let's get a lot of houses up there on your shoulder.

PC: Um-hum.

LRH: Have you got 'em?

PC: Um-hum.

LRH: Drop 'em into that spiralling mass...

(TAPE ENDS)



# How to Talk to Friends About Scientology

A Lecture given by L. Ron Hubbard  
on the 18. December 1952

This is the last evening lecture of the lecture series, December the 18th, first hour.

I want to talk to you something about how you talk to people about Scientology.

And we've been just getting along fine here on an informal basis, we'll just keep on. Somebody has to change the spotlights.

Anyway. The conviction which you are trying to carry is a conviction of action; it is not a conviction of reason. And as such, you actually need a little preparation, not on the catechism basis that they give in some of the... some of the cults on this line whereby anybody that asks you anything then they have the pat answer for it. Let's go at it on a reverse vector again.

There's a lot of people tackle a guy on anything that anyone knows. What is invalidation? Invalidation in actuality is the impingement of force. That's invalidation.

The lowest level a person can get on the tone scale is not wanting to criticize – not wanting to be critical. That's as low as a person really can get... is not wanting to be critical. Because criticism builds right on up into invalidation, and that's a gradient scale and it goes from criticism on the aberrated or stimulus-response thought level, fades on in to emotional reaction, counter-emotion to somebody's activities, and goes right straight to the next point of the gradient scale which is counter-effort. Now, there's your three levels, and of course they come up from that. As a person withdraws from force he goes down from the application of force into not wanting to apply the force so he applies emotion. And not wanting to apply that so uh... he applies an aberrated stimulus-response thought, and then not wanting to apply the stimulus-response thought, he gets into a much more involved situation than he would normally propose.

We've got here a question which you probably need in order to settle some of this in your own mind, and that's simply here on this graph; we have here our 20.0 (it has been days since I used one of those) and here's... down here is 0.0. And let's take a look here and we'll find this is an action level in that area somewhere around here: 20-22. Now action can carry with it, but does not necessarily carry with it, the delivery of force. But it certainly carries with it, the delivery of effort of one sort or another, but it's the type of effort that you wouldn't ordinarily recognize as effort because it's in such wide space and delivered so regulated that it is very closely monitored and activated effort. So, you don't call that effort as

the effort band as we know it. But that's a harmonic, an upper harmonic of the effort band. Or you could say that work and matter themselves are the lower harmonic of this, the actual action band or effort band. Action becomes solider and solider and solider and eventually becomes matter.

So let's take a look at this center band, and let's plot three things which you should know of pretty well in thought, emotion and effort, and find out where they lie here and this actually is in effort band.

Now, let's take a look above this. I won't bother to put a number on it because that number is just a meaningless arbitrary, but this next line up here when I say above effort is what? And the next line up above this is what? Way up here above 40 is a thought band. Okay?

Now, those... you never... you've never saw those... those words on that tone scale before in that order. Because that sensation band Is actually emotion. That's high-toned emotion, but it's... higher-toned emotion Is sensation. Lower down it's sort of... the emotion band is sort of an effort emotion; MESTy, very MESTy Now, this... this is. this is very airy. You are up here around space; that thought band up there is postulates. A little bit lower than that we have agreements. Now, maybe we've never quite looked at it this way before.

Remember what I said about DEI as being a harmonic uh... uh... DEI being cycles within cycles? Well, this cycles within cycles theory is actually the same theory as harmonics, and you wanna know where harmonics come from in radio, music, piano music uh... where they come from in electronic waves of any kind, sound or anything of the sort, you look at the cycle within the cycle. There is the „grand cycle of the whole band“ and the whole change, and then there's these intermediate cycles. DEI was a little piece of the big DEI Scale – desired and enforce and inhibit. All right.

Now, let's go down here and find out we... now that we've gone to effort, let's go to something else. And let's get down below this, and we'll get... and boy, we are really in here now, just below this we get emotional and uh... sensation. Up here it's kind of enjoyable, down here you get an emotional sensation. What do you get under that? You get an effort band.

Now, what do you get under that effort band? You get what you've been calling a very high level emotion and right in that strata there you get about the highest level of reason that man's attained. And here again we have thought. And I suppose this could be plotted out – I'm not giving you all the harmonics here by a long ways – and uh... effort, emotion. Now, let's have thought again. All right, let's have effort again, although it doesn't matter. It just doesn't matter whether we add these things on, it's just what you... it's just gonna be this cycle. You can take chunks of this cycle and you will accurately locate which one of the three that you're plotting at that time or not as the case may be. But it could be all the efforts on this tone scale, and that could be effort-effort-effort-effort-effort-effort-effort. What were all these efforts? Or it could be emotion-emotion-emotion-emotion-emotion. What were all those? You've got a name for practically every one of 'em; sensation high sensation, exhilaration is enthusiasm on a lower part on the band, and... and... and... and boredom is actually a lower harmonic of being calm, a very low harmonic, MESTy.

And we get down here and uh... we have found again maybe these three. And then we get way down here, and we get heavy effort again.

Now, actually we're... because we've been studying this from the viewpoint of homo sapiens, at 0.0 effort area (that's not 0.0 effort, but uh... just in that area), effort, emotion, thought; now, we've gotten down here and we get a heavy brand of... oh boy, these bands really get thin; they really get awfully close together; these get packed tight right down at the bottom.

I couldn't draw – I'll have to give you little sections, some sort of an idea over here under the 0.0 of the... the bands as they would get together there – there'd just be so many together the area would just be completely black, they'd be repeating themselves so often and so close together. Here Is your geometric progression at work and it starts up from way down below there and matter starts in from the top, wide, less wide, closer together and packed right on down tight.

A piece of matter is actually thought, effort and emotion all at one and the same time. This is a new thought to you maybe; it'll be less of a new thought when you pick up matter sometime and you can feel what it has to think. 'Course, it doesn't have any think in it at all, except it's a sort of a solidified thought. It... it... it... it just has that appeal value to it.

For instance, this... this... ashtray... this ashtray has a prettied up thought in it. It doesn't... it doesn't say 'ashtray'; it is saying 'pretty piece of pottery'. And whoever made it and so on, this is the thought that went into it. 'a pretty piece of pottery'. And yet it can exert an effort, can t it? If you direct it. And it can uh... do all sorts of things. Uh... and it has... it has an emotion. That's very strange, it has an emotion something like agony. That's very weird. It... it has an actual emotion. Well, anyhow. You think I'm kidding you. You ought to try that sometime.

You ought to ask a piece of matter, „Now, what emotion do you...“ Don't go nutty on this. You ought to ask a piece of matter sometime, „What... what thought is in you? What effort are you capable of? And uh... and uh... what... what emotion do you express?“ It'll sometimes be very startling to you what a clear-cut certainty of answer there is sitting there under your gaze.

Because you're dealing with a piece of MEST universe that originally came out as a thought, and a thinkingness, and a beingness, and an emotionalness and all these other things. Well, as things condense, these bands get closer and closer together, and closer and closer together and closer and closer together until all of a sudden you've got matter.

Now, it's very amazing to pick up a cannonball, a small cannonball of some sort or another that's lying on a battlefield; it's still thinking the same thought, if you can call that thinking. There it is, more or less made with it. Why? Its... its present time is ALWAYS. But ALWAYS at the bottom of the scale.

You get very quiet when I mention this to you. But there's... there's a very funny thing about this. It's... it's... it's a fact you see... you are putting into something the emotion which it expresses, but you are also capable of contacting the agreement which brought it into beingness. You'll understand this a lot... a lot more; we're clarifying an awful lot of things

that man has felt, and felt that he felt, and thought that he heard, and tried to pin certainties on to them. Well, there's no use trying to put a certainty on to this stuff. It's just funny or amusing.

When anything gets down from clear up here above 40.0... let's take a... let's take some electrons running through a line, and once upon a time somebody said „Let there be light.“ And you've got an electron running through the line, and your engineer comes along and he fools around with this electron going through the line. What's it got to say about it? It's got something to say about it. It's still there; it's still a piece of beingness that it once was, and it's still banging around in the exterior universe, and here he is, and somebody else could take him and shoot him down the line – put him down a piece of copper wire one way or the other. But it's not a him, it's not a personality; it isn't a thetan that's decayed.

Although it's very very peculiar, you get way down small and then try to look at things of this order of magnitude, and they apparently have a sort of an aliveness to them. It's fascinating to behold. But it's held together by a thought basically, and that thought in impinging in various postulated spaces condenses, 'cause this space condenses and the thought made space for the existence, and therefore you've got a condensation of beingness which becomes a condensation, and in this area here of the center, you've got a condensation of action so you have considerable activity taking place. You have enormous volatility of elements. The volatility of elements regardless of temperature or anything of the sort would take place along that 20 level.

And then you've got harder and solider and solider and solider and you've got energy. And you get a preclear in apathy, but you can get a preclear in apathy that's actually gleeful, and that's 'the glee of insanity'. He's in apathy about doing anything; he's really just practically right there on the verge of tears any minute, and what's he do? He cackles and screams with laughter over something. So you've just got that down further and further and further and all of a sudden from this effort called apathy we're down lower on the band, lower on the band, lower on the band, you'll get some PC and you can put your foot against him; woo... you could actually almost put your MEST hand against the man's ridges and give him a shove when he walks in the door. You almost can do that; I mean he's that far out, and he's that hard and that solid.

Well, you get way down, you compress it too tight, you've got plutonium, you get boom'. A new thought. Now, you could put it on a circular pattern and say, „From that came all new thought.“ Nope, it's just under too much stress, because, boy, there is nothing that makes MEST like plutonium. It makes more MEST into enMEST in less time than any other known element.

Well, so we've got these bands tight packed down together here.

Now, when you speak of 'counter-effort', do you mean a bust in the jaw? There's counter-effort, a bust in the jaw. It's down in this band here someplace. That's invalidation by force. Or do you mean this: highly measured, terrifically competent, enormously controlled and regulated delivery of force as an impact. That's still invalidation. Boy, there's nothing like an invalidation which is done with force and extreme competence. Your fellows get out there on the football field and that sort of thing, when they've been beaten by a team that is

enormously skilled, oh, do they feel silly. Why it's invalidation, measured in force, but it isn't in terms of „Well, we've gotten down to a point where we've all run out of ideas, we'll mash each other's bodies up.“ That's irrational; it's still a game up here.

All right, let's take what's... what's a sensation, emotion here? That's very, very high-toned stuff for homo-sapiens to be... exhilaration and so on.

Now, let's look down here at effort on that band. Well that would be a light feather-touch as far as that's concerned, but it would again be terrifically competent, very competent. And as a man goes down tone scale he begins to do things like regret his own competence, because it delivers too many overt acts; it hurts, then, to be competent, so he goes on down the line.

So, we get into this band down here: emotion. Well, that's probably the emotion that most... emotional band, that most people use... listen to the theater. Why, most people that... when they get really high toned, they probably would get up that high on sensation. Maybe that is as high as sex goes; this... this... this band here that's just a second emotional band above zero. Oh, way down here at the bottom of course where they've got that black line, all those things are more or less packed together, no differentiation, all identification; thought, emotion and effort all become the same thing.

Well, what's criticism? Of course, if a fellow is fencing, and he crosses foils with an expert and that expert just undoes the buckles of his mask or something of the sort, with the... the button, meanwhile while his opponent... I mean, while this fellow is fencing like mad trying to hold off the expert and the expert simply unbuckles his... his mask and takes it off and starts to unravel his fencing sweater. It would sound to me like that'd be a little critical, wouldn't it?

So we get down here, it'd be any... any level of that is, you could say, it's a criticism. Well, invalidation we think is uh... to ignore but to meet with force could also be invalidation. So it'd be two kinds of invalidations. 'Validation' would be the positive thing. There's always a third little thing lurking around in any of this material, and this is called the 'null point'. You'll see it on the cycle of action; you're always running into the null. The cycle of action has at its exact center CONSERVATION; START, INCREASE, NO CHANGE, DECREASE, STOPPED. That really is the cycle of action. There's a complete maybe right in the middle of the cycle of action. You see why that would be? It would be the null point between increase and decrease. It would be the null point between growing and decaying; there is a plateau in there where something hits. Why is it a plateau? It's an effort to maintain the state, and of course that requires a maybe. The way you maintain the state is to have a maybe, and if you get somebody wanting to really act slow just throw a maybe into his computer and he'll maintain the state all right. You can get almost anybody stopped if you completely balance his computer, you get no action, and you get an apparent... a stop which... which is called CONSERVATION.

„We want these woods for a long time; therefore, they are not to be destroyed. Therefore, we're very careful and we let nothing decay in 'em, and we're careful of what we let grow in 'em.“ And so we monitor those two things and we get the center of the band, the

MAYBE between GROWTH, and DECAY which is CONVERSATION and we'll have the woods for a long time. That's NULL, no action.

That's why 20.00 as calling 20 an action band is wrong and has been consistently wrong, uh... but it hasn't been wrong so much as just careless. Actually, the action bands uh... come up to their heaviest competence down around 10 and 30, but why s... why strain everybody. One around 10 is fast action in terms of decay, and the one up around 30 is fast action in terms of growth and increase. Well, let's call it all an action band. You see, we can call this that because we have our internal cycle of the grand cycle. It's all right. We needn't put... you'd think it was awfully funny if I kept putting into the middle of it CONSERVE.

Here we have thought, and we have start, and at the end we have stop, and in the middle of it we put CONSERVE. It... it would be... it would be foisting off on you the... the impression that there wasn't anything we could do about it, and START and STOP and CONSERVE are all STOP. They really are, they're all STOP. One comes from STOP. You have to go from STOP to get a START. And... and so one has to go to STOP to get a stop, and in order to CONSERVE he merely balances and that STOPs.

If you get the idea of a fulcrum sitting up here and in the middle it'd be just carefully balanced like that, and we tipped it – over she'd go. But that can be tipped. The stop at the end and the start at the end, once you start that thing, boy, it's HELL to stop.

Do this test on a preclear someday; get him to get the idea of starting something, some preclear that doesn't have three-dimensional vision; try it now, somebody who isn't satisfied with the three-dimensionalism of his vision.

Get a picture and get the idea of trying to start it. Now try to change it. Now, let's stop it.

If you do that, occasionally you... you'll notice something... a manifestation. What manifestation do you notice? Did anybody get that... you... you work... you work that every once in a while you'd see something happening there. Did you get anything on that? You didn't really try to start something?

Voice: I had to push it to start it.

LRH: Hum?

Voice: I had to push it to start it.

LRH: Oh, you have to push it to start it. We're already into the effort band.

Well, let's get a look at something you started once. It'll make it a little more real to you. Get a look at something you started, and no... notice the dimensions in it. You know? Get the visio on something you started and notice the dimensions in it. How were the dimensions in that visio?... You're operating from space down when you do that. What... what dimension? Did anybody get any d... dimensions in the... in that visio of starting?

Voice: Get depth.

LRH: You have got a depth? That's all we are looking for.

Voice: Three-dimensions in mine.

LRH: You got three-dimensions?

Voice: Yeah.

LRH: That's correct. Well, that's all right. Now look at a time when you stopped something.

Voice: It flattens down.

LRH: Yeah.

Voice: Yeah.

LRH: Well! Of course start is up at 40.0, and that's space, and you've been in that cycle of action? Why it goes that way? We're not dealing with anything strange or peculiar.

Uh... all right, now these flows go as directed up here – these are as directed, and these flows down here tend to go opposite to as-directed. They go opposite below 20.0 and that's why we keep using this 20.0 as it is the NULL point between plus and minus. This is positive. The fellow makes a postulate anywhere in that area you get it carried out. And this is minus. The chances of him getting something carried out on a postulate in this area are... just reverse below 20.0.

The fellow says, „Now, I am going to grow up and be a good buy.“ And so he winds up as a gangster. And he never quite figures out why this is.

One starts in saying, „Now, I am going to give up smoking.“ Oh, boy, how can he give up smoking, if he says he's going to give up smoking. It's obvious, the fellow's a homo sapiens, isn't he? Well, how can he ever be on a positive line? It'd be impossible for him to be.

So the best way in the world for this individual to go on smoking and practically ruin himself is to try to give up smoking. I think the cigarette companies have found this out empirically and actually go around trying to coax people to give up smoking.

If you had the thought „Now, I've got to smoke“ and would just consistently and continually tell yourself that you had to smoke and make yourself smoke and buy several brands of cigarettes and every time you found a cigarette was not in your hand be sure and put one in your hand and just make yourself have a cigarette, you've started to operate from way up on the band. Well, because you know, and you can operate from knowingness and you can handle flows if you know what they consist of. You don't have to be completely supine just because they exist.

As I say, you... you... the fellow out... he knows, he's running on a reversal on colors, so he says to himself, „Well, all right. Now let's see, I couldn't get it when I said 'Try to get green.' Let's see how... now I'll try not to get green and I'll get green. That's right.“ And he does and he looks at the pretty green, and he says, „Well, I guess I can handle that.“

Flows are the big trick and they clip right out; I mean very fast, it doesn't take long at all for a flow to get knocked off.

So this goes on the LONG run opposite as directed. Here's where you get, down here, more than up there; you get the... up there too. Here you act on the upper part of the band...

you act to bring about a good result, and what do you get? You get the lower part of the band. What a trick.

Because what starts up in the upper part of the band will finish off a cycle of action, and that goes into the lower part of the band, and then of course that goes into the opposite polarities and flows.

Decay is everything going the wrong way when it should go the right way. And don't ever forget that from 20 down to 0.0 that is decay. That is on the way out. It... if you had to go up... straight up the MEST universe line, following the agreements of the MEST universe 100 per cent and not paralleling them with your own universe line, oh boy, would you ever dig out of this pile? I am afraid not! Why, it's just... just... it's just too... too booby trapped with this opposite flow deal. You say, „I wanna be clear,“ so you'll knock off being audited. It's just as silly as that.

Well, when we look at this, we see that counter-emotion, counter-effort gets more opposer and gets more and more negative the lower we go on it.

Until we get up here, boy, is this up here... in... where we've got this line, is that positive, man that's really positive. And down here, brother, is that really negative.

Up above the level of 40.0 when you say „Spit“ they spit, believe me. And down below the level of 40.0 when you say „Spit“, boy, they don't spit, believe me. It's a fact.

So you go around and you tell somebody, „Okay, Scientology,“ you say, „is very fine and we've been working on this and we really are trying to do something about it, maybe we can do something for your back.“

And they say, „Ha! Ha! Well! Nothing can be done for my back, of course.

You could practically have to take over ownership as you would a piece of MEST before you can do anything about it.

You get preclears down at the bottom of that scale, you practically have to slide in behind the wheel to get 'em rolling. They're like an automobile. They don't even have self-starters, sometimes you have to get out and crank. But the point is that there you have your layout of... why you try to sell something, it is just fabulous that advertising works! Just FABULOUS that it works. But why does it work? Did you ever ask yourself that: „Why does advertising work?“ It's just one thing in the advertising sign that works; you could put in a big dissertation, you could say, „Buick cars are mounted on a... on a something or other, and uh... Jaguars uh... have so much pounds per horsepower and they're made out of so on, and differentials, and they drive at such-and-such a speed. And they do this and they do that and so on, and you could have this nice little dissertation... on print. Nobody'd give a damn whether they owned one or not. But if you put a picture of one that's an aesthetic, and the higher you go and the tinier you get on the wave length, the less oppositeness of reaction you get. So aesthetic show a tendency to come out in the pure rather than in the negative, and they have much less negative response contact than positive. So if you do something very aesthetically you're more liable to get some sort of an agreement on the thing.

If people in this field were all to dress up in white gowns with purple sandals and we had a great big monastery sitting on top of a hill someplace and olive groves and all that sort of thing everybody'd go and they'd say, „That's... that's where Scientology is. That's right,“ and so on. It'd just be fine. „Well, that is one of those Scientologists now. Look at their gowns and so on.“ „Now, don't get too close to him, he is liable to put a curse on you.‘ And uh... that's right; that's the way it'd roll; but there's the aesthetic.

As a matter of fact, it's well within your choice to know about that.

As opposed to the aesthetic... as opposed to the aesthetic is another answer, and that's to use the effort band. „Oh, uh... you uh... you don't like Scientology, huh?“ Pow!

But have you got any reason in this lower band here? You know, there are probably not more... there are probably not more than 30,000 people at that in the United States who could probably eat this stuff up. Are you aware of that fact? That's very strange for me to say that. Go ahead and feel lonesome. You haven't taken a good look in a long time... taken a look at your immediate circle of friends, something like that.

The truth of the matter is... the truth is that the intellectuals of the entire world, by a survey which was rather competently done, by the way, are sort of plotted in a pyramid of what are the IQ's of people on earth? This poor guy who gets out of college and decides he has to work hard to succeed, what a boob! He doesn't have to work at all to succeed. There's just nothing to it. He can talk, can't he? I mean, he can say, „Please pass the butter,“ can't he? He can... he knows how to wear a tie and a coat, doesn't he? He's set. He's the upper crust. He is! That's no kidding.

He's... regardless of what state he's supposed to be in, a survey of all of this demonstrated that at any one time on earth there were not more than about 10,000 people of a caliber that was sufficient to do a little steering or leading. And that wasn't a very high IQ; and it doesn't flatter you very much. It isn't up there around Army Alpha 212, as you'd think it is; not at all. There is only about 10,000 of them really.

And below that level you have something in the neighborhood of about 100,000 or 150,000, 200,000 people who have a competence of assimilation. That's about all.

You can count then on those people directing others or leading them. And if you're very experienced on it and you really did a good job, it's sort of like... I don't know... like patting kids on the head. I'm not being patronizing. I mean that's the successful attitude when it comes to those people. And we get the share of those in the United States, and we carve that down, we find out a handful, just a handful of people in the United States supported by another triple handful of people in the United States out of 150 millions.

And if you have a savage enough truth, or a beautiful enough truth, they can go through, but don't ever try to get a reasonable enough truth, because you won't ever talk to reason.

If, perhaps, you talked to people, demonstrated to them, worked with them very hard and showed them very hard over a long period of time, quite convincing and demonstrated a lot to them, you would appeal to them on a level of reason. But my God, do you know what you would have done if you did that? What you would have done is something very inte-

resting; by education you would've kicked 'em upscale. The weapon was in your own hands at the time you were talking. By that, I mean you've got a reasonability.

Now, let's... let's... let's not be snide or put this into the category of „we're all so smart and they're all so dumb.“ I'm telling you something that's very nakedly true; that has a workability as I have worked it out.

We have when we get down to this business... If you're trying to tell people on the standpoint of reason... A Critique of Pure Reason would be a critique of the minus sign down here on this chart, you've got a negative flow. So, when you try to tell people, „Look, we know something; it'll make you a lot happier and better, and you can climb out of this mess.“ You're just a handful. Most of you've been pitching in this league for a couple of years. Strange, isn't it? It's strange you're not an auditorium full. You'll never be a auditorium full. There aren't that many. That's all there is to it – there just aren't.'

You could go out and have vases fly off the immediate part of the stage and 'pow' them for people. You can also dress up Annie Oakley in a beautiful white hat with a beautiful cowboy skirt and have her stand in the saddle and ride around the arena and do the same thing with a shotgun and get the same crowd. You think I'm kidding you? Well, it's the same line.

So therefore you have two levels of appeal which are quite direct and quite direct indeed is you just go ahead and you work; you don't try to tell anybody anything beyond perhaps you intimate to them once in a while that you might be able to do something for them. But you could intimate that for God sakes on a... on an aesthetic, an aesthetic or a completely false sympathy line. „Oh, you poor fellow.“ He... he won't miss the irony. I mean, he... he won't hit it. He doesn't know, You just... you just assign all knowingness to everybody around you and you'll get in trouble, because they're not all knowing. You go down... you're not gonna put this postulate into the line, you are not going to say uh..., „Well, you uh... here you are uh... you know all about this, and you know that sympathy could kill a man without half trying.“ Oh, no! He wouldn't believe it!

„Yeah, I've seen these sympathetic guys,“ he'd say and so on, and uh... „Yeah,“ and so on and so on. „And, but you know, I do get awfully tired,“ he'll say. „Gimme. Gimme. Gimme some more... gimme some more cohesiveness of matter so that I can solidify further and go down a little bit further on the tone scale.“ He will.

And you just sit there and you'd say, „You poor fellow. Yes, I'm... I'm sure of that.“

And that tells you that way up there at the top of the tone scale, the first pretense is that it's not all pretense, and that's the first thing a fellow learns! The first pretense is to pretend that it's not all pretense.

A guy starts selling himself then and selling himself and selling himself. You cannot have a... a game unless you pretend there's a game! And then if you say, „The game is serious,“ and „The game is all,“ and „We're not pretending anymore, and therefore this is not a game,“ oh, boy, how grim can we get?

Now, you say, „We have to be absolutely truthful and sincere; and SINCERITY is the main thing, and TRUTHFULNESS is the main thing, and don't lie to anybody, and never

daa... and you'll get ahead.“ You... brother, you sure will. You'll get ahead right on that cycle of action right towards zero.

Did you notice one day, I think it was – where is he? Yeah, there he is. Yeah, he told me up here on the stand, he couldn't tell me a lie! Well, that isn't because of me; it's just because he's got to believe that... that the MEST universe is that way. Now, you'll find pcs are like this. It's a TRAP not being able to prevaricate. You don't have to have a reason to prevaricate. It's when people have to have a reason to prevaricate that it becomes lying. Before that time it's just ornamentin'.

You say, „You know, I was downtown the other day, and I... there's this yellow taxi there, and I started to step into this yellow taxi and I'll be a son of a gun if there wasn't a big ape sitting in the back with the smuggest grin. I closed the door and walked on down the street.“ This makes life more colorful.

You would be surprised what it would do for you if you suddenly threw one of those in every once in a while. The finest way in the world people can put you up tone scale is to find out that you're lying. Yeah, you go around being afraid you'll be found out you are lying.

Uh... I made a preclear one day. I just gave him one process only; every once in a while I'll hand out a process to some other preclear that I don't want to process very long, I just give him a couple of straightwire questions, I have only got maybe two minutes, and I say, „Now, look. You say – what's your trouble? Oh, well, now look. I want you to go out and tell somebody a lie so they will find out that you are lying... that you were lying. And then do that several times and uh... tell it in such a way that they can discover you're lying.“

And this guy says, „Oh, no.“

I said, Well, go ahead, do that.“

„I'll do it if you say so.“

Okay, now we're all set, and he went out and he did it and it cracked his case of course. He was so afraid people would find out the truth, that is to say that he was lying, that he wouldn't lie, and so he had to assign everything as truth and he was having a really rough time with the whole deal. All he had to do was tell someone a lie so that they'd find it out, and then of course, what did he expect would happen? He... the will... walls would sort of start to creak you see, and he could brace himself because this person was bound to do what? Criticize him. Criticizing, when they do criticism artistically, they do it with a club. So he's afraid of being hurt! Afraid of having his space collapsed around him, and afraid of becoming matter. And therefore he's afraid of criticism because he has it identified with force! Which it is! Criticism is the shadow of force! And it... the threat of force. „Well, I want to criticize you because I wouldn't want you to get into a lot of trouble doing something or other. And I don't mean to be critical of your driving, but if someday...“ They act like they're trying to prevent you from being hurt all the time, or being upset, or losing heavily, and that's the reason for criticism, isn't it? Only, what they're really doing is they don't for a moment suppose that they are really helping you. They really don't suppose this. They're just indulging themselves one way or the other, a little pretense going on. The next thing you know why they've got you

practically destroyed. If you're afraid of being hurt physically, you'll be afraid of being criticized.

The fellow goes out and he tells somebody. He says, „Well, I uh... just saw your wife uh... I just saw your wife outside the door... hm...“ And the guy rushes down to find out what his wife's doing there; he comes back and the whole project was a failure because the fellow figured it was a practical joke and they're allowable. And this fellow had to really get down and figure quite a bit to find out finally how to tell a lie so that he would be found out. And it occupied his mind so much, he didn't have any time to think about his neurosis or anything, and he finally made the grade – he finally made the grade. He called up and said that a bill had been paid, and of course that could be found out. And he said it very straight facedly and he kept insisting from there on the bill had been paid. And he insisted that the check was there and it had arrived, that he had the receipt, and he just went on with a complete show about the bill being paid fully expecting any moment to go mad himself and discover that he didn't know whether it had been paid or not! And what do you know, his level of certainty on the fact he was lying got better and better and better, and he began to enjoy it and so forth, so he started calling up all sorts of people and telling them he had paid them. And his credit got much better! Anybody'd loan him money.

If you want to get a horrible reputation and get killed, you just go around sincerely and honestly helping people. If you want to know who's helping people in this world go around and find out who's just on the verge of being killed. You ought to look it over. It's fascinating! This of course reverse vector.

Well, all of this adds up to the fact that if you go around asking a society for a license to survive, and you keep on telling them „Now, look, you're so-and-so and so-and-so, and we've got a whole track. And you've really lived before and we're really'd be amazed about the whole thing and so on yowl-yowl-yowl-yowl-yawl.“ Oh no, not under any circumstances, please, please, please for my sake don't do that.

I... I have tried to do what I could in this subject and... and tried to square it around. I am actually working from a fairly high level on... on the operational end, I expect to see it go right but I want to see it applied. Ap... applied here to homo sapiens pretty well 'cause I... I know he can be dug out, but you can't dig him out on a cross flow. No sir.' 'Cause every time you pull him up, he's going to go down. He's... you are going to pull him up one inch, he's going to go down six inches. That's because he is su... so sure that a lie is terrible, and that pretense is the most horrible thing; he's got to have the truth, and the only truth he'll assume is that truth which is fed to him on his level of the tone band, which is KILL, FEAR, DIE, FADE, OBEY. Great, big code he has to run on. So that's the truth he buys. And you will have to sell him on a reverse vector by not selling him at all.

You go around and say to him... say to him, „Now, this Scientology is really all right.“ But I tell you, I can just see some of you now sitting in a... in a... in a... a rather arty uh... in a rather arty living room, in some studio apartment or something of this sort, talking to these two people... and they're... they're a... an attorney and his wife or something like that, and they're nice people and they have always looked bright to you and uh... I can see

these people, and uh... they are saying, „But that's perfectly incredible! It's mysticism. I never thought you were a mystic or that you go in for that sort of thing.“

I can just see you earnestly and pleadingly say... saying, „Please give me a license to survive. Please give me a license to survive. Please.“

They mention, „I hear you mixed up with that new cult.“

You tell 'em, „It is the biggest cult. It's the biggest cult in the world today. And uh... it's very funny because you see it doesn't work.“

And the fellow says, „What?“

And you say... and you say, „It's very funny but Scientology just doesn't work. That's all.“

And if you want to tell him anything... you want to s... hang it on somebody and say it's somebody's fault, you just tell 'em, „If Ron heard me tell you that it would help your back, he would probably be very upset. But confidently the truth of the matter is it will.“ If you wanna blame somebody, the name's yours. My name anyhow. But there's... there is y-our... your answer.

Now, don't be surprised (I probably shouldn't put this on the tape) but don't be surprised if you were to find... you were to find all sorts of people springing up around insisting „It's bad! It works!“ And so, now don't... don't be too amazed.

But don't you be amazed if you get a level of ostracism on the basis of trying to plead its cause or case; it doesn't need a case pled. Nobody is going to be able to execute it; it can't be shot, nothing can happen to it, that is the truth. It has the thickest armour plate in the world, zero space, it's an idea. There's no reason in your being uh... defensive about it in any category and the truth of the matter is that if you tried hard, you could actually sell people on Scientology, just... they would just get squirrely if you never talked any other way than „it didn't work.“ Just look at them, „It doesn't work.“ Not come-on... not as a come-on so they'll say... never seize on to it so that it becomes a come-on.

„I'm not supposed to tell you that this'll fix up your back.“ „It probably wouldn't. It very often KILLS people! Do you know, confidentially, I don't know why I got mixed up in this because I've never been in quite a cold-blooded atmosphere, but do you know that the Hubbard Foundation at 237 North 16th Street there is right next door to a...“ You can tell them, „Of course, I don't mean to infer that anybody took that address next to that mortuary on purpose.“ „And don't get wrong the impression I was trying... I was trying not to tell you that.“ And if you just follow that up real close and so forth and then say, „Of course I'm kidding you.“ This will set their teeth on edge. Oh-ohh!

Now if somebody says... somebody says to you... somebody says to you „Oh, you are a theta clear, huh? You... I understand you're a theta clear that's... and so on. Well, why don't you do so-and-so and so-and-so and prove this!“

You could say, „Who told you I was a theta clear? I want to know'. Was it some member of the... of the uh... Foundation, somebody like that? Was it another auditor? It wasn't another auditor, was it? TELL ME!!“ As though you'd just been insulted beyond in-

sult, just reverse your emotional vector on the whole deal, and they'll have terrific reasons then to believe why they've got to be scared to death of you.

Now, another thing in order to... in view of the fact that this information is absolutely wide-open, it obviously can't be any good. Why, if I were you, I'd fix up a dummy, and take a book or something of the sort and write on the face of it THE BLACK BOOK OF SCIENTOLOGY or something of the sort and then band it very tightly so it's hard to open and people... instead of... people come around, they want to have a s... a snide smile on their face, something like that because of what you're doing... make a point of having it on the desk and suddenly kicking it into the desk drawer and slam the desk door real quick. And say, „Hello, Joe!“ Do it with a perfectly straight face. And he'll feel sort of creepy about the whole thing. The reason he will feel creepy is a very, very good reason why he'll feel creepy. There's a terrific reason why; is because he basically knows that anybody that starts on this track becomes excessively dangerous. That's true.' It doesn't matter how stupid he's acting, there is some kind of an echoing memory lost back of all that automaticity that's saying, „Oh boy, no, no, no. I was in an area once, there was a thetan in the area, and I killed this deer in this forest, and oh, lord, that was the horriblest past death I think I have.“ And he'll be saying, „Of course, there is no such thing.“ It's not true; theta... are bad people to have around if they're bad people.

Now, furthermore, you don't take any responsibility for... for. uh... anything that you own beyond the level of just having it all anyway. I mean there's no... no sense in going around wondering whether or not you have responsibility, don't have responsibility or whether you took responsibility or didn't take respons... This is pointless, this... you're thinking about BLAME if you are doing that.

No, you... you just... do you want to know how to take responsibility for everything? Is go out someday and go on up to... go on up to the top of one of the taller buildings or something of the sort or get out of your head and take a look at the town. And uh... just see how your town is coming out here, „Well, I guess they're doing all right now. Okay.“ Just make a postulate like that once in a while. Very funny! You probably come down after that, walk ten feet down in line and have some man ask you if he can spit in the sidewalk.

Now, I would like to point out really the fact of trying to tell people about Scientology; there is... there are some texts, the Professional Course Texts, and so forth; the British edition of SELF ANALYSIS will be available and that's... and that says Dianetics, I know; SELF ANALYSIS IN DIANETICS is the title of it. Yeah, but it's fine; it'll do 'em a lot of good; it won't worry 'em any. And I had it read by several people and, boy, were they stupid people I picked. I picked the most stupid people I could pick, and I wrote that and rewrote that text on the description of it until every one of 'em knew what I was talking about and agreed with it, and they worked fine. And that's right; that's a good book. And you go around the place and you'll say, „Well, I found out more from that book than any other book.“ And we're trying to make that book available to auditors cheap so they don't have to do a lot of explaining. And don't even bother to explain this.

„What is the business about energy units, and you getting out of your head and everything else?“

And you say, „Who’s been telling you about that?“

And they say, „Oh, it was all over the place. It was in... it was in LOSS OF TIME magazine and...“

And you say, „Well, it was in that... but you... nobody has been talking to you about it, have they?“

And they say, „N... no.“

And you say, „You’re sure?“

„No.“

„Well, all right.“ Just close the conversation. And then don’t be so anxious to see a reaction.

The only reason a guy can’t pull this stuff off smoothly is because he is so anxious to see a reaction on the part of other people. And their anxiety is not to show one. You let them go home and sweat. They sweat.

You have... you have yourself a situation where you... you just uh... rush the game like a poker player. I mean, he’s... he’s too anxious to find out what the other fellow’s cards are he just can’t wait! Oh, no, that’s a bad way to play a game.

That person, just uh... they toss it off and they appear to be very indifferent about it, and if you were to look inside their heads you’d see this... this festering seething mass; that’s their concern about this whole thing, and they’re sitting there saying blandly, „Would you have another cup of tea, my dear.“ And uh... they’re very calm about this whole thing. They’re not.

If you see somebody nailed to the top of the Empire State Building flagpost with a huge beautiful silken banner flopping down around the inert body or something like that, why, don’t be too surprised or amazed; it’ll be in a good cause; he was a member of The Better Dead Club or something of the sort, but the banner will... would say, „Scientology doesn’t work.“ And that would... that would be the byword.

And that is, by the way, what I tell people. They say, „Oh, you’ve got a pitch going“ or something like that.

„No! No!“ I say, „I haven’t got a pitch going or anything like that.“ Don’t let them them put it in that line. „It is just the fact that you have got to have something around that doesn’t function at all.“ And I always throw this stuff up. And they start looking at rather peculiarly. You say, „Well, it doesn’t work! It really doesn’t. There’s no use getting upset about it; it doesn’t.“

And the guys say, „Ahhhhhhhhhh. Bad stuff.“

So I advice to you very well that line of tactic because you’ll knock a lot of guys in the head.

Once in a while when you feel yourself being trapped, remember that chart and just reverse the vector on somebody; it works really every time, even if you don't see the reaction instantly.

Let's take a break.

# Your Own Case To You, The Student

A Lecture given by L. Ron Hubbard  
on the 18. December 1952

This is the last lecture of the Philadelphia Lecture Series, and the name of this lecture is „Your Own Case.“ And this is addressed to you, the student. Not to your preclears.

You as a student are, we all know, a difficult case. And the reason you are difficult is we decided and agreed upon a long time ago in Dianetics that you were a difficult case because you knew all the answers yourself. Therefore no auditor could have any real altitude with you and you knew all the ways to dodge.

Another thing, a fellow works it in this way sometimes, when he gets rather bad off and he said, „The only reason it is working upon me is because I have heard all about it. And I have agreed that it works, so it's working on me. And then I don't know whether it's working on me or not and I don't know whether I'm any better or not, and I don't know...and I don't know... and...“ the next thing you know he's sitting right there on the Chart of Attitudes, „I don't know“, what do you know! Apathy!

Now, the way to get over this is to take the responsibility through these next periods of lecture, review when you're hearing these tapes, having seminars, you as an individual take the responsibility for the fact that your fellow student knows what he is doing. Because not only you but the fate of what you're interesting in, are in his hands.

You perhaps can be more or less sure what you're going to do with it, but can you be sure that he knows what he is doing with it? Let me inject that insidious question! Can you be completely competent yourself, and yet be the only competent auditor in your immediate area?

You might think that this is desirable from a standpoint of economics, you might think it's desirable in numbers of ways, there is reverse vectors on this, and your best intentions sometimes might go awry. But, uh... let me ask a not insulting question. Can you be absolutely sure of his competence? Because till you can feel some confidence in his competence, you're not a group. And you won't have any security about being audited.

If you think there's one person in this class who will never become a competent auditor, then you have not reached an optimum. And you have not made very sure that that auditor knows what he's doing. That sounds like that'd introduce a lot of randomness. But that won't

introduce any randomness; what'll introduce randomness is this: Trying to prove that you know and that he doesn't.

That's the way homo sapiens goes about it, and look where he is! Try to prove that you know and he doesn't. No, no. You're not interested in proving that you know. You're just interested in making sure that he does.

You take that sort of an attitude, you won't calmly let something go by the boards. There isn't any reason why you should let anything go by the boards. There isn't any reason why you or three or four of you shouldn't take that auditor which you're not secure in his knowledge, and back him up against the corner and make darn sure that he is. Of course you're making the old deal that used to go on on the track a lot of the time; it's on the basis of „Prove it! You've got to prove that you know. Proving that one knows is quite aberrative. Unless it applies to procedures which can be articulated with the ease that these procedures can be articulated.

In order to get a block and tackle to work, one must know how to rig one. And in order to get a pre-clear up the scale, one must know the fundamentals of auditing so thoroughly that it becomes a completely automatic proposition, in a complete scale of knowingness with no automaticity. You either know data, or you don't. There isn't any half-way point about it, you either know what a cycle of action is or you don't. Because the answers which have been dug up here are not vague answers. They... not talking about me, I'm just talking about this subject line. They are... they're not vague answers. And if there's a vagueness which exists, it was either a vagueness of communication, 'cause a communication, to be a full communication, has to be received, or you're fighting something that would make it seem non-survival to you to know that datum.

In either one of these two lines, then, an auditor could fail. But he could mostly fail if he did not have confidence in his auditors. Not one man, not one girl, in this room, but has had the rather sorry experience of being part of a team of homo sapiens. College. High school. Your gang, and everything was going along fine, until all of a sudden you found out one day one... somebody was cutting your throat. Or you wore the old school tie, and you found out that the moment you were no longer in the old school, there wasn't any team anymore.

You've gone through a continuous process of falling away from teams of various sorts or another, or seeing them break up. Seeing groups not reaching their goals. And it is no wonder that you would feel a disgust for groups of homo sapiens. But it would be every piece of curiosity in the world if you began to develop one as a group of auditors, who have, in your hands, all the skills to come up the tone scale and to be and to make good team mates.

You know it can be done all by yourself and by nobody else, by the way. You don't need any help. And that, I know, is the best reason why you should have some team mates you can trust. Coming up all the way up the line, however, necessitates that at no time you will ever stumble or fall, in any way whatsoever. That precludes that... that you must not stumble or fall. Anywhere. You must get up the line, by your own bootstraps, and remain stable there, and then never one day blunder into a theta trap, or get into a parahelion around something or other, that has an undue field, and you can't quite manage it and you get rattled. Something or other.

No, no, there's no great danger waiting on it. But there is this: If you weren't perfectly confident in your own mind that you can progress and do the entire job of the reclamation of earth, or the reclamation of yourself, it doesn't matter much which, if you're perfectly confident that you are competent to do that, then you can. There isn't any doubt about that. One man can do this whole job. Any one of you can do this job. I could do this job. It doesn't have to be passed on. There's no pressing necessity that it happens that way.

But there's two factors that enter in. One, it's more fun when one has fellow members of the group trying to accomplish a common goal. And two, there's a lot more certainty in it. A lot more certainty.

Now, when you look over this situation, you'll find out that s... a lot of group activities are quite limp. One of the group activities that's most limp is trying to group audit, with mock-ups. It's bad, because the variation from preclear to preclear is bad. And some guy there is going to become invalidated or upset. He's... he's invalidated by your commands because he can't accomplish them. Group auditing is... is kinda weak. Individual auditing isn't.

Uh... there are other group activities. There are group political activities. Other activities are kind of weak. Uh... and a group is as weak as the individual finds a scarcity and finds he must have. Or must not have. That's the weakness of a group. Havingness. Spoils the time duration of the group. Because the time duration of the group cannot be made to depend upon MEST. It must depend upon the top of the scale. And that of course has no great time duration. It doesn't have much havingness.

A group can own a great deal, so long as the individual members of that group here and there through the group do not have as their sole and only goal, pronoun-capital – I alone must have. „I want the power of the group, I want this, I want that.“ You have to feel that way, you see, if you haven't got confidence in the rest of the group. If you can't have confidence in the competence of your fellow auditors, then you have the necessity of taking the job on your own back.

So it's to every single, slightest good end in yourself to make sure that the members of your group are competent. That they are able. And that they are high enough up the tone scale so they do not have to have. So they cannot and do not run into that horrible cul-de-sac „I am the only one who must be,“ and they're the only one who can control. The only place where that condition of mind exists is above the middle of the band. A group on earth is on a decrease spiral, homo sapiens. A decrease end of the spiral. They seldom increase any. You want to go up and run the spiral backwards up into the increase band, and if you want to do that, then don't get somebody nailing down everything in sight, and cross-currents, and putting out bad information. ‘Cause if they bring you bad information, they'll take bad information away about you. Believe me, believe me, it's true.

My grandma had a statement like that. She used to say if a dog will bring o... a bone, he'll take one away. If people are easily stampeded, or people are easily upset about this and that, they aren't just, quote, basically weak, and therefore to be abandoned at the nearest crossroads. Their case is in a hell of a condition. And that's about all you can say about it.

Now, there isn't an auditor here, there isn't one here, that could not become sufficiently competent, aesthetically, rationally, to do the highest level of job that can be done in these

United States. There isn't one who couldn't do that. And the only reason that couldn't happen is if the other members of that group did not make absolutely sure about it. It could happen that people of this group could fall short of that goal. And the only way they can fall short of it is that the other members of this group didn't make sure he could. So then that tells you that each member of the group could, if he makes sure that anybody in the group could. And makes it his concern that the rest of the group can.

It's all very well to stand as little island universes. A single candle in the middle of a huge, huge room can be an artistic thing. But it's also an awful lot of dark in that room too. And that room'd look pretty good, if there were a half a hundred candles in it. Would look a lot better if there were half a thousand. Up to about a certain level, it becomes too many candles, aesthetically. It does. And there isn't any reason why this subject has to be passed on and on, and people trained and trained and trained in this subject until we have hundreds of millions of auditors.

We don't even vaguely want hundreds of millions of auditors. How many universes do you want to control simultaneously, for heaven sakes? What kind of a thirst would this be? Probably there is a natural tolerance level for this much action in the field of knowledge, in terms of numbers of people applying same. I'm afraid that is the case. It doesn't mean that there's the sheep and the goats; it just means that you push a certain balance forward and it'll hit it after a while.

And what is it? A guy per planet? A guy per town? What is it? It'll... It'll hit, somewhere along the line. It's got a chance of doing that, only If you become responsible for the group. Because it can't be a group unless every member in that group is responsible for the whole group.

Somebody comes around to you, and they say, „You know, there's an auditor that – down the street... and so forth... I understand that uh... class so-and-so, Scientology, and... and we understand... and... and... class...“ You see, you've got a wide open field. You're not up against Dianeticists. There are a lot of Dianetic auditors around. You're not being rated as Dianetic Auditors. You're being rated as Scientologists. That's something else. I don't care how snide anybody gets, I don't care how snide I get when I drape a flag to the effect that it doesn't work.

Uh... the point is that you're not into that level of competition. You couldn't be into any level of competition at all, because there is no competition. There is no end of cannon-fodder. For your auditing phrases. No end of it. Any more than there's an end of mock-ups. But there is this, there is this: There's somebody coming to you and saying „That Scientologist down the street, so-and-so, and such-and-such, did this and did that.“ And such a thing as you having a pretty good idea maybe that Scientologist did. Beautiful girl, quiet auditing room, nobody else there... maybe he did. I don't advise you to go against every mores and that sort of thing, and support such a horribly terrible story as that... might have some slight grain of truth, all I ask you to do is to look at this preclear and say, „You happen to be talking about a member of my class.“ Boy, do they get propitiative in a hurry. They'll probably give you an extra five!

That's right. It's... uh... bad medicine. Because the greatest of degradation is brought about by this mechanism: You get a member of the group to degrade himself by going against the remainder of the group. And then that degrades the whole group, and therefore the group is shattered. So regardless of the irrationality, and regardless of the fact that you have ample precedent for not supporting anybody in the group, go ahead and support 'em! That's all there is to it, I mean it's very simple.

You don't have to have a precedent, an overt act-motivator combination, you don't have to find out that there's a fellow who... who was a part of your class, and was a friend of yours, and was that... part of that group, that is saying this and saying that and doing this and doing that, and that it's all wrong. You... you found that out, yes, he was, he was doing that, yes, he is doing that right at this minute, and somebody comes along and says to you ,...and you're no good 'cause you're so on and so on and so on...“ I mean, so what they're really saying is „You're no good,“ uh... and it... when they say so-and-so, and you say, „Well, that's... that's up to him. That's up to him. But at the same time, I think it's perfectly all right.“

They say, „Why you degraded being! How could you possibly think such a thing?“

„I don't know. Maybe it's because uh... I have a right to think that too. And maybe it's 'cause you don't have any right to think anything about it at all. So the fellow hung up advertising signs twenty feet high, all along the side of that building. Well, I might think it's wrong, but you haven't got any right to think it's wrong.“

„Oh, gee!“ Terrible approaches.

I'm not trying to ask you to do anything that you would not do of your own determinism, I'm just trying to point out to you that as you float along on an island universe basis, detached by Lord knows how many light-years, one from another, that it can be a long track and a dark room. Because there is our first consideration: The case. Your case.

And you know, it's a shockingly low number here, in terms of results, and I know you haven't had much time. But do you know how long it takes to make a theta clear out of fifty percent of the people? Takes about twenty minutes. If you really got the horsepower on, and you know what you're doing. About fifty percent. It doesn't take any time. There isn't any time to it. You de-have the guy, and of course that reduces time. Did you ever figure that out? I mean, you've taken away an awful lot of MEST, suddenly, so it... of course it couldn't take any time.

One day you'll find yourself auditing for five hours and have been gone for fifteen minutes. I mean it... it isn't uh... a joke I'm trying to put over on you. I... I'm just talking about that, I talk of this in a very extreme fashion. I talked in this extreme fashion for years, of reducing people's time on them. That's a mean trick! Of giving them too optimistic a result. That's a mean trick. Up to the time when you accumulate sufficient overt acts to get a reverse vector, to push a whole show across when you've got a full package, and get it on its way.

And everybody who's done an overt act, that is still standing down in the sticks, you see, everybody who's done an overt act, and said a mean thing, got everything all upset, and

here's... demonstrations, and activity, and all this sort of thing going on in every hand, oh boy, do you get support! That's a fact. Why don't you try it out some day. For twenty-four hours make people do overt acts against you. How do you make them do it; Just be over-optimistic. Go around and say, „Well, you will be all right,“ and „Ha ha! I guess there's nothing wrong with you! I mean... ha ha!“ „You say you got a toothache? Well, that'll be fine, that'll be fine.“ You just look at them, they Grrrrrind! Grrrow! Snarl.

They'll do plenty of overt acts against you. Because a criticism unspoken, to most people, is an overt act, and they don't realize it. They just think a criticism, and they've done an overt act. They're that wobbly on their pins. That's the truth.

Now there isn't a tough case present. There isn't a tough case present. I've looked over this series of cases here, and this is very very... we've all agreed that people shouldn't know this subject to be audited by it very neatly, we've all agreed to that very thoroughly, but there isn't a tough case anywhere in this room! That's the truth!

I look around here, and I spotted two or three cases as being rough. And in the course of this, of asking them a question here, and talking to them there, and listening to them some place else I've spotted every one of those cases. I don't mean to eavesdrop. But I spotted every single one of them.

Uh... for instance we have a boy over here, you don't mind my mentioning it, all he's got to be given... all he needs is a little black and white control, that's all. Spot control. I audited him too heavy one afternoon, standing over there, wondering if he could take it. Practically shut his mock-ups off. Put a tire down the manhole cover, and a few other things. You could still throw him through on standard mock-ups. He kept seeing two bands of light through a dark field – isn't that right?

Voice: That's right.

All right, what do you do with those two bands of light through a dark field? Have him start mocking up communication beams someplace and tying knots in them. Just give him more bands of light. He's worried because of two bands of light. Give him six to worry about. Real tough, isn't it? Sounds tough. And un... unfortunately, that is exactly what toughness is, high on the scale. We. we don't... we find ourselves unable to handle one area, and so instead of doing the natural cycle thing, and reducing the area we're trying to handle, we just double the size of the area. That's the way theta works. You don't find out, „Well, how many times in your life have you decided, „Well, let's see, I couldn't handle so-and-so and so-and-so; I guess I'd better handle just a little bit less.“ And then the first doggone thing you know, you couldn't handle that less! What if you'd said... what if you'd said, „All right, now let's see, I don't seem to be able to do this, where's two of them?“ And yet, that's processing in present time.

I recommend it to you very thoroughly. You can't crack this case, you say. Find a couple of worse ones! Go next door, and crack that morgue there, and see what you can do! Loss of Time Magazine misquotes me as saying that it revives the dead and dying. So I guess we'll just have to revive the completely dead! Of course... course I don't recommend... I don't recommend going in with the... starting with the magazine, 'cause... I... I... I have some respect for your aesthetics! Things can be dead, and things can be DEAD!

But the point is that you... you go in reverse, you see? You... you've decided already, long time since, that it was rough handling a MEST body; you've got a preclear who's fairly convinced that it's tough, and you've got him out there, and he's apparently a stable theta clear, but he. he gets kind of anxious about handling this body; he knows he can only do one thing at once. He knows this. He knows it completely. I don't know, let him go down the street and work two bodies at once. „Oh, no,“ you say, „no, this isn't the right road out. This couldn't be. That's just more quantity, that's...“ Ok, I'm afraid that is the road out.

And you say, „That case can't be cracked,“ sigh, because it isn't a tougher case! You actually don't have a representative strata of tough cases in this room. I'm not being... I'm not joking now, you just don't have 'em. I've seen some roughies! I know of one, two, mock-up instabilities here that I would call difficult, a little bit difficult, for an auditor. And they go on the basis of the black spot, the white spot, and you just work with that. That's all. A little bit difficult. Take a little time. When I say difficult, take a little time. Standard process. But I don't know three! And I don't know a six. There isn't a six here. And there wouldn't be a seven here anyhow. But there isn't a six present.

Aw, that's a hell of a note. Reverse vector'll make somebody say here, „Well, yes, there is, I must be.“ But the point I'm making is, you don't have an adequate starting level here. You haven't got enough to go around. So be careful of 'em. Conserve 'em!

Now you've seen some example of processing, and I should have given you a lot more processing, I should have audited a lot more of these people. One of the reasons I didn't is I kept looking at you and you're all in good shape. You've had a lot of Dianetics, had a lot of this and that. Well that... there is... wasn't any point in it! But let me count up the number of hours that it would have taken. Not an optimistic estimate.

I'd... you know, there is a sly insouciance of malice that has run through quite a little bit of this. Sometimes I have blandly stood and told an auditor, „Look, you've had the guy in there a whole hour. What's the matter with you?“ And then you know what? I knew very well he couldn't crack the case in thirty hours. But he probably could in thirty hours If he applied himself. „... whole hour,“ I've said. And then find myself faced with the necessity of doing just that! Oh, no!

I used to shoot circuits on cases just out of desperation. That was one of the reasons... one of the ways I started in shooting circuits. And that's a very interesting process. You take a guy who can't see, and he hasn't got anything at all, and you make him feel better suddenly by simply clipping a circuit out, by realizing he must have this circuit. How do you know what circuit it is? No meter'll tell you. There are too many circuits to classify them, how do you know? Well – go on to another subject...

But I'm not being this... I'm not being malicious, when I tell you that you haven't enough tough cases to go around, because you simply haven't, and I haven't got a... I'm not trying to show you what's being done elsewhere by telling you that in England this deep into the class we had advanced tougher cases than you are, further. Maybe it's just because you're too easy.

I imagine it would take somewhere in the neighborhood to get a thetan exterior s... here, it'd probably take me somewhere in the neighborhood of about fifty hours of auditing, to

get this whole class. Probably. Probably somewhere in the neighborhood of about two hundred hours of auditing to get theta clears for this whole class. Something like that.

I've been struggling and messing around, with one or two cases, but... but I've just been messing around with them. I do that with friends of mine. I... I'm... I'm very bad that way. Take some poor trusting individual, uh... I know exactly what the case wants, I know exactly what the case needs, but I don't happen to be working on that at the time! I worked on that last... last month. And I say „all right, so and so and so and so,“ and it... there's also this stress. They sometimes will dive in with enormous confidence, into doing something weird because I ask them to do it – they figure out it probably is doable. That's not always true! But they always do it, isn't that funny?

I... I run into very few can'ts. But here... here we have techniques which are essentially so easy, you haven't found it out yet. You just haven't found this out yet, that's all, to the degree that you could find it out. A lot of you know that there... must be fairly simple, but you've got theory and you haven't got it digested at all; a lot of the information's lying around sort of like big lumps of dough, and uh... you haven't shifted it from the right side to the left side and turned it red and blue yet! That's all.

And you're liable to sit down, and look at some fellow who's... your first thought's liable to be „I wonder why he's trusting me!“ Or when you're on the couch, you say, „I know very well he was sitting right there in the same room and he doesn't know any more about this than I do!“ Well, if you don't want to, if... if you want to... to fool around with this information, that is up to you. It's up to you what you can do with this. Aside from auditing, I leave to your imaginations...

But I would not mess around any auditor here with any of the cases here. I really wouldn't. It isn't that you're dealing with precious cases, or these cases couldn't be solved, one way or the other, if you did louse them up. It's that the results you're getting are not very satisfactory to you. Your preclear has a half-gone idea already, if he's a student here in this class, that what's going to happen he knows it's going to work, kinda, more or less, he hasn't realized it'd work like that, kinda, because an intellectual... you haven't gone into an action yet. You're auditing somebody who knows more or less what to expect. And which way it's gonna to go. He's liable to find... you're liable to find special randomities in him, such as he realizes he must take all this seriously for him to do any good. Of course you couldn't more patently reverse a vector if you tried!

But he can still take it all seriously, and it will still work. Don't doubt that. What I would do, if I were you, advice on a situation, is to use Standard Operating Procedure Issue V, use One, direct exteriorization, Two, by beams, Three, spacation, Four, flow balancing, Five, black and white spot control. And I'd test around on these things and I'd test your preclear up for the automaticity of his mock-ups. And every once in a while you'll find somebody going by who has uh... such a terrific jiggle on any consistency that they're shocked to death to find out that they can't get a simple black spot. When they can get a whole army marching neatly in rows up the road.

That's because just them has to get that black and white spot, no circuits pick it up or anything, it's just them. That's all that's going to get it. There are no marines that can be cal-

led on from the year umpty-umph dash umph, that will suddenly turn up in the form of automatic buttons long since installed by this same preclear and do, by experience, this whole thing. Uh-uh. It's just a black spot. That's all. And buttons won't turn it on and off. They go jiggle, zoom, zong, crash. They don't tell it when to move at the right time. Highest level of precision there is. It's a black spot. You might think a white spot is but a white spot isn't anything. A white spot is known area. And a black spot may have something in it, and it may not. It is unknownness which may or may not contain something. It has no light in it. And so you can't tell. Guy can handle a black spot, he can handle anything.

If you could handle a black spot completely, and make the thing expand, three-dimensionally, into a sphere, and spread over the whole body, and then contract to a small black billiard ball on the top of your head, and then go out in front and then stay consistently out in front, and then gradually and quietly and without any effort whatsoever expand as a whole sphere, and cover your whole body again, and then go up to the top, and out the back... – you're all right! Nothing to that.

And I would just take those techniques, as I have given them to you and you find on these mimeographed sheets of paper, and you've got in your own notes, and there's no randomness in 'em at all. That's what you do. And you might find out that you will adjust to doing a couple of the steps in reverse, or something, you happen to decide this is the case, that's all right. But I'd go kind of soft with that in the class here.

First place, it'll upset the guy if you're doing it wrong, and he knows what you're supposed to do, and that's the only liability. And the main liability is... when auditing an auditor, is that if the fellow is a complete noodlehead on his techniques, the auditor is the first one that finds it out. There is no liability in auditing an auditor if it is done by an auditor who knows his auditing. There's no such thing, really, as altitude independent of data, to auditors and to preclears. And the reason why it seems to work so well on the people out in the street, is these people out there in the street, they're just... just... they're just walking around and they... they... the... you... you hit them with any of these things, it's like shootin' rabbits with a sixteen-inch gun. And it is on this auditor too, but the auditor's got a ritual. He thinks you ought to follow this ritual, and he's very critical if you don't. He knows how he's supposed to be brought up before the altar, and carved.

And so I would be very and particularly careful to know Standard Operating Procedure Issue V in this class, and consider that as the standard of auditing which you're going to receive, and either... though I might send you a cable, uh... in two or three days, saying I have a brand-new technique, I've just issued Standard Operating Procedure Issue X, you go right on using V, huh? And the reason for this is you... you know V, it's. it's... you know. Sometimes... sometimes a fellow could have a whole palace, gorgeous palace, all paved in gold, and everything else, and fellow gives it to him, and he walks down, and he looks at this gorgeous palace, and... and... and so on, and he himself, at the... he's living in this little game-keeper's cottage down there at the corner of the grounds. And he goes up, and he looks at the palace, and gee, it's a nice palace, and then he goes back to the game-keeper's cottage.

Why? Well, it's HIS cottage! It's HIS bric-a-brac lying on the mantle, he knows how many inches to reach over to the right to pick up a pipe or a snuff box, or anything that he

might care to want, he knows how... he knows that the water tap in the kitchen leaks, and uh... he knows that you have to give it an extra twist, and he's got all of these little gimmick-gahoojits of handlingness worked out in it. It's not a new strange space to him.

That's why people hold on to Book One, for Christ sakes. People trained in Elizabeth, in 1950, are still auditing by Book One. And they'll get better results by Book One, up to a point where they would use this by rote, practically. There's no substitute for knowingness. And what's knowingness consist of? Well, in terms of use, in terms of use, it gets in... out into space and energy, and my God, uh... you've got... you've got – of course this type of knowingness can't be beat. You... you know the space, and the energy and object content of that space, which is to say you know the auditing room, and uh... the preclear, and you know how that body is going to move and twitch if you say so and so to it. And this is what you expected. And so you get into a nice quiet calm rut about the whole thing.

Well you've got to be in pretty good shape to change fast. But let's take out, immediately, the question mark which is going to be in the mind of any preclear present, by not agreeing to be audited by anything but Standard Operating Procedure Issue V. Let's establish that, and it... has a... a consent, an agreement. And I'm not going to issue anything else on that, and let's just chew right ahead.

Now we've got a certain course schedule, that has been laid out, and that is all very nice, but the people present are not fair game. Let's just knock that out as fair game. The world's lousy with preclears! Why would we have to test any locks or engrams or anything elsees upon anybody here? Why?

I submit to you. There's practically anybody can be made better with these techniques, why should you just test on somebody that isn't going to benefit by them? Why not spread yourself out a little bit?

You might have information, or recommendations to the contrary. I notice a little wave of 'Oh no!' on that coming back at me. Nah, it isn't important. It isn't important, really, that you do anything but get your cases in the best most possibly wonderful condition as fast as possible, and get Step 1 completely out of the road, including all the lifting exercises. And just get it out of the road, that's all!

And then if you want to know what facsimiles look like, look at some! Pick 'em up and sort through a couple of card packages' worth. If you want to know what locks look like, why spread a few out. Or go down the street and push somebody's face into one to see how he acts. And then say, „What do you know? It makes him cough.“ And you can do your research completely in reverse, rather than on a couch. If you go at it in that fashion.

That schedule is laid out against a longer course period than this. And it is laid out in the hope that you won't use class members to finish off that experimental line. They happen to need your skill, and you as your own case happen to need the skill of your class members.

Right away, and as soon as possible, and daylight and nighttime, and S... the MEST universe is burning. There isn't any reason to loaf around on a case. The essence of any auditing is learning how to handle something. And if you can handle something you can handle

something more. There's a much tougher gradient scale that a guy like me follows. I don't follow the gradient scale as closely as you might think.

If I fail at something, I set up two. You say, „Yes, you can fall flat on your face doing that.“ Yes, sir. But when you make gains, you sure knew you jumped a span. You didn't wait for the realization to sneak up on you. You found out you couldn't drive such and such a car, because it so happened that it had a very, very bad kingbolt. And the front wheel went kerflupity flup every once in a while, and every time you'd skidded into a turn the doggone thing just went flupity flup and you knew damn well that that was not going to work out that way. So you pull the other kingbolt, give it a good solid rap and a bend, and put that back in, and then drive it. And after that, you know, it doesn't matter what a car does, when you go around a turn, and it goes flupity floppity flue, you just go right on around the turn. With the complete conviction that you could probably pick up the front end anyway, if it fell off. Pick it up and sort of run alongside of the car with one hand.

The way to do it is not to go back to the garage and have the kingbolt repaired, because that thing is just MEST universe. The mission of the MEST universe is ‘Fail, fella.’ And then we are more MEST. ‘Unless thou failest, thy shalt not be,’ says the MEST universe, ‘so you better fail.’

The only way to fool it is, is just look... take a look at it, and say, „It's just MEST.“ All right. Your own case isn't serious, then. Your own group could be serious, though.

D... I... I don't think anybody's given any... any thought to something, merely because it's too far out and beyond one's thought. The incredible and the fantastic are the best safeguards that you possibly could have. The best possible safeguards, ‘cause nobody's really going to interfere with you.

What do you think... what would you think, uh... of a precaution that caused you to write down three numerals on a piece of paper and make your preclear memorize them completely, as an identification tag, and then you threw it in the top drawer of your desk? What would you think of that? You'd think that was being too cautious, wouldn't you? Well, you know, in the course of averages, I would say, over a course of five years, there will be at least once, if not five or ten times, if not a... five hundred times, when you'd be damned sorry you didn't do it.

Who guarantees this fact? The thetan is used to communicating with the body, right? And a new thetan suddenly grabbing a body, or something of the sort, which was left and abandoned, could make it emote, couldn't he? But the guy'd look like your friend, wouldn't he? Dramatic, isn't it? Think about it for a minute. Fellow could say, „I'm John Jones“ ‘cause lying all over the place is the name John Jones. Why sure, sure, sure, there's nothing to that at all. And yet he could say, „My auditor was so-and-so, and such-and-such, ‘cause it's right there on the ridges, pictures of same. Must be on the ridges. GE knows something about it, sort of a dim recollection here, and I can plow around in this dim recollection and scatter enough stuff up. Find all sorts of things out about the whole deal.“ Identification. Who's going to identify you as the thetan?

Where would you go if something happened to you? What if... what if you were walking down the street, and... and you got halfway across the street, and you had your body

down there in the middle of the street, and it was walking from curb to curb, and a fire engine came around and you didn't even happen to notice it; you were a long way away. And all of a sudden, crash. You didn't have any body anymore. And you could go to the hospital if you wanted to, and pick up this kid that was going to die anyway, and he wasn't in bad shape, and there's another theta there, in a kind of a stupid state of mind, so you tell him „Oh, go on back to Mars, another implant won't hurt you.“ End uh... and you walk around and you come around to the Foundation, and you say, uh... what are you gonna say? „Can I come in?“

You obviously are Johnny Jones, just obviously as hell. Except you're really Mary Stevens. And you want to find somebody who's in charge of the thing, and you say, „I'm 3-1-1-3-1-1-3-1-1. And you better arrange to get my office and gear back in a hurry, and let's see if we can't collect the life insurance on that body!“ You think I'm being facetious. It sounds very dramatic. Very dramatic. It's above the level of your experience, maybe right now, to some slight degree; we're really climbing into the realms.

And so you've got a lot of things to do besides audit. You've got a lot of things to be interested in. And you poke around enough, and fool around enough, and monkey around, and let your own case be pushed this way and that, and not insist on Standard Operating Procedure on it, and get tacit consent and patty-cake, not go through this line-up, you can waste all kinds of time! You can just have a wonderful time, and you can finally wind up by not having had to do anything at all. That's a hell of a state of affairs, isn't it?

Is Standard Operating Procedure Issue V hard? No. I've had an awful hard time talking to you about it this many hours. You think there's an awful lot of data here. Well there is. There's an awful lot of communication here that's communicated from eighty different ways. But the whole truth of the matter is when it finally becomes yours, it'll sort of go Boing! And you'll say, „Well, I couldn't possibly have spent all that time wondering about this! I just couldn't have.“ There it is. Because it's so simple. And of course you'll go over to somebody, and you'll say – well, you... you crossed the abyss. That magic, mystic operation happened, at that moment, see. You went from just a shnook to 'I know'.

And you'll go around, and you say to the grocer, you say, 'You know, there's this stuff called Scientology, and... and all it is, is really just...' and you'll give what your concept of it is, and he'll say, „Huh?“

And you'll say, „Well, it's like this: like this, you see, there's space, there's energy, and there's havingness... And so on... and so on... and I want to explain to you why you don't have any Time doing the whole thing.“

And the fellow'll say, „What are you talking about, mister?“ Yeah, that's right, „What are you talking about?“ That doesn't fit with his frame of experience. You can go around, and explain to somebody about this, and he'll look at you so intelligently. Boy, they'll just look at you so intelligently, and they go on and on. And you finally find out they've picked up that when you said that time wasn't as long as it is now, when you were a little boy. And they finally agreed to that, because the reason they agreed to that is that they had a sudden recollection of how long they thought a piece of ice lasted when they were young, or something like that, and now they've got the whole subject down, and they go around and they explain it to

somebody, and they say, „You know, when you’re young, pieces of Ice don’t last as long, uh... they last longer than they lasted now.“

And this girl says, „Oh, they do? That’s very interesting.“ And go on about his work.

That’s the way knowledge dwindle out. But you don’t have to go at it that way, the hard way. Your own case is quite important. It’s important to this group, and it’s important to Scientology at large, and it’s also important for your own peace of mind. ‘Cause as long as you poke around and in unreality about actuality, things that come along, people can do this to you, they can do that to you, they can do something else to you.

I learned something, really, by experience, for the first time in a long time, the other day. Something happened here. My... I just realized this. I’ve been pretty busy. Well, I’ve been pretty busy, I’ve been having a good time about a lot of things, and so I’ve been working very hard, I haven’t had as good a time as I might have had about a lot of things. But uh... I all of a sudden realized something. I... I realized that it would be too bad if I suddenly had to kick the mooring lines off, but uh... it didn’t really make any difference. And not... that is... wasn’t the decision of idleness, but it was a decision that that wouldn’t impede the action in any way whatsoever. It was too easy to go ahead and pick it up elsewhere. And I... you know something? I hadn’t ever realized that before?

I mean, really to know, I was in the field of action with knowledge. And that’s the place you know. And... and suddenly it was there, and I had a complete realization on that fact, and with it came this realization, it couldn’t be touched! That’s a fascinating thing, isn’t it? And you look at these great big solid trucks, and you look at these great big solid walls, and... and all that sort of thing, and you say, „Boy, it sure is prettied up, isn’t it? Looks practically real!“ But it’s not.

And that was action. Worked for a long time, and worked very hard. And actually entered the frame of reference that I was working sometimes – believe me, it was hard. Because I thought I was supposed to think it was hard, too. There’s a little over eighty thousand hours of work, and there’s a lot of things I would have rather done a lot of times. But I had never come up along the level of estimation... it’s something like walking into one end of a tunnel, and suddenly coming out of the other end of the tunnel. And you... you can walk in that tunnel for so long you don’t know you’ve been in a tunnel. And you say, „Well, it sure is pretty in this tunnel. Yeah, sure is pretty, in... in this uh... tunnel. It sure is pretty in this place. Sure is pretty around here... yeah, it sure is pretty in this great, big tunnel.“

„Yeah, ‘tunnel’, that’s the name for ‘universe’. That’s what you call a tunnel. And that’s one of the vastest parts, and that’s uh... oh, I don’t know, two tunnels make an infinity. That’s right, that’s the width of a tunnel, that’s uh... well, maybe the tunnel goes up to infinity. Yeah. And there’s lights, and suns, and stars, and everything in the tunnel,“ and... and you go on about this thing. And... and what’s ‘tunnel’ mean? It’s changed its evaluation entirely and there it is, there it is.

Then one day you’re... you’re standing outside something and it hasn’t got anything to do with the tunnel. And you say, „Holy Cow! How did I... what is all this stuff out here? It’s space! What do you know! Why, it couldn’t po...“ Gee, you know, it... it’s something that you... you... you just all of a sudden... then remember, that there was a time when you

weren't in a tunnel. And there was a time when I was not working on Dianetics or Scientology. That's a fact. There was a time.

And another symbolism of it is shoving across an abyss. Well, you better get shoved, that's all I gotta say! There isn't any reason fooling around with your own case to learn something. Phooey! Learn it off somebody else's case. Standard Operating Procedure Issue V will crack your case. I know that. It's about time you did. 'Cause believe me, the best way I know of for you to know this subject now, is to find out that it works on you. And that's the best way.

And it's a funny thing that we... we've boiled it down to about five techniques. Five major techniques. That's funny, isn't it? Uh... for the very, very bad off, we've got that, but we're... we're doing essentially the same techniques, they're all backed against the same thing. It's really only about five techniques there. It's fantastic! We've only got one process that is key process, and that is we handle space and energy.

And how do we do this? We handle space and energy by mock-ups. And then we get actual space, and then one day we'll be looking at actual energy. Well, we say, „You know, it's the funniest doggone thing, but every time I make a piece of space, the mock-ups in that piece of space...“ And you say, „Well, that's no good! Well what do you know! Look at that mock-up! You know, that's the funniest thing, there... there it is...“ and so on. You'll find out they appear, and disappear, just like, Bang! When you can make space. Why, There's nothing to it.

The value of MEST starts getting lower, but the value of randomness is such you continue to hang around it. Your own case is very important to you from a standpoint of knowing Scientology. Now I can tell you, and tell you, and talk to you and talk to you, and persuade you, and say, „Yes, it works on you and uh... it's this way and it's that way, and it's some other way,“ and so on. That doesn't do any good.

A sudden change in your case, a sudden difference, will do more for you than any amount of study. Now as you review these tapes you should also be doing a lot of auditing. On what? To repeat those class records? No, you go out and get... you go... go send... Western Union sends you a messenger boy, if you want to do that. You do that otherwise. The thing for you to do is get your own case in shape, as you go over, and review. You really get it in shape. Of course, that's your responsibility. Not really your auditor's. It's your responsibility, that his case is in shape and it's the responsibility of every member in this group, to make sure this group's in shape. From there on you won't need anybody to prop you up in any way whatsoever, or tell you anything more about it. You'll know. And that's the best way I know to know, is to get up the Chart of Attitudes, toward the level called 'I know.'

And I invite you to climb that ladder as rapidly as possible, not by esoterics or aesthetics or something of this sort, but by using just exactly what we've got here, Standard Operating Procedure Issue V. And you apply it to the preclear in liberal quantities. And get it applied to you. I don't want to have anybody in this class really, if I had any thought about it at all, who goes around saying, „I helped everybody, and therefore I didn't get it.“ That's MEST universe. Phooey! No good.

There isn't any point in my trying to stress the importance of this, because the best place to know is at the level of the Chart of Attitudes, 'I know', and the best way to get there is to use Standard Operating Procedure Issue V, and when you use Standard Operating Procedure Issue V, you'd better find out that you get there. And that's... that's simple.

And there isn't any piece of knowledge I've left out. The case of an auditor above a certain level does not need refurbishing continually. He'll keep it squared away. But the case of an auditor below that level requires constant attention, so it's better to get up above that level – that'd be the level of stability, the level of tolerance. And it's in the tolerance that he can get into action or he doesn't have to, at will.

And that doesn't say that you're dependent, then, upon the economics or other things of this MEST universe; you are not, not even vaguely. And the sooner you learn it, the stronger and happier you will be and this group will be. I recommend to you very strongly, liberal doses of this.

(TAPE ENDS)