E-METER: DEMO

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

And… ah… well, „Why… why… why if I process you that…?"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

You find then, anything which isn't connected and isn't clean, a… there's no conclusion on it, and there's no evaluation on a datum, that datum will just sit up there like a signal flag. Why? Because it doesn't fit on the rest of the ridge, it can't go into flow with anything. It

can't flow anyplace. Anytime it tries to flow anyplace, there's nothing will connect to it. And so it just bounces around, this way and that way, and you get this reaction on the machine. You'll see that that confounded thing is very plain on the machine.

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

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

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

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

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

Ah… that is, the most interesting manifestation on the machine to an auditor who simply sits the preclear down in the chair and put the hands… in the cans, and asks him something about, „Are you here?" Or ah… „What are you thinking about?" Or… er… any other… er… „Did you ever live before?" Or something like that. He'll just get a sweep of some sort if the person is not stuck on that Theta Bop. He'll just get a sweep – a gradual rise, a gradual fall, something very normal on answers to his questions and may be sags when he hits some-

thing hot. But if he just asks those questions in the first two or three minutes of play – and you get a Theta Bop, this guy's stuck. This guy's not even… he doesn't even realize he's in the body he's in at this moment. He is actually hanging around with a body sometime in the past. And it might be a doll, he might be stuck in a ship some place, he might be any place, but he's back there.

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

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

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

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

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

And just ran it off, knocked it out, brought him up to present time. This fellow will learn, and became possibly the best student we had in the class. His bullpen had that big datum in it so everything that went into the bullpen kept knocking into that datum that says, „I am dying at the Battle of the Nile." And naturally, the way a fellow who is dying at the Battle

of the Nile would evaluate things is not a way a fellow in 1952 who's in good health would evaluate things. And so this made a continual and consistent maybe.

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

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

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

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

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

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

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

And you can cost yourself an awful lot of time. I made a terrible blunder a few months ago in London. A girl, a couple of months ago, a girl came in, somebody's wife, and I processed her for four hours without cracking the case, four hours. She was a theta clear, but I was trying to boost her on up the line. Spent four hours, slug, slug, slug. It was late too. And

do you know why I spent four hours – and why I didn't bust it in fifteen minutes? For a good, real good reason, is I'd gotten cocky in my old age. I can look at people s ridges and see what's on 'em just like you'd be able to do and that's fine. I see all that. And we know all about that. And we look in the pa… and that s all there is to that. And bong! And then nothing happens, you see. Do all that again and go through all that and then, bong, nothing happens. You say now, wait a minute – must be… must be, I'm down in horsepower or something of the sort. Here, you're getting all ready to turn on some juice, and knock the ridges off of this pc just with pure electricity. Say to the dickens with it, the heck with auditing.

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

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

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

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

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

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

And… so… you take another assessment, and if you continue this process every few hours, to take an E-Meter assessment of the case, you're in good shape with your case. And

you're making rapid progress, quite rapid. You're just going along zippity zip and getting something done. You don't suddenly find yourself stuck at four o'clock in the morning not being able to solve what's wrong with this preclear. If you ever find yourself in that sort of a state of affairs you just didn't take an assessment, that's all.

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

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

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

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

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

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

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

Now when you understand that isn't a philosophy of life. Fellow by the name of Friedrich Nietzsche wrote „Thus Spake Zarathustra" which offers THIS as a philosophy of life.

Nietzsche went mad and so will anybody go mad that tries to use that as a philosophy of life. For the good reason that it is too unlimited in the absence of a knowledge of this universe to be executable. It can't be executed. And a person who can equally create and destroy anything finds himself associated with a group and has actually what could be considered to be the ninth dynamic which will be aesthetics. And the tenth dynamic, which would probably be ethics, if you were going to go way on out beyond this universe, saying that the eight dynamics we have apply to this universe.

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

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

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

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

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

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

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

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

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

LRH: Have you got hold of the cans?

PC: Uh-huh.

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

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

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

PC: No.

LRH: You haven t, huh? Have you ever experienced a violent explosion? Have you ever been caught in a violent explosion? Have you ever been caught in a violent explosion?

PC: Don t think so.

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

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

PC: I don't think so.

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

PC: No.

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

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

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

PC: No

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

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

PC: Not that I know of.

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

PC: I can't think of.

LRH: Nope, not fourth of July.

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

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

PC: Nothing.

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

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

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

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

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

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

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

PC: Uh-huh.

LRH: Got him jumping up in the air?

PC: Uh-huh.

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

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

PC: Yeah.

LRH: Huh?

PC: Yeah.

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

PC: Hmmm…

LRH: HHHMM?

PC: He seems to be fading out.

LRH: Well, put him back again.

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

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

PC: Uh-huh

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

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

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

PC: Uh-huh.

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

PC: Yeah

These are the four parts of the body.

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

PC: Uh-huh.

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

PC: Uh-huh.

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

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

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

PC: Sex act.

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

PC: Uh-huh.

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

PC: No.

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

PC: Uh-huh.

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

PC: Uh-uh.

LRH: What did you think of? Come on?

PC: Miscarriage.

LRH: Um?

PC: A miscarriage.

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

PC: The miscarriage?

LRH: Yeah. When I first asked the question, did it come into your mind? When did you think of it? When I said children you didn't connect it to that?

PC: No, uh-uh.

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

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

(TAPE ENDS)