

Flows: Characteristics of

A Lecture given by L. Ron Hubbard
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This is the third hour on uh... December the 9th afternoon lectures. Uh... let's further examine Agree and Have and characteristics of flow.

I mean, when you examined the chart there on ARC, you found that volume per unit space determined the position on the tone scale. As you got down to the flows, dispersals and ridges, low on the tone scale towards 0, you had an awful lot of matter for a very small amount of space. And when you went up scale, you found out that you had little matter for lots of space.

Now that, of course, it's uh... indicative there of considerable perversity, actually, as far as space and so forth is concerned. This is uh... also indicative of what aberration does and is. It's too much per unit space. And you get no action in too much per unit space. You don't even get much thinking in unit space as far as MEST universe beingness is concerned.

So we start looking over the proposition, we find out that a person, then, should have quite a bit of space for his havingness. If he has a lot of space for his havingness, why, his time is fluid and he... he's... he's light, hi... his uh... aesthetics can more easily enter in because it's very hard for an aesthetic wave to enter anything that's very gross and heavy. An aesthetic wave doesn't transmit easily over something that's gross and heavy. That doesn't say it can't, but it just doesn't.

Have you ever tried to draw a picture uh... for instance, and uh... you looked at the MEST universe reproduction you were making – you were going through the MEST universe you see – and the thing that comes out does not match what you should have built. This is the cry of all architects, painters, sculptors, and so on, is „Here... here is this horrible thing! Every time I try to think something up, it always falls short of“ they used to call it „the ideal.“ When they say „ideal,“ they might as well say „an idea.“

Now the funny part about it is, is that theta can communicate in terms of ideas without this interruption of flows. You see, ARC becomes bad when you start getting into MEST universe type flows. And it becomes almost impossible to maintain. But as we go up the tone scale and things become lighter and lighter, a person can, of course, become much more ethical and at the same time, lots less serious.

It sounds funny that a person who is very serious is liable to fall short on his ethics. He is more likely to go into a moral code, something good and solid and heavy, you see, that'll kill somebody unless he follows it – and that's the idea.

So as we get up tone scale, we find that individuals are airier and lighter and actually more aesthetic. So that the heavier wave lengths are favored down around 0.0, and the lighter wave lengths are favored up around 40.0 and down. You see, you sort of have a scheme thereby by which... by which at 40.0 you have theta operating, really, only with uh... very close aesthetic waves; and down around uh... 1.0 or something of the sort, why you have theta mainly concerned with the solidity of objects. And... and it's uh... that is to say, you're worried in that band, you're then worried about effort. How much effort is it to do something?

The person who tries to do an aesthetic job on this universe will generally go down tone scale fairly fast because he's trying to apply this light, airy little wave to things that are heavy masses. And it just doesn't work out well.

You can mock up a stage and a play in your own mind which with a flash appears in great beauty. And uh... in the MEST universe it takes carpenters, and carpenters belong to unions; and uh... it takes lumber and that has to be sawed up, and that comes down, and there's people that are worried about the... the mass of this – and uh... this and oh boy, oh boy, oh boy!

Now it takes a pretty airy hand, by the way, to handle a lot of MEST. You'd think it would take a very solid, serious hand. But that doesn't handle MEST, not worth a nickel. It takes good airy treatment. If you can take a look out at a massive space and say, „Well, now let's put something or other there.“

And uh... somebody comes around and they say, „Why do you want it there?“ „Well, I don't know. It would just look good.“ And they say „Well, you've got to have a better reason than that.“

You'd say, „Nuts to you, fella!“ Uh... because there isn't any better reason than that.

You want something to work on an aesthetic band. Of course, theta favors an aesthetic band because that's closest in to motionlessness; it's closest in to the fine wave length which can append to theta itself. Theta can communicate through aesthetics much, much before it is capable of communicating through reason.

And then people say „Well, I wonder what the reason was behind that painting.“

Well, let's just put the cart before the horse, and let's put a couple more carts in front of the horse because that's just nonsense. The reason behind the painting is the painting. That's all. A person has to start on up tone scale to get the full appreciation out of this.

Well, let's look a little bit more at Have and Have Not, and Agree and Disagree, and Want and Not Want, and we find out that there is such a thing as a tractor beam. And there's such a thing as pressor beams. So you can reverse this situation with selective use of tractors and pressors. You can have something move in your direction with a tractor beam, and when it starts to agree, it'll get an outflow. You're pulling agreement out of something. You get that.

Every once in a while you'll find somebody that has a reversal on Agree and Disagree. What they're doing is operating on somebody else's tractor. They're... they're... they're not... they're not doing too well in a lot of ways and a lot of things.

They're... you say, „All right, now get the flow of Agree,“ and this person will get the flow – yeah, they'll get an outflow! Tohoohoo. What's this mean? It means the space immediately in front of them isn't even vaguely theirs; and it means that they are flowing at something else's command and behest; and that this something else's agreement has become almost a coincidence of space with this person. This person will then be found to be more or less in valence with somebody else, so that their agreements cause an in-pull. That would be by a tractor wave.

You very often find a person's parents, for instance, have fixed tractor waves on them. This is tractor waves of desire – very interesting. They've got tractor waves on him. The parents pull.

Now there's reverse tractors too. There isn't any reason to get too wound up about this because this is very simple. People go around with „wanting to be wanted“ tractors. How do you work that out? Well, here we have „I“ and „I“ has this tractor wave which is not a compulsion, but he's doing a „Schluurph.“ „You will agree.“ Now unfortunately that, of course, gets on anybody but the quite aberrated, that gets this flow uh... pardon me, on any but the quite aberrated this would be uh... agree. So what we get is this flow with that tractor.

So we get this „You will agree“ tractor is resulting in that. See how that is? He pulls in „You will agree“ and he gets disagreement. See how that is? He wants to be agreed with and he gets disagreed with: that's the trick.

Now, he'll get around to a point, then, where he'll reverse this vector and he'll put a tractor wave with the open end thataway. And it says „agree“ – „You will agree“. And what he does is want this person over here to pull in. He wants this person over here to grab on to that tractor and agree.

Do you see here, Figure 2? People go around with these doggone fool reverse-end tractors that they fasten on people. They put the open end of the tractor on people to get these people to want them, to desire them. And this actually is the way sensation works.

If you're around a pretty girl, or something like that, very long, boy she's got one of these tractors here which is just doing a beautiful job. Figure 2: She says „Want me. Want me. Want me.“

The odd part of it is, the second anybody picks up that tractor, what do they start? They start, in Figure 3, they start of course, this flow, which again is „Don't have me“.

So this is... this up here is „Want me“ and this is „Reject, me“. The second that thing is pulled on. So you get the tease variety. This is because... and what happens is it's an automatic recurrence. I mean, it's just an automatic action. The second this person – although they have this tractor up there with an open end, ready for anybody to use – the second anybody starts to hook energy in their direction or pull in their direction they feel an outflow and the outflow immediately causes them to feel „Don't have me.“ And so you get the extreme caprice on such a thing.

Now this works this way in... in... in uh... where you get a... one of these tractors. It, of course, works over here with uh – this person is doing an in-pull, and so on.

You could actually have a situation where „you“ here, has one of these open-ended tractors and where „I“ here has uh... an open-ended tractor. And what do you get? You get coincidence of being: they both want to be wanted. They both want to be wanted, and there can be a momentary stability of wantingness. And this line up here contracts from point A to point B and then contracts to what? AB – to a point.

And then you have two people living the same life, or a thetan in a head. Now one of the things that happens is that when this line starts collapsing, you get a coincidence of being. You just get a momentary stability or instability, and some very successful combinations are when both parties want to be wanted, and they find out that each one wants to be wanted, and they get a coincidence of being. And each one stays fairly stable on this as long as they continue to be assured that the other one wants them.

But don't let them find out the other one doesn't want them! Because neither one of these waves, here in Figure 4, contains „I want you.“ They don't have an „I want you“ there in Figure 4. There's „I want you to want me.“

So we get this horrible situation, really grim situation, of two people – they go along for years, each one of them perfectly sure that the other one wants them, instead of wants to be wanted – and then one day... one day there's a little cuff or something of the sort and all of a sudden „you“ over here or „I“ uh... has got this floppy tractor wave that is temporarily disconnected or something of this sort and quite inadvertently somebody else says to them „I want you“ – schluurp! That's all... all anybody has to say on that.

Or this person, „you“ or „I“ in this case, happens to say, „Want me. Want me. Want me,“ about one time too often, „Want me“ – and uh... then at the same time says „Well now so and so and so and so is wrong with you. And so and so and so and so ought to be.“ Because you still get something on the order of an outflow. You get disagreement with each other although you get a coincidence of beingness. They both start occupying the same space.

So this person... they become somewhat disagreeable to each other, and one of them may wake up one day to realize that he really isn't wanted at all, at which moment this will break up an interpersonal relationship – whether it's a marriage or whatever it is.

Well those are tractors – all up and down the line here.

Now how does this work in the animal kingdom? How does this work in the animal kingdom, where it comes to dog eat dog and so forth? All right, we have this little animal gal-lumping along and a big animal comes along and goes „Snuffle.“ Well, the big animal says „I want“ and the small animal hauls back furiously to keep from being had, and of course by that fallback says „I agree“ and gets et. You see what happens? He's trying to haul back as in Figure 2 there, you see, and he actually finishes off and energizes the big animal's tractor.

The big animal had an open-ended tractor there as in Figure 1, IX – „You will agree“ it says; „You will agree.“ Well, this is a pull; the small animal starts to disagree and then he energizes this big tractor here, and in he goes – kaboom!

And he gets the weirdest sensation. You ought to run this on a preclear, or run it on yourself some day; „the... the joy of being eaten.“ It is the weirdest, most perverted, amuse –

uh... uh... uh it... it... it's a... it is an emotion which is indescribable until you've really experienced it. „Oh, I'm being eaten. I'm serving my purpose, after all, in the MEST universe.“ More doggone rationalization, you see. And it just comes out of this weirdly here.

So you wonder why yo... you wonder why animals insist on eating dead meat all the time. And they go around and they eat meat. Of course, they want the live animal and they get the dead one, and they get accustomed to eating carrion. And do you know that all across Earth here, nothing is eaten but carrion. There's nothing but dead meat eaten, as far as meat is concerned.

Now the alligator has become very slow and very cautious about his havingness, so he buries it for a long time and lets it rot before he eats it. He wants to be sure it's not going to go the other way on him.

Now that interchange, then, your animals run around and the animals that are running around saying „Want me. Want me. Have me. Have me. Have me“ and all that sort of thing, so you say „All right. I'll have you.“ Crunch! They can actually, at that last instant, pull so hard back that they get the feeling like they're agreeing like mad with being eaten. That's very low tone scale – very, very low tone scale.

That thing which desires to be eaten, then, is actually enMEST, because the fear and endocrine injections into the body of something that is trying to resist that hard under that kind of a delusion is pure poison. What you get's enMEST, any way you look at it.

Now I hope you've seen that there is, actually, a happy solution to this. I hope you understand now that it isn't all dark, that it's a happy solution to it, that there actually are conditions there of uh... happy agreement whereby... whereby two animals uh... eating each other up uh... one agrees with the other – at least we have that.

Now one of the reasons why you have to have a group before you can have interpersonal relations is here very self-evident. A group gets together and it has, or it wants, and it'll do so simultaneously. And it'll operate as a unit organism, practically, a group will. And it'll be a very high-level agreement and there will be very good ARC and they'll just get along just fine. Why? Because they don't want each other.

But therefore a group could only exist as long as there was no difference in castes in the group. You couldn't have a lot of artificial castes in a group, like ranks and uh... there's one thing you can say about the military services: some people are ranker than others.

Now here... here you... you – the second you get a disparity and you get this introduction of rank, of course the group falls to pieces and its effectiveness goes to hell, because the admiral's throat is being cut by the rear-admiral, and the rear-admiral's rear is being cut by the captains, and so on, and they're all jockeying around on an „I've got to have“ and „I've got to have“ is „You can't have.“ And things get pretty enMESTy.

One of the favorite tricks for the MEST universe can be seen in a military service whereby they give somebody a tank and they say, „This is your tank.“

The fellow, „But I don't want a tank.“

Well, he's all right as long as he's saying „I don't want a tank“ but uh... let him say, let him say „Oh gee! They're going to take my tank away from me!“ and yank! she'll lose it right now.

Now, furthermore, they give him this, and then he's got it – but they've got him. Anything they give him, they get him too. If he fails to accept anything from them and fails to pay any attention to anything, his career is just spectacular. Unless the Army of course is trying to get something done, or something I never heard of when I was in. But they depend on privates and sergeants and second lieutenants to get something done in wars. I mean, after all, that isn't the purpose of a military organization to get anything done.

Uh... but it's very very remarkable how easily this works out. By the way, I found this out empirically: I uh – tell you very briefly – I reported in – Robert Montgomery was uh... on duty at the naval operating base down in uh... San Pedro, and I'd just gotten out of the hospital. They took me off the ship and hospitalized me, and then they let me out of the hospital. And I got out of the hospital and the ship had gone. And so they sent me over to the officer's pool, and there was nobody over at the officer's pool to amount to anything, and by this time they'd lost all their... all their navigators were at sea and things like that. And there were a lot of people around, but they came from the Department of Agriculture and uh... I simply checked in and went over to bachelor officer's quarters and uh... unpacked my bag very carefully. Chose some good quarters by moving a couple of guys out, and unpacked my bag and went down to the library and I got a great big stack of novels, and I went back up and I sat down and I started to read novels.

And the days went by, I was perfectly happy, I was reporting in to chow and so on. Everything was going along just beautifully. Until all of a sudden an orderly came over and he says „Sir,“ he said, „um, the Commanding Officer wants to see you immediately“, and so forth, and I said „Oh, I'll be over.“

I'd been at the war, by the way, about two years by this time and I really was bored with it. So anyhow, anyhow I'd go over about two or three hours later to report to the Commanding Officer, and he comes out. And boy, he's fire and brimstone. „Your name has been on that bulletin board for three days. An officer is supposed to read that every morning at eight o'clock. Your name's been up there because there's a YMS out here and there's nobody – to take it to San Pedro and somebody's got to take it to San Pedro and there isn't another officer around here to take this YMS down to San Pedro, and you're supposed to take it down there. It's lost its captain.“

And I said „Ummm-hmmm.“ And uh... I said „I'll go over and see about it tomorrow.“ „Oh,“ he said. „What... what's the matter with you?“ And I said, „Well, Commander“ I says, „it's been a long war.“ „Oh, see here now,“ he says. „You... you can't quit like this.“

That's a verbatim conversation. I went down and saw the YMS, but I didn't take it to San Diego, I decided that the executive officer could take it down to San Diego. Told him so and came back and reported. And I said „It's on its way.“

They gave me a job operating the nucleus crew training program, and I went out in the morning, and I'd go out in the little boat. And we had a... a radarscope fixed so that we could

tell whether or not the nucleus crew was navigating the ship properly, and I sat down in the cabin and played cribbage with the captain. We looked at the radarscope and saw we didn't run aground anyplace and I'd slop around. Then I'd call this small boat that I had standing on and off to see that... I'd call it aboard and I'd go ashore and have dinner.

Very, very interesting. And they... they keep... every time they'd look for you, you weren't there. But the main reason for this was, is you just didn't care.

I ran this into the ground – just ran it into the ground. There's nobody could act like this in a military service. Nobody! Finally wound up with the Commanding Officer hysterically wiring Washington to get me put on duty at that base.

This is a... this is strictly a case history. I could give you thousands of them.

But we've got this thing operating.

Now you go up there, you're real eager; you want to get this war won; you're going... you're very enthusiastic, out-going and so forth, and you'd think that everybody'd start agreeing with you if you'd keep this outflow going, and enthusiasm, and you're going to get this show on the road, and so forth.

Well, you're running into a lot of people who may be wanting to get the show on the road, too, but there's such a thing as rank and all that sort of thing, and everybody crashes, so everybody thinks everybody's disagreeing with everybody else because there's an outflow and it all by... wou... winds up and everybody gets sore.

Or you... you see how that would be?

Now theoretically, you could keep a heavy enough outflow flowing so that people would agree with you, and – ha! – what do you know? They'd then have you. You get people agreeing with you, they have you. And if they have you, then your time is just zong! You just get out of control of your own time.

So the spiral down is this spiral of Agreement-Disagreement – and that's the shortening principle of the dwindling spiral of the MEST universe. That's why these spirals get shorter and shorter and shorter and shorter. And that's why a fellow's space becomes less and less and less and less. Until he finally winds up here.

All right. Now what's... what's this... how do you reverse this game? Well, there's two ways to reverse this game. One of them is you just go away and never have anything more to do with any thetan of any kind or character whatsoever, and you'll get no ARC set-ups. Then you can have a good time sitting around doing mock-ups... and... and just skip the whole thing.

That's really not a terribly bad solution. You don't think it's amusing to do mock-ups, perhaps right now, to the degree that it is amusing to do them; or just start games and stop them of your own creation, because you've had an unhappy experience as a little kid. That's no – I mean, when you didn't have any playmates.

Believe me, don't make that mistake. Playmates really aren't necessary. But the little kid had a lot of other factors before he wanted a playmate. He's already all messed up, and aloneness to him becomes something horrendous. And boy, is aloneness -

When aloneness is really felt and one suffers from aloneness, is he down the tone scale – oh, brother! That's one thing that MEST has just simply got to do, and that's to get together with more MEST. Aloneness.

But this does not mean that that is THE solution; very far from it. You can... you see, if there was just energy and if there was just such a thing as positive and negative energy, all would be lost. Fortunately, that's not the case. Mock-ups don't even have to be built out of energy. They can simply be built out of an agreement that that's the way it looks. You don't have to have anything there for anybody to see to have a complete communication with mock-ups.

You get a lot of preclears trying to do that who can't yet handle energy and get through this universe. That becomes very interesting, because, what are they doing? What are they doing there? They're just going to get a concept and they're going to permit themselves to be completely machine-gunned from all sides continually with all this energy. And they're content, then, to say, „Well, I'm above all this energy stuff.“ And it's a funny thing; their concepts aren't clear, because here they are, sitting in and dependent upon energy. And in order to get out of where they're sitting and their dependency on energy, they've got to be able to handle energy so they can kick it in the teeth. And if they can't handle force and energy, they can't kick it away from them. So it'll continue to trap them.

So, we look at the... we look at this game and we say, „Well now, who would possibly get along in this game and who wouldn't get along in this game? Well, you can get a very high-level group of thetans. They can get together and they can set up teams and play chess and have a good time, make lots of space, lots of action, if they want to go in that direction. But there are entirely different things that can be done that are just as much fun, if not more so, than on the space-energy idea.

The space-energy idea is highly specialized, and of course, every time you crooked it into line with a positive-negative terminal of opposites, why of course you get „When you win, you've got to lose; when you lose, you've got to win.“ –

And the more serious you take the game, the less chance there is of winning. The bottom of the tone scale is „Lose,“ and the top of it is „Win.“

This tells you it takes lots of space, and lots of unseriousness to win.

These things called „universes“ are games. And really the most valuable thing that a thetan possesses is his spirit of play. His spirit of play is sensation of play, and is not just energy. It's... it's... it's a tremendous sensation. A guy has... has practically lost it if he's here on Earth at all. Spirit of Play. It's tremendous: he's depending on all sorts of the soggiest, low tone scale emotions imaginable in order to get any sensation. In substitute for what? Spirit of Play.

For instance, sex is... is... is – boy, that's about eighth-rate as an emotion. It is just dull – incalculably dull compared to the rapidity, randomness and actual sensation of the Spirit of Play. It's way up there. And uh... you couldn't possibly think that anybody could be serious and win through this universe. The more serious they get – 1.5 is real serious – why, of course, the more serious they get the more they have to do things by flows, and the acre they have to agree and the more they have to follow the rules, and the more broken the piece becomes.

And as you bail up out of it, you find out, all of a sudden, that the universe starts surrendering to a Spirit of Play, and that one of the Spirits of Play is „Let's pretend.“ And „Let's pretend“ is a very important thing, because of course it's a pretense, and it couldn't be anything else but pretend.

And you go around worrying because uh... you go around... you see, all of these things have a MEST mockery. Anything theta can do, after it's been corrupted by MEST, turns into a mockery. And... and you say – „The „let's pretend or not take it serious“ must be bad.“ If you're saying this, then you are probably looking at insincerity. A person has already taken it serious, and then has abandoned that. And so he kind of snipes and snarls and so forth, and he uh... uh... knocks to pieces the nomenclature of writing or motion picture making or something of the sort, and runs a lot of... of ss... sneers into it along the line. You know – Time magazine, New Yorker – just beneath contempt.

Uh... this sort of a... of a bored, uh... insincere uh... mockery and so forth. Well, you understand, it's got to have something to mock before it can mock, and it doesn't have anything. That should tell you immediately where they must sit on the tone scale. They don't have anything, but there has to be something they can mock, or something they can be insincere about.

So that means that somebody must have been sincere about this above an upper level. They might be up tone scale from the sincere guy or they might not be. That's beside the point. But when you're dealing in terms of insincerity and you get „mockery of sincerity,“ the guy's already bought seriousness – and failed. A guy who does that one has already quit. And it is a form of apathy. „We've got to make fun of it because we can't do it.“

And it's the sort of the... the... the snide, sharp cracks of the ball player who's sitting over on the bench. He's being very witty at the expense of the guys who have replaced him on the team. It's bitter. And there's nothing more serious than that kind of bitterness.

All right, so where do you go up tone scale from this? You get up into the band of – where? „Let's pretend.“ Well now, you say, „That's kid stuff.“ Yeah. Ummm. And boy, do they knock it out of the kid in a hurry. „Now look, Johnny, it's all very well for you...“ Or use it on him – oh, I've... I've seen this happen to some poor kids: „Now, Johnny, you know very well that Hopalong Cassidy would have eaten his cereal.“ And uh... the poor kid gets roped in these days. They've set up all sorts of mock-ups for the kid to buy, instead of the kid fixing up mock-ups. Well, of course, that's about the fastest thing you could do to a kid. If you want to put him up at the top of the chute and really shove him to the bottom, give him some beautiful, engraved, pure lead pistols. Hmm-umm. You've given him a MEST object, and corroded

it with an illusion. There it sits in his hand. Oh, he's much better off with his thumb and forefinger. But the truth be told, it's a much more important and interesting game to simply mock up the weapon.

And if you're going to deal with energy, have it shoot. What... what's the kid doing with a hand? Let him make a weapon of his own design and blow the hell out of Johnny.

„Let's pretend“: when a man loses his Spirit of Play, he's dead. That means that guys start dying at about 3.0. And sure enough, 3.0 down a guy will tell you, „Well, I had some illusions when I was a kid, but I've lost all of those. I'm practical now. We've got to face this thing practically, and what we're doing here is very serious, and the reason I work hard at the office every night and work until ten or eleven o'clock is I have to keep those Cadillacs going. And uh... help keep the Cadillacs going because of the social position of the wife, you know. And uh... it's terribly important, and so forth, and keeping the big house going, and that sort of thing.“ Some night he goes home and she's run away with the chauffeur. This uh... and he says my heart is broken and all is lost.“

Why? Why does he say this? Isn't that... isn't that fascinating. He's got a MEST object which he kept giving things to until he had it enMESTed thoroughly, then he wondered why it went down tone scale so it didn't have any morals and no responsibility. He introduced the factor of automaticity to such a degree that nothing could exist, except matter. And then he wonders why the boy has trouble at college. „What's all this? Yeah. The gods have afflicted me“ he says, as he stuffs another spoonful of decayed whale down his gullet.

You want to know what's wrong with your preclear? Well, your preclear is too serious. You want to know what seriousness is? Seriousness is solidity. You ever hear of a „solid citizen“? You want to get something done, don't get any of these serious boys. Shoot them on sight – or process them. But if you want to get something done, don't have anything to do with them.

There's nothing succeeds like insouciance. Plain flippancy will actually get more done in less time than anything else you can name. That's a funny thing, isn't it? It's not serious; the guy's flippant. The guy says, „Oh...“ It's something like... There's there's more battles have been won for some general by some sergeant, or something of the sort, that said, „Well...“ Oh, by the way, one of the ways that Tamerlane really made a reputation was knocking in Hashshashin's headquarters. Timourilang, the Iron Man, the Great Limpur – oh boy! He was good and serious. He had a sense of humor, though. You know this uh... this uh... old uh...old thing about the guy with the gold uh... Midas? You know, he couldn't eat his gold, and he... that goes around a lot. He evidently, possibly, initiated that. I think it was in Cairo, and uh...he heard that the sultan there was very, very wealthy and when he got to the gates of Cairo, why there was no army, and he went in and he couldn't understand this. He said, „What the devil? You've got all that gold and you can't buy yourself any protection? Well, we're going to be good to you.“ So he shut the guy in the tower with nothing to eat but his bags of gold. I think the legend more or less originated there. He had his flippant moments too, but kind of grim.

They used to make pyramids of... the Khan, Genghis Khan used to make pyramids of skulls. Fascinating.

Uh... his idea of flippancy was just a trifle grim. For instance, one time 35,000 soldiers surrendered to him and laid down their weapons and so forth, so he put them in the center of his camp and at twelve midnight had his troops slaughter them. He accepted their surrender because he would never take a man who was not taken without arms in his hands.

He would have nothing to do with a man who was not taken... not fighting. A guy could only expect mercy at the hands of the Khan if he had about ten of the Khan's best troops dead in their tracks at his feet.

Now he had a code he ran on, pretty down scale and all that sort of thing, but it was there. Well, he got a big reputation one time that he didn't deserve really at all. He kicked in this stronghold, he heard this stronghold existed, his troops were just tremendous. Those little guys were just fascinating to look at. Anyway, he... he uh... took this citadel, and this citadel – Hashshashin had more or less controlled a large section of Asia at one time or another – it was more or less in decadence. And one man was responsible for taking it.

They had a rank called Kha Khan. Kha Khan was like a medal. It ten times forgave a person the death penalty. He could ten times incur the death penalty and uh... not get it, if he became a Kha Khan. Well, this kid became a Kha Khan. But he, by his lonesome, scaled this tremendous citadel which had stood for hundreds of years completely impregnable to everything, and kicked open the front gate. He went up a sheer mountain cliff and went over sheer towers and battlements and down into the midst of the enemy, and went in and opened the gate and took the castle. One guy.

What do you think his idea of insouciance was? Everybody knew you couldn't possibly do anything like that to that much MEST. It had stood for all these centuries and it fell to one man.

Look down the line at the spirit of the men of great or murderous deeds, even here in the decadence of action on Earth, and you'll find out they are strange boys, very strange fellows. They just kinda never kinda nailed down in the right places and did just exactly the right things. You looked in vain for the old school tie; you... you looked in vain for this or that. Like... like an ecstatic young ensign I saw once uh... standing on a dock, ordering destroyers to load up gas drums and freight them across to an island to make a refueling depot. He didn't have any authority, the captain of the destroyer didn't have any authority. Nobody owned the gas drums. They had just more or less come by those, and so forth. And th... this level of action is actually the kind of action that makes things happen in this universe. The second somebody makes something happen like that, into his tracks and into the vacuum moves conservatism.

There was a great old fellow in China named Huang the Innovator, and Huang the Innovator practically turned China upside-down and right-side-up again and then upside-down and left it that way. But he organized a lot of systems; he organized a system of agriculture, he also organized the Ja... the Chinese civil uh...service which we use in this country. Uh... we don't use Chinese in this country, but uh... we use the same system.

Anyway, he invented that system, and uh... this guy was... he laid down the laws that are going to be this way and that way and the other way; and he laid them all down very nicely, and he had them all patterned out beautifully. But he himself didn't kind of follow that. He was a wild man! He was a wild man. Nobody could ride up alongside of him. He had more women than he could count. Uh... and his whole principle was „The world has... has got to be in good shape“ and that sort of thing. Boy, he accomplished it in all directions.

And he actually laid down the spirit of innovation. And he said that without the progress, without change – and so on. He said all these things and he explained it all, these things and everybody said „Yes, sir. Yes, sir. Yes, sir, yes Huang. Yes Huang. Yeah – yeah – yeah.“ And then the old guy died and poom! In moved Chinese conservatism and there hasn't been a stick altered in those things that he set up. I mean, it's really rigid.

He set up a static China's never gotten off of. I was just giving you a look there. But he wasn't serious and they were. And where's China? It's been „et.“ I trust that they found it very indigestible.

Everybody who has desired China, by the way, has always ultimately found it awfully indigestible. Here we have these same laws at work.

Now uh... how does this all apply on the level of processing? I'd hate to think that your goal was to get your preclear serious about his sanity. He... you would never accomplish your goal, then. Never get him serious about his sanity. He's had seriousness piled at him until you can actually just trigger a line charge by explaining everything to him in a careful tone of voice about how serious he's got to be about this. You could just explain it to him, sit and explain it to him carefully, that you don't want any laughter. You don't want him to take these things lightly, you see. You just keep piling it on him in this wise. He's getting a type of selected flow he didn't know existed before, and that alone will free him somewhat.

You can get some preclear, talk to him that way and he'll start line charging. He'll... he can... you can get a guy line charging for hours and hours and hours on that kind of a treatment, that's all. Just get frantic to make him serious. You're just piling on that kind of a flow at that particular wave length and wave pattern, and the guy just won't stick with it, that's all.

Now an individual who has lost an inability to differentiate amongst waves, types of waves and intentions – in other words practically anybody from four on down – has run into this upset about flows. So you could... you could shift on such a person, „All right now let's run the flow Agree – Agree. Now run Have to Have – Have to Have. Now let's run the Beauty of Having to Have – Agree.“ He runs them all the same, and with the consequent idiocies which you see in those charts.

And you can run those for an awful long time because if you let things inflow on him too hard and too long and that sort of thing, why if you're not pretty expert, you'll get things collapsing on him and he'll get more and more solid.

So what do you want to do? You want to permit him to occupy more space, and you want his thoughts and incidents and that sort of thing to occupy more space. So w... what do

you do? You approximate flows, dispersals and ridges with mock-ups, which have lots of space. And every time you make him do a mock-up, you just give him some better anchor points. Give him more space to put it in, and move it in more space. And give him more space and more space and more space until all of a sudden he says, „Why am I worrying about the fact that Earth occupies this... its own space which is coincident here? I've got a lot more space, and I can put things out a lot further than that.“ We can do this in a big way and it becomes interesting to him.

You see that... that – another trick of this universe is, the test of reality is SOLIDITY! Naaaa! Anything nebulous isn't real. The only real thing there is, is an idea. There isn't anything more real than an idea. Nebulous? It doesn't exist in space and it doesn't have any energy connected with it.

So you see how far around your preclear has gotten twisted, on what's real? Give him more space.

Now, I'll give you uh... a very brief statement here, of the process connected with this. The test of how much space a preclear has: have him put a toothpick out in front of him, a mock-up, and have him move it an inch away. See if he can do that well. Now have him take that toothpick and move it about four inches closer to him – the mock-up of it, you know. And then have him take this toothpick and move it about ten inches away from him; and then two feet away; and then much closer to him. And then much further from him. And then change the toothpick into something like a lead pencil of his own creation. And move it close to him and away from him and so on. And then change that into such objects as trees, walls, solid objects. And have them move close to him and move away from him. And each time, be awfully careful with this process, that you get a proper gradient scale. And move that item in time, that is to say, „had it yesterday, will have it tomorrow.“ And change its location.

But most of these should be played, for current lifetimes, straight in front of the preclear; and should be played around to the sides of him to get orientation points of earlier lives.

And what will you find? You'll find your preclear that's worst off can't even anywhere vaguely hold a toothpick out in front of him. It comes in and smacks him one.

Why? Too many MEST universe objects have too convincingly tried to occupy the same space as he was occupying. At 40 miles an hour he has hit a tree. He was trying to occupy the space and the MEST universe object tried to occupy the space and he came off second-best. And this has happened to him and happened to him.

Now we've got fast transportation here in this country. As you go forward you see the scenery flowing in toward you, flowing in toward you. It'll kick into restimulation all of those space occupation incidents. It seems to tell you everything is moving into your space. Everything is moving into your space. And you get that flow-in and flow-in and flow-in and flow-in and flow-in, and flow-in. And of course, it's an elasticity of flow. It's over-reached itself and so it'll pack into the space in front of the preclear.

There isn't any reason why he shouldn't be running the nearest facsimile to him five miles in front of him. Get that! There's no reason why he ought to be running a facsimile an

inch or two inches in front of his face. Boy, he's bad off. He's real bad off if he's running a facsimile so that he's in immediate perception of it. It ought to be out there about five miles.

The reason your individual keeps popping back into his head, the reason why he can't get out of his head, this whole deal about amount of space available to the preclear; how much space can he own, how much space can he be in?

Your first condition: he is a point in space and he can occupy the space he has. Your next condition is, of course, he's just backed up and dispersing a little bit because something else is trying to occupy his space.

And your condition below that, and the worst of the conditions, is that he's dispersed all over the place. He's trying to occupy his space. That's not dispersal because of an explosion; that's because he's been moved too often in too many spaces, and too many things have tried to occupy his space.

Solid objects have tried to occupy the same space he was trying to occupy. He's ridden a... he's ridden a... a... a dish – a flying uh... saucer or something of this sort. He's ridden that thing into a glacier or a... or into a brick wall or into the side of a dark star. And brother, that thing really tried to occupy the space he was occupying. And it was trying to occupy it, and he hit something at a couple of light years' speed, sometime. If you don't think it's really a sudden occupation of space... It's shocking. It makes impacts, it makes ridges. A fellow gets convinced after a while that there's... a solid ridge is still in front of him. He's just hung up in an old incident where something tried to occupy his space.

And the way you solve this is to run flows in toward him and flows away from him. And if you start running flows in toward him, flows of water, flows of ink, invisible flows, flows of blackness, ribbons, anything that moves in toward him. Just move them in toward him and move them away from him; in toward him, and away from him. And let him run flows against his sides, run flows this way. Mock up a body for him way out in front of him and let the flows run at that body. He'll do that safely enough.

You'll find strange things. If you rig up a river, usually there insists on being driftwood in it. Oh, just run it.

And you get then... you take the tension out of those things which have tried to occupy his space.

Now there's a fluidity, a flow, which stacks a person's space up. Everything has moved in on this guy. A paranoid is one on whom everything is impinged. There isn't any, really, such thing as a paranoid. There's such a thing as collapsed space.

Now there's the other reverse case, and this person has really got a special case, and that's – he's sitting in the middle of one explosion or he's had a whole chain of explosions and he's dispersing all over the place. Anything he tries to get close to him will just fly away. Kaboom! He can't get any solidity up close to him at all. He gets thin.

There's a big joke on the „suck-chiatrists“: most of their paranoids are dispersal cases that don't have things up against them at all. Big joke, isn't it? They aren't classical paranoids

at all. They aren't being smashed up against, but they're trying to hold on to keep something from going away.

And some of your „flow“ boys that get things are flowing in madly on to them and so forth, no, they're keeping actually, actively, continually keeping this flow going in on themselves. Why? Because that's one way of holding on! They've been in the middle of an explosion sometime and they know darn well that if they reverse this process and suddenly stopped letting everything come in on them, that the whole universe would fly away from them and they'd never be able to attain it again.

Now one of the things that occupies space and one of the operations by which space is occupied, is by falling. One is in space and he falls and he hits a planet or something. You know, you fall out of a second-story window and you hit Earth, you fall and you hit a planet. It suddenly starts to occupy the space that...

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

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

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

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

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

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

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

If you want to... want to just give a preclear a good run sometime, let him ride backwards in an automobile. One preclear will do all right riding backwards in the automobile, another preclear will do all right riding frontwards in the automobile. Depending on the pre-clear, that will be the therapy. You can actually let him sit and watch the MEST flow away from him and get a big relief. Or you can let him sit and watch the MEST flow into him and

he'll get a big relief. But just do the opposite: the guy that too many things are flowing in on, let's make him face forward. „Oh, no!“ He gets nervous. He gets upset about his driving. And the fellow who has things flowing away from him, if we let him ride backwards, he gets sick at his stomach.

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

And that's the way your case ought to go, and anytime when your case is slowing down on you and it isn't doing that, it's because you're not resolving the problem of space and you're not getting particles further apart for this guy. And therefore you won't be solving the case.

Now I hope you know the primary requisite of creative processing: assist him to do what he's trying to do so he won't give a damn after a while whether he's doing it or not, and he'll get well. And that's in terms of objects in space. Let him handle them. And that is the... actually the rock- bottom principle of creative processing. Thank you. I'll see you at eight. (TAPE ENDS)