

# Discussion OF Demo Above: Agreement with Flows

A lecture given on  
17 December 1952

This is the third hour of the afternoon class, December the 17th.

We've just had a demonstration of Lifting. Uh... I want to point out that I made too big a step there once. And point out that I did a couple of steps without mock-ups between them. And if you were watching there and observing it, you found out that you... that we were getting him just a little bit less action – did you notice that, by the way? I said... suddenly made you pick up four fingers without first making you pick up three fingers.

Now what did you feel about that?

PC: Just seemed to be solid like.

LRH: That seemed to be a little bit solid. Yeah. We'd gone up to three, you see, four. As it was we just put a little more time on that than should have been. We jumped too big a step. And, of course, that we covered immediately and we were shortly back in the running again. We just went back and picked up the three step, did the three step very thoroughly and then came on to the four step. And the four steps then...

How'd they feel the second time?

PC: It felt lighter.

LRH: It felt much lighter, you see.

Another thing is, what did you feel about doing mock-ups in between? Did you keep wanting to get the show on the road? Or what about the mock-ups? What was your reaction?

PC: Oh, it was good.

LRH: Hmm?

PC: It relaxed me.

LRH: Yeah. That's right, that's right. Because he's in there pitching and agreeing with the real universe, instead of the actual universe, and so he takes a look at the actual universe and uh... throws himself some mock-ups there and all of a sudden he says, "Well, not so bad," and uh... you got release from tension.

So, actually your preclear will benefit if you did two or three mock-ups between every single step. But there is no reason why you should have to do this, to any great extreme. There's nothing compulsive about this.

But it just so happens that if you're making him agree with the real universe, why uh... it just goes faster if you'll throw some mock-ups in there. He feels a little bit relaxed and he feels a little bit happier about the thing.

So, this process would've continued from four fingers, of course to the hand; and then both hands and then would have continued up to the elbows. And the arms, and then we would have wiggled with one foot in one direction and then wiggled with the other foot in the other direction, and then pushed the feet together and then pulled the feet apart and uh... then made one toe tap – just lifted the toe and let it fall a few times. And then we would have hooked a line on and possibly made him pull his foot off the platform edge – anything like that so it would just drop a little bit. And uh... then we would have finally picked it up at the knee and let it swing back – I mean, pick it up so it bent at the knee, you see? And then... you're starting to look at me fascinated. What's the matter? Does that sound hard?

PC: No. I was getting the idea of how it works.

LRH: Well, there's nothing hard about it. I mean, as long as you follow the road, it's... it becomes just ridiculously easy.

Now just exactly where the end of this is, I won't tell you at this time. I'll let you find out exactly what happens when you've finally got a guy so he can boost his body around.

Nibs said one of these days he's going to go down the street with his hands together in front of him like this, see. And go down the street about six feet off the sidewalk at about 15 or 20 miles an hour – hands pressed very reverently before his chin, his feet straight together and a very reverent expression on his face, and scooting down the street like mad.

Now any time this power... this power action that you're getting there

seems to fail – I won't say you can't do that, you know, I'm trying to encourage you in this line. Any time this power action seems to be slacking off, or something of this sort, you've just done that fact: You've just agreed too long with the real universe, so you sit down...

It isn't that you draw power, you see, out of the uh... mock-ups or anything strange or peculiar like that. It's just that concentration on the real universe gets a fellow back below a certain point into flows. And he gets back to obedience of flows because he's finding flows useful. And he gets back – he wants to use them, therefore he gets rather obedient to them.

And he gets up above a break point, however, and above this point he doesn't give a damn. But you have to get him just so high before it really has no further effect upon him.

I was going to make a little note there. I was talking to you about a wheel. Sort of an "all roads lead to Rome" thing – all roads lead to Rome. And it's very pertinent when it comes to lifting or turning on perception.

These things, as you well realize, depend upon force. And force is random effort; and effort is directed force. Now you understand, of course, while I was working this... this preclear, that we were using beams. We were still using flows. When I told you, "Get above the break point," that's a very specific point. It's the point where he simply gets way out away from something and he says, "Jump," and it of course promptly jumps. He doesn't use a beam, but he makes it jump with a postulate, instead of taking the intermediate step of throwing beams on it. You see that? It's but easy. And you drill him up along that

line until at last they can make a finger lift. You wouldn't go over and throw a beam on the finger or anything else. You'd just say, "Lift," and it lifts. It's fascinating patterns.

So, all roads lead to Rome here. And Rome in this case is force. Now force is interpreted by many people to mean rough, mean, ornery, misused material. So, that however... force is merely energy with some direction. And effort is very closely monitored force, that's all.

And I don't care whether you're pushing a paintbrush over a canvas or anything of the sort, because there's a great deal of force there. And you get somebody who is very shy of force, because he gets an aberration because people have used too much force on him, and he has used too much force on others, and what do you get? You get a fellow who won't use force to push a paintbrush over a piece of canvas.

Too much protest, then, along this line is... becomes aberrative. It inhibits an individual's willingness to handle energy. When an individual is unable to handle energy, is unwilling to handle energy – same thing, unwilling, unable – unwilling to handle energy, the next thing that comes about is he becomes an effect of energy. The use of force is idiocy; it's just pure idiocy to accomplish everything across the boards. But if you're going to handle a material object you are actually handling solid energy. A material object is solid energy. It is made of energy; it is therefore composed of force vectors. And you're unwilling to handle force, and you're unwilling to handle energy, you will become shy of handling... just automatically become shy of handling material objects – acquiring them, getting rid of them, placing them around or anything of the sort.

And, oddly enough, an individual's perceptions turn off to the degree that he's unwilling to handle energy. Now isn't that cute? See, there's even energy in mock-ups. You put energy in mock-ups – a very light type of energy. It doesn't bear much resemblance to force.

So the breakpoint, of course, is up above the level of the use of force. No state really can survive from the moment that it begins to employ broadly and without much direction, force. The use of force as the sole method of accomplishment of an end, ends in death. Because it brings about a dependence upon force, but at the same time there doesn't seem to be, at this time – and when there is... when there is, we'll find it, if there ever is – a shortcut on force. The road out is the road through.

When you're below that level, unwilling to handle force, you could become subjected to force. And as you come up the line you will find it easier to handle things in terms of energy. And handling things in terms of energy then brings you about 19 times up the tone scale. This is the fastest way I know to increase tone, you see. Increase perception. You notice...

How were you feeling there about halfway? All right?

PC: Yeah.

LRH: Yeah. All right.

PC: I noticed quite a difference.

LRH: You keep bringing a guy up the tone scale, bringing him up the tone scale. Sometimes in his... you'll notice his tone change. He'll start to demonstrate some new strata on the tone scale and so forth. Just feed him some mock-ups on it if he looks kind of angry or something of the sort. So you say, "Oh, good. Let's make

him do something destructive. Let's make him hold on to something, let go – in a mock-up." And that shifts his tone again. He could be jammed somewhere on the tone scale in the use of force.

All right uh... we don't have to do that – I mean, it'll work out automatically.

So... so unfortunately force is the barrier, the sinister barrier. And the trick is to get up above the level where you accomplish things without the use of force or what we commonly call 'energy' or 'flows'. And in order to get to that point where you can handle things made out of energy without handling, then, with your manufactured energy, you of course are above the breakpoint. And that's the point... well above that point is the Operating Thetan. He hangs up as long as he depends on flows.

So we see this thing called force here. Let's see how many things go through force; and here we have the first and foremost that interests us: irresponsibility, is first manifested by an abandonment of force. "I am to blame" is an abandonment of force. It means, "I used force for the wrong thing and therefore I'm to blame. And I'm bad cause and we don't want to be bad cause so we're gonna abandon that," and the next thing you know the fellow's very irresponsible.

'Cause what's responsibility, when it comes down to that? It's willingness to own or act of use or be – and lower on the tone scale all those things have to go through the band called 'force'. That you could also call 'Effort band' of the tone scale. A person gets below that effort band, no matter... they can still think and still act and so forth, but they are not willing to handle material objects and they become

irresponsible for 'em, things around them start to become rather enMESTy.

And so we go through force and we get responsibility. And over here an individual who is having a serious time with causation, and is responding to any kind of a flow. You see, these fellows have got everything packed in – Step Four – the kind we're trying to resolve with Step Four? They're... they're just so subject to flows that what they get they can't get rid of; what they have gotten rid of, they can't get. They're obeying flows, and so they're in effect.

And we have this up here through force, and out of force, and we get cause. Cause, responsibility, actually are not on a parity; cause is, if anything, higher than responsibility. I'm just drawing this in any old way here.

Now because knowledge and data is contained on energy and is as forceful on an individual as the individual is unwilling to face facsimiles, then data becomes composed of force. Facsimiles, pictures, pictures of force. If he can't handle force, he can't handle the pictures. If he can't handle the pictures, he can't handle data. And if he can't handle data, he gets into that state known as 'unknowing'. And there's nothing worser than the 'unknown', if you've postulated there's something you ought to know and you can't – and it's contained in a facsimile, that is to say, a memory of some sort. so you get 'I know not' here and that goes where? That goes right straight into force. And coming out of force, gets what?

Voice: "I know."

LRH: I know. Interesting, isn't it?

Now, of course, an individual becomes as individual as he is high on the tone scale. And he is as individual as he can act by his own self – determinism; and he is only as individual as he can act by his own self – determinism. But if he can be made into an effect, if he can be made into an object, if he can be solidified somehow or other in space and given a label, he is identified. And being identified, of course, he becomes an object. And an object is an individual, and that of course is the state called 'I am not' and 'I am not' led through force comes up here to, of course, 'I am'. Very simple...

Now because every MEST object is interested in identification and is not interested in differentiation every one of these objects – why of course – you get the ability to be everyone is on the upper side of this wheel; and being in sort of everybody's valence is on the bottom side of the wheel. So we get the fact he's really nobody. The best identified person, the most amental person is a nobody. Really, that's true.

So we get that 'nobody-everybody'.

Now let's look around on the tone scale again and what other ones do we find? We find down at the bottom of the scale 'Succumb' and that comes up through and becomes of course 'Survive'. Now how does that do that? Well, that's because when an object is interested in survival, it is not aware of the fact it is immortal. And if it is not aware of the fact it's immortal, it is because it obeys what? Force. And if it obeys force or obeys force laws it naturally can be made to succumb. By what? Force. And so force has this corrosive effect upon the individuality which brings it down at last into the individual identity, so-called. And it finally corrodes in and you get that.

Now from this you could assume that force had something to do with time, couldn't you? And of course that's true. Force does have a lot to do with time and... and has also – force as they overlook most often, has a lot to do with space and when you have force and space, or energy and space, you get an object and naturally you have Have, which comes up here on the tone scale. We've got Have coming up here now and Have comes up along the line, and of course force is energy and it goes up through energy and comes up here to what naturally would be... all through force again.

Now an object can't perceive. It can have perceptions engraved on it, but it can't 'look', and so we get, down at the bottom here, of course, 'No Perception' and up at the top we get 'All Perception' – just to that degree.

So we get thinking here being done in terms of energy where the force level is. Down here we get it done in terms of 'for you'. And midway between those two points it is done in terms of looking at old facsimiles. Just above energy at force here, we have the thing operating on a more or less of a postulate basis sort of thing, and we get memory.

So up here above force, of course, is the gradient scale of facsimiles, and here is remembering more or less by flows or pervasion by flows. And up here he is just simply... good memory.

And this again goes through what? Over here – up here. That's a wheel.

There are a lot of other things on that wheel, but the main thing that's on that wheel is what I will draw now which is this big curve over here on the right side, and this big curve is Cycle of Action. It starts

up here with Be, goes through energy and ends with an object, or starts with Stop... starts up there and ends with Stop, has Change in the middle so force brings about change. When force is employed it always brings about change of one sort or another, which inevitably ends in a static.

There actually is a picture of your wheel that has to do with all the things, more or less, that we have been talking about as we went through this whole course – this picture.

Now, there are two ways those arrows can fly. I instinctively put them in that direction. You can take these same factors and put 'em in the other direction. When you put 'em in the other direction you get the MEST universe. When you put 'em in this direction you get freedom.

Those things which people instinctively resist, really, will eventually wind them up being an object – an identity. And fighting force or using force as a sole means is no good. But because that road leads through force, leads through energy, you make sure that your natural instinct to avoid it does not persuade you as a preclear to inhibit the efforts of your auditor just out of the chatter to rationalize about force. He's not trying to make you into a single force object or something that uses only force. There isn't any ethic on a force level. It's almost shot.

And as an auditor, boy, DON'T YOU EVER LET YOUR OWN WILLINGNESS TO AVOID FORCE INHIBIT YOUR RESTORING TO AN INDIVIDUAL HIS RIGHT TO BE FREE. There is the picture, and the stable point that we're gonna mark up here with a great big 'S' is in this area. On that big 'S' is an Operating Thetan; and there you've got it.

Now, someday somebody's going to pick up a wheel like that and they're going to say, "This was a mystic symbol which was used" – they find this old universe floating around and you just explode a few pieces of it or something of this sort, and uh... it's still got pieces floating around in little chunks of space that sort of drift around. And you'll... probably somebody is still trying to argue with somebody else that we ought to go back and remove these navigational menaces, in case anybody started thinking in terms of 'You use force in order to create objects, which you then rule, and the best way to do it is to create objects out of live, living, thinking beings'. And anybody starts on that line, why, he is in bad shape. But somebody will be explaining why somebody might get going again on this thing.

On anything, when you see the vector go down anywhere on these wheels, when you see that vector go down – rocks and shoals. On this lower portion, from force down, when you see that vector turn around, you're going to wind up with Succumb, Effect, Irresponsibility, Have Not, I Am Not, I Know Not. When you turn the vector around and start to use force on the preclear, he winds up at Succumb, I Am Not and so forth. Of course, it's a little bit different using force on him than simply using a postulate on him. You say, "All right, let's go through this and let's be still about this whole thing. All right, let's take it easy now." You're not using force; you're appealing to his reason. He knows you're not going to take a gun to him.

But at first he's only quivering because he's afraid you will take a gun to him – so much force has been employed against him.

And the road out there is the road through energy. And I marked 'force' up here, not because we ought to call it force, but simply to point up that a force is a railroad tie across the track, and one which must be removed from the track of the pre-clear, because it's a dividing line.

Now, somebody else could look at that graph, by the way, and he could say, "Now you see, what you do is you're all those lower things and to get better you start using force. And if you use force that brings you up into a beautiful state of 'I am' and 'Be' and all that, and therefore the best way to do this is to use force on everybody and accomplish it all by force." Heil Hitler!

And then, as I said in the book, I heard a rumor lately that Adolf Hitler was dead.

Because the ruse – you've got to... you've got to be able to handle it and willing to handle it, and willing to buck through it and willing to employ it and find out what it will do. And this is a major point: How do you get a pre-clear to handle something that falls in the 'can't' category on the machine? You make mock-ups of it and he can handle it. You can use... actually make mock-ups of force till you can handle it.

But control and handling of anything which is the thing which bars the road, is the modus operandi out. It isn't, at this moment at least, a rocket ride over all of the obstacles. You pick 'em up and you throw 'em off the track. Only you don't – but the pre-clear does. You just tell him to, and he'll make it.

Fear of force will keep him depressed. Actually, when a person is able to throw his body around, his fear of force lessens very markedly, and his fear lessens

very markedly. Let us ask him, just off-hand.

((to pc)) "You feel any attitude shift?" You don't have to. Do you feel any attitude shift? I mean, as a result of this... of this lifting we were doing?

PC: I don't recognize any...

LRH: You don't feel an attitude shift. Did it make you feel any better about anything?

PC: Yeah.

LRH: Did it give you any hope?

PC: Yeah, it uh... it showed me that I'd been out for quite a little while and didn't realize it.

LRH: Yeah?

PC: Yeah.

LRH: How do you mean that?

PC: Well, one summer while we were processing, the first thing we used to do is put each other against a wall and then run a... you know run through the... through that, when you get there that "What to Audit" – it said that the best place was outside, so we decided to do that. So uh... after a while uh... at first I used to walk wrapped all around the body and then after I'd been processed a little more I decided I didn't have to wrap around the body, just be around it.

LRH: Umm-hmm.

PC: Um-hmm. And then it slipped, you know. I didn't realize it. And now suddenly it all came back.

Umm-hmm. How would you feel if you could pick your body up by the scruff of the neck, about a foot in the air?

LRH: You don't, huh?

PC: No.

LRH: Oh, no.' Good.'

All right, now in this second half hour let's go – or what little is left – let me go right straight through into, when I say beams. He's using a beam there. I want... anybody around here ever look inside his head and see the front of his forehead? Who's looked around and seen the front of his forehead? Hmm?

Voice: ...

LRH: You've seen the front of your forehead? You've been out, though.

Voice: Yeah.

LRH: Okay. Who's seen the front of his forehead and hasn't been out? Take a look right now: Can you see the front of your forehead? Can you... I'm not talking about this side. I'm talking about this side – the back side – the inside. Can you see the inside of your forehead? Have you been out?

PC: No. I'm not sure.

LRH: All right, sit down – sit down. This is Step Two.

All right, let's just take a look at the inside of your forehead there. Got it?

PC: Not very much reality on it...

LRH: That's all right. Well, you'd rather look at it? Well, I'll tell you what you do? Let's mock up right there on the inside of your forehead a dragon.

PC: Okay.

LRH: Now, get him licking his chops...

PC: Okay.

LRH: Now make him get some uh... very effeminate mannerisms as he licks his chops.

PC: Okay.

LRH: Now get him getting very lady-like about licking his chops.

PC: Okay.

LRH: Now get him turning pink.

PC: Urn-hum.

LRH: Now get the difference he conceives between himself and other dragons.

PC: Okay.

LRH: All right, now let's take him and hang him out there about, or maybe a foot to the right. Turn him blue and hang him about a foot over to the right there.

PC: Okay.

LRH: Got him out there?

PC: Um-hum.

LRH: Well, let's turn him upside down and hang him his tail on a nail.

PC: Okay.

LRH: Okay, got him there?

PC: Umm-hmm.

LRH: Okay, now right inside the forehead there, let's put a great big mouse-trap. Got it?

PC: I'm not sure where it's located.

LRH: Not sure where it's located? Well, just plaster it on the inside of the forehead. Stand it up on edge and make it scowl at you, that's probably better...

PC: No luck.

LRH: You don't like that mouse-trap? Well, put it way out on the other side of the room out there.

PC: Okay.

LRH: Now put one just this side of it.

PC: Okay.

LRH: And one just this side of it.

PC: Okay.

LRH: All right. Now make the one you just put down snap hungrily.

PC: Okay.

LRH: Now make those three of them jump up and eat up all of these seats and all of the students.

PC: Okay.

LRH: Got them? Now get them getting a stomachache. Get them explaining to each other it's because the gods have affected them.

PC: Okay.

LRH: And get them lying down and dying. Now have three mice come in and grab the mousetraps and lug 'em off to the other side of the room.

PC: Umm-hmm.

LRH: Now make those mousetraps just huge and the mice very tiny.

PC: Uhh-hmm.

LRH: All right. Make the mousetraps even bigger, and the mice even smaller.

PC: Okay.

LRH: All right. Now get the mice eating the mousetraps.

PC: That's quite a strain. I've got traps here the size of the room and the mice the size of peas.

LRH: Okay, okay. That's all right. Have them eat them up. How do you make them do it? Do they say they can't do it?

PC: No, I've got one of them gone already, but how it's done, I don't know.

LRH: All right – all right.

PC: Okay.

LRH: Okay. Now take those mice and turn them into thetans.

PC: Okay.

LRH: And have them come swinging over and going round and round your head.

PC: Okay.

LRH: Have one of 'em take a saw and saw the top of your head off.

PC: Okay.

LRH: Look inside to see if you're there.

PC: Okay.

LRH: Have him tell you „Hello.“

PC: Okay.

LRH: Put the top of your head back on.

PC: Okay.

LRH: Now have them go away.

PC: Okay.

LRH: Mock up another thetan and put it in yesterday.

PC: Okay.

LRH: Okay, take a look at the inside of your forehead. Look at those horrible eyes staring in at you.

((aside to class)) Every once in a while a preclear will tell you, „I don't see anything but I keep feeling like these horrible eyes are peering at me.“

PC: I get one. Pardon me, I get one purple spot...

LRH: You get one purple...?

PC: Just back on the forehead there.

LRH: Oh, yeah. Well, let's examine that purple spot real good. Is there another purple spot there?

PC: No, it seems to be concentric circles and they merge in.

LRH: Oh, yeah? Make it into a pool of water. Got it?

PC: Well, not very good.

LRH: Well, turn it blue. Turn it red. Turn it green.

PC: Okay.

LRH: Got it better now?

PC: Green, okay.

LRH: All right. Now turn on a tap over by the radiator and let it run, and drain the pool.

((aside to class)) I'm using much more mock-up than you would use in Step Two.

((to pc)) Got it going?

PC: I've still got my purple spot.

LRH: Okay. Still got a purple spot. Good. Can you turn it red?

PC: It's more red than it was.

LRH: Okay. Turn it white.

PC: No luck.

LRH: You don't like that – to turn it white? Hmm?

PC: No, it just doesn't turn.

LRH: Hmm, well, it turns red.

PC: Kind of. It's a little more red than it was.

LRH: All right. Now let's turn it black.

PC: It gets rather dark purple. There's a black now. Now it's purple.

LRH: Turn it black... Now turn it purple.

PC: Good.

LRH: Now turn it purpler. Make it more purple than it is?

PC: It seems to shift a little bit between kinda red and green.

LRH: Well, is that more purple?

PC: Can't seem to settle on the purple. Okay, I got it.

LRH: Okay. Now just let it be what it will.

Uh... let's uh... let's just go to what you would do as an auditor if we said the following. Now let's just go right straight through the steps of SOP Issue Five, and let's be two feet back of your head. Where'd you go?

PC: No, I wouldn't be sure where I was.

LRH: You wouldn't, huh? All right. Let's just put a beam straight against the inside of your forehead there and just put a beam in there and just give it a shove. Shove that forehead there a couple of feet forward.

PC: That purple spot's about two feet ahead of me, but...

LRH: Purple spot's about two feet ahead of you.

PC: Yeah, but where I am, I don't know.

LRH: Uh-huh. Okay. Did you... did it go away from you two feet?

PC: Yeah, it's about that far away.

LRH: Well, make it one foot ahead of you.

PC: Okay.

LRH: Make it three feet ahead of you.

PC: Okay.

LRH: Now let's be two feet higher than it.

PC: Kind of a sensation of looking down at it, but not very good.

LRH: Okay, now be two feet lower than it.

PC: I'm getting kind of an odd idea of it being above me.

LRH: Okay. Now let's be a little bit further away from it.

PC: Hmm... I guess I'm probably about six or eight feet away.

LRH: Okay. Things getting any plainer to you? I'm not asking you to look at the surroundings; I mean just do you have any more feeling of certainty?

PC: Well, I'm not sure of whether that white spot is pushed out that-a-way or whether I pushed that-a-way.

LRH: Oh, is that what's mixing you up?

PC: I don't know.

LRH: Why don't you just push yourself now? Push yourself out a little further.

PC: Kind of an odd feeling of being unsupported.

LRH: Oh, yeah?

PC: And I don't know where the hang I am yet.

LRH: Well, let's mock up somebody falling.

PC: Okay.

LRH: Now let's mock up a cat falling.

PC: Okay.

LRH: A dog falling.

PC: Okay.

LRH: A bird falling.

PC: Okay.

LRH: A cow falling.

PC: Okay.

LRH: Have a horse fall upward.

PC: Okay.

LRH: Have him fall downward. Have him stop falling.

PC: Okay.

LRH: Okay, mock up a green wall.

PC: Okay.

LRH: Mock up a body.

PC: Okay.

LRH: Change the color of the wall.

PC: Okay.

LRH: Change the color of the body.

PC: Okay.

LRH: Throw 'em out the window.

PC: Okay.

LRH: Okay. Now uh... how do you feel about it?

PC: Good.

LRH: Feel good? You got any better idea of location? Do you... you have any little tiny faint or partial visio on anything?

PC: No... Well, there's that purple spot.

LRH: You've got that purple spot. Why don't you turn it into a golfball and knock it way away.

PC: It doesn't knock.

LRH: It doesn't knock, huh?

PC: Nope. It doesn't turn into a golfball either.

LRH: It doesn't? Okay, I tell you what we'll do. Tell you what we'll do. Turn it red.

PC: Got it pink.

LRH: Okay, deepen the pink. Lighten the pink. Deepen it. Now keep it from being scarlet.

PC: Now that requires effort.

LRH: Really? But you then managed it?

PC: Uh-uh! It got scarlet on me.

LRH: ((to class)) Uh... I'm going to throw another step in here just for the hell of it. It's in Standard Operating Procedure Issue One and Two.

((to pc)) Try not to be a foot back of your head. What happens when you do that?

PC: Well, I put forth a little effort, feel a little tension, but nothing else.

LRH: Uh-huh. Okay. Now let's try to... just pick up a point out in front of your body.

PC: Okay.

LRH: All right. Hold it still.

PC: I seem to get a kind of odd visio, looking at my leg.

LRH: Oh, yeah? All right, what's this spot there? You got the spot?

PC: That jumped out when I told you about my leg.

LRH: Well, let's put it back there.

PC: It's doing a fair job of sticking around in the vicinity.

LRH: It's doing a fair job of it, huh?

PC: Uh-huh.

LRH: Okay. Is it holding completely still?

PC: Not completely. It's awfully hard to get it down to a precise spot too.

LRH: Let's not worry about it.

PC: Okay.

LRH: Uh... you had an impression to look at your leg suddenly, huh?

PC: Kind of.

LRH: ((to class)) You know, once in a blue moon you don't find the preclear in the head. Now this is outside the mock-ups which I was doing there, throwing in some randomness. And outside of introducing negative exteriorization, which you don't have to know anything about. But it's a technique. Now this is standard so far, and I'm not doing it to invalidate him because I could actually work him on any of these steps until he was exterior. But I just want to keep going.

But the easiest, fastest way to do it is just go right on through the steps.

((to pc)) Let's take the old home-stead now.

PC: Okay.

LRH: All right. Let's make a whole ring of them all the way around you, about 20 feet away from you.

((to class)) That's faster, because he got 'em fast. That's faster. And that's more of them than you would normally ask for.

You got a few?

PC: Yeah, kind of dimly but I've got 'em.

LRH: All right, now this – are they in back of you too?

PC: Yeah.

LRH: All right. Let's start taking them then, from in back of you and start sticking them in – stacking them into yourself.

PC: Okay.

LRH: Stick 'em in. One after the other.

PC: Okay.

LRH: Got 'em all?

PC: Umm-hmm.

LRH: Well, why don't you rig up another ring of 'em? Now let's let one just drift out there about five or ten feet in front of you. Does it show any tendency to do anything?

PC: Yeah, it flipped over on its top easily.

LRH: Toward you or away from you?

PC: Umm it's just rolled over...

LRH: Towards you?

PC: Yeah, toward me, I guess.

LRH: Well, what do you know? All right, now let's just stack all of those you just put out there, and stack 'em in. Just pick 'em all up and just stick 'em in.

((aside to class)) I'll go right on now with a Step Four. I'll do this much more rapidly than you would ordinarily do it.

PC: Okay.

LRH: Is it getting easier to do?

PC: Yeah.

LRH: Why don't you throw 'em all out there in a circle again and turn 'em purple?

PC: Okay.

LRH: All right. Put cowboys on each one of 'em.

PC: Okay.

LRH: Change the cowboys to Indians.

PC: Okay.

LRH: Now have the houses develop legs and gallop in a wide circle around you.

PC: Okay.

LRH: Now speed up the gallop.

PC: Umm.

LRH: What's happened?

PC: Well, they were going around me and they gradually shifted and they're going around out there.

LRH: Now let's put them out there where they belong.

PC: Over here? Okay.

LRH: And let's bring 'em in on your lap. Let's pile them all in on your lap now.

PC: The mock-ups are rather dim and not very substantial, but they're... they're there.

LRH: You've got 'em on your lap?

PC: Yup.

LRH: Okay. You've got 'em on your lap. Condense them into one house.

PC: Okay.

LRH: Got it? One house?

PC: Umm-hmm.

LRH: All right. Let's take this house and turn it into a castle.

PC: Okay.

LRH: And put it way out on the other side of the room.

PC: Okay.

LRH: Put it in yesterday.

PC: Okay.

LRH: Mock up a woman.

PC: Okay.

LRH: Another one.

PC: Umm-hmm.

LRH: Another one.

PC: Okay.

LRH: Another one. What are they doing, by the way?

PC: Just standing...

LRH: They are?

PC: Yeah.

LRH: Well, have them turn around and walk away from you.

PC: They have a tendency to walk out and then slip back about three feet.

LRH: All right. Take 'em one after the other and just throw 'em into your body.

PC: Okay.

LRH: Uh... have any difficulty with that?

PC: No.

LRH: All right. Now just mock up all the women you have... just mock up... we don't care how sloppy. We're not interested in identification of 'em at all – uh... no matter how sloppy – just mock up every woman you ever knew on the whole track for the last 74 trillion years, and just pick 'em up in big circles and start throwing 'em into the body, and if just a moment before they come in they seem to stick, turn 'em red or blue – or turn 'em red and blue and they'll slip in.

PC: Is this to be done individually or as a whole mess of 'em?

LRH: And just at any time, any moment that you get one out here who doesn't want to come in, make three more like her. And the last one that you made will probably snap in. Now let's... let's just uh... go at it... this and s... the last you made will snap in and then take in the other two. I'm not trying to set this up on an automatic basis. I'm just setting it up as a routine. You've got a lot of dames to handle here. Now we don't want to waste any time with these dames. Because dames, after all, are dames. And uh... let's mock these things up in a huge crowd standing behind you and in front of you and on each side of you.

PC: Okay.

LRH: Now let's put a great big balcony and so forth above you – full of 'em.

PC: Umm-hmm.

LRH: Now a huge square of 'em below you, full of 'em.

PC: Okay.

LRH: All right. Start pulling them in from all sides and descriptions, one by one, or ten by ten – I don't care. Let's get 'em all.

PC: I get them as far as... no personal identity there at all. I couldn't pick out one of the group if I tried to.

LRH: Did you get 'em all?

PC: Well, I... They're still stuck out here.

LRH: They're still stuck?

PC: Yeah.

LRH: Turn them all green.

PC: Okay.

LRH: Turn them all blue.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: For every one of those, make two more.

PC: Okay.

LRH: It's getting to be quite a few, huh?

PC: Quite a few.

LRH: Turn 'em red.

PC: Okay.

LRH: Turn 'em blue.

PC: Okay.

LRH: What's the matter?

PC: I'm having trouble keeping 'em blue.

LRH: Oh, you're having trouble keeping them blue? Well, turn 'em back to natural color.

PC: They've moved a considerable distance away from me. A mile or so, at least.

LRH: Oh, they have moved away from you?

PC: Yeah.

LRH: No kidding? Well now, pick them up and stuff them into the body. Let's get going on this. There are quite a few dames there.

PC: Okay.

LRH: Is it working okay?

PC: I think they're inside.

LRH: You think so? Well, let's pack them down...

PC: They're not there, anyway.

LRH: Huh?

PC: I haven't got them out there – and I felt them coming in.

LRH: Okay. Now let's pack 'em into the body a little tighter.

PC: Umm.

LRH: Kind of crowd 'em down.

PC: Yeah, they were just packed and then they went out and then I pushed them in again.

LRH: Yeah. Let's get them in there real good now.

All right now, the dickens with those. Let's... let's... let's mock 'em all up

again. Get 'em out there around you – mock 'em all up again.

PC: I can pick 'em out as individuals much better then I could before.

LRH: Oh, yeah?

PC: Yes. It's pretty good – more detail.

LRH: Put ribbons flying over their heads.

PC: Okay.

LRH: Now, make a couple more for every one you've got there.

PC: That doesn't seem to come too good.

LRH: Making more of 'em?

PC: No.

LRH: Why, were you too... so interested in them becoming suddenly individual?

PC: Well, they've lost that again and become a mass.

LRH: Oh, and this is not quite as desirable?

PC: I don't know.

LRH: We've got 'em all mocked up there as a mass. Now just turn 'em red.

PC: This mock-up is just loosing a lot of its uh... detail and... reality

LRH: Oh yeah?

PC:... as it goes on.

LRH: It's getting sort of red, though?

PC: Umm, kind of, yeah.

LRH: All right, now just uh... let 'em be whatever shade they want to be and stuff 'em in. Get 'em in there.

PC: Okay.

LRH: Pack 'em down.

(TAPE ENDS)