

THE COMMAND OF THETA

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DEFINITIONS OF DIANETICS AND SCIENTOLOGY, OTHER PHILOSOPHIES

A LECTURE GIVEN ON 10 NOVEMBER 1952

You are not spectators of, as are so many, but you are students of the human mind, not students of a process regarding the human mind. You aren't studying opinions about the mind. You are studying the mind. You are studying above that echelon really, but you are studying the mind.

Now, when we study the human mind, we're studying essentially a vessel of knowledge, a formulator of knowledge.

But when we study the mind and its ills and upsets and so forth, we can with accuracy call this Dianetics. Dianetics is a Greek word meaning "through mind." But why are we studying the mind? The mind is being studied simply because it is a vessel of knowledge and for no other reason. We wouldn't care if our best subject was the mind of a mouse, a rat—we would be studying *that* if it was the best example of knowledge, of a vessel containing knowledge or a computer of knowledge. We'd be studying that.

We wouldn't care what we'd study. If it were a teapot—if it were the best available vessel which could contain and compute knowledge, we'd be studying that.

But Dianetics is the application of what we know to healing or curing or straightening up, de-aberrating the mind. Now, the word *aberration* means "crooked lines." And no word was ever more aptly chosen, since we find that the human mind becomes aberrated because the flow—the electronic flow lines from the thetan, as they cover the body itself and regulate the body itself—operate well only when they travel in

straight lines, unimpeded by ridges. And so we're studying aberration, which means the crookedness or bends or enturbulent spots or confusions or crosses of the flow lines emanating from the thetan in monitoring the body or his environment.

Now we want those lines to be straight and unimpeded, and when we de-aberrate somebody, it's just exactly as though we did take all those flow lines and make sure that all the flow lines were flowing straight. And any time they flow crookedly or hit something and bounce off consistently, they are aberrated. That is to say, they are changed in direction. And that's the basic meaning of that word *aberrated*.

Now, our process in Dianetics is to make the flow straight, to de-aberrate, to straighten the flow. That's exactly what it means and there isn't anything more complicated to it than that. It's not esoteric, it isn't mumbo jumbo, it isn't anything at all; it means just that. It means that your thetan must have an unimpeded flow—flow in straight lines, not hues with spirals on them, not lines with roly coaster loop-the-loops on them. They've just got to be straight, that's all.

And wherever one of these lines is crooked, you will find several things. You'll find a ridge, you'll find a somatic, you will find a cross of other lines. You will find a person, by decision alone, bending or impeding a line. And the process is simply taking out impedances. Your process is really not an improvement of a thetan. It is taking out all the ways he got improved—(quote) "improved"—all the way down the track. Now that is what we're doing, and that's Dianetics.

Now in the field of Scientology we are studying knowledge—pure knowledge. We're trying to get to the highest possible level of knowledge itself and we don't care whether that knowledge is contained in teacups or tin cans. We don't care whether it's contained in thetans. We don't care whether it's ever contained in anything or not. We're just studying knowledge.

What's knowledge? There have been a lot of opinions on what knowledge is.

Now, actually Scientology is an easy way of saying "epistemology." Nobody would ever face up to that word *epistemology*, and yet it's a very wonderful word which has been cracking the brains of scholars since time immemorial. Epistemology. It's spelled e-p-i-s-t-e-m-o-l-o-g-y and it is a proper and definite part of the whole field of philosophy.

But philosophy also says it has another field; it has several other fields. It has ontology, it has ethics, just as though these had some difference. All of a sudden we found out that it should have only had one part in the first place and that's epistemology because ethics comes under the field of knowledge. If a person has a high enough level of knowledge, he has ethics. If he doesn't have a high enough level of knowledge, he doesn't have ethics, he has to have morals. Morals are opposed to ethics. In the dictionary, you find it says, "*morals*: ethics." Then you go over and look at ethics and it says, "*ethics*: morals."

We have gotten down the Tone Scale on the subject of conduct, if you please, until nobody is differentiating between morals and ethics. Oh, this is fabulous. George Bernard Shaw in all of his life never really made a more scathing, vitriolic comment upon man than that contained in the dictionary that says ethics are morals and morals are ethics. That tells you, you are dealing with an essentially—a debased being. He has drifted way south from the time when he was a Greek, because the Greek knew there was a

difference. And whenever you get an identification of $A=A=A=A$, watch out because you have insanity.

Differentiation is the essence of sanity. Identification is the essence of insanity. He "rowed" a horse, r-o-w-e-d, would mean propelling a horse with a pair of oars. And he "rode" a horse, r-o-d-e, would mean getting up on top of a horse and going off someplace.

To an insane person there is no difference. Somebody says he rode a horse and this person will sit there for a moment and he'll get this foggy notion of a fellow sitting in the saddle with a pair of oars. Everything equals everything. It's like a complete short circuit all the way through the thetan. No straight lines are traveling in any direction, it's just a mass of interchangeable energy which interchanges without any differentiation.

Sanity depends on the ability to differentiate. So when we see, once upon a time, that philosophy was divided into ethics, into ontology (which is essentially a study of matter) and it was a study of epistemology (it was essentially those parts—there are some more parts to it), we see that once upon a time somebody knew there was a difference between morals and ethics.

But we see there's evidently an essential error. None of this material was ever subject to proof. And in Scientology you are actually knocking against a door that broke in the knuckles of Kant, Hume, Locke, Nietzsche, old Zeno with his *apatheia*, Lucretius, Aristotle, Plato, Socrates. Their bowed and bloody heads at life's end was their contest with the problem which you are facing with such an easy, cheerful mien.

The study of knowledge. Look how wild these fellows were once. Socrates, Aristotle—particularly Aristotle with his syllogism: A equals B and C equals D, therefore A equals D. Get that "equals." He said this was logic. But that's insanity. And by the way, you can prove anything with it. Anything. The syllogism is a most wonderful mechanism.

Now they take geometry in school and they teach the little kids—they say, "Now, we're going to teach you how to think." Hah! In the latest geometry textbooks, do you know it says that? "This is essentially what logic is: logic is geometry." And you get two or three of the brighter boys who are in that class, and the kids don't dare tell the professor but they'll tell you, they say, "I don't think that way. I can't make myself think that way. I must be in terrible shape." No, they're sane.

A equals B, C equals D. Now if A equaled D, then B would equal C. Oh, no. No, no, no. You could say—in the first place, what are you dealing with? You're dealing with A and B and C and D. Therefore you're dealing with abstract symbols. And you can say anytime you want to, "Symbol A equals symbol B" and look very bright and happy about it, and say, "That's it, symbol A equals symbol B and they're equal." Nobody can contest that. That's true. It's only true by definition. You said so—that's the only reason it's true. You've just declared your terms.

You say, "Hereinafter from this point on, I am going to consider that A equals B." They wouldn't dare challenge that, because by definition that's what you're proceeding from. But they could say this—they could say, "Well, A what? What's A?" and then challenge you. But they have to go before the fact. Definition. That is thinking by definition and that is the root and basis of all mathematics today and it is wrong. And isn't it wonderful that man has gotten as far as he has gotten? Isn't it just wonderful he's gotten as far as he's gotten in the field of mathematics going on a basic error?

A mathematician, when he first hears about this, will practically blow-try to blow your brains out and then wind up blowing his own out. He gets in dreadful shape because you tell him, "Look, we are dealing in the field—when you say that, that's theoretical. You're dealing in the field of the abstract. You mean that there's a theoretical A which is equal to a theoretical B."

He'll say, "That's true."

"Well, then why in the name of common sense don't you also add the other evident truth, that A will continue to be theoretical from now on to the end of time and is only a vague approximation of the real universe?"

He'll say, "Well, that isn't true. Mathematics is always true, it's always been true."

And you'll say, "Man invented it."

[At this point there is a gap in the original recording-]

.. . but be that as it may, when you say, "What's A?"

And the fellow says, "Well," happily, he says, "it's an apple."

And you say, "Okay. What's B? A equals B. Therefore B must be another apple."

And he says, "That's right," proudly, "apple equals apple, doesn't it?"

You say, "Just a min——, you mean the word *apple* equals the word *apple*?"

"Well, if you want to put it that way."

You say, "Wait a minute. The word *apple* is just a symbol again, and is a theoretical abstract and has nothing to do with apples, except it's a symbol."

And he'll say, "Yes, that's true. That's true."

Now, you say, "Then apple equals apple. Now, give me two apples which are equal to each other."

"Why, it's easy. Here's two ..." Now you've got him on infirm ground.

Do you know that as long as the universe is old there has never been one apple equal to another apple. No two apples have ever been equal. Equal means exactly the same, and there'll be *some* difference in the billions and billions of cells which go to make up an apple. There'll be some difference between those two apples, just in number of cells.

But there's another much more-definite difference between the two, and that is: one occupies one space and time, and the other occupies another space and time. And even if you said this apple is equal to itself, you'd have to say when, so it would require another definition.

A equals B *if* A and B are the same object and if they both occur in "now." And on this crazy thing we're going to erect a mathematics? Oh, no.

You do all you want with mathematics. But you will find out that it's a vague similarity—is considered to be, for practical purposes and application and never because it's true—similar to a vague similarity. And these two vague similarities are similar to each other for working and practical purposes in solving some of the simpler—only the simpler problems in the material universe. Now, isn't that a— that's a—really a qualified definition, isn't it?

And that definition appears and applies to arithmetic, geometry, trigonometry, analytics, calculus, differential calculus. It applies to differentials. It applies to the theory of equations and it applies to quantum mechanics. And there isn't any more mathematics, really. There's symbolic logic. That's a great one, that is. They try to make up a mathematics which will approximate in terms of symbols what goes on in the human mind. That's great. One fellow says, "I think I will open the door." Now, to put this down in symbolic logic—well, there's about 9 pages and about 150 symbols. Oh, it's just wonderful. You try to approximate in terms of symbol what's going on in the real

universe, it only has one value and that is one of the ways the mind thinks, but only one of the ways the mind thinks, and that's by approximation.

A mind thinks by pervasion—that is going into things and getting their beingness—or by approximation; it just mocks them up. There's another way the mind thinks. We won't worry about that right now.

It can actually pervade everything and see how it squares around, or it can simply just do a mock-up over here and say, "this mock-up is similar to the real thing and its close enough in its similarity. Therefore I'll find out what's true in the mock-up and then just say, for the devil of it, that it's true in the—what we're drawing it similar to."

And when you're doing that, by the way, you're more accurate. There's a greater accuracy.

Now, absolutes are unobtainable, so I can say, "more accurate." I can say, "righter, wronger." This immediately proceeds, you see. If you can't say A equals B with truth, then you can't say, "It is right" and "It is wrong." You've got Aristotelian logic—and boy, the world has fallen on its face and man is in horrible shape today because really the only logic he had for a long time was Aristotelian logic.

And Aristotelian logic goes this way: A equals B, C equals D. Now, if B equals C, then A equals D. And that's told you this: The morals of the case are right and wrong. There's no gradient scale of rightness. There's no gradient scale of wrongness. And that immediately told you that there couldn't be any ethics. So the day that Aristotle introduced his beautiful syllogism, he kissed goodbye to the world of ethics, which are rightness adjusted by judgment and reason. Rightnesses adjusted by judgment and reason. Now, that happens to be ethics. And that rightness is *always* relative and it is *never* arbitrary. In order to have a man ethical, you have to have a man capable of reason and judgment. He has to be able to evaluate data and draw conclusions from the data in order to have society.

But if you have a society which is a *moral* society, it only needs this: it's right or it's wrong. Things can't be wronger than wrong or less wrong than wrong or righter than right or less right than right. No, no. No. You have right and wrong and therefore people have to run, then, on a code of morals.

So you can't get any decent conduct and you can't have anything but a force society as long as A equals B, C equals D and if B equals C, A equals D. That's all you could have is a force society: a society that needed a police force to enforce its morals. That was the function of the church. That has been 99 percent of the function of the state—enforcing a moral code, whether they call that moral code the code of common law, the *Code Napoleon*, the Ten Commandments. I don't care what they call this code, it was an arbitrary. It said, "Thou shalt not, thou shalt not and thou shalt and thou shalt and thou shalt and thou shalt."

There's nothing wrong with having a code like this. We're not talking about rightness and wrongness. All we're talking about is the *relative* workability of it—Whenever you introduce an arbitrary into a society, into anything—when you introduce a solid arbitrary into an equation, you're going to have failure.

There's the field of Scientology.

Once upon a time the Great Chinaman of Konigsberg said: "Man will never know truth since truth is beyond the realm of human understanding and anything worth knowing is beyond the realm of human understanding and therefore this great truth which I seem mysteriously to know enough about to tell you about is actually beyond the realm of human understanding so therefore I am understanding beyond the realm of

understanding and I am not human but you are and you'd better listen to me and therefore we have an arbitrary which we're introducing in the year 1792 called Kantian reason. And this is now going to dog the whole field of philosophy until 1950, when somebody is going to machine-gun it."

And sure enough, when he introduced that arbitrary and when society actually paid some attention to the introduction of that arbitrary, we got static philosophy. We got no thought. Today you wouldn't run up to anybody who had studied philosophy in a university and ask him to do some philosophizing. No, you would go to him to find out what philosophers had said.

So the whole field of philosophy became, in training, not making philosophers, but making people who knew what philosophers had philosophized about, which immediately was saying, "All that has been thought of is all that can be thought of." It's saying. The only thing left in the field of philosophy is Just to study what the philosophers have philosophized about. That's all that's left and therefore we'll make a Doctor of Philosophy by the simple expedient of making him know what all the philo—
—."

You'd think, offhand, that a good society would train people to philosophize, to figure things out. You'd think that a society couldn't get along without that. Well, they can't. What do you know? They can't. They have wars and famines and disasters and rebellions and everything else because there's nobody around thinking anything out. Everything's just kind of growing in a— or decaying, and nobody can change it because A equals B and thou shall not and thou shalt. We have a society of statics which are pretending to be kinetics, and so the society doesn't go very far—doesn't go anyplace.

Now, on this level you could get enormous advances in the physical science and you couldn't get a single advance in the field of the humanities. So all of a sudden in 1945, we woke up to the fact that we had an atom bomb, *kaboom!* and we didn't have anything in the humanities.

Now, this is a very interesting point. This means that we had no trouble controlling an atom bomb. Do you know there is no trouble at all controlling atomic energy? No trouble at all! When you push a button it goes off. When you don't push the button it doesn't go off. That's all there is to controlling atomic . . . And you lead shield the places the stuff is stored and you do this and you do that and it's all under control. Nobody's worried about these atomic stockpiles anywhere in the world—because it's under control.

The problem is not the control of atomic energy. The problem is *quite* something else. It's the control of the person who is controlling the atomic energy. And that problem isn't even vaguely solved. So if you were going to have atomic energy, somebody should have gotten up right away and said, "Hey, wait a minute. How we going to control the control of atomic energy?" Not how are we going to control atoms, but how are we going to control the beings who have these atoms in their grasp?

Because without ethics they can't be controlled. Without ethics they can't be controlled. You cannot control that broadly in the field of morals.

A moral will not work that well, because a fellow can always say, "Let's see. There's a moral that says thou shalt not kill. Hah-hah. There are people in the world who are liable to kill. Therefore it is up to me to enforce this fact, Thou shalt not kill.' Now, the best way to do this is for me to have some atomic bombs . . ." You see, the whole thing's defeated itself instantly.

The fact that the moral code is there means it has to be enforced. And when anything has to be enforced it requires weapons. The only thing which can control the atomic bomb is an ethic. Is it reasonable to bump off the better part of the human race?

No. That's that! I mean, we have controlled the atomic bomb the second we've driven that through.

But how do we bring man up to a recognition of this reason after his many, many centuries of having been bogged down utterly—entirely different thing. Morals—A equals B. He's been taught, "Thou shalt not reason." It's right and it's wrong. It's white, it's black. These are absolutes, and so they will.

So you see, you're actually studying the field of human knowledge, but way up above that you're studying knowledge. What's knowledge? What is knowledge? And we have answers. What is knowledge? See, good workable answers. They can do the strangest things. They can make people ... You know that strata, you can make people well—if the truth be told, you could make them quite ill. You can make them happy. You can make them very sad. You can do most anything you wanted to with a human being, really. But because people come up the line in ethics when they study this, it's quite safe to release this information, particularly if there's a central core of people who know the whole subject well. That's your safeguard.

If this were merely published and published and published and published and no one was ever trained in it, it would be a very dangerous thing—nobody was ever trained.

It is upon the handful, actually—the very, very few who are being trained in this—that the burden of the application rests. They become, willy-nilly, "authorities."

Now, knowledge is knowledge. And if you will look at this knowledge in two sections, you'll get along better with it. One is this knowledge plus my own beingness and slant on existence. There's that one. You see, that's one subject, really: My own beingness and slant on existence interpreting this knowledge. And then there's the knowledge itself. And don't let the first one I mentioned blind you to the fact that there may be a lot more in the second one.

There's the knowledge itself. And if anything was clean and pure and applicable in its raw state, Scientology is, just as Dianetics is.

I can only caution you against applying this badly. I can only let my imagination show you some of the things which might occur if some of the basic elements were not watched carefully. But I can't blind you to the fact, and have no intentions to do so, that it exists as a body of knowledge. It's sort of like—I dug it up and there it is; and your own conscience, your own beingness, is really your only guide to your use and application of it. It exists as it is. And then it exists also as I interpret it.

Now when I slant it, you will find my slants form up just like this—just these slants to it. One, play it on the good side. Use it reasonably to get man over the humps. Use it to straighten out the dynamics. Try not to aggrandize yourself because you know it. Try not to profit widely by it and be very humble about giving it to people.

Now, I can say all those things. Actually not one of them is necessary to the good application of this information. Not one of them. A man could probably ride through to the finest and highest degrees and office and state and so forth by being as rough, as crude, as mean, as selfish in the application of this knowledge as anybody could imagine and he possibly might get away with it. You might take this information and enslave all of mankind and bring him up to a higher state of existence simply by enslaving him. You might do an awful lot of things with this knowledge, but that's your opinion.

So I'm telling you where opinion stops and truth starts. The knowledge itself is truth- As I talk to you about it and as I try to teach you about it, you will find that it is slanted in the direction which I have mentioned it to you.

This, by the way, is incomprehensible to a great many people out in the public. And they figure that if I slant this information in this direction I must have personally

some terribly overt motive and there must be something awfully wrong with me—because they know what they'd do with it. Heh-heh. So there must be something wrong with me and I probably have a great many secret vices or something. I mean, there must be something awfully wrong. It's obvious that there is, because "If you knew how a man's mind worked," such a person would say, "if you could make him do exactly what you wanted him to do, if you could control him to that degree, you would, of course." A equals A. "If you could do this, you would. And that would be the best thing to do because you could."

However, if you tried to control mankind this way, you would wind up owning mankind, you poor, poor proprietor. You would wind up owning mankind, and I can think of no more dreadful fate or any redder or hotter hell than that one. You would wind up with the management of man in your lap if you started to apply this in the direction of acquisition and control. And you would seal the door against any happiness you would ever know, just as solidly and with the biggest spikes that you could imagine.

Of course, this is only my opinion. But I know, to this degree. If I were talking to you as some fellow who had never commanded anything, who had never owned anything, that would be different. If I were just a little fellow—a little philosopher that kind of thought along and had stayed in an ivory tower and done it all theoretically—no, no. I'm not. I'm an engineer. I've commanded a great many things, a great many men have been under my command. I know the ins and outs of commands and the first in and out I know of command is, if you crave it, leave it alone. It's like a horrible drug.

Well, continuing this matter of the application and division of this knowledge. In applying any information, it depends a great deal on your own self-determinism. And your knowledge of the subject itself is best oriented by your demand of the subject. What are you going to use it for? For what is this subject going to be used by you?

Now, I talk to you about command. I've commanded corvettes, I've commanded expeditions. And anybody who is foolish enough to want an exalted position above his fellow man is perfectly welcome to it. There is nothing wrong with it. As a matter of fact, it's a big kick. In this lifetime, I've practically occupied nothing else but posts of command. They require a strength of beingness the like of which you don't find in most people. They break you. They demand of you things that you ordinarily would never dream of having anything to do with at all. Fantastic. And when a person gets into a post of command because he craves it, there is nothing there but disaster for the command and disaster for himself.

Nothing ever must be approached with more humbleness than a post of command. And command is essentially control. Therefore, the desire to control one's fellow beings means the desire to command one's fellow beings. And raw experience itself will teach you the lessons with regard to this. Experience itself. I can sit here and play wise old graybeard to you, which I am not, and say, "Well, having done all these things and so forth, I can say that it isn't worthwhile." Maybe to you it *is* worthwhile. Maybe to you it is.

So, get your orientation points. You want to help your fellow man. I can tell you on that side of the ledger, there is nothing more thankless. You can actually, actually prepare yourself, if you're going to do nothing but help people, to do it for your own sake, because of your own desire for a feeling of well-being and job well done inside yourself—because *Homo sapiens* is never going to say to you, "Well done." He's never even going to say thank you.

You can take the person who has the most hideous affliction and cure him most miraculously and utterly and he'll be very, very grateful to you for a very short space of

time until it suddenly occurs to him, "Good heavens, if this person cured me, that makes him senior to me." And he will try in every way he can to remedy this situation. You will have preclears that you have done your best for and you have failed on. And you will spend many a racked hour thinking about what you might have done because you know you could have done better. And you will have preclears that you would rather not work with, who will go all around your neighborhood or all around your area telling people what a dog you are, what a dog you are, what a dog you are.

Why? What will stop him from doing this? He'll say, "Dianetics is no good and this thing Scientology, that's just a chimera," and so on. "And that auditor particularly ... I've heard it said that there are little boys, actually—that this auditor, you know, has connection—and horrible, and I understand that the real reason why that one went crazy and so forth is because this ..." And you'll say, "How in the name of God can you stop this person?" This person only wants one thing: processing from you. Now, isn't that wonderful, that he would go to this degree to get processing from you? He will damn you in every character. You're really dealing with a loop when you're dealing with *Homo sapiens*.

Now, actually you can use this information to bail yourself out of the MEST universe. You could become the best *Homo sapiens* anybody ever heard of. Or you could become *Homo novis* with it. Or you could even go further than that and bail yourself out and make a universe of your own. So you see, you have a variety of choices. I don't think anybody's ever offered this many choices before. You have a variety.

So you want to make up your mind what you're trying to do here. Now, you could even study this on—"Well, I'll do anything that turns up. And anything that seems logical to me after I have this information, I'll reserve judgment because after I've been processed for a while I will know more." Oh boy, is that true. That's true. That's true. But that shouldn't keep you or halt you at any time; any thought like that should never halt you or halt a preclear from making a decision. Never, never give way to this one: "Well, I'll be saner tomorrow or I'll be better able to judge tomorrow and therefore I'll judge tomorrow."

Nu-huh. Judge today. Figure it out today, right now. Always go on the basis, "Well, I'm always sane, my judgment is never wrong, I can't be wrong anyhow, I am always right." Because who knows—who knows, you might be righter than you know.

Now, just because you figure it out differently tomorrow is no reason you can't change it, you know. And just because you said today, "This is final to the end of time," is no reason why something else can't be final to the end of time tomorrow that's totally contradictory to it. Because unless you are capable of changing widely, varying widely, shifting your goals, shifting your targets and so forth, you aren't pliable. And you'll continue to be aberrated.

So don't worry about this. And furthermore, the pressure of life and death to you will shortly be a pressure no more. Therefore, the penalty for guessing wrong drops to practically nothing. You're in the horrible position of walking outside the field of penalty. Because you die as *Homo sapiens*, it works out, is no reason why you are going to die. If you died as *Homo sapiens* and never knowing that you were anything but *Homo sapiens*—yes, there is a chance that you would fly off to wherever the dead and departed go and come back fifteen minutes later. You'd be somebody else.

But you could walk off from your body and be yourself and rehabilitate yourself. And actually, in the first fifteen minutes of play when you step out of your body, you know you're outside, you know you're you and you know you're detached from it. And you know you're not it. That piece of knowledge takes place awfully fast when it takes place. Oh, does it take place fast. And you all of a sudden say, "Well, for heaven's sakes." The moment you say that, you're immortal.

And get the big joke: You're more immortal than any Greek god because those poor guys fooled around with MEST bodies and idols in temples in the form of human beings—they liked those idols—until they did a dive. They did a transfer, and you will find Athena and Loki somewhere in the line today. You will also find some other actual beings—they were actual once, they were thetans and so forth—and one of them is Lucifer. You'll find Lucifer somewhere in the line. The joke is that there were several Lucifers.

I would hate to tell you who else you'll find in the line. I would just hate to tell you who else you'll find in the line. But one of these days you're going to put somebody on an E-Meter—you're going to put a lot of somebodies on the E-Meter, and because they've done so many overt acts against some of these characters, they're going to be these characters.

You're going to put somebody on the meter and find out that they were a very high and exalted personage right here on Earth once upon a time. There are two sides to that picture—they were either part and parcel of the people who killed that exalted personage and then did a life continuum, or they were the person. And the first one is the more likely. You'll find lots of Cleopatras, for instance. Boy, did she have enemies.

They say there were three hundred reincarnations to Buddha—the bodhisatta. You read the *Jataka*. The *Jataka* is very revealing—a book not very well known in the United States, if known at all. And I don't know whether it's well known here but it should be much better known here. The *Jataka*, *J-a-t-a-k-a*, the three hundred reincarnations of the bodhisatta. And they claim he (to be British colloquial) did a bunk and left this area afterwards. Or did they claim it? Or did he? Or someday on an E-Meter as you process somebody, are you going to find Buddha who fooled around one time too many and did a transfer? And my guess is that that is going to be the case.

My guess is that for this reason, the guy was unwilling to use force of any kind and got into the line that he got into by being unwilling to use force. And if he was that unwilling to use force he wound up on the wrong side of the ledger somewhere. Because every one of your great teachers along the line, early in his life was a dog! Oh, boy! Were they terrible! When Christ was about ten they had an awful time with him, according to the legends that kick around in that area today. That's the truth. His parents sort of had to move out of the neighborhood every once in a while because he was too rough. Here he was, a super-high-powered thetan that didn't quite know the limits of his strength, and all of a sudden woke up one day and found out that he came from what we call the northwest. All right. . . that's colloquial—that's just a part of the universe.

And he became a great teacher. And he did miraculous and wonderful things. And when he died, he detached, and *knew* it, and went around and saw some of his disciples and said, "Well, goodbye boys."

Now, I'd hate to tramp on anybody's religious toes. You understand that I'm not doing so. There is no reason why we shouldn't say, "Boy, that was really something, and he was a great man, and he gave man a guiding light for an awful long time. Yes sir, he did a job. He did a good job." No doubt about it.

Buddha did a good job. Buddha brought civilization to areas of this Earth that never would have been civilized otherwise, just never. So did the Greek gods do a good job. All these people did a good job. But just look at the first chapters of the New Testament, the way it has been—was either originally taught or the way it has been rewritten. And you know the Bible gets rewritten about every sixty or seventy years. That's the truth of the matter. You can go down here and find some original translations. They do not agree with the later translations. It's very interesting that the Bible shifts around the way it does, particularly the New Testament.

Now, it's very peculiar that they should have the Old Testament and the New Testament in the same covers, because Christ was, if anything, a revolutionary. He was telling people, "Was man made for the Sabbath or was the Sabbath made for man?" and so forth. The poor guy's revolution is sitting there in a continuation of the Old Testament in the Bibles which you buy down here at the bookstall.

It's something like printing Karl Marx right up next door, or something like that, to the great proponent of all conservatism. Let's print Confucius and Karl Marx in the same volume and then say, "Well, this is a book." You can't imagine that, can you? Well, look at the New and Old Testaments together there. "I am a god of wrath." The second part of it says, "Our Father is a god of love." Oh great. I mean, there's not *much* difference.

Actually, the Yahweh—you see, that's Jehovah, Yahweh. You can pronounce it any way you want to because the mystery of the case left out all the vowels—it's just a collection of consonants and then only the high priest would know how to pronounce the consonant, therefore his name could never be used in vain.

Now, unless you go widely out into the realm of study in this, unless you study it from all of its different sides, unless you take it from some of its original source which is India here on Earth, and see where these lines lead in, it becomes a very puzzling picture.

But let's look at that old book itself, and look at that very interesting book. It's a fascinating book. Do you know that the Book of Job is probably the oldest written manuscript known to man and comes straight from India. It's an old, old book and it has nothing whatsoever to do with Yahweh. It just happens to be included in there. You see, nobody quite got organized on this whole thing. They just kept throwing these things together and you'll find Yahweh as a specialized case and then you find Christ following right after, teaching a god of love. Fascinating. That book is very confused.

Now, I'm going to ask you bluntly to reexamine some of your possible conclusions along this line: not because God is good, bad, not because one should be an atheist, not because one should be holy, not because one should be anything. But let's take a look at it because the truth of the matter is that what you know of God, you know very intimately. Because that's you. The life that beats in you and thinks in you and is in you connects up directly and is a part and parcel of an infinity which we could classify as the Supreme Being.

Yeah, you've got a direct inside line on this. And you will find that when you say, "God is different than . . ." and "I have no connection than . . ." and "I depend on the approval of a mysterious thing of which there might or might not be affinity, might or might not be a communication and might or might not be a reality," you have a wonderful confusion there. That's gorgeous, because that's aberration itself. Does he love you or doesn't he? Can you communicate with him or can't you? Does he exist or doesn't he?

Well, there's something to it if many billion men in the past two thousand years—there's something to what I say about confusion, if you examine the fact that billions of men in the past two thousand years have been killed in his name, murdered, raped, burned. Wonderful. There is no more savageness has ever existed on the face of the earth than has existed in the name of the Prince of Peace. So something is wrong.

In World War I our troops kept walking across to the German lines after battles and there lay the German corpses and what did they have on their belt buckles? "*Gott mit uns.*" And the German troops would look at our slain and they would see the crosses around the neck, the amulets and so forth. There was something wrong. And World War I broke the grip of religion upon the world because it took millions of men and it showed them that they were fighting millions of men of God. Wonderful. They couldn't have planned it better if they desired to break the back of organized religion on Earth.

And do you know that the calmness which had existed before in societies—there were things that could be done. One of the primary powers of the state, one of the ways

of getting civilization on the road was religion. And it lost its grip in 1914—1918. And the world lost one of its primary civilization controls.

And what had to happen? Something had to happen. This one was pretty well gone. The church was no longer attended. It had ceased to be the tremendous power that it once was. It was in disorderly state as never before. People still went to church. They still dropped this. But back on the battlefields were belt buckles with "*Gott mit uns*" on them. The most savage denunciations were written, the most puzzled pleas appeared in papers to get some way out of this strange misunderstanding. Christ is on *our* side. Christ is on *our* side. No, it's on *our* side. No, *we're* fighting for Christ. Somebody, after the war, began to realize nobody was fighting for Christ, but somebody had sold a bill of goods and with an educated world—now the world was getting educated.

One of the primary factors of civilization which had given it its aesthetic, disappeared out of our civilized life almost wholly compared to where it had been. It's pretty hard for anyone here to remember back before 1914 directly in this life. But a man could be comfortable about religion in 1900, a man could be. And he could be comfortable about religion in 1850. And the world was kind of divided up two ways—there were good women and there were bad women. And there were holy people and there were unholy people. And there were pagans and infidels and Christians. And it was all—oh, it was beautifully—I mean everything was all categorized and understood and people had agreed upon this and one of the primary parts of the agreement structure of civilization disappeared. Something, some new understanding" had to take place.

And so we found Hindu philosophies coming into the Western world. It was wonderful that anybody would buy Hindu philosophy. Nobody in the Western world certainly, please not that.

I was a young, vital kid up against Hindu philosophy once. Mysticism, Krishna, nirvana, so forth. And -I used to look at this sort of thing and I would say, "You know, there's just got to be something there. There just must be something there. But when I look at what it's done to this people, I don't want it."

And I found out in the temples of the Western Hills of China, in the foothills leading up to Tibet and in India, a condemnation of mysticism that existed in the form of want, unhappiness, disease, lack of initiative, lack of aesthetic, which itself condemned the whole philosophy. And I developed a little maxim that said, "The more a society is addicted to superstition, the worse it will prosper. The better a society has knowingness about the factors of its operation, the more orderly and prosperous and happy that society will be."

Therefore, to rise high, a society must go toward knowingness, not toward superstition. And I've been going in that direction ever since.

Now, we can talk about this being science. Well, it's not like any science anybody's thought of before. In the first place, it is in one chunk, it is well ordered and it's graded, and it's evaluated and it didn't keep dropping into place from here and there and here and there and changing. Now, that's an interesting thing about it because science essentially stems from deductive reasoning. You take a mass of data and then you take some of the data and evaluate it and you get a fact or a law.

Almost the entire strata of what we're studying here is inductive reasoning. You say, "This must be fairly high as a common denominator, now let's see if we can find something in the material universe to support it. Now, let's examine thoroughly to find out if there are any exceptions in the material universe. Oh, there are not? Fine. We'll

leave it at that." In other words, this thing is going exactly the opposite direction. It's actually and essentially the evolution of a philosophy. But it's a philosophy of what? It's a philosophy of knowledge which would make it automatically closer to a science than science.

So when you try to classify this for somebody, you look it over very carefully, you're not going to be able to classify it for them. You just tell them, "Well, Scientology really means epistemology, you know." And when they look blank, leave them looking blank. The dickens with trying to go out along the line and explain to somebody, "Well, now, it's a science."

And they say, "Well, deductive, you've got this mass of data and you selected this and that from it and these had to be inevitable conclusions. No, that hasn't been done that way."

He's right. It hasn't been done that way. No science was ever done that way, only he doesn't know it- The big joke is on him.

Couple of chaps sat over here one day, at one time or another here in England. One of them, Bacon—Bacon writing with his quill pen one day, was dashing off examples of what should be—"And this you'd call a science." So he says, "All right. We'll take ..." I think it was botany; it was either botany or biology, I've forgotten which it was. Anyway, one page of this manuscript he said, "If you take, for instance—a science should be organized this way, and this would be the organization of it"—and we will say it was botany—"you'd do these steps and these would be the classifications of the science and you'd gather the facts and data about this in this order and that would be the s——." And what do you know? Today it is. Isn't that interesting? I mean, this fellow dished up a science in ten minutes one afternoon.

There, complete. And I think it's the science of botany. Ifs all there. It's sitting there on a page of manuscript.

And you take Newton. Newton laid down the primary principles of physics and he laid down the primary principles of calculus, mathematics—that type of mathematics—just bang, bang. Sitting with his feet on a mantelpiece one day and said, "Well, I guess we'll have a philosophy and we'll turn it in and we'll call it a science and it'll be a science of motion. That's fine." *Zing-zing, zing-zing.* "Now, what'll really give me trouble is gravity and it'll take me several days to solve that." And he did.

And now we want people coming around saying, "Well, they accumulated a large mass of evidence and they worked for years and they did this." Well, it would be very nice and it would be very charming and inevitable if they sort of did but they didn't. You got botany in this fashion. You got—actually, natural history was almost completely organized by "Mister Aristotle." You got physics. And then there was some old fellow I—Mendeliev or Mendeleyev, or something of this sort, drew a periodic chart and we had chemistry.

Just fascinating. I mean, these sciences which are supposed to have taken place with billions of workers slaving like mad and gathering up data the same way you would use a bulldozer, you know, and then somebody going over the garbage pile and trying to find some important data in it. That's supposed to be the way science is originated and that's a myth. That's sort of one of the ways that you keep sciences from originating.

Now, the actual fact of the matter is that everything you have today that is called a science was dished up by one or two guys on a Sunday afternoon, sort of offhand, and he said it ought to be this way and it has been ever since.

Now, if you doubt me on that, go back and really look for the elements in these basic—what we call the basic sciences. And should strike you as peculiar that they keep rising in this fashion. And now all of a sudden we have a science of knowledge, if you want to call it a science of knowledge. But what does it stem from? It stemmed from many, many, many years, hard-working years of trying to find out what is the common denominator of knowledge? What's the common denominator?

I had to look through twelve races, look through all of the present-day physical sciences, look through what we laughingly used to call the humanities (and then studied rats under that name) and so on, and finally found out that there was one word which didn't seem to be violated anyplace and that word was *survival*.

Now, what could we do with survival? They were obviously all trying to survive. And then I tried for five years to disprove the word *survival*, and say there's something lies outside of it. Nothing lies outside of it in the MEST universe. In the MEST universe nothing lies outside of it, not even the immortality you reach as a thetan while still in the MEST universe lies outside the word, *survival*. And for the first time with this class we are stepping, really, beyond the scope of the word *survival*. We are going into the essentials of beingness as superior to the essentials of survival because we are examining the creation of time, and when we examine the creation of time we immediately step outside the basic definition of survival which is continuous existence along a span of time.

We suddenly step outside of a continuous existence along a span of time. We have something else, something new and that would be *beingness* which wouldn't have any relationship to the span of time called the MEST universe but would have something to do with spans of time, but not necessarily. Beingness could exist independent of a span of time. So that's where we're studying this subject and that's why it's gotten awfully simple all of a sudden. We're on a much higher common denominator.

Now you have to know about this common denominator of survival. And that's talked about in *Dianetics: The Modern Science of Mental Health*, *Science of Survival*, *Self Analysis*, *Handbook for Preclears* and *Scientology 8-80*. And that's survival, essentially. But we're creeping more and more out of that, and now we have a study of being. Survival is dependent upon having, and being is not dependent on having.

Now you get the general idea and the scope of your subject. Now, the technique which you are going to know about here is "Scientology 8-8008." And that's what we're talking about. And you're going to be taught Standard Procedure Issue 2, not Standard Procedure Issue 1. There's a modification so we'll call it SOP 2 to make it a little bit different than SOP 1. You've got to know SOP 1 too.

8-8008 CONTINUED TIME AND SPACE

A LECTURE GIVEN ON 12 NOVEMBER 1952

This is the second afternoon talk on the Professional Course. We're continuing a description here of Scientology 8-8008 and the essential elements of this technique.

We have an overall technique here which is quite embracive. If you think this technique is insufficiently complicated, I'm very sorry. If you think it's too simple, that's probably what's wrong with it—because its elements are very, very simple.

You take a gradient scale—a gradient scale on creation and destruction of all dynamics, all personalities, all beingnesses with which the person is surrounded, and get this one: all facsimiles which he is bothered with—and you create and destroy those objects in a totally creative manner in his own space and time reference.

Now, this technique does not—repeat, does not—include Straightwire as we know it, the running of locks, the running of secondaries, the running of engrams. It does not handle them on the reduction basis of Dianetics. It is not even vaguely interested in erasing anything by repetition, so on. These are no object.

Now, you should know that an engram can be contacted by an auditor in the preclear and it can be run through several times and, if it is early enough on its own chain, that it will desensitize. In other words, the energy in it will wear out enough so that the engram is no longer effective. This is true also of a secondary. Now, you do that by contacting the exact perceptics in the engram.

Now, that is a process. That is a process which got us there. It works, that process—it does. We graduated from this into handling actual facsimiles simply as energy, because we found that the facsimile was on a ridge. All these ridges, they were electronic barriers, you might say, which surrounded an individual or were glued to his personality. You might say they were actual electronic entities—and they were entities too, by the way. The entities you hear about are just these ridges.

A ridge is a more or less chaotic but solid mass of energy which through its solidness has become timeless.

The material universe is here and is this solid—because it is so solid, it is so far below apathy that it is timeless. You understand how that could be?

If you'll notice that a preclear who is in apathy has a very sticky bank—very sticky. Well, if it got just a bit stickier it'd be actual matter. Well, this stickiness is made up of ridges, and these ridges can become more and more solid, and more and more solid. Now the more solid and the less free energy is, the less time and space there is in it, so it becomes timeless.

A preclear has an incident, one part of which is apathy. You find this incident in restimulation—that is to say, you find it riding in present time with him and having a command value over him. And what is the other characteristic you find out about? You find out that the thing is practically solid. The point where he's stuck in it is practically solid. Well, that point is timeless. It is so solid that it is actually—acts like a sheet of cellophane or a—that would be the best comparison; it just doesn't destroy.

The least destructible material is MEST. It's the least destructible material that we know about and it enforces itself on the preclear because it can't be destroyed. If it exists, it exists, and he can't do very much about it.

For instance, you would be appalled if I suddenly said, "All right, now this is a student exercise for today. You there, I want you to take that chair and I want you to reduce it."

The fellow would say, "Well, you can't do that."

Oh yes, you can. If he was in good enough shape he could take that chair, molecule by molecule by molecule by cubic millimeter by cubic millimeter by cubic centimeter and we wouldn't have a chair.

The actual fact of the matter is that energy can form into a solid mass. It can form into a solid mass and, having formed into this solid mass, can then be unformed.

Now, the material universe has this conservation of energy. I think that's just one of the rules of the game. You're not supposed to destroy something in the material universe.

And you'll notice nearly every preclear has an awful time trying to destroy things. He usually has an *awful* time. You say, "Destroy this, destroy that."

"Oh, no."

Now, he's all right. You get him up to a point, yeah, he can destroy his own illusions or his own visions of things. Now, if you were to turn around to him and say, "Here's a breadcrumb, reduce it." Well, he's perfectly willing to take out a match and burn it or go by the rules of the game.

And you say, "We're going to destroy this by a different set of rules and that set of rules is just expand and contract that piece of matter until it turns into free-flowing energy and flows away and disappears."

And he'd say, "Oh no, oh no, that's—that's beyond my capabilities."

Oh no, it's not.

You're asking him to do exactly the same thing when you ask him to "Pick up a ridge. Now expand and contract it until it's gone." You're asking him to do the same thing on a lesser magnitude when you say, "Pick up this heavy engram, heavy effort engram. Now work it one way or the other, perceptic by perceptic, until it's gone." You're asking him to do the same thing.

You're asking him to do the same thing if you say, "All right. There's a secondary, there's a lot of grief or fear in it. Now you just run that through and you run that through ..." You're sort of rubbing it out, like using the preclear for an eraser. And you're just taking this energy and you're just scrubbing it out. And it's the same way with a chain of locks. There's no difference in these processes.

The reason why the crumb of bread is fairly timeless is because it's part of the material universe.

The reason why a piece of granite lasts longer than a piece of sandstone is merely that the piece of granite has more mass and less time in it. So it lasts forever.

At the top end of the scale we have theta imposing time, space and energy—but time and space. So the theoretical top, top, top of the scale with which we're working at this moment is imposition of time and space and the bottom is imposition of energy.

Now, we've got: Theta imposes time and space. And what does matter do?

Matter does not impose time and space. It simply goes crunch. It cannot locate itself; it is in chaos; it is without direction. It just wanders and stumbles and fumbles and bumbles around, just wonderfully. And unless theta comes along, directly applies itself to that piece of matter, it goes by these chaotic mischances and averages and so forth which are called the science of physics.

"We have brimstone and it will combine with sulfur." Now that's chemistry, but those are actually—are just little discoveries there. They find out that pieces of MEST act differently when combined with other pieces of MEST. And this is a wonderful study,

don't get me wrong. There is nothing wrong with that study. I recommend it by all means, that it should be studied sometime when you don't have anything to do. If you get so bored, that you just—go and study these combinations, because the second you start studying them you start validating this mischance, this adventure, this completely chaotic, bumbling, unthinking, undetermined, roll around and fall this way and fall that way.

Don't start looking at the planets and the suns as you have in the past and say, "Isn't that wonderful?"

I'm asking you to change your plane of reference. "Isn't it wonderful how those suns stay there and keep shedding that brilliance, and how those planets go round in that exact order, and it's just wonderful how all of this takes place, and how flowers grow. And oh, this is so mysterious and this is so wonderful and, boy, am I an atom compared to that elephant." Because you can do the same thing on a different set of laws.

It isn't wonderful, really. It's remarkable, which is an entirely different thing. It's remarkable that a bunch of guys could get so doggone monotrack and so unimaginative as to let the laws of inevitable average, you might say, of all illusion, take place.

And if something like—supposing you heard an after-dinner speaker and you—maybe you were secretary of the club and every meeting he made a speech and he told the same joke. And you were secretary of this club for five years and there was a meeting every week, and he told the same joke and he told it in the same words. How would you feel if all of the members of the club, every time they heard this joke kept saying, "Isn't that wonderful? Isn't that remarkable?" Well, that's just about the same thing.

You get this MEST universe bumbling along. It's actually not anything like a perfection. This Earth, for instance, is supposed to be a sphere. And it's not a sphere—it's a spheroid, but it's an oblate spheroid, to use the proper solid geometry term for it. It's flat on top and it bulges at the equator, and if it spun the other way it would get flat someplace else, and it's a very irregular sphere. Some places the crust is forty miles thick, someplace it's many hundreds of miles thick. It might be that there's molten earth just forty miles below you here, that you're living on this thin crust, but other places it's very thick and goes practically down solid to the core.

The Mississippi River, for instance, and the Nile River—the Nile River runs downhill but the Mississippi River runs uphill. Now that's quite remarkable. It's just because of these wild gyrations—I mean, they're wild! Just because they're repeated all the time, it does not say immediately that they're wonderful. They're wild. We've sort of hypnotized ourselves, in the universities particularly, into believing that all these things go according to a perfection. And they don't.

There's supposed to be a planet out here in the fourth ring, and there isn't. There's a bunch of chips. You go out and look at the sun. That sun is supposed to be in perfect condition. Actually it's a huge atom bomb which is burning for a long time and it's got holes in it, oh boy! The regulation burning surface of the sun is tremendously variable. It must vary by hundreds of thousands of degrees centigrade around the surface of the sun.

There probably is no back side to the moon. If you were putting together something perfect... When I say there's no back side, there's a hole back there. The moon is very off-balance; the same side always faces Earth. It's just rocked down and been stopped by gravity until that happens.

Now I'm not berating this, but I'm just saying let's kind of come off the awe level on it, because you could do the same thing. And that is, of course, subject to your own test. You just have to take my word for it for the moment.

But it's an accumulation of created energy. And if you accumulated enough energy and if you held on to it hard enough and if you were such a capitalist, if you were so vested interest, so status quo, that you even had a law passed saying that at no time would any of this energy deteriorate but it would only convert, you were just going to get more and more and more matter—you would get what? You'd get an expanding universe. You would get one that's terribly solid and you would get one which was bungling along in a chaos, unregulated. It would have been set up once and then it just keeps on going, keeps on going, accumulating more, accumulating more, accumulating more.

And you get a being who comes into this space-time reference. That being is theta—he's a thetan. He is able to impose space and time, and furthermore he can *create* space and time, and in addition to that, he can place created energy in spaces and times which he creates. Now that is a very, very remarkable—a very remarkable skill. And that is observably with you—observable, very observable.

And when you start running this technique 8-8008, it will become more and more plain to you; because you don't have to go up to the level of making the space and time, and creating it, and creating a universe, to prove to yourself that you can. You observe it on this low echelon.

If what I'm telling you isn't true, then there'd be no reason under the sun why 8-8008 would have the fantastic effect on the preclear that it has. Tried techniques, techniques, techniques—we've got more techniques than anybody ever heard of in the field of the mind.

In any month, in Dianetics, we accumulate more techniques about the mind than have been invented in the last five thousand years. In any month. It's just fabulous.

If you want techniques, if you want phenomena, you could fool around and fool around with this, because why? It isn't any compliment to myself or to researchers in this. It's just the fact you get out on the main line and the material keeps accumulating and accumulating, and you get bigger and bigger bins and there's more and more material; and nobody is evaluating it because you say, "Well, that's—that's—we'll look at that some other day."

It's not important right now because we're after this: We're after bringing up the capabilities of a being. So we want to know what a being is and then we want to bring his capabilities up to that ideal. That's our ambition.

So we find out that the ruddy rods go off on the gammawhoogits and that people can do an ESP while standing on one leg at Piccadilly Circus and we find out all these other interesting data.

We also find out that a preclear pulls a ridge off of himself—we wonder about the actuality of these things sometimes—he pulls a ridge off of himself and I tell him, "Well, all right. Now where do you want to dump it?"

"Oh, I—there's cats all around the backyard here, there's several cats out here."

"Well, all right, dump it on a cat."

And you hear this piercing scream out in the backyard as this cat gets a ridge dumped on him.

And you say, "Well, that's very amusing. Dump another one on him."

"Oh, I don't want to; that really upset him."

"Well, dump another ridge out there."

Scream! Another cat!

Somebody walks into the room where you're doing the processing and he says, "Did you hear that noise outside?"

And the preclear and you say, "Didn't hear anything. Did you hear something?"

This is very interesting, isn't it?

All right. Then, we've got right there the source of animal magnetism. Ho-ho! This is the big curiosity all down through the years, animal magnetism. Can you regulate the behavior of an animal? Yep. Yep.

I made a couple of tests on it. I was making a cat hungry. The cat wouldn't eat, so I just kept making the cat hungry, so it'd eat. I'd tell the cat to go eat, just to be conversational. But I'd spot a beam on the cat's motor controls and so forth and I'd think, "Hungry, empty stomach," see? And the cat would sort of look haunted for a moment and go over to the dish and start chomp, chomp, chomp, chomp. And this was a very finicky cat that hitherto would never eat. Nibble. Animal magnetism.

So, there's—anybody who wants to wander along this, like you walk through a bookstall, he can find himself just—oh! just boundless material to work with.

Well, let's do animal magnetism. How would this affect animal husbandry?

A lady popped into the Foundation one day not too long ago and she says to me, "I have just invented Dianetics for dogs," and she says, "I'm—I just invented it."

And I said, "All right. What do you do for a dog?"

"Oh, I don't know. I've just invented the fact that you could apply Dianetics to a dog, and I am a dog breeder and I'm going to apply this so that I get better dogs."

"Well, yeah. But what are you going to do with it?"

"Well, I don't know yet, just give me some time. That's my profession, that's what I'm going to do with it and goodbye."

And I said, "Goodbye."

I don't know, maybe by this time we have dogs that will talk or play the piano, or maybe they've all become very stupid or—I don't know what's happened to these dogs.

But there's just more of that sort of thing has happened along the line. You can wander, in other words, through this material, but we want a beeline.

Now, the beeline lies in the direction of enhancing the ability of theta and devaluating the ability of MEST.

Now, if you can balance your preclear—your preclear has become really unbalanced. He's over there on the MEST side of the ledger, and the MEST side of the ledger can determine nothing. It has no determinism; it places nothing in time and space of its own.

A planet blows up or something, and it runs into another chunk and that runs into another chunk and it scatters around somehow and that scatters into another . . . You see how random? Very, very plus randomness—no determinism about it. You never heard of a planet saying, "Let's see, I don't think I will blow up, but if I do blow up I'll put it in the left-hand pocket over there and make a billiard on Mars." No, you never had a planet thinking that. What you just had was a great big unmanageable piece of MEST go *kaboom* and then, sort of, the sun has a pull which is there because it's a built-in characteristic, and something else has a pull and it sort of wanders around. Just happenstance.

Blow up a test tube full of goo in a laboratory and it never thinks what part of the wall it's going to spatter itself on—never thinks about it for a moment. It doesn't put anything in time and space, much less create some time and space.

But a thetan has this other characteristic which is the reverse of that. Your thetan could do this. He could say, "All right. Let's see, first let's create a space area. Now let's say this time area is so-and-so. Now we'll create a test tube and we'll put it full of goo and what we want is a big purple spot just under the lampshade."

Boom! He's got a purple spot under the lampshade and that was what he wanted. Now he'll take apart the rest of the thing and take the purple spot... No reason particularly to do this, but what he could do is choose the time and space. Now he could do something else with that purple spot. Now he could put it in another space area on another time stream. Now, that's your theoretical capability. He could take a universe and put it on another time span. He could do this, theoretically.

Now, how do we know that he could do this? Because we've seen him do it? Partly, yes. And the other thing is, is that when we grant the fact that he's capable of doing this, we are suddenly cognizant of ability in processing.

When we suddenly say—we say, "We're going to slant our processing in the direction of this capability," what do we get? We get a preclear getting over this and that and getting better, and good shape this way and that way, with great rapidity. But as long as we follow only the happenstance laws of energy, as long as we only erase engrams, we are still agreeing with the MEST universe and we are heading in the capability of MEST.

So we mustn't head in the direction of MEST at all. What we've got to do is head in the direction of the highest level capability of theta which we can discover; and that highest level capability at this moment happens to be location of space and time and energy, creation of space and time and energy, creation of matter and relationships, conservation of all of these things and destruction of all of these things—destruction of space and time and energy, and energy forms in space and time, on all dynamics. It's very interesting.

That is the direction toward which we aim our processing. Now, we want to make our preclear capable of doing this, so that any technique which we invent—any technique we invent to accomplish this—is going to be a valid technique, if it is oriented. Now, that's what's known as orienting a technique. What is the technique designed to do? And if the technique is designed to accomplish any of the points which I've just gone over, it's a valid technique—soon as you apply it, it'll work.

You just figure out a technique which will let somebody switch around time. This little boy is in bad shape. He's sick. And you say, "What am I going to do for this little boy? He can't run engrams, he can't run locks, I can't get in communication with him to do very much of anything. What can we do with him? What can we do with him?"

You could just take one point and you could invent yourself a technique. You'd say, "We will improve his command of time."

There's thousands, hundreds of thousands, billions of ways you could do this. You say, "We'll improve his command of time."

He's stuck on the time track someplace or he wouldn't be sick. What do we do for him?

Well, there'd be very interesting things. You just—we could take up any of these. We could take up space, we could take up energy, we could take up any of these points and give him a command over them. Give him a command over anything, no matter how tiny it was, here's a gradient scale. Give him a command over something. He's lying there, helpless.

Get that characteristic of illness. In illness, the being is helpless in handling space, time, energy and matter. Now, this is not a symptom of his being sick. This is the *cause* of his being sick. He has in some fashion become helpless in handling space, time, energy. He's become helpless in creating, conserving, destroying, altering space, time, energy, matter—either of his own, of the MEST universe, or somebody else's universe, or several somebody else's universe. You can't get into communication with him very good.

You could do many things. It'd depend on how inventive you were, what you did. There just could be thousands of techniques. Here's this little kid lying there helpless. What do you do with him?

Well, just one turns up just to mind because I mentioned it the last time I was talking here: Clocks driving the kid to school. "You want this kid to get well, huh?" you say to Mama.

Mama says, "Oh, yes, my darling baby, I—poor thing, poor thing. Sympathy, sympathy, sympathy, drool, drool, drool—I'll run and get something for him; I'll convince him he's helpless, one way or the other."

And you say, "Well, now where—you don't mind, then, sacrificing a pound or two?"

And Mother says, "Oh, no, no, no, nothing," and so on.

You say, "Where's the clock he goes to school by?"

"The clock? Well, oh! that's—that's—sacred piece of MEST. It's up there on the mantelpiece."

I say, "Well, give me the—give me the clock."

"What are you going to do with it?"

"Well, never mind. You said you could put out a pound or two. Would you rather put it out on pills or a clock?"

All right, we got that. We put this clock on the bed. We attract the kid's attention to the clock and we direct him to take the clock and put it over here on the bed and we direct him to put the clock closer to him on the bed, then we direct him to put the clock further from him on the bed and then we make him put the clock on the other side of him. He'll start to brighten up. Why? This thing is his boss.

All right. Next step on the thing: Show him the back of the clock. Let him vary the hands, change it, put it a half an hour later, an hour earlier, fool with it. He's in bad communication, you understand? I mean, you've just got a tactile and you can get his attention and he feels very apathetic about the whole thing—he'll start to brighten up. It'll be unintelligible to anybody else why he's, brightening up but he'll brighten up. You can guarantee that because you're on the main track of processing.

So after you've fooled around with the clock and you put the clock on the floor and you put the clock up here and there—you'll have him sitting up on the bed in a very short space of time, and you have him put the clock up there. Then have him take this clock—take this clock and choose some instrument of his own desire and have him smash the clock. And then have Mama give him a shilling because he smashed the clock.

Now, the kid's going to be well. All right. The chances—the chances are very good that that's about—that'd be a good process. Why? Because it is symbolically reestablishing his command over time in the MEST universe.

Now, we have that. What could we do with space? What could we do with space?

Well, we could get his little sister's dollhouse, or something of the sort, and make him change the partitions around in the dollhouse. Or we could make him force somebody to change the location of objects in his room or give him something of his choice in terms of space—any way we could improve his choice of space, any way we could do so. Or we could do it on the level of possessions. Let's get a possession he does not like and let him dump it. Let's get a possession that he likes and let him have it.

There's a famous, famous old story about the father who worked so hard and the little boy was dying. These fabulous German folk tales that just drool on and on and on with super-saccharine sympathy.

The little boy was dying and the father tried everything he could think of to make the little boy well, and the father was very poor. Everybody in these stories is very poor. I don't know where all that poorness comes from, but— must come from an inability to handle space, time and energy. But he finally got poorer and poorer and poorer and poorer and it got poorer and poorer and the boy got poorer and poorer and the father spent his whole week's wages to buy a little animated clown, because the boy would mutter in his delirium the name of a clown. And the boy would keep muttering this name so he bought him this mechanical clown—put a whole week's wages in on the clown, and the little boy opened one eye and took one look at the clown and closed his eye again. That was all.

So finally the father went over to the circus and got the most famous clown in Germany—that was the guy's name—to come over and see the little boy and the little boy promptly got well. The little boy took one look at the clown, the clown balanced an Indian club on the end of his nose and asked the little boy how he was, and the little boy sat up in the bed and he became very bright and he was well. That's a famous old German folk tale. Probably happened, for anything to be hitting that close on the button.

This little boy, by his desire and request, actually had managed to move in time and space the most famous clown in Germany. Naturally, this really made him well. This put him right up there.

Now, generally what they do with kids is to give them things that continue to move them—*them*—in space and time. They hold them down; they give them more time.

You give a kid toys, toys, toys, toys, toys, you'll bind him down on the time track. You're giving him less and less time, less and less time, less and less creation.

You say, "When I was a boy they didn't give us toys like this. They used to make us make them out of this and that."

Well, those were real good toys when they made them like that, although I remember the fastest friend of my youth was a small teddy bear that was given me, and the teddy bear was the same size I was. And it was called "teddy bears" because Teddy Roosevelt had refused to shoot a little bear that somebody had brought him to be shot and he created quite a rage for these little dolls, a little fuzzy bear.

That bear was the same size I was. But nobody ever thought that bear was very important. And I used to tear the head off the bear regularly—about, oh, I don't know, twice a week—and people would have to sew the head back on again. And I used to complain because they'd sew the head back on so that the head wouldn't turn—it was fixed so it'd turn—and I'd make them take the stitches out again and sew the head back on so that it *would* turn. And I suddenly remembered something about the bear: it was the only toy I had nobody cared about but me. So as a net result, you see, I had something I could handle in time and space.

The essence of this, then, in processing, is: What imposes time and space on the individual?

Whatever imposes time and space on the individual tends to convince the individual, or tries to tell the individual, that he is MEST, not theta. His ambition is to be theta, because he *is* theta.

A goal you would say, would be an effort to approach its own basic characteristic.

There's something about goals. Let's say—let's say you have the basic characteristic of a wagon is to be a wagon. That's right, it's just as foolish as that, but the basic characteristic ... And let's—supposing we violate this, and we make this old wagon—it has the . . . Let's say it hauls manure. And this old—this old wagon has this. It

was built to do that, it always did that, and all of a sudden somebody makes it into a hearse. Now that wagon's going to have things happen to it. It was not built to be a hearse. It smells. People keep thinking it's the corpse, and it's just the past of the wagon. And the wagon is ridiculed and falls apart and somebody will discard it, whereas if they had kept on using it for what it was intended—what was its basic goal?

Now, this will add up to people. A caste system in a society is really more workable than a system in the society which has no levels. One of those can become very vicious because the agitator in the society runs around and then he can tell everybody, "Now look, you too can be the Grand Bolinkas," or something. And this fellow, by IQ, by position, by inherited training, by education and everything else, this guy is *fully* equipped, fully equipped, to run an underground railway train. And yet he goes around thinking all the time, "Well, someday I can be the Grand Bolinkas." And he's very unhappy, miserable. He rushes around with this idea. I'll be the Grand Bolinkas someday," and boy, nobody can be Grand Bolinkas then, nobody. Not that anybody wants to be.

Here's somebody else. You take this little girl and she's a very vivacious girl. She can make people very pleased with their lives, and so on. And perhaps she's ideally fitted—by her own real goals and hopes and training and other things, she's fitted to occupy a certain strata. And people come around, keep telling her, "Well, you—this is a free country and therefore you have a perfect right to be the Grand Bolinkasess. And what you should do is—really, Lana Turner doesn't have anything that you don't have. Therefore, you should be Lana Turner." This girl goes around in complete misery.

I ran into a psychotic, by the way, who was psychotic for one reason only. Everybody kept telling her that she looked like a movie star. She did—very, very faint resemblance to Katharine Hepburn. And it robbed her of her identity. She lost her own identity. Not only was she a body but now she'd slid over into being a movie star. But now she realized she wasn't a movie star and she'd slid even further than that. She was so confused about her own identity that it was fabulous. Of course, there were many other factors in her existence. But everybody was imposing space and time on her by telling her what she ought to be; therefore everybody else could choose her goal for her and then force her to follow another goal, or tell her that she couldn't fit herself to any goal, and so on.

Because people use this not... You take a caste system, it very often debars the very able from being more able, very often has—it works the opposite direction completely. But it does at least permit this: a fellow to have his self-respect in being what he has to be.

And—we've got that. Well now, if we just release that, now we say, "We don't know what you are and therefore you ought to always be something else than what you are," the fellow can't ever have a finite goal. He can't be the best water tender the Borinkan line ever had. Mm-mm, no. People can come around and say, "You ought to be this, you ought to be that, there's something..." In other words, people can control him by unbalancing him.

So this big yap about "we must be all free to become kings," or something of the sort, is very good revolutionary propaganda, but is not very workable, because it permits people to be controlled—controls them to an enormous extent. It says, "You have no vested interest in the society unless you have reached the highest point of the society. And if you aren't struggling to reach the highest point of the society and aren't in contest with everybody else then you possibly—you can't possibly be happy. So therefore, what you want to do is all band together somehow and be the lowest point of the society." I mean, it really gets confused.

This maybe doesn't appear apparent to you right now, but just think about it.

What if nobody could say forthrightly and make it stick: "I am such and such and I am doing so-and-so and the service which I am performing here is needed and is useful." Suppose he could never nail himself down in that but always was in this sort of a spin—*always* in this sort of a spin: "You could really be doing something else that would be far more useful than what you are doing, and really nobody needs you anyway, and you've actually failed even though you're the best water tender in the Borinkan line—you've actually failed because you're not the Grand Bolinkan. And therefore nobody needs you, and if you think you're important go down to the graveyard and take a look; that's full of guys who thought they were important too."

In other words, this fellow was elected to be in a time and place and then people can rush around and say to him, "There isn't any time and place there— ha!" See? I mean, it allows this big control mechanism to enter.

So beware of constructing your own universe too loosely. If you construct it loose enough you will find that a very horrible thing will take place: You'll find out that the ambition of everything that you give life to, is to be you.

If the ambition of everything you gave life to is to be itself, you'll have a workable universe. But if the ambition of everything you gave life to is to *be you*, you'll have an outfit of paranoids who all have to be God. That'd be an entirely different thing, wouldn't it? That'd be very upsetting and it'd be very hard to run a universe like that.

Now, you want to know what's wrong with a state? It can become so static, as did the Roman Empire under the regime of Augustus, that a man could never be anything but what the state determined. The state had to pass on what the man could be. The eldest son of the farmer had to till the soil. The eldest son of the smith had to be a smith. There was nothing—no change. Big static, no variability.

The Roman Empire collapsed! The republic went by the boards; everything went by the boards. Christianity came in. Disaster after disaster occurred. Chaos reigned. Well, that had nothing to do with Christianity coming in, of course— although there was a tidal wave, came in shortly after Christianity. It was very destructive. The Mediterranean disappeared for about twenty-four hours and went up and stood in a mound out in the middle of the Mediterranean Sea and then—and then came back again. Really wiped things out.

Now, the point I'm making is, is that's a terrible, unchanging static—then there's no randomness there at all, you see? There isn't any adventure. The whole Roman Empire was at a point where you had to be a Roman, and there was only one country and that was Rome, and that extended to all the borders of the civilized world and there was no other civilized world. That would be a very, very interesting thing.

You have the idea, for instance, you can go—pop over to France. Supposing you were a Frenchman and the French government said, "Well, we don't care much for you. In fact, we're going to hang you." And you could somehow or other slip out from under and go over to Holland and sit down, and the Holland government say, "Hello. Sign here."

But in the Roman Empire it wasn't like that. When you went out to the last boundary of the Roman Empire, you stepped from there into a land of people who beat drums or ate raw liver or something. They were just grim. Just *no* civilization. None. The white man who gets back in the bush and he just never sees another white man again and he'd never have a razor, he'd never have a bullet for a gun or anything like that. He'd just

get suddenly shoved into the middle of some Godforsaken barbaric spot—boom—from there on.

Well, that was the second you stepped off the Roman Empire into the rest of the world. If you were not in good with the Roman Empire, you were done. It was the empire of "no place to hide"; therefore, the Roman Empire could place time and space on the individual to a degree unknown today and so could assume this terrific static, cut down its randomness. The second it did that, the whole Roman state went mad. Interesting, because it made every Roman citizen MEST. Nobody could impose any time and space on himself at all and, as a consequence, everybody had to become MEST. You see?

I'm just pointing that up as a long, drawn-out example just to drive it home, that you can take a state and it can go to the point where you tell everybody in the state, "Well, you have no personal goal; there is no such thing as a personal goal anyway, and there's an unachievable personal goal and everybody knows you more or less can't achieve that and there are no rules and it's just. . ."

Well, that's a form of chaos. That's a complete chaos, because there's no goal. Individuals don't prosper in the absence of goals. It's saying to everybody, "You can't be anything unless you achieve this rank of the 'Placer-of-time-and-of-spacers'—unless you are the only one who says. Time and space, time and space," and the energy in the time and space. If you're that person, you're all right, but nobody else in the society is all right except that person."

You see what a society that's "free" runs into? It says, "Then there's only one job, that's the Grand Bolinkan. And he's the only one that it's worthwhile being, because he's the only fellow that can really impose any time and space." It's a complete myth, by the way. The Grand Bolinkan can't impose time and space. If you'll look at such fellows, they become old and haggard in a very short space of time. They are obviously MEST belonging to the state.

All right. Let's take the other side of it that says, "Everything is imposed on time and space and you've got to be in the time and space imposed," and so forth.

You'd have two universes of opposite polarity and neither one would work. One is *all static*: everybody has got to be everything which he's got to be and he's got no choice of any kind. Or everybody has to be the thing which has choice or he will have no choice. One is the completely free state; the other is completely frozen state. You have theta and MEST there, actually, in essence.

A happy randomness lies between these two points, so that you could actually fix up your preclear so he was able to order everything in all directions—just complete, utter despotism—and he wouldn't be a happy man.

That's why he finally broke down and got into the MEST universe a little bit. Now it was all right for him to be in the MEST universe a little bit, but to be in the MEST universe and say, "I am MEST. I am a body. I am a thing made out of MEST. I have only within myself the laws and capabilities of MEST and I am not capable of anything else"—which is the usual state of *Homo sapiens*—why, he's nothing.

But at the same time, I'm showing you now why the absolute is unobtainable in making one's own universe. The absolute is a bit unobtainable—is because you get up there so high you have a despotism and you are the despot, and you get bored with it and you want some chance to enter in on it. So, you'll buy somebody else's illusion, full knowingly, in order to enter it in upon your own universe in order to produce some randomness and something with which you'll have to cope and some problem you'll have to solve. You'll know more about this on a complete review of the Axioms.

Well, this should tell you, then—this should tell you, then, that there could be a sickness of a fellow being a despot. There could be. Well, let's say you ran into this big motor manufacturer and he was quite ill. He was bored with it all and he wasn't getting

on in life or anything of the sort and he was ill. And yet everybody had to do everything he said. *Everybody* had to do everything that he said. There wasn't any chance of his stepping outside that frame of reference at all. Now, supposing you ran into that as a case. It would actually require, theoretically, the reduction of some of his despotism and the entrance into his existence of a little more randomness.

If you came up and said, "Well, you know, it's a funny thing, although you do rule absolutely in this motor empire of yours, it so happens there's a janitor in plant number five who never follows your instructions." This guy is liable to snarl and roar and thump around and so forth. He's got to find that janitor. He's got some randomness.

That's a silly example, perhaps, but you actually could have a fellow so burdened with an ennui caused by an inability to be disobeyed—you theoretically could have that. But I'm giving it to you theoretically because you won't find it in this universe, and you won't find it in anybody who's got a body.

If you find this motor manufacturer, you'll find out he is really sick because *nobody* obeys him. Nothing obeys him. He says, very logically, "I have just sold a hundred thousand cars. Our plant capacity is two hundred thousand cars and I just sold a hundred thousand cars to Buenos Aires. And all we have to do is manufacture them in the next couple of years and we're all set and all the employees will be paid and everybody will be very happy."

And the vice-president will sit down with the board and they will figure out 8,675 reasons why they are actually in bankruptcy and why this can't be done. And we'll finally find out that somebody doesn't make a ruddy rod for that particular car; and ruddy rods cost one penny apiece and so therefore the whole project's got. ..

And this fellow, whatever he's doing, whatever he'd want to do, he has to get up and go down to the board meeting, take the head off the vice-president, throw it in the middle of the table, jump on it a few times, go around and convince every member of the board that he's about to be eaten alive, beat the thing down through the lines, open the communication lines where they are shut, procure the material, build the first car himself, put it on the boat, drive it for the Argentinean ... I mean, almost that bad.

What's wrong with him is he can't get anybody really, although he ought to. And again, we have a divergency of goals.

So, it ought to be dawning on you that a thing tries to reach the goal which it is. Its goal is to be its own beingness and its randomness is how short it falls of being its own beingness—and that's its randomness—and its struggle to be its own beingness.

This should tell you volumes in therapy. This should just tell you about therapy—it appears to be so simple and it is something that you say, "Well, of course I know that and nobody would overlook it." But don't you overlook applying this. Don't overlook—just because it's simple.

The goal of a thing is to attain its own beingness.

You've got to handle the future in processing, in the MEST universe. You've got to handle the time track into the future if you're going to produce a fast, good result, and therefore you're going to have to handle the goals of the individual. And if you handle the goals of the individual, you have to find out what *were* the goals of the individual and when did they fail in his lifetime. And with this process you would do an assessment of this character.

We have a definition: What is a goal?

A goal is to attain one's own beingness.

What is the goal of theta?

The goal of theta is to exist as theta, which happens to be completely motionless. It has no motion in it, it has no wavelength in it, it has no energy on it. All it does is impose space, time, energy. It's a static. It's complete motionlessness.

What is the goal of theta in terms of the MEST universe?

It would just be to impose things on the MEST universe, if it had a goal about the MEST universe. That's all. To impose things, not to *be* the MEST universe. That is not its goal, that's its *ultimate*. The *reductio ad absurdum*, actually, of theta is complete motionlessness and an unlimited imposition of time and space from that motionlessness. Fascinating. If it's able to do that, it would be itself.

And what's the goal of MEST? And this should tell you a lot about down Tone Scale, low-toned people—the goal of MEST.

When people are well down and plowed into the MEST universe they have the goals of MEST, and those are laid out on that Evaluation Chart. And I have seen no reason ever since that was written to depart from it, even in one spot, one hair.

Because the goals of MEST are the beingness of MEST, and that's chaos, disorderly chaos. And if it moves anything, it does it with force. And the goal of a MEST person, if he tries to do anything, is to employ force, heavy force.

Well, a person has got to be able to use MEST universe force. He's got to be able to use force in one characteristic or another, just so that he can impose his will on force. You're not asking him to use force, you're asking him to get up to a point where he can impose his will on force, and if he can impose his will in an unlimited fashion upon force itself, believe me, he's never going to use it. He doesn't have to. He never has to employ force. He thinks that something so-and-so and so-and-so and it becomes so-and-so and so-and-so. Where's the force? Wouldn't be any force. He would actually be able to think force out of existence.

You get this silly situation. This fellow would get into a boxing ring and his opponent would leap out of the corner with a big maul fist clenched to hit him in the head—bang! The other boxer would be awfully surprised, awfully surprised. He either wouldn't have any fist or he would cease to exist and be back in his corner again—but the fight would never get to the first gong. Or the fight would all be over and the opponent boxer would be in the dressing room and so on, in horrible condition, and everybody in the crowd would be convinced there had been a fight, but there wasn't any.

In other words, you've just got enormous randomness of what would happen between two human beings using force, one of which uses force and the other which uses theta. Now, the one who wants to use force wants to get in there, slug and hit; and the heavier, the bigger the boxer there is, the more he specializes in chaotic use of. He's got so much weight and so much strength and so much force and he can absorb so much punishment that he can permit himself to be hit at will; therefore, he needs no defense. And he can hit at will, therefore, and obviously if anything ever connected with one of those blows, it's gone.

So all he has to do is step into the ring and hit one blow—and that was Joe Louis. He needed no finesse, no dodge, nothing. He might even have had a shadow of these things, but eventually he was knocked to pieces. His body couldn't stand up under that amount of punishment, which was probably a great surprise, especially to Joe Louis. I should think he would have been utterly amazed the first time he ever got beaten up in a ring. Probably never entered his calculations.

His calculation was "force does it." He was imposing non-beingness on his opponent, non-beingness in terms of force. It's very fascinating that Joe Louis was himself quite a guy—is quite a guy. And it's very fascinating, however, that anybody with a wild or radical idea can come around and talk to Joe and sell him a bill of goods. This fellow is an utter puppet in the hands of anybody who operates from the theta side of the ledger, just a puppet; he dances on any string. Isn't that fascinating.

And it happens that that's the case with nations. If any nation were involved in the wild hysteria of war, all force, force, force—you know it's the strangest thing that it's

never happened that somebody suddenly got up and said into the middle of this chaos, in a loud, firm voice so that it could be heard—which said, "There is a better way to do this and it is so-and-so and so-and-so." And didn't go around and *suggest* it to somebody, but said, "It's so-and-so and so-and-so and that's the way it's going to be." And got four people to do it, and then eight people to do it, and then twenty people to do it and twenty-four hours later had the whole nation doing it. Isn't that strange? It's mostly because theta realizes it can't reach—possibly reach its goal in this universe. It just couldn't do that. It's too simple—too simple.

I put this to test, by the way. I have told a group of men that the time and the place was this and the goal was that. Just like that! No compromise or apology. Here was a group of men used to using force and nothing but force, you see? Force. That was the big stuff, that was to what they went down. All of a sudden you just said, "This time, place, object," and they didn't even look like they believed it, but the next five minutes, that was it. I mean, it wasn't a case of "Let's think it over and let's believe it and then we will become it, maybe, in a reserved fashion." No, we just created it.

You should know that you as an auditor, operating from an altitude of some success in the line, can actually just tell the time and space and the preclear that all is well, and it is.

That's faith healing. Do you get it as a definition? You get a definition now for faith healing. The fellow—only the faith healer comes around and says, "You've got to have faith, you've got to do this, you've got to do that and wiggle your left ear and believe it and think the right thought and so on. And if you go at it in exactly this order and you do this and you drop the right penny in the right collection plate, and don't think of the word *hippopotamus* at midnight, you'll get well."

And of course, the poor patient says, "Have I got to do all this?"

Actually, the only really successful faith healers of which we have any record at all—amongst those, of course, Christ—you won't find even in the most misquoted version of the life of Christ, him going around and saying, "Well, now think some right thoughts, now ride on the right foot, now the left foot, now don't think of the word *hippopotamus*, now we will all get down on the bed together and pray." No, he says, "You're well. Pick up your bed and walk." *Boom!* Fellow's well. He can't help but be well. He's hit by an impact—he's hit by this impact of certainty—complete, absolute certainty that this is the time and this is the space in which the person is well.

It isn't done by force; it's done by a complete disdain of force or a complete control of force. So force, so what!

Now, bountifulness and so forth—it says he provides fish and bread, something, for the multitude. He says, "All right, there's some fish and there's some bread. All right, that's the way it is." And everybody eats. Fascinating. All he's doing is operating from a high post of imposition of energy and space and time in the shape and form of energy, that's all.

And the funny part of it is, is you don't have to get down and grunt and moan and grip yourself and twist earrings around twelve times or part your hair with a saber-toothed tiger, or beat a drum or wear an amulet. All of those things are symptoms of fear. They say, "I can't do it."

STANDARD OPERATING PROCEDURE ISSUE 2, PART I

A LECTURE GIVEN ON 14 NOVEMBER 1952

The subject here today, the third lecture of the afternoon Professional Course, is Standard Operating Procedure, Issue 2.

Now, Standard Operating Procedure, probably to you who have not tried it down the line, Issue 1, is actually much easier to do if done by its own tenets and so forth, than any other technique that has existed in Dianetics or Scientology—much less the field once upon a time, which once existed, of the psychotherapies.

You take an Aesculapian technique. Now, that really required operation. The temple, the Aesculapian cult, operated in Greece; operated somewhere around the—about 300 years, thereabouts, B.C.—and it used convulsive shock, used a drug known as hellebore. And through its patients who were there for psychotherapy—just that, psychotherapy; the Greek actually recognized that something could be wrong with the human mind—and the drug hellebore was used to produce a convulsive shock which in itself was then supposed to expel from the body unwanted demons and was supposed to, by its shock, relieve the psychic tension of the individual.

The Aesculapian techniques included also narcosynthesis, which is just a new and fancy name for a technique which is much older than the Aesculapian cult.

A man was given narcosynthesis. He was given a drug—generally just plain, routine, run-of-the-mill opium—which was exuded as smoke into a chamber into which the patient was placed. The smoke was perfumed. And he would then, of course, in his unconscious state, babble and talk, and from this babble and talk the priests would derive some idea of his character. Or from his past history—if he were a very wealthy psycho case—from his past history the priest would have gleaned, from the household slaves, from his wife and so forth, data sufficient for him to solve the case to the degree that it was possible to solve this case. That was not a very big degree.

And he would then be given assurances and be made to dream that a god had come to see him and that the god had reassured him about his state of being.

The percentage of cure was 22 percent. Oddly enough, a great deal of data is available to us on Aesculapian therapy. It has also been available very widely through the Western world because the Roman had no psychotherapy beyond a prayer to the god Febris—Febris, the god of fever. And this prayer sufficed to cure anything—schizophrenia, manic-depressive—any one of the various ills and catalepsies which the Roman saw quite easily would seize upon the mind.

The Roman, toward the second century A.D., had, of course, come into a level of identification so that he could barely differentiate between the sane and the insane. And the history of the next several centuries demonstrate to us adequately that the state of the Roman Empire was something on the order of one of our wilder sanitariums. It was terrible.

The Roman saw nothing wrong in the emperor of all Rome and all of her territories cavorting about the streets, making himself publicly ridiculous, electing his horse to a consulship—one of the highest posts in the empire. They saw nothing wrong in that same character being placated by his mother through sexual intercourse. This wild, mad and

insane scene comes home to us as not a scene in which anybody really would have thought of psychotherapy as a necessary element. And what do you know, they didn't think of it as a necessary element, so they cured patients with a prayer to the god Febris and the results were about 22 percent.

It's a wonderful thing that the wealthier people still patronized the Aesculapian temples. They would actually go over to Greece; that was the thing to do—something like many, many centuries later it was the thing to do to go to some spa.

And so we came forward and we got demon exorcism as the next most significant change in psychotherapy and its processes. And demon exorcism was practiced on the theory that insanity and illness was occasioned by the inhabiting of the body by a malignant spirit and that this spirit was a minion of the devil and was there for the purpose of robbing the individual of his sanity.

This should be very interesting to you from a standpoint of responsibility. It demonstrates to you—this technique began to flourish about 700 A.D. and it went steadily up and we still find it in practice in 1700 A.D.

It's an interesting thing that that level of responsibility was so poor. You get that as an index of the responsibility of the practitioner and of the patient:

that this patient had done nothing, really, that this patient needed to have nothing changed in him, that just by some unhappy mischance a demon had begun to inhabit his body and that was why he was insane. This complete departure from any responsibility on the part of the patient was indicative of the times and actually carries us through the apathy periods which are known as the Dark Ages and the Middle Ages; because those periods for most were apathy—and for the higher level, the crudest of force, misapplied.

That brings us forward to about 1700, at which time we began to practice different and new things. Man had become a little more—come a little higher in tone and he had begun to use clubs and water cures, chains and other mild, soothing instruments upon his patients.

You have today in England an institution known as Bedlam. Bedlam is today one of the most humane and quiet sanitariums in the world, but its name sticks in the popular ken. They still use *bedlam* as descriptive of confusion. The techniques practiced in Bedlam two and three hundred years ago—maybe not quite that long ago—were essentially those of "If you make insanity uncomfortable enough, he'll get sane." And it was on that theory that man progressed and that was his significant development.

Coming into the Western world, then, we found such things as the *Arabian Nights*. We find *the Arabian Nights* appearing in France and being retranslated in England. With the *Arabian Nights* came such things as the Vedic hymns. This is about the middle of the eighteenth century. The Vedic hymns and other things began to infiltrate the Western world.

For the first time your Westerner was aware of the fact that somebody did something about the mind, that there was a mind. Up to that time the Western world considered the mind and body—well, there was a sort of a spirit and it didn't have much to do with the body. It was something you sort of held in pawn, and if you died, why, it went off to heaven or something of the sort, or it went off to hell, and that was about all he thought about it.

As far as the body itself was concerned, the customs of the time, the marital customs and so on, indicate that the human body was considered—and the human being was considered—somewhat on the order of animal husbandry, the raising of poultry, anything like that. Marital customs tell you that particularly. A woman was an owned thing, very thoroughly owned. She was so owned that just about that time she was

ceasing to be sold, for instance. Anybody could have sold his wife, for instance. It's very fascinating, the customs of the times. The human being was nothing.

All right. Now, from this sudden, savage, impatient attitude on the part of the treaters or practitioners, we have walking onto the stage from the East, evidently, Anton Mesmer. And one might say that there was the first glance that the Western world took into the depths and mysteries of the mind since the last of the Aesculapian cult died away. That was the first revival. And actually one could say that it came from the East; it was almost East and I think the Aesculapian cult probably infiltrated from Persia—some evidence of this.

So it came into the Western world that a human being could be placed in a comatose state and would then utter various things.

Animal magnetism came into the knowledge of man and he began to be very excited because he knew animal magnetism could be true because it said that animal magnetism had taken place in the Bible. And if it had taken place in the Bible, then, of course, it was true. That actually—I'm not joking—that was the level of his critique. Not too bad a level of critique if you haven't any.

Now, the next step was introduced by Charcot in France. And Charcot introduced hypnotism more or less as we know it. The most astonishing—in 1832, the most astonishing variety of experiments were conducted by Charcot and in that period. Fascinating, fascinating. It is so far in advance of and so much more adventurous than 1950 hypnotism. They knew so much more about it through their experiments that one is left a little bit agape at how in the nineteenth [twentieth] century so much technology could have disappeared from the general ken of the hypnotist.

Now, we have Charcot bringing forward and wondering about many of the data which only today in Scientology can we explain. What on earth were these patients doing? Because other hypnotists in the following century could not create the same condition of this same perception—they abandoned it. Yet in the year 1898, we find in a textbook on hypnotism some of these things mentioned again. We find that they were still able to differentiate between mesmerism and hypnotism.

You as a practitioner should know the difference between mesmerism and hypnotism. It's very significant. Actually, it wouldn't do you any harm to know a great deal about hypnotism because hypnotism is the primary control tool that's been used for the last 76 trillion years. Everything is more or less hypnotism. What you're trying to do to a human being is un hypnotize him. Certain things have been implanted in him which are contrary to his best interests and he obeys them. This, you might say, is hypnotism—not necessarily contrary to his best interests, but any implant is contrary to one's best interests because it cuts down analytical awareness.

All right. We look back then across the past and we find these techniques which I have outlined to you, and we find that it was only in 1894 when man once more began to walk upward toward the Aesculapian techniques—he only then started to.

In 1942 we find man again employing narcosynthesis. A little earlier than that he began to employ convulsive shock once more, and he modified it. You see, to this day, one of the primary treatments of insanity is such a drug as Metrazol—it produces a convulsion actually in its essence—or insulin, which produces a coma.

Now, you could take an electric shock machine and produce a convulsion. And this, you will find in the early writers on electric shock, is the reason why electric shock is being employed. It produced a convulsion.

We find Reich, Wilhelm Reich; he is a fellow and he (he lives someplace or other)—this character says, "Now I have the essence of the essence of the essence." And this is what they do in his clinic. I don't care what it says in any book he ever wrote—if he could write. This is what they do in his clinic: they simply train a patient to go into a convulsive state. They give him something that is more violent than an epileptiform seizure by training, and of course the patient can't do this—he can't stop doing this most of the time after he leaves his treatment. It's an effort to give a convulsive shock without the introduction of electricity and drugs, which are themselves harmful; but we still have the central idea: convulsive shock. There is no other theory back of convulsive shock than that.

I have seen speculations on it which run clear back from the times before Christ. If you can make a man shudder and shake enough, something happens. That's about it.

Now, you can produce with any auditing technique—you can produce, if you just sit down to do just that—an epileptiform seizure, a convulsive shock, anything you want to produce. You can make this body do anything. But don't for a moment suppose—don't for a moment suppose that the treatment of mental illness and the betterment of mankind in his abilities has been other than an extremely dark and arduous track, extremely so.

The day when you confront an insane person and have to use your head and look at that insane person with a sufficient dispassion to treat and remove that insanity, you will understand in that moment why that track remained dark. Unless an individual has a technique by which he himself can regain his sanity, he has no business touching the insane. In the absence of techniques, or in the presence of techniques such as convulsive shock, it would have been far, far better for the human race just to have taken the insane and dumped them into the Hellespont.

Because the toll the insane takes of the practitioner is fantastic. You stand up against insanity day after day after day after day and you don't want to think about the insane. All you want to think is, "How can we get through to whatever is there hard enough to throw it into apathy." You'll find, because of the violence of behavior on the part of many of the insane, or the complete despair in which they exist, that your initial impulse will be to run away and leave it alone and have nothing to do with it. And your second impulse, if you start to treat it, is not to be rational at all, because aberration is contagious and insanity is contagious.

And the next instant after you start to practicing, you will probably find within yourself a small urge to just take the fellow and throttle him! Anything, just get him quiet, get him out of the road, stop that insane babble or chatter. Or if they just lie there in a catatonic state, you'll find yourself at first shaking them a little bit, and then all of a sudden you begin to wonder if you shoved a spike in them if it might not move them.

Just because insanity is a desperate situation, however, is no reason it calls for desperate measures. Man, in identifying in his thought, has, of course, assumed that was the case. Insanity is a desperate condition, therefore it requires a desperate measure. This is quite far from the truth. Insanity is such a desperate condition that it will surrender only to a featherweight. The tiniest, lightest technique you know is the only technique that will work on most of the insane.

The insane person is saying to you, "Don't kill me, because I am already beyond responsibility." And he says it in a myriad of ways, and he says it very convincingly. The only way a thetan back on the track could die was to say, "I am no longer responsible, leave me alone," because a thetan can't die. Now, that is a pitiful fact.

A thetan, actually, in many cases would—feels he would be much better off to have a body which could die. And we're living on a tacit consent today: "When the body is dead, I'm gone." And you can make a body look so dead. And once the truck has gone

over or the firing squad has fired or something of the sort, or the rack ceases to clack-clack, why, there's the body. It's dead. It's observably dead. There's physical evidence that it's dead: the heart is no longer beating, the respiration no longer occurs and the body gets cool. What a relief that was.

Death is an invention. It is a last-ditch invention, and the only other remedy—the only other way to stop alien, hostile and predatory forces—if one cannot die is to say, "I'm insane." Thus you find insanity as a solution and the man has attained the solution. He is saying, "I can't die, but I am mad and therefore I'm not responsible so there's no reason to keep on punishing me."

This person has really been punished. But it comes from way back on the track. Don't look for insanity in this lifetime. It's nonsense. It's not in this lifetime. It's thousands, millions, billions, trillions of years ago that you'll find the E-Meter sparking on insanity.

Insanity says, "I have lost all my control." And here we're getting into this—you probably think I am taking a long way around, but I'm not. Insanity is Step VII of Standard Operating Procedure, Issue 1, and insanity is protesting against having no control of any part of the physical universe. The insane is insane. He knows he's insane because he is no longer able to locate in space and time any energy or matter. He is simply triggered in this lifetime; he is not driven insane in this lifetime.

Don't think that the experience of a Japanese prison camp, don't think that Stuka dive bombers or incendiary bombs or seeing the rest of one's company go up in smoke—*kapoof*—is enough to drive a person insane. That's too mild entirely. And if you think that that—it should drive a person insane, then go out and take a look at the people who've been through it and you will find an astonishing lack of insanity! It's all very well to theorize that it's stress that does it. Oh, no, it isn't stress that does it. It's lack of control that does it. Lack of control, not stress. So don't look for stress, look for where control was denied and look where one had no answer left, except: "I'm no longer responsible, don't torture me further."

You see, you can torture a thetan, you can keep hitting him with electric blasts, you can keep spinning him around or dancing him up and down and doing other things to him or taking the wavelength of pain, if you please, and just playing it over him constantly; not for a year, but maybe five years or ten years or eighteen thousand years, nothing but pain. Fascinating, isn't it?

After a while, the fellow is going to start looking for somebody to say, "Look, there's no reason to keep on doing this to me because I won't ever handle anything in the physical universe again. I won't ever initiate anything, I'll just quit. I won't get—have any force. I'll just give up; I have no reason to go on and I'm insane." Because, you see, the poor fellow can't die.

Insanity, then, is deeper than death. It's much deeper than death and is so regarded by the insane, as a much more heroic remedy. But they are driven away from dying by a fear of dying, into an insanity from a fear of living. And there you have his maybe: He's afraid to die and he can't live. And there you get the solution to the maybe and that's—he's mad.

And the reason he knows he can't live and the reason he knows all these other things is a very simple reason, is he can't locate anything in space and time. So therefore he knows he's insane. He knows the time has come for him to, colloquially speaking,

"spin off" or "flip his lid." And when will that time be? Well, nobody can tell if a fellow has that on his bank.

Throughout most of his lifetime this individual is very easy. Oh, you can spot a person that's going to go insane. Don't ever think about it with regard to yourself particularly, don't ever be queasy about it. If you're not crazy now, you probably never will be.

But you can tell a person who is going to go insane. You can know this. You can know this. How do you know this? It's by his inability to handle space and time. It's a direct test, and the person who is going to go insane . . . This society has such a low tolerance level—I mean, pardon me, a high tolerance level—for insanity, that a person can bumble around and run into things and all sorts of things, and people still don't recognize what he is: He's a borderline case. He'll do such things as he can't quite remember where yesterday was. And he'll mimic insane things, and he'll do various things. But this is a continual practice.

And this is the primary part of it. The old saw about the fellow being insane being the one who never knows it is too true, is *too* true. Because if a person knows he's insane, he's as sane as they come. Insanity in its essence is knowing one is sane, because insanity is rational conduct to the insane. It's a rational solution. Irresponsibility is a rational solution.

And sure enough, you look at a lot of these insane people, you'll find out it's a very rational solution. I know one of them, he hasn't done anything, not a tap of work—he hasn't reported to a desk, he hasn't had to answer a telephone in earnest or anything else for two years. He's an electric shock case, and so forth. But he has not had to be placed in time and space for two years. What's his solution? He's insane. It's very remarkable, he goes around saying, "The 'enthetans' are about to get me."

But a Theta Clear can feel the blast coming off of him. The glee of insanity. Insanity and irresponsibility is a sort of a glee. A Theta Clear sort of—he just can see the stuff on himself; he just peels it off. It's a horrible kind of a glee.

All right. What, then, is the predominant characteristic of the insane? One, he doesn't know it and he isn't going to do anything about it. That's characteristic one. If he knows it and he's going to do something about it, he's neurotic. He still has responsibility, don't you understand? He has responsibility for his own state of beingness. But if he has no responsibility for his own state of beingness and just merely assures you that that's all he can do about it and that's him, and life is just that way and so forth, he's nuts! You see?

The very fact that he will take enough responsibility for himself to say, "Somebody has got to help me out,"—see, he says to himself, "I've got to be responsible for myself." He's not insane, because that's outside the definition of insanity which is, of course, no responsibility. And no responsibility is pretty bad. So when you get complete no responsibility you actually have insanity.

Now, there are insanities where people will go out and dance in the streets—mass insanities. They'll dance in the streets in the face of some great cataclysm. All of a sudden they recognize they can't do anything about this and so they throw masked balls and go running around in the streets and dancing, and throwing garlands of flowers over everybody's head until they all keel over dead. This was particularly popular in the days of the plague. It never occurred to any one of those nitwits that all he had to do was go around and sit down for a couple of minutes and think. Now, all he had to do was just say, "Let's see, plague. Whenever we have plague what factor changes? What factor has changed preceding the plague? What is the changed factor? There must be one factor common to every plague." That's all he had to say to himself. Any one of these dopes

could have solved plague ages before Ronald Ross started nailing down this sort of thing. It was very simple.

There were always rats in plenty, and just before a plague struck you found the rats dead in the streets. They'd come out in broad daylight—rats would.

I mean, it wasn't one of these little signs that you'd look for with a microscope. It was great big wharf rats running all over the city and through the grocery shelves and past people's heads, and *The Pied Piper of Hamelin* just about describes the hordes of rats that immediately would precede the plague;

and then you'd see them dead all over the place. You'd see them dead on your breakfast tray. You'd see them dead in the market. You'd see them dead everywhere, feet up in the air. If you'd taken any one of those rats, you simply would have looked and he would have been lousy in the very proper usage of the term, *lousy*. And it was the bug that was doing it. And they—it's fascinating, but they never added this up. That's how insane the period was!

So, the terrible irresponsibility of this resulted in joy. But this isn't telling you that the manifestation of joy is always irresponsibility. Joy also stems from an ability to command: the entire opposite end. Joy does not only continue from—and actually doesn't continue from at all—irresponsibility. Joy that is—derives from that is very nervous and very hectic. You think the little child who is just getting out of school for his vacation is truly joyful. He isn't. Such a terrible weight of responsibility has been lifted off of him that he gets hectic and if you watch him very carefully, he's very hectic. And it's that sort of a hectic, spinny kind of a joy that is—that is first cousin to insanity.

Actual pleasure and so forth comes from the ability to locate things in time and space, and if you locate things in time and space accurately and well—hm-hm, there's real happiness.

All right. Now, let's take a look then at this number VII, the bottom—running this thing backwards—this number VII. This is running backwards on the theory of "How bad can they get?" And then when I get up to your case it'll look so easy that before I leave you this afternoon you'll say, "Well, gee, I'll just be cleared—boom!"

Now, how do you treat this VII? How do you treat him? Well, there are several ways of treating him. But you better think—instead of treating the VII, you better think in terms of the third dynamic with regard to insanity. It sounds very inhuman where I'm concerned, perhaps, and I don't know any reason why I should sound human. I'm telling you very practically, with great practicality, that the problem of insanity is a third dynamic problem, not a first dynamic problem, because this fellow has abandoned himself utterly and completely. And by the time you have fished around into the very thorough job that's been done on him in keying it in, in this lifetime and in early lifetimes, after you've fished around and fished around and fished around, you'll have a miracle to bring him up to a level of a terribly bad neurotic.

Because you're sort of doing this: You're taking something that insists it can't be there. Actually, it is easier—and get this—this might sound very wild to you, but it's actually easier for you to create a being. Because you've not only got to bring this person back to life again, you've got to find him first. He's sitting right in front of you there, but you've got to find him first. That's quite a contest because his total goal is "get lost."

He's lost someplace in time, he's generally as lost someplace in space, and even though he is apparently quite rational for hours at a stretch or days at a stretch or months at a stretch, he's just doing that because at the moment he sees no reason to be lost again.

And he'll fool you, because that is the essence, that's what he's trying to do. He's playing a game with you, "I'm not there, I'm not here, I'm not anywhere. I won't be anywhere." Past, present and future: "I don't have anything, you can't take anything away from me. It's all right, go ahead and kill me—anything. And here I am, and so on, and I'll just prove to you how I am not here. I'll just show you that I couldn't even be responsible for my own life because here!" And he'll pick up a gun that he has hidden someplace and take a shot at you.

And you'll say, "Well, why did he do that? I'm just here to help." Well, he's just proving to you that he can dare anything; he's gone. That he isn't there. He can't be responsible for you or for anything else.

Third dynamic problem, not a first dynamic problem. And what is the answer, the real answer to insanity? Quarantine—quarantine. Because, you see, it isn't practical to process an insane person in this lifetime. There are too many able people whose services are desperately needed by man. It just isn't practical. And you'll find any one of these insane people has done a contagion of insanity to considerable depth in his immediate environment.

His family will just be frantic—or her family, just be frantic. Every economic tie has been seized up to a point where it can have no further notch in it. Every single social and human attribute of the family is being damaged something on the order of how a nerve would be damaged if you started to saw on it with a wood rasp. When you look at the insane, look at the group in which that person is; look at the group. This insane person is backed off to a point where he doesn't even contact anymore usually. He really isn't in contact at all. Look at that group.

And somebody asks you for an opinion on this, something of the sort, you actually don't have any right to give any opinion on this. Nobody has any right to give any opinion on this. I don't have any right to stand here and tell you this opinion, but I'm just telling you from a standpoint of a practical thing, when somebody asks you, "What am I going to do? This and that has happened," sure, take a passing glance at the case. Just take a passing glance, because every once in a while it has triggered at a specific moment, and it's a quick salvage, once in a while. You're actually dealing, though, when that happens, only with a neurotic.

You take somebody who has just had a baby and they're off their rockers. They won't take care of the child and they want to murder the husband, something like that—run out the delivery. If you can get their attention, run out the delivery, they very often snap right back.

That person will be inaccessible, but that person won't present the same manifestation that I'm talking about. They're not really insane, they're just completely unbalanced by their environment. So you see, we're on a gradient scale here. We're not talking about sharp differences; there are things classified as—and which you would classify at a glance as—insane, which could be patched up quickly.

But the fellow that's been insane for just years and years and years and he's done this and he's done that and they've had him here and they've had him there and they've *wah-wah-wah-rah-rah-rah*—quarantine him. And process the group in which he was.

And when he dies, very possibly the between-lives area will rip off enough facsimiles, and he might get into the environment the next time and be all right and sort of key out. It will take care of itself in the next 50 or 60 years.

The roughest thing I know for an auditor is the insane. And you can work on them, you can work on them, you can work on them, every trick, every trick you know, and they're just there to do one thing: to convince you they're not responsible. And they'll take everything you throw at them to convince you they're not responsible. And you at length will practically go by the boards. You're needed for better things. You *can do* it, don't

doubt that for a moment. You actually can do the job. You could stay in there and slug maybe for thirty hours, maybe slug fifty hours, it's quite unpredictable—200 hours.

But let me ask you this on VII cases. Please, please remember that if you were to save all the insane in the world today and make them all right as rain, the only thing you would have done was prevent the contagion of aberration of chronic insanity in the society. That's all you would have done. But to have accomplished that, you would have to do the job of making sane all the insane in a period of a few months around the whole world—because if you picked up one at a time, one at a time, one at a time, they're going crazier faster than that, you see? You just haven't got enough time; we don't have enough auditors and we never will have. This universe just won't have enough auditors ever to be able to take this job in that fashion. No, the job comes in another way—see, it will be answered in another way. There is an answer up the time track to this, but it just doesn't have anything whatsoever to do with auditing.

It is a big problem, it's a mass problem, it's a special project, and if you went to all the work of doing all of that and you cleaned up all the insanity, you would have bettered mankind—well, the same gradient scale is about one degree on a Fahrenheit thermometer. You wouldn't have done a thing, actually. You wouldn't have done anything.

It's not a good goal. You will not have practiced, then, an optimum solution. And the essence of definition of an optimum solution is the greatest good on all the number of dynamics. And it so happens that the treatment of three by auditing up a flock of ones is not the greatest good on all the dynamics by a long ways, because your solution as the greatest good on the greatest number of dynamics asks you to invest your time in producing the greatest good on the greatest number of dynamics. And you are an essential part of that equation in this society and world today. You are the most vital factor today in that equation.

There's another very un-vital factor—it's a good dead factor. It's actually a lack of responsibility on which any thinking being could spit. That's an A-bomb— now it's an H-bomb: "Now we can kill them all a lot faster!" That's irresponsibility, international irresponsibility for the fourth dynamic.

You actually could produce enough miracles ... You're not accustomed to thinking in terms of superlatives, of hyperbole, because in the past you haven't had that comparative viewpoint, and your own resistance to change sort of tells you it possibly couldn't happen.

Oh, yes, it could happen! The greatest empire on the face of the earth went by the boards—the greatest empire Earth had known went by the boards— because of the miracles produced by thirteen men. Now remember that. And, boy, it caved in quick. But it caved in because it was a vile and vicious empire and all it took was an injection of hope into the multitude. That's all it took. "Something can happen for us. We are not pinned here forever. We don't have to be in apathy."

And you know what they learned? They learned a very interesting fact and that interesting datum was this. They knew this inherently, and they learned this, then, by religious teaching: "We can't die. We don't die; there is life after death." That's what they learned.

And therefore, you could fly in the teeth of any unreasonable force because you couldn't be punished simply by having your body cut up to pieces. Now, we've gone on the opposite side of insanity. They had a body that could die so they were spared the other, and they learned all of a sudden that the machine guns of a large and vicious state—it wasn't machine guns in those days, they did it with arenas and crucifixes—were powerless, because all they could do was kill them. That's all that could happen to them. They could just be killed.

And, boy, that state which had reduced into slavery almost two thirds of its population—two thirds of its population was living in kennels the like of which you wouldn't keep a London pet in—and they just suddenly said, "You're through, boys," and the Roman Empire was through.

Now, I'm not saying at any moment that there's any great empire to be overthrown. At the present time, there isn't. We haven't got an empire in this world today. We just don't have one. There is an anarchy of nations. The family of nations on Earth today live in anarchy, and they go to war because the people are afraid. You can make a populace afraid so long as the populace believes it can die. And you can make it so afraid of dying that they will enter into the enterprise of killing and dying to just throw in the sponge finally and say, "Well, that's all." That's a fantastic thing, but if you took some of the pressure off, just took some of the pressure off internationally, it would be very, very difficult for anybody to get people hot enough so that we would have another war.

If just the people in this room did their job well and spotted their target where the target should be—and you don't have to go out and stand on soapboxes or anything else. All you have to do is apply some techniques, that's all, and they're easy techniques to apply. And all of a sudden a bunch of "can't" cases suddenly "can." And people say, "Hey, what's happening!" You don't have to have it in the newspapers; the devil with the newspapers. The only publicity there is that's worth anything is just word of mouth. It's Uncle Joe getting helped and Aunt Agatha hearing about it. And it looks slow at first and it creeps at first, but then it goes a little faster and a little faster and a little faster, and with Theta Clearing, they *know*—nobody has to tell them again—they know they can't be killed. Now, that's fascinating, isn't it?

You actually can carry a message to the people of the world to the effect that man is immortal, and that takes all the international pressure off—just that little fact all by itself.

And let's take a much more important project than insanity—ininitely more important than insanity. Let's take one, just one: criminals, criminals.

Supposing all the time in the past the psychotherapists have been putting in on insane people, they put in on criminals. The criminal is kind of bad off, but he's a criminal because he's in revolt against the society and because he is degraded. And he's easy to patch up. And the best way to patch up the criminal is to get the young criminal; and the young criminal is so easy to process, you'd be ashamed of yourself for ever thinking for two seconds that you couldn't handle these techniques.

You get ahold of some young juvenile delinquent and you say, "Just be a yard back of your head." Bang! You say, "All right, change the postulate about how you have to get even with everybody." Bang! "Okay, step back inside. That's fine, Johnny. Next." You'd be ashamed of yourself. If you were to learn how easy it was to process out of existence the criminal, and you had spent a thousand hours of auditing time curing up somebody's aunt who believes that the goblins are going to get her, and curing up Mr. Blow, the notorious alcoholic just because his family had money, you'd have a feeling of shame and a bad time investment.

All of a sudden you walk into this big problem, which is a big problem in the world today. You know why nations go mad? They go mad because of police.

And why do you have to have police? Because you have criminals. And why do they go mad because of police? Because the police exist as the interconnecting link between the honest, forthright and constructive citizen and the criminal element of the society. They carry plague.

You take a police sergeant who has had to be in the midst of criminals for four or five or six months and you turn him loose amongst a bunch of good citizens, and he takes

days and days to reorient. He has a terrible time reorienting. Awful! Gosh! It's a very amusing thing. They've found in most police forces now that you have to take people off the criminal division and put them in the traffic division regularly every three or six months. And what do they do the first few days that they are in the traffic division? "Pull over to the curb! Where do you think you're going? A fire? Well, here's a ticket. We're going to show you!" A few weeks later the fellow said, "What's the matter, you in an awful hurry? Well, that's all right, only just don't take it so fast, don't take it so fast—other people on the road, too. Okay, next. Let's go." Fantastic.

If you don't think the criminal actually is an aberrated area! But the only reason it's terrifically aberrated, and terrifically aberrative, is because the police are applying force to it. Oh, you'd be amazed at how much force the police force exerts against the criminal. And when that much violence and when that much lawlessness can exist in a society, that society can be oppressed down the Tone Scale. The best man in it eventually is no longer free. And war results when freedom goes.

And if there are no criminals, there are no dictators. There's no *Schutzstaffel*. There's no German youth who are going to march! There's no Spanish revolution. They just don't happen when there's no criminal element, because these things start in the high cause of glory, glory, glory and boom, boom, boom so that we can rob a few more houses, so we can bust open the fronts of a few more Jewish stores and get a few more souvenirs to slip to the *Fräulein*, or the "fraulein." That's how those things get started—as a chance for loot, loot, loot! And they think that's wonderful, so they flock to the banner of any criminal who will stand up and say, "Mein Kampf." Mein bedpan! He doesn't have any "Kampf." All he has is a chronic and terrific inability to resolve problems because he can't perceive what the problem is. No nation can do without a good leader, and no nation can afford a warlike one.

And so it fits right into Standard Operating Procedure. It says right up the Tone Scale, clear up to the top, who do you treat, what do you invest your time in? It says the criminal has much more bearing upon the world today than the problem of the insane. It says the criminal is easier to process than the insane and it says that you are doing something on the third dynamic which makes it an optimum solution. And if you don't think the ranks of the criminals are wide open to you, you're mad. The criminal forms a state within a state. Call up a couple of societies and say, "Twice a week, I will take some person who has recently been released from prison and needs rehabilitation." Oh, just that. That's a crude way to go about it because you're taking people who have already been in the big house and they're out again, and that's pretty bad. So if you were to just call up a society and say—and then they say, "Well, who are you?"

You say, "I'm a psychotherapist."

"Oh, is that so?"

"Yeah."

"All right." These societies don't care. They're so burdened down with the problem, they're in complete apathy about the problem.

I walked into a medical center once and I said, "I'll take all your charity patients."

And they said, "What? Who are you?"

I said, "A psychotherapist."

Went over, they said, "Well, they go through a psychiatrist whose name is so-and-so."

I went over to see the psychiatrist. I found him in mesmeric rapport with anyone. I suddenly discovered this. I picked up a cigarette, he picked up a cigarette. I crossed my legs, he crossed his legs. I said, oh boy, this condition I have seen in the Malay states. So I began to cross my legs the other way, and put out my cigarettes in other ways, and smoke cigarettes and went into irrational actions, small ones; and I said, "You don't mind, then, if I treat all of the charity patients who are in this entire city?"

And he said, "No, I don't mind if you treat all charity patients in this entire city."

So, I said, "That's fine, you'll tell them so, when the telephone rings?"

And he said, "Of course, yes." And I left. Poor guy. He'd been trying to handle the problem of the insane for about twenty years, and they really had him. It doesn't say you have to hypnotize a psychiatrist. I do that every once in a while just for fun.

I hypnotized the entire staff one time, of one of the biggest sanitariums in the United States, talking to them. Wonderful. If you only knew what you could do. If you only knew. These people were pretty bad off.

I'll tell you how you do that. There's just a specific way you go about it. You just make them imitate your gestures. And you talk in a certain tone of voice and your voice becomes more and more soothing. The first thing you know, you watch their eyes and through the audience you see the eyes start to going like this. So you just talk more soothingly and you start to sort of swing. Make sure that you have a bright tie pin. You just sort of swing back and forth, evenly. You'll notice all of a sudden shoulders are starting to move through the audience. You've got them. Then you say, "Now, in the future you will believe that Dianetics is a wonderful thing and should not be opposed. Thank you very much." (*laugh*) It's simpler than trying to reach reason, (*audience laughter*) That's just amusement; that's just amusement only. All right.

Now, your problem as a therapist, then, has a practical aspect against all the dynamics. And your success as a therapist—or your success as a Scientologist, not just a therapist—will take place to the degree that you apply your knowledge in an optimum solution. And an optimum solution would be for the greatest good of the greatest number of dynamics. Observably, this would then result in having number one for you in good shape, and no good solution can exist without number one being in good shape. It's the best solution for three, it's the best solution for four—it's an optimum solution.

So when you're dealing with the lower ranges of Standard Procedure, when you're dealing with those lower ranges, you're dealing in every case that you treat with this equation of the optimum solution. And about as far south as you want to bother is V.

What do you do with a VI? Talked about a VII. The technique for a VII, by the way, just sandwich it in and just throw it in, you know it, it says there in the bulletin: You just get him to locate things in time and space. That's all. Locate him in present time. Get him to locate himself in present time. Locate his foot or the foot of the bed or you or just let him take one of his delusions and put it on the other side of the room. It's wonderful; it'll work. Just make him place delusions around here and there, and that's the way you do VII.

A VI—ARC Straightwire is what it says on Standard Operating Procedure, Issue 1. Well, that is not what you do with a VII—with a VI, rather. You do a near equivalent to it, but you do the lightest level of Creative Processing, which I will take up later. You do the lightest level of Creative Processing with a VI.

Now, what do you do with a V? The VI, by the way, is somebody who can't remember—the test for a VI is he can't remember something real, easily. Things that he remembers aren't real to him. All right, now—and by the way, that's still a wonderful way to solve a VI. Don't think I'm changing that. ARC Straightwire: "Remember something real," "Remember a time you were really in communication," and so forth, because he'll

snap up above the line of VI very quickly on that technique; but there is an even faster technique. I don't like these twenty-minute techniques when it can be done in five minutes.

Now, you take a V, you take a V. The second we labeled a level on Standard Operating Procedure, the second we labeled a V a V, we, of course, had to have a lot of people who immediately became Vs, and hold grimly and deathly onto the category V in spite of anything you can do—just because it's a category, just because it's there. It has to be there . . . (*audience laughter*)

What's the matter?

Male voice: It never hit me.

Never hit you. Well, that's true. They label themselves and that makes a postulate. The auditor labels them and they say, "Yes, I'm a V, I can't immediately get out of my head," so they make a postulate that says, "I can't get out of my head." The first thing you pick up with a V is a postulate that he can't get out of his head.

Very often, very amusingly, the V isn't even in his head. You get him to scan up the time track and you'll find out for the last dozen years he's been—they've been very careful to always sit in the corner of a room as far from the body as possible.

Another thing you'll find out about a V is he thinks he's supposed to be a spot of energy, or something of this sort, and he happens to be the kind of a case that moves out whole cloth. He thinks of himself as a whole body and he moves out of the body as a whole body. There are various things happen here.

The very least that's wrong with a V is that he is stuck in some body which is no longer alive.

All right. After you've found out that he's a V and he can't get out rapidly, and after you've used Creative Processing for a while, for God's sakes, remember to do this—remember to do this: Get him to sweep out all of his processing and all the times when he's discovered he couldn't get out.

Now, if you just go over that, the fellow goes into a terrific state of relief because every time he tried to go out of the head, or every time he tried to back out, or every time he tried to locate himself anyplace, and so on, and realized that he couldn't, he hit a failure. And these are pretty heavy failures. And so you just pick these things up as a matter of course and he brightens up markedly.

STANDARD OPERATING PROCEDURE ISSUE 2, PART II

A LECTURE GIVEN ON 14 NOVEMBER 1952

Now, continuing this on Standard Operating Procedure Issue 2, the technique level of V is on the basis that the individual must have a body and so he doesn't dare move off any distance from this body. Or he is so slightly in this body, or so split in his attention to other bodies, that he can't move out of this one.

Those other bodies may be in the past or they may be in the present. And the technique—the technique which involves this is calculated from something I am going to cover, and is a particular manifestation, and we'll call it Creative Processing. Again, we solve V with Creative Processing.

But what we practice on particularly with V, and practice on very, very heavily with V, is creating a body. So the technique for Mr. V is to create the body—create bodies. His obvious trouble is he's got a fixation on a body, so we just fix him up so that he isn't so bad off about it.

All right. Let's move one—backwards another step, to IV. Now, it's very probable that you will see these techniques come out with letters on Standard Operating Procedure Issue 2, just to differentiate the two techniques. So what you'll be calling a V will be an A-B-C-D-E, an "E." And "E" would, of course, stand for easy.

So what you get there on a IV level is again, and still, Ridge Running. And you know, I think the first class didn't even bother to go down to the dock on Ridge Running, much less miss the boat. I don't think they even went vaguely near the dock. I don't think they even heard of the dock! Really, it's true! Because I haven't heard any slightest rumor or comment from any direction that anybody is using Ridge Running. And it's the handiest jim-dandiest little technique you ever ran into. It is—if a person can see black and white.

And the only difference between a IV and V is, is the IV can't get out either, but he can see black and white adequately. And if he can see black and white adequately, he can get out. Now this would classify him very precisely. It's a person who can't get out of his body but can see black and white.

A VI, for instance, is a person who is just very neurotic and can't get out. So don't be surprised to have a psychotic IV on your hands the second they step out; or a psychotic III, or even a psychotic I. You see, with this Standard Operating Procedure it's not gauged according to sanity; it's just gauged with the ease with which one steps out of the corporeal MEST.

So number IV, case IV, is different than case V only in that case IV can see black and white; he can get impressions of black and white. Very often a VI can't. VI says, "What world? What me?"

"Locate time and space."

"What space?"

Of course, a VII doesn't even discuss it. VII just goes and does something peculiar.

All right. So, what's your IV? What's the technique for IV? The first technique that you would really use on a IV that you'd be very serious about, the second that you ran this person down to IV, you'd use Ridge Running—Ridge Running. That is a rather

slangy little designation for that technique. A ridge-runner in the States is a Tennessee mountaineer or a shoat—a pig. But the technique Ridge Running is so named because you run flows to break ridges. And if you run enough flows to break enough ridges, the fellow all of a sudden is going to orient himself outside himself. And he'll orient himself in about eight spots outside of himself and wonder where the devil he is; but if you go far enough with it, you'll suddenly locate him, and he'll cohere and congeal into one spot, and it'll be a considerable distance from the body.

Actually, you can take a case that's very, very—apparently very bad off— can't get out, see black and white. Maybe he can barely, barely see gray, and it's just gray both ways, not even black, but it's just kind of a gray—or he can see black. And you use this technique and this person will all of a sudden be out of their body and able, and *know* that they can control their body from outside in the first twenty minutes of application.

And I don't think the first class even heard that boat whistle; they didn't even call a ticket office. I'm sure this is the case, because I'm looking at a V, (quote) V (unquote), who is really a IV. And Ridge Running is the technique which remedies this.

Ridge Running is a very specific technique. It is arduously and onerously specific; it is done in a certain way. There are tapes and notes here on Ridge Running and I'm not going to cover this technique very broadly. I'm merely going to say this: You start in and make the fellow give himself a command in the field of perception or action. You start preferably with perception; you start preferably with giving himself the command "Listen."

You say, "Now, all right, close your eyes. Now, tell yourself to listen," and he does.

And you say, "As you told yourself to listen, could you perceive, in the head, or in—around anyplace, perhaps a little tiny flow of gray or something? Well, try it again. Tell yourself to listen again."

All right. Now if you know your business here, you're getting the counter-elasticity of flows, and a flow will only run in one direction white, and then it'll go black, and then it has to be run backwards for it to go white again. And it'll run backwards white and then go black, and then you'll have to run it forwards, and it's white, and then goes black. And then you've got to run the opposite, and you're running dichotomies, and that's what happens in running a dichotomy. And you'd better know that because that's a ring-tailed snorter.

All right, so you say, "Listen."

And he says, "No, I didn't perceive anything." He said, "I didn't perceive anything."

"Well, what do you feel about listening?"

And the fellow says, "Why, I don't know, I guess I just can't listen."

You say, "Okay. Now, close your eyes. Now, see—look around inside your head as you do this and see if you don't perceive just a little bit of gray somewhere. Now, object to yourself listening; say 'I can't listen.'"

And the fellow will. All of a sudden he'll say, "Uh—well, I don't know quite what it is, this is—this little—little white spot there and it's maybe about a sixteenth of an inch, no more than that. It's about a sixteenth of an inch flow."

And you say ...

"There," he says, "it's gone now."

That's your flow. Aha! Boy, you're into this case up to the elbows right that moment. And you can chalk that case off, if you know Ridge Running, as a solved case. Right that instant.

But you must realize that you told him the first time to listen, he didn't know what he was looking for. But there was probably a little flow, and that was white. But he didn't

see it, so you have to get it to flow white again; you've got to get it to flow backwards on the negative side of the dichotomy, and then he'll see it. And if he doesn't see that again . . . Let's say you drew a blank the second time, you tell him again, "Now, give yourself the command to listen and look around there and see if you don't see something inside your head."

And he'll say, "All right, I'll tell myself to listen." All of a sudden he'll say, "Uh—ow. I didn't see anything," he says, "but that hurt." What you did was blow a ridge. What you did was blow a ridge—boom! Oh, is that valuable. Ha! You've got this case!

So you say, "Well, all right..." If you blew the ridge, by the way, the command "Listen" is going to be ready again. Of course, because you drove that flow through. It'll flow now again. You say, "Give yourself again the command 'Listen' and this time look."

And he said, "Yeah," he'll say, "I'll—I see a—just a little tiny streak of white. Yup. I see a little streak of white. And there it goes—there it goes, and it goes over against something black, and then it goes black."

And you say, "Well, what does that black thing it hit against say?"

And the fellow says, "Oh, 'I'm too bored to listen,' that's what it says."

And you say, "All right. Now get that flow 'I am too bored to listen' and watch it flow back toward the point where you commanded yourself to listen."

He says, "Okay," and he does. And all of a sudden he finds the command point where he is ordering himself to listen has shifted to another place.

And you say, "All right. Tell yourself to listen," and it's gone black again, you see?

And he says—now he says, "It's black."

All right, you say, "Now, tell yourself to listen again," and he does, and he sees it goes gray, gray, gray—maybe even white—gray, gray, gray, gray, dark, dark, black!

And he says, "You know," he says, "it went through about four barriers— *ptock, ptock, ptock.*"

And you say, "All right, that's fine. What's the last one that it fetched up against? What does that say?"

"Well," he says, "it's just 'Can't listen.'"

So you say, "Well, all right, give yourself that again, 'Can't listen.'"

And he'll see this flow come back again inside his head, he'll see it come back, and again he will advance and change the point—extend the point from which he is commanding himself to listen. It's even further back.

Now, you say, "Tell yourself to listen again."

Now get this peculiarity: that if the line is gray, it still could be run again. But if the line—if he says "Listen" and it turns gray, gray, gray, black;

now he says, "Can't listen" and that goes gray, gray, gray, gray, gray, black as a backflow, tell him to listen again and it'll get white. Those gray flows mean that it gets run again, but you don't have to worry about that, but you just notice that in passing. That's one of the manifestations standard on these things. That's why fellows get gray flows. The flow isn't running out; it's only running part of itself out, and on the next back and front, it *will* run itself out.

All right. Now, you tell him to listen again, and he listens and he sees this flow, and it turns gray, it turns white, it turns gray, it turns black. Well, what's happened? Boy, is it getting long; it's getting longer, longer each time.

And so we get this kind of a pattern showing up inside of his head. It doesn't light up like neon lights; it'd just be those flows that he sees.

Here's—a pressor beam and a tractor is the pattern of the communication line. A communication is taken from the MEST body by a thetan with a compressor and a tractor. These are pressor lines. And so he pushes the order in, and he's pushed the order in on the body and pushed the order in on the body continually until he has built up ridges. He's built up these ridges himself, and on those ridges lands ... That's an objection to the command, really—it seems like it to him—and he's built it up himself, and it finally says it can't listen. That's the way he stops himself from listening, and so on.

Now, the thetan employs these ridges and these routes because it's a communication line, no matter how poor. No matter how poor a communication line it is, it's at least a communication line to the body.

So a guy looks inside of his head, he's astounded to find out that his first line—well, his first line, let's say, went like that, and the backflow went like that, and the next line went like that—and these lines are disappearing every time they're run, you see? But all of a sudden it went up this way, and then it went down this way, and back this way, and it went over here this way—each time hitting these ridges and stopping—then it has to be flowed again.

So you get a flow, you get a flow, and it goes this way, and then it backflows and goes that way, and then all of a sudden it—you find it backflowing. It flows ... The next command to listen goes zing—bang, it knocks that ridge out. Now, that ridge—next time you give him the command, the backflow, it'll flow back this way again, and it'll blow this one back here a ways to a new point to listen.

What you're doing is knocking out his circuits. Now, you want to know about demon circuits, read the first book. I'm not going any further into demon circuits than that. They're very adequately covered in the first book. And those demon circuits are these; these are demon circuits. And what makes the demon is a ridge.

And there are six major ridges in the body, and these make the entities. And facsimiles hang up on the ridges, and the ridges act like they can think. They'll even answer you on the E-Meter—they'll talk to you; they'll do all sorts of things. But actually there are thousands of these little tiny ridges in the head, and they're demon circuits. And each one of them has the power of talking, of seeing, of being, of commanding. And that's why your thetan inside the head is really bound up in a terrible condition. He can't think because every time he starts to think he exudes energy, and whenever he exudes energy he puts these ridges into stimulus-response. And so when he starts to think he becomes a stimulus-response mechanism; therefore, he cannot be a free self-determined organism as long as he is surrounded by everything which is stimulus-response. The environment has a stimulus, he does a response.

He wonders how in the name of God that came about. Well, it came about simply because he wanted it that way. It came about because he wanted it all to be automatic so that he wouldn't have to think about it, so the body would drive automatically, so it'd walk automatically, talk, think, eat—all these things automatically. And this is the system by which you set up an automatic system.

But the thetan isn't so bad off that he needs an automatic system. How do you like that? You'll find this impulse continually recurring in the preclear, that he must set it up automatically. You give him Creative Processing and he sets up a machine and then he says this machine will now run and do what you said to him to run.

You say, "Nuts!" Don't let him do that! That's setting up automatic responses! Every time he sets up an automatic response, he says, "I haven't got the horsepower to keep on monitoring this consciously, so I must submerge it into an unconscious sphere, and therefore it'll run after that automatically." And that's very, very nice, and that's very cute, but the funny part of it is, it isn't true.

He has enough horsepower at any time to be conscious of every action. And he must be conscious of everything that is taking place, and he has the power of choosing and deciding and thinking about every conscious action he has. Any time he sets this up in such a way that it'll now all run off automatically, he is setting up something that will wind up in the end a bear trap.

You keep doing things for a person long enough, you will render the person powerless. Whenever the thetan set up a ridge so something could be done automatically, you've got a powerless thetan on that score. Because he said, "It's now going to be done for me; I don't have to do it." And after a while, all of a sudden, what do you know—he can't do it.

If you asked the entities why they're there and that sort of thing, and why the thetan has the entities—well, they serve him; and that's all very nice, and they're a crew and they serve him and they work for him. Yes, that's exactly what it is. It's just a ridge stimulus-response setup. And every facsimile you can think of is plastered on those darn things.

There are billions, billions of facsimiles plastered on these main ridges of the body, and these little tiny, tiny ridges inside the head are actually sort of billiards—like a billiard table. Wherever any communication line goes into the body from outside, it means that the thetan has set up a body and a thinking apparatus which thinks at the behest and demand of others—not himself. He's lost control, then, of his own thoughts, and he can't be powerful under that circumstance.

So, in Ridge Running, what do we do? We just run this *ping-pong, bing-bang*, back and forth on the command "Listen"—just "Listen, listen, listen, listen."

Now, you'll find very funny things happening. You'll find out that he customarily gives himself the command to walk, apparently, from somewhere behind him. That isn't true. He gives himself the command to walk from inside of his head, and it goes around front, and it curves around back and it hits him in the back of the neck and it'll make a hot spot.

That's quite startling to people. You say, "Give yourself the command 'Walk.' All right, give yourself the command 'Walk' again."

And the person all of a sudden says, "You know, the back of my neck feels hot; there's a spot in the back of my neck that's hot."

And you say, "That's all right."

From the middle of his head he put the command out here, and the command out here went clear around here. Or he's actually just sort of living in front of his eyes, and he puts the command out here and it goes back in and it hits the back end of the body.

Everything that a person ever did or said has an echo sitting in the back ridge on the back of his head. It's in there in a tumultuous condition, so that makes an enormous command ridge. What this person has done to others, he now does to himself, because the ridge goes into activation.

Now, Ridge Running then clears the line. And the first thing you know, you'll find the fellow outside of himself and ordering himself on one thing only: "Listen." He hasn't dug himself out on other commands yet. He'll tell himself to listen from outside.

And when you get this outside of his head three or four feet, go in now on another command. Usually take an action command. Take the command "Walk" and just carry the command "Walk" through in exactly the same fashion you carried the command "Listen" through.

And if he can see black and white, something very amusing may happen. He may be outside of his body in eight different places for eight different subjects. He isn't outside of his body at all in these eight different places; he's in one of those places, but he's using shunt and relay circuits. He's got ridges out there that are actually miles from him, off which he bounces thought. That's no exaggeration—miles and miles and miles from him.

And you can get him in such a way that he can sit inside of his head and bounce a thought off the ridge miles away from him, and it apparently comes from miles away and hits him back inside of his head again. Very amusing. It's a wonderful mechanical device that could only have been dreamed up in the insane asylum called MEST universe.

Anyway, take it for "Walk." Then take it for "Talk" and take it for "Nod." But take the word "See" last, because it'll obliterate his perceptic of black and white.

Now that's Ridge Running, and please don't overlook this technique.

Let's go back now to III. Ill is "Out by Orientation." You make the guy push himself outside of his head, pull himself outside of his head, and putting out tractors, beams, so forth, push himself sideways back and forth. And actually if he can locate himself inside of his head, the best way for him to locate himself is just to see one of his pressors and tractors, and he turns it off and puts it on at will. And he orients himself and all of a sudden he moves right on outside of his head.

Don't overlook the fact that a preclear can do this: put a beam against the inside of his forehead and push. He'd say, "Yeah," he's—all of a sudden sees the beam, all of a sudden he lengthens it, all of a sudden he's looking at the back of his head—orientation, locating in time and space. Now you simply put him through drills of time and space; put him through drills that have to do with time and space. He just locates himself in this fashion, and you can orient somebody out of his head.

Now, Step II is negative—"Negative Exit." You just tell him not to be—"Try not to be a foot back of your head." Very often a case just will do that. They'll try not to be and the harder they try not to be ... That's because the thetan being pretty well down in apathy is running in opposites, just like a little kid. You tell this little kid, "Eat your breakfast," he doesn't want any breakfast;

you tell him, "Don't eat your breakfast," and he eats his breakfast, and he doesn't realize that he's being ordered around.

All right. You just tell a fellow, "Try not to be back of your head."

Now we come back to I, which is simply "Be a foot back of your head." And we make this comment that "*Move* a foot back of your head" is not as good as "*Be* a foot back of your head," because "be" applies to space (which material I will cover) and "move" applies to energy.

So we have then a rundown on this Issue 2. Issue 2 then goes in this fashion: The first thing that happens is that you tell the individual to be a foot back of his head. The next thing you toll this individual to do—he can't be; he says, "I don't know, I—maybe I'm—*zob-zob-zob-zob-zob*. What are you talking about? Uh—uh—moon, green cheese. I'm—I don't know," and so forth.

And you say, "Well, try not to be a foot back of your head."

And by the way, I still believe the first class doesn't follow Standard Operating Procedure. And the reason why I believe that is because there's two or three guys in the first class that aren't in tiptop condition. It's the most *routine* thing. You can dream up all sorts of things.

There's eighty thousand hours of investigation back of Standard Operating Procedure Issue 1, and it works. It doesn't break down, and I have never had it break down—just routine use of it. Somebody tells me there are three cases that aren't solved—

that's impossible. I mean, that isn't just unlikely—it's impossible, if persons were using Standard Operating Procedure.

So you want to get this thing better than you know a musical scale. And always go through this same rote; always go through the same steps. Start at I, and go to II, go to III, go to IV, and go to V, and go to VI.

And if you get down to VI, and you suddenly find out this person can't remember anything real, something like that, you're still in a very workable case. You can patch this case up, do some interesting things to this case.

If the case can't see black and white, can't remember anything real, they're actually probably neurotic—very neurotic—in spite of what meets the eye.

All right. Let's run this whole thing now backwards. The first thing you do, then, is tell a fellow to be a foot back of his head, be two feet back of his head, be three feet back of his head, whatever you want. Best is three feet: "Be three feet back of your head." The fellow is three feet back of his head, you can tell him, "Okay."

Now, just don't get hysterical and excited and ask him a lot of questions and run around the room, and jump through hoops and open windows at this point and jump out, or do other things which a person way down the line would ordinarily do at this point. He'd say, "Oh, my God, somebody is out of the head. Let's see, I'll have to sound the general alarm and get the fire engines here or do something else unpredictable or remarkable."

No, this doesn't call for that; that just calls for you as an auditor to sit there very calmly—and not with any enforced calm—and just say rather offhandedly, say, "All right, now, move up two feet. Can you be two feet higher than that? Okay, let's be four feet lower than that. All right, let's be three feet over to the side. Let's be three feet over to the other side. Okay. Now, let's see what the temperature of the wall is."

Because you enter Standard Operating Procedure with these postulates:

"It's going to happen. It's inevitable that it will happen." This just prevents you from doing wild things or getting worried. "It's going to happen." And the other thing: "It'll happen on this procedure." And you enter it with that postulate. You enter it with a postulate, "I wonder if this works," and you'll depart from the rote. You'll do other strange things.

You just keep him out there then, and by orientation—orienting him, making him do Creative Processing, and changing postulates; do those three things—you'll bring him *way* up the line!

And if I catch an auditor trying to get this preclear to validate whether or not he's outside by what he perceives and the accuracy of what he perceives, I'll have him shot. I'll have him shot. I'll send up to Mars—I'll tap one of their cables and I'll give them orders that so-and-so is needed immediately because he's causing a lot of trouble. He's mixed up in Dianetics or something, *(audience laughter)*

Now, let's not ask this preclear to validate or invalidate himself, because you're not even vaguely interested in his perceptions. This preclear has been using a body as a perception meter to orient himself in space and time. He will perceive, eventually. But the fellow who perceives accurately the first moment he comes out is something like being mad at a baby—being mad at a baby—because the baby doesn't immediately get up and write the check to pay for the delivery at birth.

I mean, you're not going to say, "Well, the baby can't be out! He can't be out because he isn't in a full state of knowingness, beingness. He's not completely oriented," so on. "Throw him in the garbage can. The dickens with it—lost case."

Well, it's just as ridiculous as that, really. It's even more ridiculous than that.

All right. Now, then we're going to just go put him through the paces, after that.

Now, in the first two seconds of play, you'll learn that he is not back of his head. You say, "Be three feet back of your head."

And he says, "Um-uh-um-uh-um-er-uh, "Every once in a while you'll be quite surprised . . .

You'll say, "Are you?"

He'll say, "No, I'm not."

Well, for goodness sakes ascertain this: Is he four feet back? Because he quite often will give you that kind of lineup. They get very childishly *exact* about things. The fellow will say, "Will one foot do?" Or something of that sort.

You just make sure that he didn't do it. And without changing your tone, demeanor, anything, simply say, "All right. Try not to be." See, that's the first couple of seconds of play. I mean, he isn't back of his head? Okay, he isn't back of his head, that's all.

He'll say, "Well, I don't think I am; I don't know. I might be ..." and so on and so on and so on.

Why, just give it to him. Just say, "Try not to be."

And in like proceeding, go straight on down through the steps.

And let me tell you this: It should not take you five minutes to ascertain where this individual is on the scale. You do it that rapidly; you don't hurry, you don't loaf. Every time you find out he hasn't done what you asked him to do—he couldn't do what you asked him to do—why, you know where he is. You can tell immediately whether he can see black and white. Can he see black? All right, he sees nothing but black, therefore, he can see black and white.

Just never occurs to auditors somehow, every once in a while just on that basis: that a fellow can see black, he's seeing black and white. He just doesn't happen to be seeing white at the moment, because the easiest thing to vanish under the sun is the white, and the black's there all the time. And Ridge Running will dig the white up, so there's nothing to that. Now, you just run right on down through the line and then there you go.

Now, you take him wherever he is, and you work him with that step until he's outside. Wherever he lands—wherever he lands, whatever he can do—you move him out. He's out—I mean, until he's outside.

Then flip back up and use from I down again. Never, never, never be dull enough to start a session without starting with I. Always start with I, Standard Operating Procedure. Don't get it fixed in your mind that you've got a III, or a II, and thereafter treat him like a III or a II.

Now I'm going to give you Creative Processing. I keep wanting to call it "causative processing"; might even be a better name, "causative processing." Of course, all this processing is causative, so we'll call this Creative Processing.

This processing uses Standard Operating Procedure 2. Two is different from 1 on issue just in this degree: You don't run DEDs and DEDEXes, overt acts and motivators on a V. You don't run facsimiles as facsimiles. You don't run locks as locks, so forth. So, therefore, we've departed from that with Issue 2, Standard Operating Procedure. You handle them, you don't run them.

All right. This Creative Processing does not suddenly absolve the auditor from adherence to the Auditor's Code—not even vaguely absolve him. And at all times the auditor is alert to the reactions of the preclear. That goes for any operating procedure. If this preclear says something you just can't quite make out, and you just don't know quite why this preclear is saying it, you find out. Make it your business to find out. In the first place, if you don't try to find out what he's doing or saying, he doesn't think you're interested in him, and his tone will sink.

And the other thing is, is he might be processing the North Pole, or looking at the trains go by eight miles away, and you might not even know about it. You might think he's still sitting there inside of his head and you're still working this and that, and the fellow has jumped out and he's gone here and he's done this and he's doing that and he's just gotten a perception of this and it's a whole chain of past deaths and so on, and the only comment he's made on this is "Hm, that's strange."

Well, then, just don't just keep on pounding him with rote—you say, "What's strange?" Right then. You don't find that out later, you find it out right then—"What's strange?"

"Well I don't know, the smell of this girl's hair." You see? The smell of this girl's hair, that's what's strange.

"Well, what girl?"

"The girl whose hat I am sitting on." And you want to know how in the name of golly he got on a girl's hat. Just don't bother to try to track that up; just accept the fact that he's on this girl's hat and proceed from there. Because a thetan can suddenly leave the head.

You won't know quite when, very often, you triggered it. It's sometimes a shot-from-guns process; he goes *boom!* And actually you can look for manifestations, and you will notice the manifestations of a thetan really being out of the head, and those manifestations are very precise. He pulls the head back. No matter how slightly, he will pull the head back. And if you see that chin tuck in—oh-oh, he's out.

Now, the fellow can sit there and so forth, so on, say, "Yeah, I guess, I am. Guess ..." Uh-uh. See? There are other little signs that you will notice. There's a certain difference of coloration takes place. Now, these are really minute observations, and you pick them up actually not by my describing them, but by working preclears. But observe your preclear; learn to observe your preclear.

I add this in at the beginning of this process for this reason: is every time I come up with a new process everybody thinks we've thrown all the old processes away; we've thrown them into ash cans and garbage cans, and they're all sitting out there on trucks ready to be hauled off to the dump. We are in the beautiful circumstance of having assembled a puzzle called human beingness, and in the assembly of that puzzle called human beingness we have recovered unto ourselves an enormous amount of data. That data is valid data.

Let's take sound. Why is it we were processing words out of engrams? Well, it's because a person has no lids on his ears, therefore he can't control sound. Sound can come in on him anytime it wants. Therefore he finds sound very aberrative, because things are aberrative to the individual to the degree that he cannot control them. And he cannot control sound very easily because he doesn't have any way to shut it out. And as a consequence, sound-sound-sound pounding him, pounding him, pounding him continually will make him feel like he is out of control in the presence of sound. Therefore people can order him to do things and he will do them. Therefore the words—words become quite aberrative. So we have picked on, willy-nilly, the most aberrative perceptic there was—sonic—and we were driving this to the limit.

A man can shut his eyes, a man can withdraw his tactile, but he can't get away from sound unless he locks himself in a soundproof room and they're not always handy.

All right. What you find in that first book, you could take any preclear you walk into and you'll find it working. But that first book and *Science of Survival*—those two books—are actually all the books we have which makes a fairly exhaustive examination

of the mechanisms of behavior of man. And those books button up and finish off dynamic psychology, and they're very good—very good. That's fine, it finished a subject and it started ours.

All right. Now, there are manifestations in there. There's types of Lock Scanning. I could tell you that when you lock-scan, always make sure that you get out all the tractors and pressors of other people's and other person's. That's why people hang up on Lock Scanning. That'd be the only new thing I had to add on that whole book. All that technique works; those techniques all work.

We know more about the mind. Evaluation. You can use that Tone Scale. If you don't use that Tone Scale in auditing—if you just don't turn around and use the Tone Scale and the Chart of Attitudes in auditing—you're missing a terrible bet.

Now, as far as assessment is concerned, I'm going to give you an assessment that has to do with creation and destruction. What won't or can't a person create? What won't or can't a person destroy? What does a person insist on creating? What does he insist on destroying? You go down all eight dynamics and you've got his case—and you've got his case!

Now, you do your assessment on your preclear with Creative Processing— do your assessment on the preclear. You don't just sit down and let the whole thing run off and that's the end of that. You do this assessment in a very precise method—a very, very precise manner. There's no reason to have big forms printed up for this.

But every time you do a preclear, you take a piece of paper and pencil, and you mark this down here. You mark down this little graph. It looks like this. Just mark that down for the sake of formality; for heaven's sakes, for the sake of formality.

On the left-hand side at the top we have the word "creation." On the right-hand side at the top we have the word "destruction." Under the word "creation" pointing straight down we have an arrow. Under the word "destruction" pointing straight down we have an arrow. And 100 percent fixation on creation or 100 percent fixation on destruction, either one, we mark "insane." And this middle between "creation" and "destruction"—a well-balanced creation and destruction means and adds up to sanity.

Now, we want to find out where the preclear is sane and where he is insane, and so the way we find this out is very simple—very, very simple. Under "creation" we have—you don't have to write these down, the words "insane"—but under this we have two columns and we simply make a notation,

1, 2, 3, 4 (in a vertical column going down), 5, 6, 7 and 8, and again over here, 1, 2, 3, 4, 5, 6, 7, 8. Now, that's "cannot," "would not." Under "creation" then, we have "cannot" and "would not." And we have the column of dynamics underneath there. [See [Table 1A](#):Editor]

Now, you can allow yourself a lot of paper, but "Creation c" would be "creation cannot"—capital C, small c. "Capital C, small c 1" would mean "cannot create self." "Capital C, small w 1"—"would not create self." Get the subtle difference between the two. The subtle fact is that even if he could, he wouldn't! What's that add up to for you? That adds up to something very, very clean and clear: It means he hates himself. And if he hates himself, ho-ho! he's stuck, because hate is hold. On your energy levels of the Tone Scale, as you'll find in other lectures, hate is hold.

All right. Now, it's just as important to find out where the preclear is sane as it is to find out where he's insane—just as important, just as important. So we make two more columns under "sane"—and these two columns, by the way, could be very interesting. They could add up on "bored" and look right to you, but they wouldn't be right. Your preclear would be a 2.5 all the way down. [See [Table 1B](#): Editor]

So if he's perfectly willing to create himself, and if by test in Creative Processing he can apparently make a stab at it, and if he's perfectly willing to destroy that thing which he created in Creative Processing and so forth, he's sane on the first dynamic. He can create and he can destroy in creative illusion, the first dynamic. So we'll just check that one off.

But we have two columns here: One is "for sure" and the other column is "bored about it." And you watch those "bored about it," because they suddenly turn out to be ring-tailed snorters, suddenly—the fellow who's awfully bored about it.

Now, you don't know really; he's perfectly willing to create himself, and he'd be perfectly willing to destroy himself, he's just not interested in it. You go to the next subject then—not interested in it. You'll find some subject where he isn't as vague as this. All of a sudden you'll say, "Well, all right, now you take girls—take girls. Now, would you be willing to create a girl and . . . ?"

"Oh yes."

And, "Would you be willing to destroy a girl?"

And, "Oh, no! No, no, no, no." There's the entrance to the case. The second you find this—the second you find this entrance to the case, you do something very interesting. You just take a list of all categories of girls of all ages and all the girls he ever knew, and you just write them down ad nauseam. There was Gertrude, there was Emily, there was this one, there was that one, there was this one, there was his mother, and there was his grandmother, and "I had twelve aunts," and so on.

And, "What were their names?"

"Oh, you wouldn't ask me to remember that?"

"Oh, yes. Yes, I would." And just get all of those—boom, boom, boom, boom—and this entire list falls out at that point.

You find something which he is *unwilling* to create, or you find something he is *unwilling* to destroy, and that stands up sharply—then you find out everything connected with it that he can think of in terms of objects and energy and spaces and times. You just get a complete category on this subject. This case is going to fall apart in your hands if you do this technique.

Over here is "destroy"—of course, is "cannot" and "would not." They're actually just differences of grade, a subtle difference between the two.

All right. Now, we'll go down over the eight dynamics and you get to eighth dynamic. Now, the eighth dynamic is the supreme being. But remember throughout the world there are many, many supreme beings, really, in people's minds. You will find from individual to individual there are different supreme beings. This would surprise a religionist and would shock him and would be considered blasphemous really, if you suddenly announced this fact.

But an examination of people demonstrates to you completely that this is true. We find out in many cases the supreme being is Father. We find out in many other cases the supreme being is the president. We find out in many other cases the supreme being is a dog. And you say, "A what?"

And the fellow says, "Well, he says, "I never thought about it before, but he sort of sits up there and he—yeah, he's a dog."

You know, you say, "Yeah?" and so on, because you have an infinity. That supreme being, that eight stands for an infinity, you see? But it's what he has been assigning the overall responsibility for the universe to.

"Who created all this?"

"Well, I don't know; nobody did. It just rose from mud, and so forth."

And you say, "Well, all right, then, mud is the supreme being."

"No, no, no, you get me wrong, but come to think about it, that's right. Yeah, mud. And yeah, mud—that's the supreme being. It would be, wouldn't it? Yeah."

And you say, "Now, well, let's think about this a little bit further. Is mud— be the supreme being and so on?"

"Oh, well," he says, "it's really just chance, chance."

"The supreme being, then, is chance. That's what created the universe."

The fellow says, "Well, come to think about it, that's true. That's true—yeah, that's right! Yeah, that's right! That's why I carry this rabbit's foot and I never go out when the moon comes full, and *de-dah, de-dah, de-dah-de—brrrrrrr.*" There's his life going off in front of you. It's that thing to which he's assigned the full responsibility for this universe. And that's what you want to know there: Who made the universe? is the salient question that goes in there.

Now you ask him this horrible question: "Would you destroy him?"

"Me?"

You'll get some wonderful reactions from that one.

You say, "Well, all right, would you?"

"Oh, I couldn't! I just couldn't, that's all. It isn't a question of wouldn't; it's just I couldn't do that—I mean, gee!"

By the way, you will have people who will have painted—all through their childhood will have seen God in the terms of Moloch. Moloch, for instance, will have been dug up way back on the track someplace, and every time somebody in Sunday school said, "God," they saw Moloch. They kept keying this facsimile in, keying this facsimile in, you see, because nobody is very definite about God. Nobody gives you a good solid description and, as a result, the little kid when he's trained gets the strangest notions, and you'll find those underlying that regard.

Regardless of what your religionist intends, regardless of what religion is or isn't or anything else, you'll just have to just say, "Well, that's a theoretical thing, it possibly could be a very actual thing, in my category it's this way, it's that way." But people don't look at it the same way, and it's an aberrative fact.

Now, the only reason we have to treat this, and the only reason I have to talk about this subject at all is because you walk down the aisles of an insane asylum, you'll find that three out of five in that insane asylum are saying something about God. God is the symbol. It means that thing to which we assign responsibility; it can also mean that thing by which we avoid responsibility. And you'd better find out what it is in your preclear.

And you just say, "Who made the universe?" or "Who's responsible for the universe?" And he'll never have thought about it before, but the damndest answers will turn up.

He'll keep saying, "But I'm an atheist, I tell you. I'm an atheist, I'm an atheist, I don't believe in God! I don't believe in God! What do you mean asking me a question like that? I don't believe in God!" Wonderful, some of the reactions you get. I mean, you just—you kind of feel like just getting out of there before something explodes. This fellow doesn't believe in God, obviously.

So do your assessment. We call this an assessment. This is a creation-destruction assessment, and its goal is to find out what the preclear will destroy, what the preclear will create, along all dynamics. And when you find one where he just won't—boom! won't—then you sit down and on a next page, on the back of that page, you make

yourself a complete list of everything you can dig up out of his case concerning this subject. You just dig that up.

Now, it's a moot point whether or not you should really make an assessment before you tell somebody to step a foot back of his head—for this reason: It's so much easier to process somebody a couple of feet back of the head. But you're liable to get so excited about this preclear who is doing this, and he looks into your wallet and says you've got three dollars, and he goes around pulling the darnedest tricks, and he pushes the policeman's hat down over his eyes down on the corner, and he comes back, and he says, "I didn't do anything."

You say, "What's that riot down there?"

"Oh, nothing."

And you'll get so interested, in other words, that you're liable to forget to do an assessment. And eighty hours later you are still processing this case and he doesn't seem to be able to get any further than this or over those points. And you say, "I wonder why this could be."

I taught myself a lesson on this not very long ago. I've had the experience one too many times. Every once in a while I'll get careless. I'll spend long periods of time saying, "Well, there's nothing to this case—*kabop, kaboom*. And all of a sudden—and then once in a while, I will find out that I've missed the boat. I didn't do an assessment—the only way I missed the boat. I just didn't assess the case. I would have found this out in the first few minutes of play. I would have found out exactly what was wrong with this case and I would have processed that.

All right. The second you find that out, you don't try to process it in the preclear. You just get a list of all these things, and you get all this data, and you put that data down.

Now, he's going to change; he's going to change markedly, but what do you know? That data will be the data which primarily interferes with his communication with the body in his lifetime and this environment. And you've got the data—so you've got the data sitting right there, and you use that data.

Now, if you get somebody else's preclear and you know this person's working well, and everything's going fine and so forth, you say, "There's absolutely no reason under the sun—that other auditor is a good auditor, and therefore I'll just take this preclear, and he says he's a II and so on . . ." You do an assessment; you assess the case. Right straight down the line, you assess this case.

And once you've got the case assessed, you've got the data, and this is what' you do with the data: You use the cycle of start, change and stop, or creation, growth, decay and destruction—you can draw that little curve in there—you use that cycle, and you go through this cycle placing and creating time and space with the object or the symbol of that thing which you found aberrative in the assessment.

And now, that doesn't mean that you do entirely—entirely creation of it. You do creation of it and learn how to destroy it. You get the preclear to a point where he can run any of these objects which he has discussed to you through the complete cycle of creation, growth, conservation, decay and destruction with *full* perceptic, because you're right there on the point that's suppressing his perception. He's afraid he *will* perceive this thing as it is in his environment. That is the thing which he is seeking to avoid; that is the thing—why he has his perceptics turned off.

Now, how do you start this? You find out, on that subject, what he can perceive. Now, you've got him out of his body—you've gone through Standard Operating Procedure—or you've gone down to Level V and he's not out of his body. How do we proceed at any one of these points? You've done these points, now we've found he's a V. You do this immediately on a V; he's still in the head, and you start this process.

Now, you do this by creating an object, or any part of the object, or any symbol of any part or action of the object, on any perceptible the preclear can get, and work with it—work with it—in terms of placing it in time and space, and making it run through the cycle of creation, growth, conservation, decay and destruction.

Now, the reason he can't destroy things is because he thinks he has to have things. You disabuse him of having to have this specific item by showing him he can create them by the dozens, the thousands, the millions—anything that it takes—and you do this very simply: He can't blow up one, make him create two. He can't blow up two, make him create four. If he can't blow up four, make him create eight. If he can't blow up eight, make him create sixteen. If he can't blow up sixteen, make him create thirty-two. And all of a sudden he says, "All right, I've blown all but one up."

And you say, "Blow that one up."

"Well, it doesn't quite blow up again."

"All right, get a—create another one. Okay, now let's take the two of them there, and let's place them in yesterday. Now let's put them in tomorrow. Now let's put them out on the street. Now let's put them on top of a lorry. Now let's put them in Samoa. Now, let's put them on Arcturus.

"That's fine. Now let's turn the picture you have upside down. Now let's add a taboret to the picture. Okay, let's have a horse standing on the taboret. Very well, now take the horse out of the taboret. Take the taboret out. Very good. Blow them up."

"Yeah, I can."

You find he can't throw something away; that's because he can't create something. And if you've gotten it on the first dynamic, and you've got the V, the first thing you start doing with the V is apply assessment. You just start that right off the bat. He can't get out of the body, so you just do this assessment and you apply this Creative Processing to that assessment, and you apply it with gradient scales.

I repeat, you apply it with gradient scales. I repeat, you apply it with gradient scales. And just in case you haven't missed that. . .

Don't mock up—have somebody mock up, "Mock up all your teammates now. Now just kill them all. Oh, you couldn't do that? Well, I don't know what we do next."

What do you do next? Well, you mock up one teammate and you see if you can push him a little bit. Oh, the guy can't even do that. Okay, your next step is to get, "Let's see, what football team do you dislike?"

"Oh, yeah, there was one."

"Well, mock them all up. You got them out there on the playing field and so forth? All right. Have one of them break a shoelace. Oh, you got a shoelace broken? Well, take the shoes off of all of them. Okay. Take the hats *off* of all of them. Oh, they aren't wearing hats. Well, take their jerseys off."

"Yeah, that would be a good joke; I'll take their jerseys off."

And here we go. And you work from that to where you can actually shoot one. And then you mock up more and more, and you get them up to a point and all of a sudden you've got the guy's teammates and he mows them down, and he said, "Yup, *tsk!* That's that. They're all dead. I blew up their bodies too." This is very strange; this was not his attitude ten minutes before—not his attitude, because what you're doing is changing attitudes.

And the essence of all processing is changing attitudes. And the way you change an attitude is to demonstrate to somebody that he has this item toward which he has an aberrated attitude; he now has this item under his control.

And control means ability to handle in space and time, locate space and time for. And that's handling: locating in space and time, locating space and time for.

Now, what do you do with his memory bank? Supposing you've got him mocking up his body. You found out he's terribly upset on the first dynamic and noplacement else, and he couldn't possibly create a body, and he just couldn't do that or anything of the sort. Well, have him create something that belongs to the body.

And he can't do that, and he can't do any of these things, and it's just impossible. Well, have him draw something. If he can't *see* anything, if he has no sight perceptic or something of the sort, he's got some kind of a ghost of a perceptic, so you get the kind of a noise a body makes when it's eating soup. And you'll get the idea, and you creep in on this.

"All right, get the kind of a noise a horse makes if it'd eat soup."

"Oh," the fellow finally says, "yeah, I can get that."

"Okay. Now you got a horse eating soup, okay. Now, let's get the horse's bridle."

The fellow says, "You know, that's the first visio I ever had. There's one buckle sitting here in midair."

That's the way it's done, that's the way it's done—Creative Processing. Now, you can go over this and over it and over it.

Now, how do you make him handle the real experiences of his life? These things keep showing up and showing up and showing up—whole track.

Well, I'm going to give you a list of the bric-a-brac which surrounds most of the implants on the whole track, and you make him handle this bric-a-brac. It's just mock-ups of mock-ups, and he just handles this, and he places it here, and he places it there, and he turns it upside down, and that sort of thing. All right.

Now, how do you make him handle a real incident? A real incident is really bothering him. Do you run it out? No, you don't run it out. You can't get to this real incident, but he can get one still picture of Grandma, and you know Grandma is dead. She's been lying there moldering with the worms gnawing upon her for a long time, and he knows he can't survive without Grandma.

Actually, you go back on the track, and after you've run the track, you'll find Grandma beat him practically every morning and every afternoon or something like that. There'll be something there that he didn't quite suspect. And he can say, "Well, all I can get is this photograph of Grandma. I get this little, tiny, still picture of Grandma that's all still back there and I know she died, but I don't know when she died, and I don't know where she died. I haven't got any (*mumble*), and I know it's very aberrative, and I'm very upset about the whole thing," and so on.

What do you do with this? You take that little, tiny, still picture and you make him hold it an inch further away. Now you make him hold it a couple of inches further away. "Now move it a little tiny bit to the right. Now move it a little tiny bit to the left. Now move it a little bit up. Now move it a little bit closer. Now a little bit further away. Now turn it upside down. You got that? All right, now let's turn it around and look at the back of it."

And he'll say, "Say, you know, I've got a visio of Grandma. Yeah, there's the old bat." Don't be surprised if his attitude changes that fast.

Now, get this little point: If his attitude doesn't change with remarkable speed, it's because you're not following your assessment! You're processing the wrong horse, or the wrong Grandma, or something of the sort, and his case is pinned down elsewhere by something else!

Creative Processing, in essence, is processing which is leveled to demonstrate to the preclear that he could create his own universe, and that takes the importance off of this one. And when he suddenly conceives this point, he becomes very, very active—extremely active—much more active than any other kind of processing ever could have made him.

And we've got it in the bag with Standard Operating Procedure Issue 2. The refinements on this will probably be just a little bit further out along this same line.

So, you get expert—you get expert now on that.

Table 1A

	CREATE (C)		DESTROY (D)	
	Cannot (Cc)	Would not (Cw)	Cannot (Dc)	Would not (Dw)
Dynamic	1 (Cc1)	1 (Cw1)	1 (Dc1)	1 (Dw1)
	2 (Cc2)	2 (Cw2)	2 (Dc2)	2 (Dw2)
	3 (Cc3)	3 (Cw3)	3 (Dc3)	3 (Dw3)
	4 (Cc4)	4 (Cw4)	4 (Dc4)	4 (Dw4)
	5 (Cc5)	5 (Cw5)	5 (Dc5)	5 (Dw5)
	6 (Cc6)	6 (Cw6)	6 (Dc6)	6 (Dw6)
	7 (Cc7)	7 (Cw7)	7 (Dc7)	7 (Dw7)
	8 (Cc8)	8 (Cw8)	8 (Dc8)	8 (Dw8)

Table 1B (Example of results)

	SANE	INSANE
Dynamic 1		Cc1
Dynamic 2		Dw2
Dynamic 3	C3	
Dynamic 4	D4	
Dynamic 5		Dc5
Dynamic 6	C6, D6	
Dynamic 7		Cw7
Dynamic 8		Dc8

For this PC the items that require attention would be that which he /she:

- Cannot create on the first dynamic;
- Would not destroy on the second dynamic;
- Cannot destroy on the fifth dynamic;
- Would not create on the seventh dynamic and;
- Cannot destroy on the eighth dynamic.

SELF-DETERMINISM AND CREATION OF UNIVERSES

A LECTURE GIVEN ON 17 NOVEMBER 1952

Today, I'd like to take up with you in a little more detail the whole problem of "have" with relationship to time; with ARC with relationship to space, time and energy. And we're going to go into a bit of a flight of fancy with regard to the composition of the material universe.

Now, you're going to find something very peculiar here. You're studying something—you're studying something in order to be able to defeat it, not to be able to use it. You should be able to know—you should be able to know so well what happens to a perception recorded by the MEST body, you should be able to know so thoroughly the various activities of the energy after it has been recorded, and you should know so well the various types of aberrative incidents which have occurred on the whole track, that you need no notes. And you should take notes so that you can study your notes on this, but you should need no notes when you're auditing.

And the time for you to learn this information, the time for you to learn this data, is right now. Just make up your mind, postulate that you need this information. Because you are not going to use this information except to defeat it. That's quite important. You are employing this data in a brand-new way, brand-new way in Scientology. You have all of the terrible liabilities of the MEST universe. You should have them at your fingertips and know how you can defeat them with Creative Processing, because you don't address them directly. You no longer address engrams, secondaries, facsimiles of any kind, including locks, or the ridges and flows, directly.

You address them indirectly, and actually, you should never have to specifically address and reduce, from here on, an engram or a secondary, except in this instance: the assist. A preclear very often becomes injured, and by directly addressing and running out that injury, he gets well. He's been injured, that's a specific type of recent injury.

Now, actually, any one of you, expert in this line, could actually stand outside the receiving ward of a big emergency hospital, and you could raise the recovery rate by some undetermined percentage, but it would be raised possibly even 80 percent. It's just way up, what you could do. And that is the value of the assist: somebody burns his hand; somebody has been thrown out of a car, he has a concussion; somebody has just been operated on; there has just been a delivery, you want the mother to recover, you want her not to have the various liabilities (the postpartum liabilities, physiological or psychological) which attend a delivery—many of these things.

Or this fellow has just been through a shocking experience, let us say, in the line of business, which has reduced him to practically nothing. Anything which is fresh—fresh, new. And that term *fresh* or *new* is quite relative, but I would say that it would come within the span of thirty days, and anything older than thirty days—that's quite an arbitrary figure there—anything older than thirty days, hit it with Creative Processing and Creative Processing only, no matter what your temptation is to hit it directly.

Now, let me emphasize that. There is a terrific tendency, an enormous tendency on the part of every mortal alive to address these things directly—address them directly. "Let's rush back in and conquer the physical universe!" That's just exactly how the preclear got into trouble: the conquest of MEST. That axiom that has to do with the

conquest of MEST was never more valid. And he has to be restrained in the conquest of MEST until his ability to conquer MEST is, I would say off hand, maybe a hundred thousand times better than it is, or maybe a hundred million times better.

He will get to a point where he can—he knows that an electric light is on, and he can see the electric light on, outside of his body or inside of his body, and he will say, "Fine. My perceptics are in wonderful condition. Let's go out and conquer some more MEST!" And then you'll get ahold of your preclear the next session and he can't get out of his body.

And you'll say, "My goodness. What's the matter with this preclear?" or "What's the matter with my processing?" And you set him down and you coax him this way and you work with him that way and you work with him, and he's getting harder to get out of his body than he was the first time.

What's he done? He's gone out and he's hit the physical universe one way or the other, and he has said, "Oh, my! I failed." Now he's failed with magnitude, because he's being invalidated on the most invalidatable line, which is as a thetan directly. He can't blame it on the body; this is *he* that's failing.

And so, don't worry about it. Your preclear is going to be able to perceive the MEST universe. He's going to be able to perceive it and find it and know what he is looking at and have horsepower to handle it, and all the rest of this. He's going to do very, very well, but not for quite a while, not for quite a while.

This person is so startled to find himself out of his body and find out he's actually free and that his activities are not censurable by Earth police, that he's perfectly willing to go in and change empires. Oh, he feels about 185 yards tall. And then about—oh, usually in less than an hour, he is about a millimeter tall—maybe a milli-millimeter. Does he feel small. He feels very tiny. And the reason for this is very simple: He's invalidated himself and by that invalidation he has keyed in the exact incidents which tell him he can't. Now he's keyed them in directly.

In the first place, flying around outside the body he immediately keys in all the reasons why he shouldn't fly around outside the body. Just that, you see? It also keys in all the conditions in which he's found himself outside before—namely, dead. He is dead. That's when he found himself out before, he's very dead.

Furthermore, he's going up against possibly his last set of instructions, which were "When you get out, you report back here. You report back right here! Not an inch either side, you report right to this *spot*. And this is the spot where we relieve you of all your woe and burdens, you poor fellow. And we're going to fix you up *veeery* nicely and make you forget eeeeverything and even forget to *remeeember*, and we're all so nice . . ."

Well, he knows by the time you've processed him a short time this is a lot of bunk, but he's flying in the teeth of tremendous horsepower. And so he gets out and what he discovers is not only that he is invalidated but that he is evidently liable for all of the monkey business which he's gotten in the past. He's liable for all this again, and it keys him in.

Now, therefore, the goal is—as outlined in Scientology 8-8008—is the attainment of a theoretical (unattainable) infinity by the reduction of the apparent power of the MEST universe from infinity to a zero of apparent power. That doesn't mean you make the MEST universe disappear, you see? I mean, you just reduce its authority from infinity to zero. And you increase the power of the thetan as a thetan from zero to his infinity. It's a very simple statement, actually. It doesn't have anything in it that is quibbling. The reason I say theoretical, it's obviously not the goal of 8008 to actually smash all the planets together and blow them up. That's not its goal. But that is not what is meant by

the infinity of the MEST universe. An infinity of the power, an infinity of the conviction the MEST universe carries. It is, right now, carrying an infinity of conviction. Now, as long as it carries that infinity of conviction, your preclear is going to try to hasten to agree with it again, and that's how he got bad off.

He's going to get in there in an awful hurry and try to agree with it all over again, and he's in no condition to agree with the MEST universe—no condition at all to agree with it. He's not even in a condition to disagree with it. And we have found the bypassed circuit. Now, there was a method of bypassing the circuit.

Now, you'll just have to take my word for it. Or if you care to lay out, yourself, a two- or three-months' research program and work on it for twelve or fifteen hours a day, you can get this data. But you will find out that maybe a minute's worth of Creative Processing is worth dozens and dozens of hours of direct processing.

Now, we'll call any process we have had in the past up to Standard Operating Procedure Issue 1, Theta Clearing—we will call those "direct processing." That whole span is direct processing.

And starting with Scientology 8-8008, we approach—not indirect processing—we approach Creative Processing. And it is an indirect approach, however, and attains the same thing as though it were indirect processing. But its goal is not indirection; its goal is actually what it says its goal is, and that is simply the increase of the thetan from a zero of his own universe to an infinity of his own universe. That's the goal of it.

Now, it doesn't do that in order to get back at the MEST universe again! It is aimed toward the same goal, the identical goal of *Advanced Procedure and Axioms*. We have not changed our goal but we just know more about this goal. And naturally, when we knew a great deal about this goal, we had to change the modus operandi to get to that goal better, and what is that? To rehabilitate the self-determinism of the preclear. The duty of the auditor is the rehabilitation of the self-determinism of the preclear.

And what do we find the self-determinism of the preclear is? We find that it is the location of matter and energy in space and time, and the creation, conservation, alteration and destruction of time, space, matter and energy. And that is his self-determinism.

And a person's self-determinism is as good as he can create, conserve, alter or destroy energy, matter, space and time. Get that: destroy time, alter time, conserve time, start time; conserve space, alter space, destroy space, create space. That's self-determinism. And that consists also of, of course: destroy energy, create energy, alter energy, conserve energy; create matter, conserve matter, alter matter, destroy matter. There's his self-determinism.

Now, what's the broad definition of self-determinism? Now, it's just that, that I've been saying: create, conserve, alter or destroy matter, energy, space and time of any universe. And that matter, energy, space and time—do not even for an instant get it into your heads that the only matter, energy, space and time there is, is MEST. When we've used the word MEST it is a coined word: it means matter, energy, space and time—the material universe. It says so in all the texts; we can't alter it at this time.

So, now, let's say that there are other *mests*, but each one of these we will write parenthesis (mest) unparenthesis, designation letter. Whose mest? Whose universe? So when we just say capital *M*, capital *E*, capital *S*, capital *T*, we mean the material universe in which we are sitting at this moment. And when we talk about somebody else's universe—well, let's say we talk about Joe's universe—all right, we'll have parenthesis (small m-e-s-t) unparenthesis, Joe. That means that.

Now, we have to have this as a communications method, so in the future you'll occasionally hear me saying "(mest) self." That would mean your own universe. But when it's just MEST that means the material universe, because you're meeting on a common ground of the material universe. All right.

Now, get this business about space—the creation of space. If a man cannot create space, he cannot be. And a man isn't to the direct degree that he cannot create space.

Identity has to do with beingness, and that has to do with space. Now, that is sideslipped over into havingness, which is time, and also into doingness—doingness has to do with energy.

That can be written, by the way, in several ways: you can start at the top of this thing and you can say beingness, that's space. And then you come down the Tone Scale until you get to doingness, and that has some energy in it. And the second you get some energy of doingness, you start sliding on down to the solidification and timelessness of the energy. And when you get down to actual time spans, you're into heavy energy and "have." And that, of course, is MEST. So, you've got a vertical parallel which is exactly the same as the Tone Scale which you have been looking at for so long. That is a parallel Tone Scale. [See [Fig. 1](#) section B: Editor]

So at 40.0, let's say we get beingness. And then at 20.0 we get optimum doingness, but optimum doingness results in subzero acquisitions as far as solidification is concerned, and that's the MEST universe and that also would be your own universe.

All right. Let's see how this thing adds up. Let's see how this adds up, and if there are two routes—if there are two routes here. Now, I talked about this a long time ago, and this makes it possible for people to accuse me of saying, "Well, he knew it all the time." Maybe I did, and maybe I didn't, because I used to talk about the parabolic Tone Scale. [See [Fig. 1](#) section A: Editor]

The Tone Scale was a curve; it wasn't the way it looked. You look at it flatwise, and you find up here 40.0 and you find down here 0.0 and you find in the middle 20.0. All right. That's all very nice, but we're just looking on a plot against time and up this way, potential of survival. [See [Fig. 1](#) section C: Editor]

So, we're looking at time. Time goes that way on the Tone Scale, it goes over here to the right, and vertically it's just the survival potential in the individual. Up here at 40.0 you have immortality. Well, you look on it flatwise and that's all very well, but the second you turn this thing around on edge, you see something else.

You turn this thing around on edge now, and you'll find out that it has a front and a back. And up here at 40.0 you have 40.0. And here you would have the two points, looking at them edgewise, which would be 20.0. And down here you would have 0.0 on both points. [See [Fig. 2](#): Editor]

And what do you know? What do you know? We can look at this thing sideways, and we see something else is occurring. And what's occurring? Well, let's say we take this right-hand parabola over here, and we take a look at this right-hand parabola and we have M-E-S-T, the MEST universe is the right hand of this parabola. And over here on the left-hand side of this parabola, we have what? (M-e-s-t) self. [See [Fig. 3](#): Editor]

Now, we could start at that 40.0 and take the left-hand parabola and get into a complete doingness in one's own universe, and ease it on down to 0.0 and we would have a solid universe. And one wouldn't be at that position on the Tone Scale. As you see by the dichotomies, one is always monitoring a lower point on the Tone Scale from a higher point on the Tone Scale. That is why, for instance, in arts, the artist tends down toward reason from aesthetics. The arts are higher on the Tone Scale than reason.

You'll find out that people who are doing a lot of reasoning are always combating and trying to monitor emotion. They say, "That's the trouble with that fellow, is he's emotional. He doesn't think; he just emotes, that's all."

Now, you take some fellow who is very volatile, very emotional and so on, he'll say, "Those people are no good because they just sit around like a bunch of rocks. They don't emote." And what your emotional fellow is trying to do is trying to get an apathy case up to the point of where it'll be emotional; what your reasoning case is trying to do is to stop people from emoting and get them up to a level of reason, and what your artistic individual is trying to do is saying, "Why in the name of common sense do you have to sit around reasoning all the time? The best thing for you to do is to appreciate the beauties of life."

All right. We watch this happening on the Tone Scale. In the same way, one has to be a point or two above.

Now, let us say that one was in one's own universe and he was at 20.0, which would be a level of optimum action and so forth. He would naturally—if he were going to do any optimum action—he would have to have a lot of MEST in his own universe. That's his own MEST. He made it.

Now, he's operating from the top-level beingness and immortality point of 40.0, actually, but he has had to descend from that point of just "be" toward "have" in order to get time.

Now, this is your ultimate in "have." The ultimate in "have" is 0.0, and boy, is there lots of time in 0.0. Ah, that stuff in 0.0, it is just hard-packed and it just goes on forever. Does it last! The dream of Egypt was eternity. Very nice line which a writer writing in I think "The Mummy's Foot" uses—a French writer— "The dream of Egypt was eternity." And sure enough, everything Egypt did was great, big, massive, enduring piles of MEST. You look at their pyramids and look at the Sphinx and look at the statues and look what they did to mummies and so on. They had an—what they did to bodies. It's fantastic how they wanted MEST and how solid that MEST was supposed to be.

Well, you take a more volatile civilization today—let's take the civilization of England and the United States (more or less the same civilization, just as far as its goals and activities are concerned) and you don't find any construction man building anything to last. No. Skyscrapers, big modern buildings are going up and that sort of thing. They build those things to last twenty-five years in an optimum condition, and then deteriorate for another twenty-five and then come down.

That's volatile, isn't it? "This material," they say, "is going to change, everything is subject to change and we're going to have to tear this down." That's right at the moment they're building this great big structure, they're saying, "Well, now, let's see. Now when we go to tear this down . . ." Well, now, that shows that they're pretty much higher on the Tone Scale than the Ethiopian when, for instance, he was governing Egypt. The Ethiopian said, "This is going to endure forever, and we're never going to tear this down." And you look at his customs, you look at the other things and the limit of his understanding and so on, and boy, it was right there on the Tone Scale; it was just above 0.0, just above 0.0. But he built forever. The only way he could attain eternity was through MEST. He had no concept of individual immortality beyond MEST. That's why he made mummies. That's why he made such a mess out of his civilization.

That civilization, by the way, under study, is one of the grimmer things to study. All right. Superstition—oh, all of the *mugwalla-yap-yap* that went on in dear old Egypt. Very low-toned, but it built forever. All right.

Now, Egypt, of course, was not on this left-hand parabola even faintly. Egypt was over on the right-hand parabola and so is every individual over on the right-hand parabola, and the primary identification—which would be to say the primary confusion, the primary upset, the number one crossroads, the number one bundle of twine which a person is asked to take apart—is this one: which is the right-hand side of the parabola and which is the left-hand side of the parabola in the individual? Because this individual has

been going on in the MEST universe creating space, creating time and then saying this was the MEST universe space and time. He's been gilding all of these things in the MEST universe with his own ambitions, his own dreams and his own goals. And he's been saying, "That's me. That's I. That's little me. I am just over here and I'm making a whole universe of my own."

Alexander the Great goes rushing out toward India and conquers the whole world for himself, and at thirty-three had conquered Alexander the Great. And the cycle is that people go out on this primary piece of nonsense, which is "All this matter, energy, space and time is mine. That's really my universe. And the lorries passing up and down the street are really my lorries, and I have an influence over all this." And they throw the pall of illusion—because it's a pall; it's a pallbearer's shroud for oneself—go out and keep gilding this material and saying, "Here I am and this is really I." And laying himself all over the MEST universe. And then he wonders one day why, with a dull thud, he doesn't have any more universe or any more body or any more anything. Because the MEST universe isn't a very good operating field, that's all; it's not rigged to be one. It's the—sort of the inevitable average of all illusion or something of the sort, and it's full of more booby traps.

And one says then, "This is mine." Of course, what is he going to go toward? Horrible. He says, "This is mine." Of course that doesn't happen to be true. It's not his. And the second that he makes this confusion, he's all set.

Now, it has that liability, then, in that it destroys to the extent one extends into it. One gives it permission to destroy him by extending into it.

Now, what's wrong with this left-hand side of the parabola over here? Yeah, there's something wrong with it. No audience. That's an awful mess. I mean, after you've got through building the most fantastically beautiful cathedrals, no matter how solid they were to ... They might be terribly solid, by the way; you might be able to walk in and out of their front doors. You might have a complete population that was totally devoted to going to this cathedral and bowing down to the great god Joe. You might have all of that, but you would have a sneaking little idea in the back of your head all this time, "Well, of course, I made it." There isn't any dichotomy there operating. So quite normally, people will team up, and feel very bad when they don't team up, to make that left-hand parabola. And you'll find out home universe was usually accomplished by several people; several beings got together and made a home universe. And then you could have randomness, and one was a little bit left to chance.

Did you ever try to play chess with yourself? Now, that's a silly proposition there, because you know what you're thinking and you know what your next move will be. And what's your trick? You start pretending, "Well, now, let's see. I don't know what I am thinking about when I am the white side. Now, I don't know what I am thinking about when I am the black side." And so you keep fooling yourself all the time. Well, actually, that is a way you get randomness.

All right. Now, let's take a look here and see if there's any remedy. Is there any remedy for this—at all? Well, frankly, as long as one goes toward action and as long as one goes toward acquiring matter and so on, there isn't much remedy. You're subject on either side to these liabilities, and if you weren't subject on either side to these liabilities there wouldn't be any point in it.

Now, you would never have driven over onto the right-hand side if the left-hand side had been completely satisfactory. And the main thing wrong with the left-hand side is it's not defensible.

One of these fine days somebody gets ahold of the wavelength of your universe, and you look out and you wonder what on earth is happening, and your stars all fall

down. And that is this big, bungling truck of a thing, the MEST universe—somebody has bridged over into your universe, and that's very sad.

As a matter of fact, if you want a grief charge off of most preclears—if you want to process the real universe, you want a grief charge, there is a crossroads of grief. It's when the universe which they and maybe a few others built and so on, suddenly comes to pieces. And the MEST universe is an expanding universe, and their universe became part of the MEST universe. Just run the incident. You could even call this incident "When the stars all fell down." And they feel very bad about it, believe me. You'll find they're still stuck in it, most of them.

Now, when you see—continuing on this left- and right-hand side of the parabola, own universe and MEST universe—when you see this parabola before you here, looking at it edgewise, it should be—mean something to you that there's no connecting line between 0.0 of the right-hand parabola and 0.0 of the left-hand parabola. There's no connecting line between 20.0 of the right-hand parabola and 20.0 of the left-hand parabola, and that the only place they connect is at 40.0.

From 40.0, as one descends down the right-hand side of the parabola, one's own space becomes less and less and less and less and diminishes completely when one arrives at the MEST universe 0.0. One has no more space. He has just run fresh out of space; which is to say, he has no more identity, he has no more beingness for that particular cycle. Of course, he actually never goes—as a thetan, he never disappears at 0.0, but he disappears as an individual at 0.0.

And this is why you have such a tremendous mask over one's whole track past, is the beingness of an individual in the right-hand side gets tied to an identity. And this identity, whenever it disappears, one no longer has. And if one no longer has, then one's identity is gone. And the ballup on the whole track is simply that one is still trying, still has impulses toward his whole track identities, with absolutely nothing with which to prove it. So he has no time on the whole track once he's dead. But he has time as long as he's in close proximity to some MEST object or some MEST of one sort or another, such as a body.

Just a minor example, a body. A body is nowhere near as important as you think it is in connecting a person up to an identity. A person could just as easily connect himself up to an identity in the Nelson Monument down here. A person could say, "Well, let's see, I'm the Nelson Monument. That's who I am." And he could be possibly very satisfied with being the Nelson Monument, except that—only trouble is the Nelson Monument can't produce very much action: it can't sign any checks, it can't flirt with anybody, or something of the sort.

And now, he might try to work this problem out until Nelson could tip his hat or something, but he'd want action, and that's the trouble with being the Nelson Monument—it's immobile.

This is solved most easily by becoming the god of a wood. Hence we find Frazer's *Golden Bough* stressing and talking about and belaboring and mauling around and falling over and going back and forth over endlessly this whole project of a god in a wood. That's actually what *The Golden Bough* is all about, just ad nauseam for *God* knows how long. And a lot of it's very pretty, but the trouble with it is it's got an orientation point which is a limited orientation point. If he'd taken just a little bit wider orientation point, he'd have been better off.

Now, I'm not talking about sections of *The Golden Bough*, I'm talking about the overall work called *The Golden Bough* would have oriented much better if it hadn't been so limited in scope.

And the limitation of its scope is simply the King of the Wood at Numa, that's—it's actually its total scope. He keeps trying to trace around, and why is it that you have somebody going out and being the priest-king of this little stretch of wood, and he's priest-king until somebody comes along and slays him, and so on.

Well, now, that's a MEST body version of it, but what is his stress? He starts talking about that just as though he were going to talk about people, and then spends the rest of the time talking about gods. And he's talking about gods of the wood, gods of the wood. And that's the easiest thing to become, is to become a patron saint of a small area of MEST universe space as a thetan, and that is very *easy* to become.

And one could fly around, then, and people would come into this wood. And the animals in the wood would be inviolate. One could protect this wood. Various people came into the woods, would see strange things and have strange sensations and dreams when they slept under the trees, and that sort of thing. And actually, that provides considerable randomness, as well as—well, it bucks one up, more or less, to have people coming for hundreds of miles just to light a lamp on one's altar. That is pleasant—good business.

Now, of course, one can be a god of a small place just as long as he isn't interfered with too much by somebody else who wants to be god of that same small place. And then we could get into a dreadful fuss and too much randomness enters immediately.

So, this is Frazer's *Golden Bough*, and its fixation upon this one point.

Frazer provides, oddly enough—writing just on and on and on—provides you, if you want to read it, an abridged or a total edition, with enormous data, which he's writing about with no understanding at all. He does a fabulous job of misunderstanding his own data. But his data is good and the man is very able as a writer. He keeps orienting it around MEST bodies, and what it is, is the only really easy solution a thetan ever had here on Earth: to be Diana, Artemis, or something of the sort, go around and spread legends about oneself, and so on. Actually interfere with, or fool around with, MEST bodies, and it's ... You see, it's no joke, no joke.

You take the legend that has to do with a mad bull. All right. They say, "All of a sudden, this bull was sent by Poseidon, and here went Poseidon, and here went the bull. And the bull specifically chose out of the crowd one individual and gored him, and this was the individual who had said that Poseidon was no good." Why sure, how easy. Why not?

All you have to do is take an animal, and an animal is very easy to direct, and you just keep him running around and getting irritated and upset until he finally gores the person you're trying to get even with. I mean, we're dealing with factual material when we're dealing with the mythologies. It's *very* factual. And it's the troubles thetans get into.

Now, they get into this trouble for one reason only, is they insist on playing around with the real universe. And they keep playing around with the real universe and playing around with the real universe until eventually they come into a bad state known as *Homo sapiens*. Or maybe in some other planet we have people like crocodiles, or maybe we have this or we have that.

And oddly enough, if you want to fool around with the whole track, you will find in some earlier spirals and so on, your preclear has been all sorts of strange beings. Oh, they're really strange beings. He has, to this day, an aversion for those beings.

Why does he have an aversion for the being which he's been? Because the being he has been has trapped him. And he has been degraded. He has instantly lost caste the moment he was trapped.

You could probably take an E-Meter and go down the list with an E-Meter and very nicely find, as you went down the line, all the animals or types of animal forms—including man, who is after all, an animal. Boy, don't for a moment mess up on that one, don't miss on it. Man is an animal! *Homo sapiens*, as we understand him, is a specialized animal that seems to be more capable— probably because of manual dexterity—of trapping thetans than the other animals *on this planet only*. He's nothing very special as far as an animal form is concerned. He is to some slight degree decorative, more decorative, perhaps, than some other animal forms, such as a beetle, which is an insect form. But there's not much difference.

Now, on other planets, other animal forms possibly possess this same potential of trapping the thetan as otherwise. But man without a thetan is pretty stupid. All he is, is a genetic entity that's collected enough ridges to be solid in time. That's all he is. And boy, if you want to know how bad off the genetic entity is, how bad off do you think a being would be that had enough ridges surrounding him, enough multiplying, self-perpetuating ridges surrounding him, to be solid matter?

Now, you know how bad off a fellow is who has a thick ridge in front of his face as a thetan. He's bad off, see? How bad off is one of these fellows that has one of these ethereal back ridges that keeps appearing all the time and so forth? He's pretty bad off. He gets caught in these terrific currents.

Well then, how bad off do you think a being would be who is solid matter all around him? Well, that's how bad off a genetic entity is—pretty bad.

Now, your tendency of your thetan is to get into the body and then start solidifying with these ridges; because he's in one place, one time-space location, he has no space of his own.

As I was going to say, if you took all of these animal forms of which you could think, you'd start getting bops on them, of one kind or another, and you would all of a sudden discover that your thetan had been other forms. It's very, very amusing sometimes. It does not assault one's credulity. What assaults one's credulity is that a thetan would have too much to do with this sort of thing—that assaults one's credulity.

But what he has become, here and there, is very, very idiotic. And it sounds very strange to you. This thetan, in this particular strata which is made up of these beings with long tails, which they encase in silk, and they all wear golden horns and so on. He jumps on his unicycle and goes putt-putting off down the big forty-pass, cloverleaf-type highway. I mean, you find some funny things, very funny things.

Male voice: Do you mean thetawise or genetic?

Oh, geneticwise. This fellow's gotten trapped by this being. He thinks he's one of these beings, and this being, let us say, is—most resembles the Earth animal of a flying crocodile! And here you have this flying crocodile wearing golden horns, which are artificial, and his tail beautifully encased on silk, jumping on a monocycle and going off down this forty-pass highway. I mean, it's just... Oh, no! You look at this sort of thing and you say, "No wonder this guy is just a little bit disoriented." Yeah, it stretches the limits in all directions as to what kind of a body he can become.

But it is not important what kind of a body he can become; what is important is that he can become a body! And the mechanism of how he becomes a body is important. And once you solve the mechanism of how he becomes a body, you solve his becoming a body and he gets out of that.

Now, the superstition—you take a tremendous electronic society, you wouldn't expect to find it all full of superstition. And yet you find psychiatric—the psychiatric treatment of that society is something like electric shock or the prefrontal lobotomy, and that there's all sorts of things that you have to observe.

Supposing the engineer running this enormous machine is expected to shut off the machine at 10:01 A.M. every day and spread his prayer rug and bow five times to the south by north. Yeah, that would be ridiculous, wouldn't it? And yet that is the level of superstition on the line—it's very heavy. They didn't know how they got there. They didn't know what was happening to them, and the resultant and consequential confusion is fantastic.

If you want to know how fantastic it is, a small sample of it is Greek mythology. That's a very small sample of the adventures of the gods and goddesses, and where are those Greek gods today? Where are they today? Well, one of them is probably busy going down a line of wolves, and another one is probably down at Woolworth's. Athena is probably selling crockery at the five-and-dime, and so on. How did they get that way, and how would you spring them? Well, you wouldn't spring them by doing anything about the right-hand track, because the right-hand part of this parabola has a saturation point. I don't know what that saturation point of processing is, but it's high—but you will reach the saturation point.

The theoretical end of processing out the right-hand track is given in *Advanced Procedures and Axioms*, I think, and is certainly part of the lectures of that period, back in the dark ages. And it says that if—you mustn't process out all of the efforts and counter-efforts which you find in the preclear. I think it says that in the book itself, because this has as its *reductio ad absurdum*, is the preclear will *go poof!* Now, you would free the genetic entity if you did that. But actually—mind this, mind this—it's not impossible. It's not impossible, but it would take some very close work on your part to keep the body running long enough to become processed out of existence. But that's what it is. You would process the thetan free by processing the genetic entity free, and the body would disappear. That's the *reductio ad absurdum* of processing the right-hand track.

So, there's a saturation point.

Now, somewhere up the line you get out enough efforts and counter-efforts so that your being is in pretty good shape. He's in wonderful shape for a MEST being, just gorgeous. But you've gotten up to a point where if you process him from there on, he's going to get into worse shape. And the reason he's going to get into worse shape is because essential parts of him is going to start disappearing. And I don't mean that that is just theoretical! That has been done on the couch! That has occurred. The saturation point lies somewhere between five hundred and two thousand hours. That's a pretty close bracket, by the way, that's a fairly accurate statement. I mean, you could say—when you take in terms of the number of lives a person has lived, you say you reach a saturation point somewhere between five thousand—five hundred and two thousand hours, that's an interesting datum for you.

Why? Because it has been tested. That datum isn't just a guess. I know when they start reaching the saturation point. Of course, five hundred hours is a ghastly number of hours of processing. That is terrific.

I don't know, there was some joker . . . There's always a lunatic fringe hanging around Dianetics or Scientology, around any field. There's a lunatic fringe around physics, for instance; there's one around chemistry.

Now, one of this lunatic fringe wrote in a book, a great authoritative book, which he ... He was modifying everything. I think his big change for the whole subject was you

didn't say "Come up to present time." You said, "Be aware of your environment," which, by the way, was standard procedure that he had nothing to do about whatsoever at the time he left the Foundation. So that he had invented this, and this was his claim to fame. He's really a crackpot, this guy. I won't mention any names, but gee, he's nuts.

Anyway, he says he has had eighteen hundred hours of processing and he's going on being processed. Well, you add it up, by the way, and between the time he heard of Dianetics and the time he wrote the book and the book was published, and if you added this up, you'd have found out that he would have been on the couch something like eight hours a day, seven days a week, to have gotten eighteen hundred hours of processing. That's an awful lot of hours of processing. It's just too many, by an awful long ways.

And he doesn't bother to say what kind of processing, but it happened to his . . . He had a girl who was very weak in the wits. And this girl would sit there and say, "Well, what do you want to run, dear?"

And he would say, "Oh, I think I will run so-and-so."

And she would say, "Well, all right, dear. Go ahead and run it."

And he would lie there and philosophize and think about it for a while and so forth, and a few hours later, why, he would say, "Well, I've finally run that."

And she would say, "Well, that's fine, dear."

And this was "processing."

Well, if he'd only keep this up, if he'd only keep this up, if he would really process efforts and counter-efforts for that length of time—not just a few engrams, but if he'd process efforts and counter-efforts for eighteen hundred hours—he wouldn't be able to function, probably, as a body. Now, that is the liability which is up the line.

This data is quite new, simply because it takes such a tremendous number of hours—it's a tremendous number of months and years to run up a total of processing that high—that it is not data that is readily available.

We find here and there that enough results are in to show that there's an optimum point of processing, and at that point you stop—when you're using effort or facsimile direct processing. So there's a finite limit, and that is why— completely aside from the invention of the technique itself and a further understanding of it—that is why we're junking direct processing, except in use in an assist. That's why we're junking it. It's not that you would ever process anybody two or three hundred hours!

Once in a while around here in England there is somebody that's had two hundred hours on the couch, some of them had two-fifty, some of them had three hundred in the last couple of years. And that's not very many hours of processing, and they're not even close up to the danger zone. There is no danger zone there, really, because there isn't any danger zone, really, for the thetan just because he's gotten killed off or something. It's whether or not this individual is better off and has a clearer understanding.

All right. Now, let's look at this, then, as a process and find out what we're doing. We're trying to cross the time-honored, well-known abyss. You know the abyss? Well, the abyss is something that people have been talking about for an awful long time, and everybody is very well aware of the fact that there's an abyss.

Actually, the abyss can fit almost any analogy of accomplishment. It's very nice, it's a very neat thing, and it refers specifically to a whole track incident. There is a whole track incident known as the Abyss. If you throw the people into the darkness—you invent yourself a chasm or you have a chasm or something of the sort, and people you don't like, you pitch them in. That's on the whole track. You'll find that with an E-Meter. Preclears

get very upset. There's probably more overt acts performed in the Abyss than in anything else. There's masses of them. Real volume! Two, three thousand beings have been pitched over into a dark chasm someplace or another; it was the favorite method of getting rid of one's enemies. Well, that's way back, way back on the track. All right.

But we'll use again the analogy of the abyss. We find out that people are trying to get from a—one state to another state, a better state, and we find out that intervening between the two is a black abyss. All right.

Gee, it'd be dreadful, it would just be gruesomely dreadful if we had to actually cross this abyss. But I'll give you a technique—I'll give you a technique for directly crossing the abyss.

Where is the abyss in the first place? The abyss is at 40.0. The only connecting point, really. The only *real* connecting point between MEST universe and mest universe self is at 40.0. The matter which you would make and the matter which the MEST universe would make—entirely different.

Now, somebody somewhere along the line got the wavelength of any universe you might have had and blew it. You collided, in other words, with the MEST universe, but that doesn't say there was a bridge between those two points. It said there's some kind of an artificial step up or conduit or something of the sort was done there in order to make a clash between these two universes.

Well, the point of that clash is chaos and confusion. And if you want to take it apart vector by vector, you've got lots of time. There is no end to the amount of time you would have if you started taking it apart erg by erg of energy, taking that smash apart, because you've laid locks on it ever since.

Every time you've had a dream or a hope or a desire or a plan in the MEST universe, you've laid a lock on the smash of your own universe. Horrible, huh? And every time the MEST universe has kicked you in the teeth and has smashed your dreams, hopes and plans, and hasn't done exactly what you thought it should do, it laid a lock on this one. So, is that a tangled mess!

Well, there's no real bridge between those two points so far as processing is concerned. There's a collision between the two points and it's way down about 0.0. And you could say that there is a connector across on the 0.0 circuit, but it's not a bridge; it can't be crossed there. I say "it can't be crossed there"—that's a very forthright statement and I shouldn't make a forthright statement because there's only been a couple, three attempts to cross there at that point.

And of course, it's something like somebody trying to discover—to sail to Asia, and we could pull a Columbus and keep writing everybody and say, "We're in Asia. We're in Asia. We're in Asia," meantime with two of the doggonedest biggest continents and the golblamedest biggest ocean standing between us and Asia. We could go on saying that and pretending that that 0.0 to 0.0 bridge here—pretending it wasn't there and that it *was* crossable. But it's a mess of confusion. It's an awful mess of confusion. Until we get a MEST cutter and maybe a couple of MEST torches invented or something of the sort, it's not crossable at that point.

But it is crossable at 40.0. But again at 40.0, and nearabouts to 40.0, you have a terrific liability. They're both the same thing at 40.0. That says, "What is all space for the MEST universe and what is all space for your own universe is an all-space thing." And you try to go through that and you try to shift over to be sure of what is all-space MEST, all-space self-mest, and *rrrrr!* Because space is space. And if there is nothing in it to identify it, you have an awful time.

Now, if you do this little process, you'll see what I'm talking about. Cook up your own black space that is empty and has no sensation in it, and be sure it's your own space.

Now, very possibly there is a way to solve that, but it's making space identify itself by space without any havingness and without any doingness. It's just space. And you will get the doggonedest sensation of beingness. For a little while, boy, you'll just *be* like mad, and then you'll say, "Well, is this really my space?" And then, of course, you'll not-be like mad, because you'll say, "Here I am, lost in MEST universe space." And then you'll say, "Well, this is my space," and that gives you a tremendous power of beingness and untouchableness, and you can feel very detached and very nice and so on, and then that "Well, is it my space?" The whole truth of the matter is, it's nonidentifiable space. And the fact that it fluctuates from one to the other should tell you something: It is your space only by definition.

And if you define it and simply say, "Now, this is my space"—you rig up this space which has no light in it, no matter in it, no perception in it, and by definition you say, "This is my space"—why, you're all set. I mean, you did it by definition, you see? It's not very satisfactory though.

So, it's the theoretical bridge. But it's by definition. You see, your space can exist concurrently with MEST universe space, and you're so tuned up to the MEST universe that naturally the space you'd create would be, again, concurrent against the space.

Now, there'll be more to say about this in times to come, as more is known about it, but there is one of the big question marks, is just exactly how you can identify that bridge and tell the difference between an all-MEST universe space and an all-self space. Of course, you can tell the difference by definition.

Well, the best way to do this is by identification—by doingness and havingness. And that is Creative Processing. You say, by definition—you say, "This is my space," and then you know it's your space simply because of the doingness and havingness in it are not MEST universe doingnesses and havingnesses. You know you have never reigned as a dragon; you know that never happened in the MEST universe. You never reigned as a dragon with the best possible attendants, and so forth. And the way you are sure of this is you have the people change in appearance; and you find out you can change their appearance around with great ease—why, all of a sudden, they become yours.

And you move over directly at 20.0. There is no bridge between there; you're actually going all the way over the top and down, back down to 20.0 again, but you do it instantaneously. You mock up. You mock up doingness and havingness and it's your own space by definition, and you have Creative Processing. And you are immediately on the left side of the parabola.

And the more certain you are that this could only be the left side of the parabola, only be your own universe, the better the processing.

And where you have had Creative Processing even vaguely break down—it doesn't, but where you've had it taking a long time, it takes a long time in direct ratio to the amount of MEST universe (not self, but the right-hand parabola) form that you eject into it—inject into it.

Now, let's process oneself as one's own MEST universe body. See? Let's mock up one's own MEST universe body and put it out there. Now, you'll get results in ten, twelve, fifteen hours; you'll see things happening in ten or twelve or fifteen hours of this kind of processing. It is much, much better to put something out there that you know is not MEST universe—a MEST universe body.

For instance, even a thing like a pumpkin on a stick. That's at least somebody else's universe adapted to your own, and you say, "That's my body." And you say, "All right.

Now these two sticks that go down there—these two sticks that go down there, those are my legs. Now, I'm going to process the right-hand stick because something is wrong with my right-hand leg." Okay, and you process that stick and you're going to get along a lot better than if you processed a MEST universe leg. Isn't that strange? You master that stick of your own universe. Fabulous, isn't it? Well, it's a direct route.

So, the more and the better you can depart from the MEST universe and make it the universe of self, the better Creative Processing is. But this doesn't say even then, that you have to attain an enormously high original level of creation in order to make it effective. Because it *is* effective regardless of what level of creation you use, as long as it is a level of creation.

Figure 1

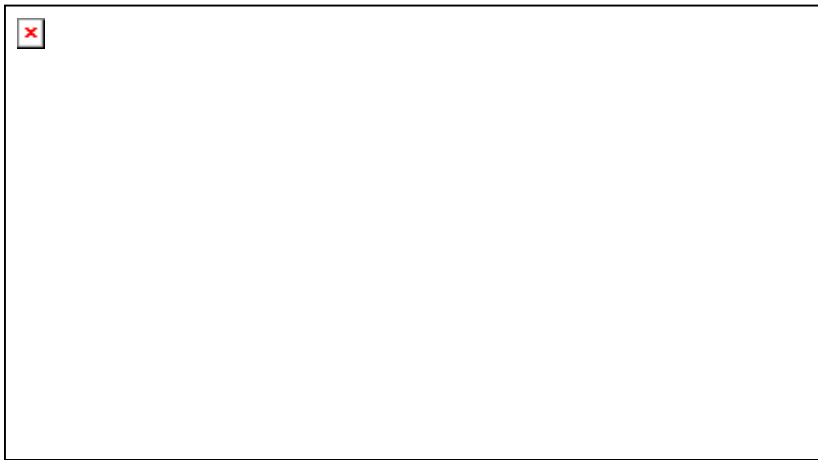


Figure 2



Figure 3



CREATIVE PROCESSING

A LECTURE GIVEN ON 17 NOVEMBER 1952

Well, part two of this Monday of whatever the date is.

Male voice: 17th.

Is this the 17th? Monday the 17th.

Continuing on with the basic anatomy here of Creative Processing, using this graph showing this parabola that goes from 40.0 down through 20.0 to 0.0 for the MEST universe, and from 40.0 down through 20.0 to 0.0 of the MEST universe of self, the interest of the auditor is to move the preclear over into a possession of his own creations and to enable the preclear to conserve, alter or destroy his own creations of matter, energy, space and time.

I invite your attention very strongly to space and time. And if we had no definition for time this would be a very difficult feat. But we happen to have a definition for time. And the definition is havingness.

Now, let's look at 40.0. We have represented be, have and do as a triangle in past lectures. And certainly enough be, have and do is a triangle. In order to achieve a level of identity and accomplishment in action one has to have all three corners of this triangle. But this triangle is actually plottable on our Tone Scale. And we find 40.0—on down for a ways from 40.0, clear on down actually to 0.0, but getting less and less and less and less and less—is be, which is space. So we have up here—at 40.0, we have be and there's lots of be at 40.0. In fact that's all there is—that's all there is.

Now, there's a theoretical point above 40.0 where we have no be. We don't even have be. That's a theoretical point. Lord knows where that point is. Maybe at 1000.0.1 don't know where that point is.

Now, we start down the line here and we get to 20.0. Now, above and below 20.0 we have energy. And by the way, this is true—this is true for both the right-hand side (the MEST universe) and the left-hand side (mest self). That's true on both parabolas, that at 20.0 you get energy as a peak. Now, of course, energy extends up there to maybe 38.0, and it extends down to—way down to almost 0.0. There's this energy but it's at a peak.

You'd say 20.0, that's predominant energy. Predominant energy—not predominant beingness, not predominant time, not predominant space, and not predominant have.

;

So that is be up there and that be up there is space at 40.0, and this energy down here at 20.0, of course—20.0 is action on the Tone Scale and we've got down here, do. 20.0—optimum action point.

Now, down here at 0.0 we have optimum have. Have. Why is it that you're always measuring time by MEST objects only? MEST objects and their operation in space are the measure of time. It is where the sun is—where the sun is, where the clock hands are, where the shadow falls, how long it takes the water to run down a riverbed, how long it takes something to melt, such as a candle—these are all measures of time. It's how long, something or other to do with solids—"how long solids."

Now, it's "how long solids" in relation to space, gives you your measure of time so that just plain have itself doesn't tell you time to be used in action. But just plain have itself is action—pardon me—is time. Have is time. But when you start to get have, we get this solid object changing in space, we have to regard it from the point of 20.0 and we get doingness. You see. I mean, the measurement of time or change is doingness.

See, we've got a theoretical arbitrary point, and that's have. But have all by itself at 0.0 does not immediately include any higher point on the Tone Scale. It doesn't include any higher point on the Tone Scale—as itself. But the second we see it in relationship to higher points on the Tone Scale, we get our manifestations of change. But it's change of what? It's the change of a solid at 0.0 in a space, and space is predominantly 40.0. You see?

Now, you get a have, an object at 0.0 altering in 40.0 and we get a do at 20.0. And your aspect of time is actually only confused, when it *is* confused, because you are viewing time from a higher point than an object. And therefore you're viewing an object's alteration in a space. And if you view an object's alteration in a space, it tells you two things immediately. One, you must be able to view—and I've never seen a dead man look at his wristwatch yet. And so, you see, he has no criterion. Now, it actually requires a judgment in order to behold time in terms of change.

Now, you ask that chair over there what time it is and you're not going to get any answer at all. But you look at that chair in relationship to the action through which the chair has been and it'll tell you what time it is. We'll take that chair at the moment it came out of the factory—it's just been through the action of being made into a MEST object—and now we will take it ten years hence.

And somebody will come along and they'll say the style—an idea, or something of the sort—tells you that chair's that old. But actually the main criterion which they will use is how badly is the chair off. That is, how much action has this chair undergone? And that gives you the chair telling time. But that's how much it was changed.

And get that viewpoint. The object is changed from a higher level only. It's not changed from its own level. It always takes a higher level to change an object. In other words, it takes space and doingness. It takes space and action to change the characteristics of an object.

Time, then, is the congealment of energy into and toward endurance as an object. And the greater the endurance of the object, the more time you have. It isn't the more time—now, you see, the only difficulty you would possibly have in understanding this is to persist in viewing an object as though time were another abstract. If you persisted in viewing an object as though time were another abstract and time was something else except this object, you would be making the mistake of applying your judgment in action and space to the object, and creating the abstract. See?

The second that you are in space and it's in space and you say its action, capabilities and potentialities, movements and changes are so-and-so and so-and-so, and say, "That is the time of this chair" ... When you say—when "That is the time of this chair," you have immediately said, "Space and energy with regard to chair," and then you've set up an abstract which nobody ever had a definition for, and you've said, "That abstract now is time."

So we would get, actually: time in action is energy. "Time in action" is what you mean by that abstract. Time in action. And that could also be "object in action is time"—what you understand by time. But the time that you're dealing with is always the object. It's just always the object. When you view it from space and energy levels, you say, "Well, of course, then time has space and energy in it."

Well, every time you say time has space and energy in it you're talking about something else. You're talking about the triangle again. You're talking about all three corners of it simultaneously. We've got to get a precise definition for one corner of this triangle in order to use this triangle. You see, one of the reasons why man is in terrible condition and why a thetan got in trouble in the first place, is he never got this thing straight—this thing I'm talking about right now. You have space, energy and object.

And what do we find here on this Tone Scale? We have all space with nothing happening in it. And then we have space with a motion, a created level in it, and that's energy. And then as more and more energy is created, and as space condenses, we get an object.

We come right on down the Tone Scale from total beingness without energy or objects, down toward total energy in space with energy, which, in congealing, we will get 0.0. If you look at it this way, well, you'll get the 0.0 of an object.

I mean, if you look at it this way, is—supposing space could be condensed, and if you condensed space just so much it would manifest itself as energy, and if you condensed it just so much more it would manifest itself as an object. You see? I mean, you could look at it that way. That doesn't happen to be true, even vaguely true. But just to fix it in your minds, you can look at space at 40.0 having no energy in it, and then that it's less space at 20.0, but it's got energy in it, and then it's much less space at 0.0 but it is an object. An object is solidified energy.

Chemistry—when you burn coal in a fire, you're getting an object turning back into energy. Now, you go the other way around and we'll throw all of this energy—and there are actually methods of doing this—you throw all of this energy into a space and you condense it and what do you get? You get a solid.

Now, an example of that is to fill up a chamber full of air and condense that air and you will get a block of frozen air if you condense it down. You reduce its space and you get an object. So if you want to see how much somebody has got his space reduced just find out how much objects he's got. It would theoretically be good therapy just to have somebody throw away a lot of things.

That's mostly the trouble you find with people is they have an awful trouble—a lot of trouble—getting rid of things. Well, they're having trouble getting rid of their aberrations, and you turn right around and you'll find out they also would not any more throw away an old pipe that they have had for twenty years and is in terrible condition and nobody would ever smoke it, and you'll find out they won't throw this away. Well, how do you expect them to get rid of something volatile way up the Tone Scale here, known as energy? They won't throw away an object.

Now, they won't throw away an object, they're afraid to let objects out of their sight, they have great apprehensions about objects, and yet you ask them to step out of their bodies. Whoa, no! Hm-mm. No, they just can't do that. And the reason they can't do that is a very simple reason; they just got objects and no space.

And what you've got to do is give them more space and less objects. And the way you get them—give them more space and less objects is simply to bring them up to the level of action on the subject, and you do that with Creative Processing. And you do it with Creative Processing by first making them get rid of very inconsequential objects which they mock up.

And you make them mock up enough objects until they realize that they have an inflation in that item and can therefore spend it freely. And if you make them mock up

those objects enough and often enough and enough of them they will get over the most parsimonious scarcity level on that particular object. Let's take this fellow, he can't get rid of objects; every time he tries to get rid of an object, he can't even see an object to get rid of.

Why, what are you going to do with him? You're going to give him—get him to chuck away black pennies, or something. Or let's say he's got—he's holding on to black space. Well, he obviously wants some black space or he wouldn't be holding on to black space. And if he wants to hold on to black space he's trying to hold on to the last frugal remnants he has of 40.0, he thinks. He's holding on like grim—with great grimness to the last remnants of his own space. He hasn't got any more space. Therefore if he hasn't got any more space, he obviously has an object, you see? And if that object is obviously going to be confused with his body, so he's not going to move out.

What do you get him to do? You get him to rig up and mock up black space until he can have more and more and more black space. And he gets more and more and more black space, and now hold on to more and more and more black space, and eventually you'll be able to get him to knock off a corner of it and throw it away. His case will be solved at that moment. If he can have enough black space to a point where he can be a spendthrift on the subject of black space ... It's at least space, you understand. It hasn't got anything in it, but it's at least space.

Now, there's about your low level of... Now, possibly this fellow has enormous potentials and he wouldn't be holding on to it so hard if he didn't have. He's probably below the level of most people who live, if he's doing that.

All right. Now, let's look at this, then, and see this triangle very clearly for what it is—very clearly for what it is. The triangle of be, have, do should be actually be, do, have. They are interrelated; the object cannot exist without some space. The energy, actually—as is demonstrated by every electrical generator you ever tried to turn on, by every coal fire you ever tried to start burning without anything on the grate—the energy depends to some degree upon having space and having an object.

Every time you've tried to start a fire without any fuel, and you just put some flame, not even with a match, inside a grate which isn't—hasn't any coal on it or any wood or any paper or anything, and you try to get a fire lighted there that will keep on burning, you just remind yourself at the time you're doing this that you're defying one of the primary laws with which we're dealing. And that primary law is, is in order to get some energy you've got to have an object.

Now, you can even create energy and compress it into an object, but that is essentially what you're doing. Create some energy and compress it into an object, then you can take that object and it'll again release some energy. Tricky, huh? That's actually the way you got coal.

Here were a lot of fish and they were born and they were little tiny spores and they grew up. And they lived on chemicals—and they lived on chemicals and seawater and sunshine. And out of all of this space-energy sort of thing they were able to make an object which could be gotten ahold of and eaten, and so they had a little bit bigger fish, and it ate those little bit smaller fish.

And then one day the whole world caved in on a whole bank of this sort of thing—crash!—and you got oil. And I wonder how you got that oil? It was very carefully manufactured out of space and energy. But it sure did get converted a lot of times before it got to be space and energy. It got converted quite a bit. But it did this cycle. Here it was, all this space and then it went through this conversion and many sublevels, and then one day it had to be fallen on and compressed, and then you got oil. You also got asphalt.

Now, here was a tree and the tree made chlorophyll from sunlight and the chemicals found in the ground and so on. And it grew and it grew and it grew and it grew, making object out of space, object out of space, object out of space. And then one day—one day, the world caved in on it and gave it a tremendous amount of pressure, condensing its space even more, and now they dig that up and you burn it and it's coal. That's typical of that.

But you're getting the energy back that was already made. You see, it took the space—here was practically nothing but solid beingness—I mean, empty beingness. It was the beingness of the material universe, and then gradually from other objects, and releasing and so on, we got energy, and the energy got condensed more and more and more and we finally got a solid object. And, boy, is that coal timeless. Whee! From your standpoint it lasts forever, but that means it's got time in it.

See, it just had these things—it's just reversed. You say the coal is timeless, meaning it lasts forever. Well, boy, something that lasts forever's sure got time. In fact, it *is* time. And this coal will sit around in the ground for millions of years, and you dig it up and leave it on the surface and it'll last for a long, long time. Except, of course, when you throw it on the grate and convert it into energy.

Now, if you take an engram bank that is solid matter—and it's practically solid, it's solid—the preclear is of course in the emotional state known as apathy. The reason he's in an apathy is a very, very good reason, is he hasn't got any energy and he hasn't got any space. And that's the definition of apathy.

All right. So this preclear is a solid lump of aberration. Now, how you going to—it'd be one thing if you could touch a match to him and expend him out as if he were a lump of coal. Well, it's true, he'll last forever—as what? As an object. But he's interested in living. He's interested in expanding his beingness. And therefore, by Creative Processing, you educate him, you might say, into realizing that his beingness can be expanded.

Very fortunately for you, we are not dealing with mud. If we were dealing with mud we would never get anybody processed, except by touching a match to them. If man was exclusively and only a carbon-oxygen engine, if he was just that and no more, we'd be done for. He isn't.

He can create space, of all things. He can create energy, and the fellow is holding on to the object called time because he knows very well that he can't create any more space. He knows very well he's *got* to hold on to what he's got, and he can't even change it, because if you change something, you're liable to lose it, you see. And he can't even change this object. Why? Because he hasn't any energy. And so he's got to hold on to this object. And this object is his concept of what he has left, which isn't very much.

And now with Creative Processing, any way you can get into it, you demonstrate to him that he can create space and energy. And if he can create space, energy, objects . . . What would you think if you could take a preclear who was very bad off and you could actually make him condense energy enough to toss a ball out on the floor? And you had a white ivory ball sitting on the floor. And the dog would come in and sniff at the ball and knock it around the room and the preclear could see and feel.

You know, he wouldn't be very anxious to hold on to all this old junk that he's packed away. He just wouldn't be anxious about it at all. Why is he holding on to a body? It's the only one he's got—he knows.

Well, you start mocking up bodies, all you're doing is shaking at the foundations of the truth of the case, and that is that he can create space. And therefore he can create energy. And if he can create space and energy, he can condense them into objects and of course has time.

Space without any object, of course, has no time in it. Believe me, that is real immortality. Space without an object. Down at the bottom of the scale an object without space—boy, has that thing got time. It'll last forever. It'll last forever. You've got the same condition. That's why they look circular. They're not circles.

All right. And in the center of the thing is, you get objects—you can create space, and then create some energy, and then get an object—that's why the fellow has a moving time track of his own. How do you suppose he's ever kept abreast of this illusion called the physical universe? Very simple, it's very simple. Because he created the space and time which he was viewing.

He does so continuously hour after hour after hour after hour. He creates the space, he creates the energy, he creates the object. And he just keeps it up at exactly the regulated pace decreed by the physical universe. And next lecture immediately after this one—next half an hour—I'm going to tell you how that comes about.

But here he is, creating like mad! He's creating space, he's creating energy, and he's making objects. He's making them all over the place. He's adding to these objects just in all directions. And if you don't believe that he is adding to the mass of existence, try and process a psychotic. Here is a fellow who is fresh out of all space, he's fresh out of all energy, and he doesn't have anything but time, and he's got time to such an extent he's got one lump of time and that one lump is one engram and he's running this thing off as life.

He's just running this one platter, turning it, turning it, turning it, turning—that's all he's got; it's going to last forever. That's MEST universe immortality he's reached there. Well, you process this fellow for a little while and if you got outside of your body and took a look at your body—you'd take a look at your face, for instance, and you would find ... And by the way, when you process, it's very amusing, you get the glee of insanity. He's pushing energy out, only it's irresponsibility and insanity.

In other words, unplaced—it's unplaced, unidentified, at random energy. And it hits the individual who is processing him and it actually coats his skin. Actually does. He tries to get rid of this stuff and he'll feel the horrible emotion in this stuff. It's really kind of grim. And yet here's this creature who obviously has no space, no energy. And here he is, adding to your physical body's mass. Mm-hm. Fascinating. This fellow has lost pace with and he's no longer able to discern what he's creating.

Now this sounds quite interesting to you. It sounds interesting to you to the degree of gawp. You just—I mean, what on earth? You mean to say that there—this heavy, solid universe which we see around us is being created by people? Continually? Boy, it sure is.

Now you see, there's several ways to prove things. And that is only a postulate, and when I say, "It sure is," that's for my money. Scientifically, we could say "apparently." "Apparently, according to the best evidences at hand, and some empirical evidence which has been offered and accumulated by a few undoubtedly emasculate and foolish fellows who apologize for their own beingness and existence very humbly, who keep their foul breath from your face—according to these people, it tends to demonstrate under certain circumstances that the MEST universe possibly is, one might say, begging your pardon, not to go too far about, is an illusion."

Well, I'm just saving you all that and I'm just saying the thing is an illusion, just bluntly. And one of the ways we prove that it's an illusion—and it isn't only just one way, but the most obvious way is—is what solves it? What solves it?

Well, let's look at it just bluntly, and let's say we want to do something with a piece of MEST. Well, we have to get an idea, don't we? And we have to figure out a piece of

space for the idea to go in and we get the MEST together and it matches together, and it works as well as we get an idea about it.

Well, that's funny, isn't it? Well, you're going to make a tape recorder, we have to get a lot of ideas and there's a lot of other people had ideas and they all kind of go together and the next thing you know we've got a tape recorder and if everybody did it well the tape recorder worked. And if they didn't do it all well, it doesn't work.

And then it has to do with whether or not it's handled as an idea, and ... In other words, here you are just pouring this terrific creative effort continually—create, create, create, create, create—and busily handling these pieces of MEST, handling them. And you know you're handling them; you know very well you're handling them. You know very well they exist. How do you know they exist? Because you can touch them. You can bang one piece of MEST against another piece of MEST and know they're banged together.

In Creative Processing, one of the earliest steps you will reach with your preclear is getting him to take one piece of imagined object and one piece of imagined object, and have them bang together, and feel the bang of their meeting, and hear them bang. And if he can't hear them bang very well have him put some air between the objects and himself—it conducts the sound better.

Now, there, in other words, is the evidence of the reality of the real universe blowing up in smoke. The other thing is, is the more real people think it is, the less well they are. And that's its awfulest damnation—the more real they think it is. And the other thing is, is that Creative Processing works on a ratio of just thousands to one in terms of time. I mean, Creative Processing works right now and direct MEST Processing is long and arduous.

Now, continuing this on a breakdown of the Tone Scale with regard to be, do and have, on the—November the 17th—we have here 20.0, then, is experience, isn't it? That's where experience is. Experience is made up of objects and being, and that's experience. And midpoint between total being and total object would be an experience.

Male voice: Yes.

Now, what do we have there at 20.0? Then we have energy. This energy, we have seen, can become congealed into an object. All right, if it can become congealed into an object, what is an engram? An engram is energy which has stayed in suspension in a heavy state and which is tending to become an object.

The command power of an object over beingness is great, not small. And an object can have command power to the direct degree that it exists and is unknown. Now, that's a horrible thing, isn't it? If it has a communication line, it could be said to exist for the being. That thing which has no communication line to the being actually doesn't exist for the being.

So we have a definition for existence. Those things exist with which you can communicate. If you can't communicate with something—you know, communication is perceive, the various perceptions and so forth—if you can't in some fashion or other communicate with something, it doesn't exist. Is that right?

For instance, right out here in the middle of the street there could be there a gorgeous statue by Praxiteles, just beautiful, and it could occupy the whole street, but if nobody could communicate with it in any way, shape or form, lorries could drive on through it. It would not exist for you.

And as a matter of fact, I said it was there, but you can't communicate with it, so therefore it doesn't exist. But the second I say it's there, your imagination kind of flicks at it and kind of sees that there you've started a communication of energy with an object which didn't exist but could be concentrated upon to exist.

Mystic practice is to a large degree devoted toward concentration to such a degree and extent that an object takes on real existence for others besides that person perceiving. That is not a complete statement of mysticism, but it has as one of its primary things that it crosses the border there with magic. It's concentration upon a nonexistence to create an existence, or concentration upon an existence to create a nonexistence.

Now, if you were to concentrate upon and agree upon the existence of a spirit, and you concentrated and agreed and agreed and concentrated and concentrated and agreed, you'd get a spirit. You bet your life. Of course you'd have various opinions about what this spirit was doing, but you would have a spirit. There's no doubt about that. It would come floating around and so on.

Now, what's truth, then? If all these things take place, then what's truth? Well, truth is that thing with which we can all communicate—with which we can all communicate. And the degree of truth is that degree of agreement we can attain. So the biggest truth there is, is an object. You get that? There's less truth in energy than in objects, and no truth at all in beingness.

And sure enough, you get an ultimate beingness and a person can shift his beingness all over the place, boy, does he vary. If he can shift his beingness all over the place—therefore you couldn't say that he could truly exist. There is no truth in his existence because he's so darn changeable. What we want in truth is consistency, and that's that.

So you get people from 4.0 down are starting to get worried about agreeing. They're starting to get very worried about agreeing, so they're starting to get very worried about truth. And the lower they go, the more worried they are about truth and the further they're departing from a flexibility and the more they are approaching a solidity. And when they've all agreed it's true, they're dead. That is the ultimate in truth. So what's truth? All truth is relative.

Now, what we're studying is the anatomy of and the laws of agreement. If we are studying the anatomy of and the laws of agreement, we are then studying that thing on which we have all agreed! *Get* that. So we're studying the point of common meeting ground all the way on the track. We're studying agreement and the various manifestations of agreement, and we're not studying anything else. Beyond that point we have tremendous flexibility, enormous flexibility. And to drive home what we have agreed upon, I've given you these graphs. That is a viewpoint on this agreement.

Now, you can see these and, by understanding the anatomy of this agreement, you are understanding the agreement itself. How did the agreement come apart? How does it come apart? Well, by understanding the anatomy of it and undoing it as an agreement. If you undo it as an agreement, you make your preclear well. And if you make him agree 100 percent, you kill him.

And that is primarily why some of the psychotherapies used in the past not only did not work but made people terribly dependent upon the psychotherapist and did not make the person well. Now, anybody who has been in that field won't argue with me too much about that, but they'll say, "At least we got his mind quieted down and he ceased to be a wide menace to the society around him." Well, that's true, that's true. And that was their aim and goal.

Well, now, don't get your aim and goal mixed up with it and therefore don't mix up what you're doing with psychotherapy, because you're going on an opposite direction. You're not interested in psychotherapy; you're interested in these people from an anatomy of agreement.

Now, what is the agreement? The story of the agreement was this: is once upon a time the individual had his own space in which he had his own energy with which he had therefore his own objects. As the objects changed, he marked time. And he had a time

track, then, for his own space and energy. Right? And he said, "This is all ours or all mine." He could influence it and he could start any of these impulses into existence that he cared to, he could start new energy into existence, and he could let his aesthetic . . .

And also, get this: the behavior pattern and the laws—what he called natural laws for his own universe—just reigned supreme. Whether they were workable natural laws or not in this universe has no bearing upon it. For instance, he might have had a natural law on which everybody that he made in his universe agreed implicitly, and that is the fact that every time you go to a railroad station, you get a new hat. And that was a natural law, and that's how the people got new hats in his universe. They went to the railroad station and at that moment a new hat would appear.

He might have said, "Household pets which can fly at 20,000 feet are acceptable household pets. But household pets which are on the ground are not acceptable household pets." And that would have been a natural law, and all kinds of things would have worked out from this. All you have to have to have something logical, you see, is you lay down an arbitrary and then you proceed from this arbitrary in a logical sequence of explanation.

Now, there are some characters in books—I think Pangloss is a wonderful example of this, in Voltaire's *Candide*. He can explain everything to be exactly right and for the best. The doggonedest, weird coincidences and horrible circumstances all figure out in the long run for the best.

Now, undoubtedly in Pangloss's universe, the natural law was "Everything works out for the best." Now, whether or not this becomes a workable universe or not all depends on what you mean by a workable universe. Was it interesting? That would be its highest level of workability. Was it interesting? Because if it was interesting, there'd be motion in it. Boy, would there be randomness.

Now, in other words, what we're studying here is how you can composite a universe and what comes down on an inevitable average of agreement about universes, and this is what happens about universes. Now, that's what you're studying. And when you're studying the MEST universe you're studying a certain parade of agreements—a parade of agreements.

You're studying a series of postulates which resolve our total agreement with this wall. And what you're studying to do, is to undo the grip of this series of agreements upon the individual, when that series of agreements have upon the individual produced an effect which is painful or holds too much force or holds him too much imprisoned, and he is an ineffective individual. He's ineffective because he has agreed too much too hard.

And actually, what is the final end of agreement in the MEST universe? Death. It's a MEST universe, isn't it? It's trying to solidify into objects. Well, all right. You don't want any animate objects in this universe. Guy tries to get too animate in this universe, boy, does he get it.

So you're studying this anatomy, and that we call, for this universe, truth. We're not studying something that would be true for your universe, in terms of that. But we do know this: that when you do agree to that degree on those lines, then this kind of logic called "science" results. And that is the truth of science.

Now, you can accept these tenets or not, on a philosophic line. You are only trying to study these things at the moment on the therapeutic line. And the odd part of it is, is every time you can break an agreement between the preclear and the MEST universe, he's that much better. And when you fail to break the agreement between the preclear and the MEST universe, he's worse.

So, when you get a preclear out of his body and you say, "Now, you see that wall?" And he says, "What wall?"

And you say, "Oh-oh, you ought to have agreed." And finally he does force himself and convince himself, outside the body, that he's seeing the wall, he finds himself back in the body again.

Why does this occur? It's because you've made him agree on the illusion which you have made him escape from. And then the second that you get him back into the Tone Scale level, the low Tone Scale level of being in agreement again, the agreement is effectively and effectually the agreement also to be in a body, so he's back in the body again and can't get out.

What you did when you sprung him was give him his own space. And there's no sense in railing at him then, if he has his own space, that he doesn't put the MEST universe in it. If he's got his own space and he puts the MEST universe in it, why, it's not his space anymore, is it? So if it's not his space anymore, he goes back into the body, boom!

You might ask me at this time, "Then is it true that he's outside his body?" Yes, sir—because space is space! And MEST "real universe," agreed-upon universe happens to be just one variety of space. And get off of this level of a terrific concentration on the MEST universe being the only universe, because that is not all the space there is, that is not all the energy there is.

It's something like—you've got this granary full of grain, and it's all yours. And there's one little drop of grain—one little piece of grain has gotten out and it's way over in another field someplace. And it's like, if you keep auditing, in trying to get a person just to get back into that groove—agreement, back into the groove of agreement, back into the groove of agreement again, it's like you being—just neglecting this silo, this beautiful billions and quadrillions of grains, just neglecting that and spending all of your time over here in this other field someplace trying to say, "Now, don't you see that grain?"

And the fellow says, "I can't see that grain."

"Well, now, you better see that grain."

And it's just as though you're saying, "Well, now, that's all the grain there is." Why don't you take him over and let him go over and look in that—look in the big bin? There's not only *his* time and space, but he could theoretically originate an infinity of times and spaces himself. In other words, an infinity of spaces which, through energy, he can put objects into. He can do that to infinity. And boy, is he free when he starts being able to do that. And he's as free as he's able to do that and no freer.

Now, let's see if there's any corroborative material on this. Let's look down the line and see if there is any side data on this which is good to have. Can you take this being and treat him in other ways and produce this same manifestation?

Yes, sir. Yes, sir. We can directly treat an individual so as to produce a state of complete agreement which borders upon complete death. And we find that we can get him to agree so heavily that he's in a state of death. And we can get him to agree himself to death, in other words. And the only way we can cure or alleviate this is to get him to disagree himself back into being alive. Now, you get those differences; those are quite important as differences.

What is this technique? It's known as hypnotism. Now, the way you hypnotize somebody is you get him into communication too heavily. In other words, you get him into a concentrated communication channel. This is saying, "You make the same kind of energy I'm making here, fellow." You've got him to agree on your energy level. The way you do that is hold up a bright object in front of him or something of this sort, or get him to concentrate upon your eye.

Or you want to mesmerize him, same thing. You reach over and stroke his arms across certain areas and you stroke them rhythmically enough until his body goes into vibration with your determinism at the level of stroking. That's mesmerism. It produces different effects: one puts the body in complete rapport and the other puts the energy manufacturing unit in complete rapport.

All right. You do this with sight, you can do this with touch, you can do this with anything. You get him to communicate, communicate. Well, communication, as we know, is agreement—A-R-C. ARC is a—maintains its own level. C and R maintain the same level as affinity, and agreement—which of course is reality— agreement maintains the same level as affinity and communication. So that's how you get him to agree. You come in sideways on that triangle, and you use C to get him into an A. Use C to get him into an agreement.

All right. You communicate, communicate, communicate, communicate, and you got him there. Okay, now you've got him real good. And you—now you get him to work it until he is no longer convinced that he controls his motor centers. Now, you get him to agree, then, that you control his motor centers. Then you get to agree so—he's agreeing, really, that it's your body. And you get him to agree that it's—his body is yours.

Now, the way you do this is you give his body commands in certain ways and eventually his arms will raise and lower without any consultation with him, and he'll be quite surprised to see his arms rise and drop and twist around and go into circles and his body walk around at *your* command when it won't at his.

All right. That's a physiological rapport for action. That's at 20.0; you got him, now, at 20.0. There's a sort of—right at the beginning of hypnotism—a merging of beingness, and of course, you've got his space, now. You're just taking this character over; you're getting him to agree 100 percent.

Now, you've got him into this state. What happens now? His—boy, mark this one—his thoughts and ability to create cease to be an ability to agree with the real universe, and become an ability to agree with your illusions, so that nothing seems incredible to him, so long as you say so.

Now, you can have this fellow have a kangaroo on his right palm and have it jump over into his left palm. You can put this fellow into any kind of clothing. He will be able to see this clothing; he'll be able to feel it. Now, I realize that man has so revolted from this sort of thing that very often hypnotism to the casual observer or the general listener has no great level of reality. I mean, it doesn't exist; nothing like this could exist.

Oh, yes. And it is about the most vicious aberrator there is. Eventually, even the hypnotist comes to you and says, "Oh, please, help me out," because he's in terrible shape. What's happened is, is he has overcome the self-determinism of so many people and has changed it so often that he has shaken his own abilities to pieces.

He is then in a monitoring capacity. And why did it shake him to pieces? Because it keyed him in. It's an overt act; it says "agree, agree, agree, agree, agree," and finally he finds himself agreeing, agreeing, agreeing, way back on the whole track, and there he goes. And he's in a bad way!

If you ever get a hypnotist and this fellow (you all of a sudden say—well, he's a professional hypnotist or something of the sort)—well, for heaven's sakes, do something immediately about the hypnotism, because you aren't going to get anyplace. And do it on an overt act level. Just process it as such, or process it creatively in some fashion or other showing him taking over the control of various other things.

What'd he do? He made his own universe inside the MEST universe and made a universe which couldn't exist and it's convinced him completely of the nonexistence of his own universe. Oh, he gets—you can play this thing eighty ways from center and you still get an aberrated hypnotist.

But what happens to the patient? Some of the earliest stuff written on hypnotism said, "Hypnotism is serviceable as a therapy except that it creates an enormous level of dependency on the part of the patient for the operator." And that is standard in text after text after text up through the last hundred years on the subject of hypnotism. No good. No good.

Now, you'll tell somebody once in a while—you tell somebody, "You won't stutter anymore, now, will you? Now, you agree that you won't stutter." It's just agree, agree, agree, agree, agree, agree. It's just wonderful. That's all, anything—you get him to agree on little things, then you get him to agree on big things. "Now, you won't stutter anymore, will you?"

Fellow says, "No, all right."

Fellow says, "You'll remember this in the future. Now, you will forget that I told you."

"Okay."

And you wake him up—in other words, startle him back into an awareness of the illusion called the MEST universe—and sure enough, about one case out of ten that you do this to won't stutter anymore. He'll be a hangdog boy, he'll be in terrible condition otherwise, but he won't stutter. You can guarantee that. Everything is kind of dim to him and kind of bad in general, but he won't stutter. You've done what you said you were going to do. Now, this is the course of hypnotism.

Hypnotism is a terrifically valid research tool because it demonstrates conclusively that the human mind can shift its concentration and no longer perceive the MEST universe but can be shifted over to perceive any universe called for—any universe. It also—you can test things like ESP, astral walking and so forth. You can hypnotize somebody and direct him around to various places and do all sorts of things.

Now, because nobody had any techniques, didn't know any of the anatomy of *Homo sapiens*, knew nothing about Theta Clearing, all this sort of thing, an awful lot of strange mishaps have occurred with hypnotism. Nobody's tried direct Theta Clearing with hypnotism and it's pointless, just like processing is pointless using hypnotism. Because you're just breaking him into a new agreement. You're breaking down any last ability he may have to disagree. You're breaking down his last ability to disagree, and when you've got that broken down, he's practically through, right then.

How is this level of agreement achieved? You get—can get somebody to agree with you under a hypnotic influence, he can agree to the doggonedest things. Great magnitude, great magnitude. You could probably fix him up royally. You could say, "All right. ..."

Now by the way, hypnotists are very, very amusing people. They have written books just without end on the subject of how hypnotism cannot turn people into criminals and how people can't be hypnotized against their will and how—did you ever hear of anybody not receiving or obeying an engram without his consent? No. People have enough on the track so they've consented to anything sometime or other. It's just a light engram; it's not so light, really, but it's just an engram.

And they say you can't make a person do criminal acts, you can't make a person that'll hurt himself, you can't make a girl do immoral acts under hypnotic influence. They've tried like mad—something like the field of medicine—they've just worked on a super salesmanship across the boards in order to keep people sold on the idea. And these things that I've just enumerated that hypnotism won't do, hypnotism will invariably do. It's a big smoke screen.

And for instance, I have conducted many experiments on this line. True enough, a very light, light hypnotism doesn't do too much to an individual, but let's go in for it and

really know how to hypnotize. Very few Western hypnotists know what they're doing. Let's get somebody in a real good, solid state. Mmm— they'd do anything.

As far as "Nobody can be hypnotized," that's the same as saying, "Nobody can be knocked out." Anybody can be knocked out. You hit them over the head with a sledgehammer, they'll be knocked out; that's the end of that. You hit them in the face with ether, they'll be knocked out. And you've got, in essence, an hypnotic trance.

If you can keep the body—you see, the drug and the injury, however, impede the body so that the body is giving currents back to the individual and so he doesn't pay as much attention to you as he would if just you were giving him currents.

So, anyway, you can experiment with this. Somebody will have to go over this whole field sometime or other and get a good rundown on it. Somebody that knows how to hypnotize and so on instead of these dilettantes that do stage hypnotism. Actually, any one of you could put on an act as a stage hypnotist that would be tremendously successful, and the people you'd have on the stage would be hypnotized. The people you're hypnotizing in that case are the audience.

You just call somebody up and you say, "Now, sit down. Now, when I snap my fingers you're in a trance." And you go bang! and the guy is in a trance. He had to be suggestible to come up and see you anyhow. And you say, "All right. Now you are an airplane pilot and you're going to fly this chair all around," and the guy'll sit there and with perfect reality for him fly the chair all around the theater. Fantastic. He probably gets out of his body and does it.

Now, what's this add up to?

There is also the mechanism of posthypnotic suggestion. You tell a person under hypnotism—hypnosis—you say to him, "Now, when you awaken ..." I don't know why they kept talking about sleep and hypnotism; the two are not related. But they just use it just as a sloppy word, just bad semantics. Because a fellow is completely wide awake, he's just super concentrated. He's fixed on his attention and you are his determinism.

All right. And you say to him, "Now, when you wake up, when you wake up—and every time I put my hand in my pocket, you will sneeze." And just tell him that. "And now forget that I've told you this. You agree that you've forgotten this." See, that keynote agree, agree, agree. "Agree that you've forgotten this," and so on and you put your hand in your pocket and the guy goes, "*Kerchoo!*" And he says, "What's wrong with me? Must be a draft in here," so on. You put your hand back in your pocket again, "*Kerchoo!*" Hell do it.

You finally wear the button out; maybe twenty, thirty times, the button is gone and he all of a sudden spots that you're doing something. There's something wrong in your vicinity, at length, when the button is beginning to wear out, and then he says, finally, "Oh, it's because you're putting your hand in your pocket," and after that he won't do it.

How far can this go? This can go an awful long ways. This can go as far as "Every time I put my hand in my pocket, your nose will run." Now, the fellow doesn't even have a cold, you see, and after he comes out of it again, every time you put your hand in your pocket, his nose will run, but violently! Oh, I'd say you could probably just run, just torrents. You can monitor the whole endocrine system, all the mucous membranes, with hypnotism. Fantastic, isn't it? You can also change body form with hypnotism. Fantastic, isn't it?

But the boys that have been doing hypnotism really don't know what hypnotism can do, and they're not really good hypnotists; they're using Western methods that are rather dull. They don't use hypnoscopes—that is to say, they don't take time at it. It's all got to be fast in the Western world. You got to be able to do it quick. If you can't hypnotize this person in fifteen minutes, they say he's un hypnotizable.

In the East, if they're really working on something like this, it—"Well, let's take off five, six months and hypnotize him." I mean, just about that order of magnitude, and anybody's hypnotizable under those conditions; he just breaks down. There's one case in France of an experiment run 3,000 attempts, and on the 3,001st the fellow went into a trance.

Now, how deep can these trances be made? Mmm. They're as deep as you want to keep on hypnotizing somebody. It's repeated hypnotisms. If you repeat some hypnotism every day for, let's say, a year, you will get a level of hypnotic trance the like of which has never been witnessed in this Western world. And it's—can be put into any state, and it's on the border, so close to the border of death that a doctor can't detect the heartbeat or it's made into complete life. Now, this is what you call suspended animation, that sort of thing.

In other words, these states are tremendous—I mean, their magnitude—magnitude. You could lay somebody out so that for thirty days he would sustain life without food or water. The reason why: he's not using any energy; the body isn't using any energy.

Well, this is a very interesting study, isn't it? Posthypnotic suggestion, hypnotism. Once upon a time, I looked at hypnotism and I said—I was a kid—I said, "You know, hypnotism is somehow linked up with the secret of existence. Somehow linked up. Now what is it?" Because it's a wild variable.

Later on, got into where I could talk some scientific jargon, I used to look at it and I'd say, "You know, it's a funny thing. Some people do, some people don't. Sometimes it behaves one way and another way and it seems to depend a lot upon the operator. And it works well once in a million times and it works badly most of the time. And boy, is this stuff hypnotism variable."

Every time we find a wild variable anywhere in a problem, study it. Study it well, because that variable contains the answer to the problem. A manic-depressive's variable contains the answer to his manic-depressivity. If you know what it is that's flicking him from manic to depressive, if you study his manic-depressive states one way to the other for a little while, you'll find out what's flicking him from one state to the other state.

All right. Let's look over this whole field now of hypnotism and we'll see it as a very calm way of laying in an engram. The engram has command power over the individual; it's rather unseen, it's hidden, same as a posthypnotic suggestion. We'll see, then, that in the states of a few minutes we can do what the material universe has been doing to an individual for 76 trillion years. He has been agreeing! He's been agreeing!

How did the MEST universe get him to agree? You got the fellow to agree a little bit—you say, "Now, you're sitting there, aren't you?"

And witlessly, he'll say, "Yes."

"Now, you're sitting there this way, aren't you?"

"Yes."

You'll just get this current of agreement coming up—current, current, current—and all of a sudden you've got an inflow of energy.

The MEST universe said, "Now. Now, you don't mind if we set up shop a little close to you?"

"Well, no."

And then a little closer and a little closer. Now you agree a little bit more, you agree a little bit more, you agree a little bit more, and how bad off are you? Well, you can see that wall, can't you? It's not there.

Once upon a time, there was an old fairy tale that said the world had fallen under a black enchantment. I studied that black enchantment for a long time. What you're trying to do to preclears is un hypnotize them—that is, to break the chain of agreement with the

MEST universe—and you are able then to make them able individuals. And if you don't break that chain of agreement, then you can't break through, actually, their psychosis or neurosis or disabilities with any degree of facility at all.

MEST universe has said to them, "We handle you." Well, if you can just turn around and say—till the preclear can say, "I can handle it," in terms of energy and engrams, you've done a terrific amount for him.

But if he can say, "Look, I can do as well as this. I can build a universe." Boy, oh boy, oh boy, does that invalidate this other illusion. And you're waking him up, and this subject will make a terrific advance forward the moment we discover exactly how you snap your fingers and wake up a preclear who has been hypnotized for 76 trillion years. And if we could learn exactly how you snapped your fingers to wake him up, we would have a one-shot or a one-snap Clear. And that is the route for the one-shot Clear.

THE CONTROL OF THE INDIVIDUAL BY AN UNKNOWN – SOUND

A LECTURE GIVEN ON 19 NOVEMBER 1952

And this is November the 19th—November the 19th, 1952.

You know, the subject of Scientology begins, really, at the point where Dianetics left off, if you want a sharper definition than we've had in the past. And Dianetics leaves off with genus *Homo sapiens*. Because frankly, I don't know a better process for genus *Homo sapiens* than *Advanced Procedure and Axioms*.

Actually, if you use *Advanced Procedure and Axioms* on genus *Homo sapiens*, you're liable to spring him. And *don't* use the *Handbook for Preclears* on genus *Homo sapiens* as pertains only to its chart—don't use that chart—if you don't intend to spring him. Because if you use the chart on a rising scale and you process flows on those concepts of that chart, you will have somebody getting outside of his body. And it might not happen in ten hours and it might not happen in twenty hours and it might not happen in fifty or it might not happen in two hundred, but he's going to do that.

Now, the technique I'm going to talk to you about today is a technique which must never be used on genus *Homo sapiens* under any circumstances if you're trying to keep him genus *Homo sapiens*, because it will inevitably and invariably make a Theta Clear, although it has nothing to do with Standard Operating Procedure—that's Standard Operating Procedure Issue 2, Theta Clearing.

Now, it so happens that we are operating on various levels. Truth of the matter is, is the first book, if followed closely, will actually coax an individual into handling sound, sight, perception; it gives him the desirability of being able to record and recall in terms of perception.

And it's a very, very interesting thing that that book uses, throughout, the mechanism of hypnosis reversed. It hypnotizes individuals. Now, the unhypnosis principle—unhypnosis—would be getting a person out of agreement with the MEST universe.

Now, if you could just make a person disagree enough with the MEST universe, he'll feel much better. You wonder why it is that you run some individual—inflow, inflow, inflow, inflow, inflow—and all of a sudden as you're running all this inflow... You see, inflow is agree. That is the reality corner of the ARC triangle: flow. Inflow and outflow. And outflow is disagree and inflow is agree.

There's a case which varies that, but that is when you are desiring to have somebody disagree and so on, you reverse the flows. But in essence, as you work with inflow and outflow, you are working with agree and disagree. Now, that is the R corner of the ARC triangle.

Now, as we get into this, though, we find out that inflow, inflow, inflow, inflow would be agree, agree, agree. And what do we look at in terms of the MEST universe? We find out that the MEST universe says, "Unless you agree, I'm going to inflow in on you with such tremendous velocity that you're going to hurt!"

And we get our definition of what invalidation is. And the definition of invalidation is "to overcome the force of the unit individual by exterior force sufficient to overcome the unit individual's force." That's invalidation. It has to do with force. When you say, "I invalidate you," or when you criticize or otherwise tend to invalidate somebody, you are actually depending upon heavy incidents, facsimiles, way back on the track somewhere, which will key in. And actually, there's really no difference between your saying, "You're no good" and the fellow being hit by a heavy electronic blast.

You wonder why these little words are effective on an individual. Well, the MEST universe and the conduct of beings within it has made it very, very easy to invalidate people. You key them in by a criticism or invalidation.

The lowest level, however, of not-use of force—of not wanting to use force—is not wanting to criticize. If you can just run that on an individual, you'll find him running apathy. He's not wanting to criticize. He does not want to use force. He doesn't want to criticize. He doesn't want to even do a verbal-level invalidation.

All right. The one perception, the one energy level which is not in space and is not very native to the thetan is sonic. And if you'll notice, the first book concentrates very heavily on the rehabilitation of sonic, and tries in various ways, and so on, to rehabilitate sound. Whether it succeeds in people's hands or not, in the usual book auditor's hands, is completely beside the point. The point simply is, it is directed at the thing on which you have no lids: your ears.

Now, you can control sight because you can shut your eyes. But you can't control sound. The MEST body is rigged—is rigged very exclusively—oh, it's a wonderful mechanism, it's beautifully rigged to be alarmed into action and so save itself by sound. Sound, if you will notice—it's apparent 360-degree perception. It's a 360-degree perception; it's on all the time.

Well, a person gets tired of it being on all the time, so they'll eventually shut it off. They'll shut it off on a recall basis. And sure enough, sound has been the thing which, here on Earth, keys the individual.

Now, he can handle electricity better than he can handle sound. That might be surprising to you, but he actually can handle an electrical flow. That is why your people always pick up visios before they get their sonic on.

Now, when it comes to this sonic, sound is dependent upon air, and *Homo sapiens* breathes air. That's quite unusual. You think that's usual. But an air planet is an unusual planet. And the whole track does not contain on it enough air planets to bother with. This is a freak. It's a freak. It has breathable air. Venus has methane propane for an atmosphere, and the air which you find on Mars is so scarce that you would have to take a very, very long breath of about an hour or so in order to get a good, normal Earth breath.

Fifteen pounds per square inch atmosphere pressure here on Earth, then, does two things: It gives the individual a feeling like he's walking in a sea. He loses his bounce, in other words. He always has these pressures being exerted against him, and what do you know? He expects them to be visible, and they're not visible, and this is very upsetting to him. He has never learned to see a sonic wave.

A sonic wave is quite low in terms of centimeters and it's a gross wave, and they used to try to say it was a different kind of wave. It is no different kind of wave; it's a particle interchange flow. And it travels at a very slow speed: 1,100 feet per second. And it is not in the (quote) visible (unquote) bracket. But there is no reason, by the way, why your thetan cannot learn to *see* sound. There's no reason why he can't learn that.

Of course, you see sound by hearing it. And so he has been assaulted here on Earth by this strange, strange perception which he can't see; therefore it's dangerous, because anything—anything. .. Before he could either see it or couldn't see it; it was either black and dangerous or white and dangerous, and so he could classify it. But not sound. When light is present, you get sound;

when darkness is present, you get sound; when twilight is present, you get sound; when red lights are on, you get sound. In fact, you get sound.

And the first book is directed toward sound in its most peculiar form:

speech. And that is a very peculiar signal code. That's a fantastic code. And as you go up and down the time track with your preclear, you will find various methods of communication and nearly all of them more efficient than sound.

In fact, some of the people have an impulse toward music simply in an effort to control sound. Sound is a very gross wave. It's not very aesthetic, actually, and the fact that anyone can make music out of sound is just one of the most remarkable things imaginable.

Now, did you ever see a color organ? A color organ? They play on the keyboard of an organ, and it throws colored lights on a big screen. And you don't hear anything, you just see these colors playing. And that's very soothing. And as a matter of fact, it should really be a lot more popular. But it isn't popular with the musician, because the musician says, "Now, look, I can control sound." And the people looking at the musician and listening to the musician says, "Look, he's controlling sound." Fascinating.

So your virtuosity in playing, if directed simply toward a control of sound rather than the beauty of sound, will command more respect. Thus you see your modern Russian composers being so well accepted out in the world. And the composers like Prokofiev, or whatever his name is, can put eighteen violins—put each one at a thin scream, and then throw that completely out of pitch, get diapason, then, against the bull fiddles and the horns and then have the entire reed section play another discord, and he's all set. And your modern listener can sit there and say—he certainly can't say it's beautiful, but he can certainly say, "Gosh! Look at that variety of sound under control."

And there's this level of appreciation. It's not a—really an aesthetic appreciation. Modern music has—that kind of modern music has a tremendous appeal just for that reason. And only a musician looks at it, and he says, "Now look, this is impossible to play, and as far as the very nice little things like counterpoint and so forth, they just don't exist in this stuff." Evidently, if you put your number ten down on the lower keyboard of the piano and stamp a few times, why, that's evidently good modern music. It's practically that horrible. Diapason—dissonance of various kinds and so on. But is it expert—very expert.

So you want to know what your preclear can least understand and least control—it's sound. Just that. Sound. And you ask him to receive this horrible thing: You ask him to receive all of his intelligence through the medium of a wavelength he can't understand. You ask him to receive his understanding in school—even here—through sound, through a wavelength of which he is basically unable to handle and is trying to escape from.

Now, if you want to know how powerful sound is or how tough sound is, I invite you to hold your hand up in front of your mouth at about this distance. Now, now do this, just as an exercise here. I want to show you something. Now say, "Get away."

Audience: Get away.

Now feel the force on your hand. "Get away."

Audience: Get away.

Now, isn't it a funny thing if you said to somebody, "Get away," something like that, he's liable to spring away, because if you—how much force did you feel on your hand? There's no force there. Isn't that interesting?

But heavy crashes here on Earth, and so forth, also contain sound. So the fellow gets the sound mixed up with the heavy effort of actual energy interchange, and he makes this colossal blunder of saying that a sound is capable of heavy effort.

You can go down in a subway, and as horrible as a subway, an underground, may sound to you, as horrible as it may sound and as dangerous as it might sound to you and so on, you could put up a decibel meter or a force meter—a force meter, not a decibel meter—giving you foot-pounds per square inch of pressure, and you could put it up in

such a way that your subway train was banging straight at it, and what do you know? There's no force in it.

Now, what your being is afraid of is force. So you've got this horrible trick that's being played upon people. They obey sound. They obey what they cannot understand. Any time you want to make a god powerful, make him mysterious. There is a whole process that you could run on a preclear: unknown-known, unknown-known—as flows. And you'll find one of the first things that falls out is "The body and its functions is unknown to me." And I wish you'd make a note of that, because it's quite important as a process. Some cases won't break on springing them unless you run the unknownness of the body—how unknown it is.

And your medical doctor has achieved some knowledge of its function, some knowledge of the structure of this, and therefore he seldom gets ill. That should tell you something. There's no reason why a medical doctor shouldn't just be sick all the time, because he's in the midst of contagious diseases continually. But he doesn't have quite as unknown an unknown confronting him. He at least knows that he can know something about it, and when he says "the mystery of life," he doesn't mean the mystery of a tibia. He knows what he can do with the tibia. He can set it or break it or do most anything he wants to with it. He doesn't mean the unknownness of an appendix—he has some vague idea what the appendix is for or what it's not for. He argues a little bit, "Is it essential or isn't it essential?" but he can cut it out. He can do things with the appendix. And as a net result, his respect for this unknownness has decreased.

Now, this should work in terms of a psychotherapist. A psychotherapist, then, should say, "Well, now, I am not confronting an unknown." But the direction that psychotherapy has taken in the past has been to sort of say, "Well, it's a great mystery."

You take Jung with his druidism. You take Adler and so on, and these were further and further afield. And you'll find when it comes to the mind, that most medical doctors of this year of 1952 will actually advise somebody, if he is unhappy, to turn to religion. He knows that has some effect, again. But he's just shut of that problem. He isn't interested in that problem. He knows structure, and therefore he can stay well.

Now, what happens to your individual? The trouble with your individual is he's in agreement, agreement, agreement, agreement, agreement. On what line? Sound. Sound is what he agrees with. He doesn't agree with fire. Not anywhere near like he agrees with sound. And yet fire can actually hurt him. He isn't in an agreement with an electrical current the way he's in agreement with sound. No, nowhere near. In fact, the amount of obedience which you get from a flashing light signal is nowhere near the obedience you get with a bullhorn signal.

That should be interesting to you. I have swung in alongside a great big, lumbering merchantman that Svenskas or something were running, British convoys and so on, and been out there in Baker sector or back in the coffin spot (we used to call back in the flank—submarines used to come in from the starboard or port quarter of the convoy, because—they call that the "coffin hole") and somebody would be lagging, and he'd drift back and he'd drift back, and I'd call up the signal bridge and I'd say, "Send him a signal saying get on his course, close up with the rest of the convoy." And you'd—moment or two, you'd hear *blacketa-blacketa-blacketa-blacketa-blacketa*. But what he—the guy was getting way over there on that ship bridge was just flash-flash, fla-fla-flash-flash, fla-fla-flash-flash-flash. And he'd stay back. He didn't pay any attention to you. Although he was actually endangering the rest of the convoy because he's making *you* fall back from protecting the convoy in order to keep on protecting him. Once in a while, he'd get so bad that you'd just let him go, because you couldn't any longer protect him and protect the convoy.

But after the first time or two I had to do that, I said, "Something else has got to happen here," and I stole a bullhorn. Any efficient equipment that you got during the war you usually stole. And you'd see it being loaded on some freight train or something of the sort that was leaving the yard or someplace and going to someplace or other and—to some battleship or cruiser or something that was going to be built in 1958 and is probably still on the way, is still building. And you'd say, "Hm!" And then it would appear magically on your ship, and inspectors and so forth would come around and they'd say, "You know, that's a nice ruddy rod you have there." And look at you rather strangely wondering what on earth is a ship of this class doing with a battleship ruddy rod. And you'd say, "Yes, sir. It is, isn't it?"

Now, the point I'm making is, we stole a bullhorn. A bullhorn is a compressed-air horn; it throws an electric impulse into a compressed-air chamber and it is bearable at five miles.

If you were to whisper into a bullhorn out here on the block, lorry drivers and so forth would probably simply jam on the brakes or run into telephone poles or do most anything. It would just be a fantastic scramble, just to get that many decibels. Now, the bell of a bullhorn is many feet in diameter in order to get enough sound waves in vibration.

Well, I set that bullhorn up there before I'd been going very long; I set it up on the signal bridge. And I had a little speaker down on the bridge. And when the Svenska or whoever it was that had been plowing out of that convoy and so forth—I'd just call them by name. He might be four miles away across the open sea, and just call them by name and say, "The SS *Stinkpot* get back on course. Right now!" And if I had anybody on board that could speak Svenska or something, I'd have them write it down for me. How do you say, "Get the hell back where you belong?" And it would be "Kunglia Svenskas flottatus mussikars," or something of the sort, and you would shout this over the bullhorn—only you didn't have to shout it. And boy, you'd see that ship pick up speed and it'd steer right back onto its course.

Flashing light? They know all about flashing lights.

You'd think it strange there—the *unknownness* of a wave and the *unknownness* of source are more important, really, than the force of the wave. So that intention, thought, choice and—get this—*cause*, cause itself on its highest level, are themselves *really* more important than energy manifestations.

Now we fall way back of all of this, now, in terms of energy, in terms of perceptions, in terms of communication, flow characteristics, dispersals and all the rest of this, and what do we get? The *unknownness* or the *knownness* is above all else. That's an important thing for you to know.

In other words, at the level of the Q from which we're operating, the formed thought at the instant of its formation does not require time, space or energy. There is an intention, a desire to be cause, or a desire to enforce or inhibit, or to place in time and space, which is above the level of placing in time and space or of originating space and time in which to place energy.

We're operating—in comparison to energy, as we know it and as we manufacture it, we're operating in an echelon of no energy, no wavelength, and no space and no time. And we're operating in that echelon. And we're operating there very securely, by the way, as mysterious as that echelon might appear. We're operating there with great security. We

know what we can do and what we can't do, and there—actually there is a process that you know very well which exists in that echelon, and that's Postulate Processing.

Postulate Processing and Rising Scale Processing are both of them above the echelon of space, energy and time. We can handle and operate in zero right now, or in infinity as the case may be. We are operating there and have been operating there for some time with great gaiety.

That should tell you something. It tells you this: that you create energy merely by saying so. Isn't that an interesting thing?

Now, you can look for all the mechanisms under the sun, moon and stars, and there are no mechanisms. You just say, "Energy"—there's energy. And it is the authority with which you can say, "There is energy" that there is energy. The hideous part of it is, it doesn't have an explanation. It just is. There is an *isness* and a *beingness* above the level of "spaceness," "energyness" and "timeness."

I want to drive that home to you. The unknownness, then, of something or the knownness of something can be more powerful than the space, the energy or the time of something.

Now, people in the past have been like somebody in an old-time ... Supposing somebody in an old Sopwith Camel were to have gone up and fought—big German bombers here during the last war. Well, theoretically, he could have gotten up to some altitude, but he wouldn't have known what the devil he was doing. He would be so far *below* by the time he started to shoot that he would never accomplish anything.

So, in the past they've been trying to reach this *cause*—which is what we'll call it—the *cause* level of thought, without knowing that there are any stepladders in between. They just said, "Well, thought's all instantaneous and we all know it's instantaneous and it's instantaneous, and there's no energy connected with it, there's no space, there's no time—there's nothing like that;

it's instantaneous and it's very mysterious and it's not the same order of energy." Boy, are—is that snarled up! Now, just look at that again. Look at the concept again, and you can see easily what's wrong with it. They say, "It is instantaneous, and it is not of the same order of magnitude as other energy."

I mean, anything wrong with that statement? In other words, the level of thought which they were discussing is instantaneous, but it has no comparison with other energy, but is transmitted and has a lot to do with other energy. And actually, the first echelon up here that thought deals with is other energy. And here you have this tremendous number of manifestations—facsimiles, secondaries, locks, ridges, flows—oh, a whole menagerie full of things which intervene there, all of which were what? Handled directly by thought and of the same order of beingness as that electricity in that light.

In other words, they just wanted to get up there to thirty-six thousand feet and they were trying to fly at thirty-six thousand feet with a kite or a Sopwith Camel or something. They just had no way to get there.

They would look at all these manifestations of sudden faith healing that's been known just, oh, way back across the ages. Faith healing has been known, known, known; if you just believe something hard enough it'll come true. And we have all these little handy jim-dandy laws and rules, none of which worked.

Now that's what was wonderful—you knew all this, and you couldn't make any of it work! And the reason it couldn't work is what stood in its road: high-frequency wavelengths, ridges, flows, engrams, the command value of sound, no understanding.

Actually, the amount of work which has been done in the field of eidetic recall is slight—terribly slight. And there was so much to be done that there's somebody over in the States now—read the first book, and he's still been plowing through on doing what? Without knowing anything about energy (he doesn't want to know anything about

energy), he's still trying to get basic data on and classify perceptions. They call themselves the Eidetic Foundation. They're still trying to classify, in some fashion or other, perceptions—without studying energy. They're making, by the way, a basic mistake.

Because if you want to study perception, you have to—you get this—you *have* to study energy, because perception and energy are synonymous.

Now, you could study intention or causation only. Intention, causation— that category you could call the category of choice, of cause, of intention, prime thought. You could study that category, but don't try to say—and again, you can see how confused this picture was—don't try to say immediately, "Well, in order to study causation and intention and choice and all that, let's study perception." Let's study a no-energy thing by studying something else. Because there can't be perception without an energy interchange.

As far as the speed of perception is concerned, there is a speed of perception. The speed of perception is 1,100 feet per second in normal seventy degree Fahrenheit weather. It's sound.

A nerve impulse travels at the rate of about ten feet per second. That is the speed in the nerve channel in the body, more or less. If you chopped a dinosaur's tail, it took him a minute or two to find out about it. That was why he had to grow another brain in his tail. And it'd get up to his head, and by the time he turned around and moved the tail out of the way he didn't have a tail, so after a while he developed two brains. Had to. He had no choice.

Now, we have photons in terms of perception—we have photons. They're traveling at 186,000 miles per second. And I don't want to go on record with exact and accurate speeds and wavelengths, because I have no means of measuring these, beyond knowing that they are faster than they're supposed to be. They're above 186,000 miles per second when you get into high-frequency waves. And when you're studying extrasensory perception, you don't happen to be studying instantaneousness of thought; you happen to be studying high-frequency radio waves.

Now, let's take the other school of thought and see how they made a mistake. One school of thought says, "Thought is instantaneous, has nothing to do with energy; energy is materialism, and therefore the beingness and mind would have nothing to do with energy," you see, and then immediately come in to study perception; immediately come in to study communication and emotion and all of this. And after having made this basic truth, then never study it. Then just keep slugging away at energy. Energy interchanges. Energy that is— that reads on meters and it's just as finite; it's just thought using energy. And you never would have understood this upper category if you had said continuously that all of its manifestations in terms of perception, affinity, agreement were continuously and only instantaneous, because they don't happen to be.

They happen to be highly electronic, those manifestations, and we've got something up above that that manufactures electricity. Fascinating. And it manufactures all kinds and varieties of electricity, and it probably manufactured that electricity too. And it all belongs in the same band.

If we study cause, we cannot study energy. But we can study what cause *does*, and when we study what cause *does* we study cause's handling of energy, and that's what we're studying. Cause's handling or not handling of energy. And the cause is zero and the energy is very far from zero. It's very finite. It measures all over the place.

All right, let's look at it in reverse and let's take the materialist. The materialist says, "You're mud, you always have been mud, you are now mud, and all you ever will be is mud," and he gives no motivation of choice. Everything then became stimulus-response, and they put a rat in the maze ...

Continuing this matter on cause and choice, November 19th, you have this then: You have a no-energy thing, which yet has the potentiality of creating and monitoring everything connected with energy, including space and time. And that is observably true, because when we use that postulate we get very fast processing. And when we don't, we don't get fast processing, we get slow processing.

I'm not berating people who investigated—as you might call it "investigated"—in the past the manifestations of thought; who hazarded guesses or whatever else was done in the past—I'm not berating these. The reason I'm talking about these people, the reason I'm talking about past research is I'm trying to drive it home so you as individuals, as practitioners, and so the field of Scientology, will never get into it a mistake which confuses these two things again.

You see, you had the idiocy of having two schools which were only two positions on a gradient scale. And each school could be a school only because it said the other school couldn't exist.

So you have the materialist. Here's your gross materialist who is damned left and right by a fellow who considered himself above such things. This materialist said you came from mud, you always would be mud and that mud was the cause of mud and mud caused mud and mud was mud. And the energies and so forth that had to do with mud kind of accidentally fell together and it all accidentally happened and it accidentally took place and we accidentally got an evolution, and then we accidentally naturally selected out a bunch of creatures, until...

And what do you know? The people who did these things, by the way, and came to these theories were limited in their training and education. Very few people doing anything in the field of the mind were grounded in mathematics or engineering. Engineering is a very definite type of discipline. It might or might not be good or bad to be a mathematician or an engineer, but when applied to any subject, they at least impose a discipline on the subject. And that discipline is very healthy.

The engineer in the past has made a very gross error, as has the mathematician in the past, evidently, by declaring the materiality to be *it*, and he handles it.

You get an electronics man—he's not interested, really, in the human mind. But you show him the human mind as an electronic instrument and he would get very interested in it, on the electronics end. He's pretty MESTy. He's pretty—pretty MEST character.

Now, your actuarial work was never done on the mind. Nobody ever got in there with a slide rule or a logarithm table. And they should have gotten in there with a slide rule or a logarithm table—they would have learned many things.

And one of the things they would have learned immediately is that natural selection will not compute actuarially. Mathematics demonstrate very conclusively that natural selection is not a governing principle.

Because you figure the number of chances of alteration and you figure the number of factors entering into a change or an alteration, you figure the number of alterations entering into one organism, then you figure the number of chances in the organism, and you get immediately a figure which is larger than all cells alive today on earth.

I mean, it's big—big figure. I mean, it's almost impossible to write. Write it something like: 10 to the 21506812 to the 86427 to the something or other—I mean, it'd be some number that, you'd have to write it in terms of large powers. Powers of powers of powers of powers—and there hasn't been that many chances, because there haven't been that many generations.

And actuarially, evolution on the hit-or-miss principle and the accidental explosion of an atom of ammonium or something, in a sea of ammonia, or—that accidentally combined into a virus form or—you know, I mean, this just didn't happen.

It couldn't have happened. I mean, it's one of those figures—it's one of those figures that defies the imagination. You say that couldn't happen for this reason, is we cannot find—actuarially, mathematically—we cannot discover a reasonable reason for natural selection. We can't find, then, that it happened by accident.

Mathematically, the numbers we get are much, much larger—if it were to have happened by accident—than the number of chances. And it's larger in another power number. It's big! It's just one of these fantastic . . . And, actuarially, you just refuse to accept something if it gets outside certain powers. You say it—then it didn't happen; it's unlikely. Highly unlikely.

We find out the chances of a rhinoceros growing a horn. Just figure that one. Figure it out by mathematics, and you find out no rhinoceros would ever have grown a horn, and there would have been several races of rhinoceri with horns on their tails and horns on their ears, and horns on their front feet and there would have been all sorts of chances in existence. And instead of all these chances in existence, we look at the fossils of rhinoceri and what do we find? We find the horn appeared as a tiny little bump on the bone of the nose. And then generation by generation got larger and larger and larger. And we found this happening on all rhinoceri. Hm. Chance, huh? Accident? Natural selection? Hm-mm. No.

If the anti-evolutionist—if the people who were still beating the drum for Adam and Eve—had gone out and hired themselves a good actuarial expert, the famous monkey trials which took place in Tennessee would have fallen flat on their faces, as far as the opposition was concerned. Evolution would not have been established.

Because it is much more probable that there was a forthright intention to form a mollusk, a man, a rhinoceros, a camel, a giraffe—much, much, much more logical. And it is within the bounds of an actuarial figure, because you have to assume that something else was happening if you cannot assume that it could have happened by chance. So we have *intentional* evolution. And that's a new one for you. That came up with Dianetics and is discussed, by the way, in the first book slightly, and so on.

Now, in the Axioms—in the Axioms we talk about counter-efforts, and the new thing being the mean of all the old counter-efforts. In other words, how many times has this being been killed in this fashion? That would be the number of counter-efforts which came in from that quarter.

Now, they sum up—they sum up. But over and above those, you get the recognition that death could arrive, and active and actual sensible planning to use those counter-efforts and employ them to the construction of the organism. In other words, this is *planned* evolution. Intentional evolution. And what entered into it was—the being was quite conservative, as you will discover. For instance, you take horses from the highlands—as Darwin points out—take horses from the highlands where they've grown long coats and put them down on the plains where it's very hot, and it takes them three or four generations to finally become convinced they're on the plains and suddenly grow short coats. They don't grow shorter and shorter coats, they just—they finally get convinced three or four generations, and they grow short coats.

Now, we take those horses and we put them back up in the mountains again, and they'll be up there three or four generations before they'll suddenly decide, "Well, this is all right, we'll make the change." And so suddenly they're growing long coats.

Now, we take a rabbit and we put him in the Arctic. And this rabbit hops around and is brown for several seasons. In spite of the snow, he stays brown. He says, "Well, it's no certain thing that this world is going to stay white. And I'm not going to make any fast changes." And so he doesn't. He stays brown. But all of a sudden one day he says, "Oh well, it's been this long, this many generations. All right, we'll be white again." And so he's white. And he's white in the Arctic.

Now, you take that rabbit—or you take an Arctic rabbit who is white, and white with the season—and take him down and put him where the seasons are half white and half brown. And he will change his coat in a few generations to a point where he matches the seasons again.

Now, let's take him on south—and these experiments, by the way, have been made—and he got down into the deserts where there's never any snow, and it takes him several generations. He doesn't get less and less white. You see, he just sort of says finally, he says, "Oh well, it's desert down here. Brown. Brown." He is brown.

Now, there isn't natural selection at work. Not even vaguely. So standing above all this is direction. But don't look for the direction to be outside this universe; that is to say, don't look for it to be on some far distant place, which is reaching you by some strange communication. When they say, "God is everywhere," that's perfectly true. He's also nowhere, which is what they never add. Because there isn't any "where" where the intention is concerned. When you get intention, you don't have location. You have something which can make location, not something which is located.

When you got somebody really thoroughly cleared, he would just be where he decided he was. And he would be there. He'd really be there too. He'd be there much more thoroughly than springing him out by just SOP.

You spring him out by SOP and he knows he's outside, and he knows he's here and he knows he's there, and all that sort of thing. You get him on up the Tone Scale, all he suddenly has to do is say, "Well, let's see"—pc's right there, and he says, "I'm on Mars." He's on Mars. He could also be at the longitude and latitude on Mars he wanted to be. Furthermore, he could patch up a whole universe and be anyplace in that universe he wanted to be.

Now, it's just intention. Intention makes location. Intention makes space. I'm going over this, just trying to drive it home a little bit, and sort of giving you a clue which might assist you—certainly would assist you in investigation—but which might assist you quite markedly in sorting out your own conceptions, which I believe possibly haven't been too clear on some of these things. And very often when you're trying to orient yourself with regard to a subject or a study in order to accomplish certain effects, you'll find yourself oriented in some other direction, and you're not quite sure where you're oriented.

Well, I'm pointing out to the fact that the materialist school, and the school of instantaneous thought and no materialism, were each one half right. And where they were each wrong was to say—the instantaneous school say, "There is no materialism," and for the other school to say, "There is no instantaneousness. It's all by accident."

There are many theories of the past that will surrender mathematically—and do they surrender! And what started me out on this particular channel was a singular discovery, a very singular discovery I made when I was a student in physics. And that was this: that there was no energy wavelength known to man, or computable, which could embrace and store thought. And that become [became] fascinating.

And there was nothing could embrace or store thought, if one followed out the cellular theory of the body. And that was a shocker. I fell onto it almost by accident. I was quite interested in the mind—India and all that sort of thing. And I probably,

probably would have gone on being a—on the one side of the fence working away with electronics and never connecting it up with the human mind, and being on the other side of the fence a very good mystic. I'm a pretty good mystic, I'm a fairly good magician. And these things are very remarkable, in view of the fact of how I seem to condemn mysticism. The reason I condemn mysticism is so you won't trip and fall on your faces, not because I deplore or despise mysticism. Because it's, as I have mentioned before, full of booby traps. And it isn't that I know these booby traps and so I can avoid them; I went headlong on them too.

And so we look over—look over this field, and it was not really by accident, but I was sort of vaguely interested in the mind and so on. And I suddenly employed a datum I knew from the field of the mind in my work in nuclear physics. I was saying, "Now, let's see, we're trying to figure out some small waves," just in nuclear physics, you see? "How small a wave could you transmit—create and transmit?" That's create in terms of *convert* from some other energy form and transmit. Now, how small a wave would this be? Now, you know the Brownian particle principle? You actually do get—wavelengths of light are shining on particles which are smaller than particles of light.

Now, that's very fascinating. You can look in a little jar, something like that—it's a very simple principle—and you look in the jar and you will find some of the wavelengths coming through. This is not with a microscope or anything, you just look in a jar and you'll see—you'll actually see shafts of light coming through the water, if the water is even vaguely cloudy. And you'll see these shafts of light coming through the water and they'll be hitting particles in the water. And if you get your angle just right, as you look at this, with some sunlight on this jar or something of the sort, you'll see motes or something dancing in the water. They're tiny. That's as small as man can see, and that's smaller than most microscopes can see, because you see the light shaft diverted as it hits the particle.

Now, how small, then, can a—a particle can you see? Well, you can see a particle small enough to divert a light shaft. And how small is that? Well, most particles are so small that when you hit them with ultraviolet—ultra-ultraviolet light, the wavelength of ultra-ultraviolet is such that it leaves a trough bigger than the particle.

Now, you get the idea: You've got a wavelength romping along here, and let's say it's one inch in diameter. And it's going along one inch in diameter, and we suddenly say, "It's now going to hit a half-inch thing." Well, it won't. This wavelength—we're going to fit this half-inch thing in between these waves, and it's going to be pushed around, then, by this wave. And you'll find out mysteriously, the wavelength is too gross to do much to your half-inch thing. You'd have to get a force half-inch wave. And that would be something like radar. Radar will ignore something of that order, but—this is not in your common experience, but you can't get bigger waves to pick up smaller particles than they are, ordinarily, except with some kind of a principle like this Brownian motion, and so on.

All right. How small a wavelength exists? How small is energy? Let's answer that question. Nobody has answered this question. To this day nobody has answered that question. I keep finding smaller and smaller energy. And I said, "Let's see, the smallest thing I can think of is, well, let's see, ultra-ultraviolet— oh, I don't know, that's pretty gross. Well, let's take ultra-ultraviolet and see how small it is. Let's see, but do I know one that is—some meter in the physical universe that would be small enough to really measure how small this is or how it does store or anything about it at all?" And I

suddenly thought to myself, "Well, yeah, the mind can do that, cells can probably do that."

So, well, how do we do it with cells? Well, that's very easy, we got minds all over the place. Let's see if we get to work here and find out... And all of a sudden I said, "Boy, that human mind must store things that are awfully small. I wonder how small it does store?"

And scratched my head over this for a while and fooled around with it for a while and finally said, "Well, all right, well take the smallest conceivable wave here in terms of actuality. And we'll compute with that smallest conceivable wave in terms of actuality on the basis of cellular storage. Now let's find out how much a cell has to store for a perception."

And I figured this all out, and I figured it to the right and the left and up and down and back and forth and so forth, and I found out that if you got a hundred holes in a molecule and stored a thousand perceptions per hole, you had enough memory—if a person only recorded the gross things he perceived— you had enough memory to last a man three months.

I—"Whoa! Something's wrong with this. So let's go back over this thing again, and now let's figure the number of cells in the body. Well, let's see, and the number of protein molecules in the neurons and so on." That's a big number, by the way. It's ten-to-the-twenty-first power binary digits. *Big* numbers. "And we'll take a hundred holes in each one of those molecules and we will store a thousand perceptions in each one of these things, and then we will have enough memory to last three months.

"Well, men remember longer than three months; therefore, it's a smaller wave. All right, now let's just go up and let's take ten thousand holes per molecule and let's take ten thousand recordings per hole and let's figure out how long a man can go on that." Well, we found out a man can go a couple of years on that.

Rrruh! And then we found out something horrible. A cell subdivides and divides with its new mate, its memory bank. Just—just—*ahhh!* You train cell A to do something—just take a bunch of cells in a laboratory jelly ...

And I was—by the way, by this time I was driving the university nuts. I was over in the wrong departments all the time, and people would come in at midnight and find me messing around with their favorite concoctions and stealing typhoid germs off of them or something of the sort, and "What are you doing?"

"I'm physics department."

"Well, what are you doing over here? This is biology!"

"And when did you think that physics didn't have something to do with biology?"

"Well, it doesn't have." Big joke on them.

Now, over in the psychology department, I used to run rats through mazes and see what happened. And I found that—some interesting things about rats, and the main thing I found about rats is that you couldn't run men through the same mazes. I know. I tried. To put hot electrical plates and try to get some *Homo sapiens* to go across the electrical plate to get a girl, something of the sort—I mean, this really has to—when you start to experiment and research in that field, people consider you just a little bit outside the pale. Just a little bit.

Well, anyway, here I was confronted with a terrible mystery—and as a mystery, tackled it. Instead of finding the smallest possible wave by looking at the human mind, I found that the human mind must be doing something fantastic, because no known wave, no matter how small, served as memory. And this—and no matter how many ways I figured it, the materialist was wrong!

It was not a matter of cells, because you train cell A, and you get him all trained and then you let him procreate, and you be very careful to pick up the procreation cell. I mean, the one that's divided.

And now let's split that generation . . . Boy, for a physicist who knows nothing, you see, about biology and something like the horrible—my namesake Ronald Ross. Old Ronald was over in India. And he was doing wonders discovering malaria. And he knew nothing about cutting up frogs. And—he couldn't have cut up a frog, and all of a sudden he was doing the anatomy of a mosquito. I mean, this is—under a microscope. Complete no training. He had his difficulties, believe me. Now, when you couldn't cut up a frog and get him to cut up right, think of cutting up a mosquito.

Well, I did this series of experiments and I did them several times and I kept working with this, and I was still working with it in 1938 when the world fell in on me and I got the common denominator in survival.

And the darnedest things will happen. You can still repeat these experiments, whether they work or not. You can take and condition cells. You can teach cells that nicotine—cigarette smoke—is quite dangerous and quite sickening, and then have the third generation know all about this by blowing steam at the third generation.

But let's blow steam at a generation which is not conditioned and has never been taught that smoke is bad. They don't mind it. They don't mind steam. They're not upset about cool steam at all. It's just mist. But blow cigarette smoke at them and they know that.

Now, in other words, you've got two variables there that you can shift around: you've got steam, you've got cigarette smoke. Cells will fly away from—mobile cells—will fly away from the corner of the microscope slide, for instance, toward which you push a little tiny jet of smoke, nicotine smoke. And they go over to the other side. And you'll think it's taste or something; it's not. They evidently perceive this. They each—each one of these little tiny life forms has evidently a life of its own. Oh, fantastic work. Of course, if some person who was an expert in this work were to go back over it again, he'd have fits. He would just have fits.

One: the unreasonable assumptions and the crudities and grossness of experiment and all of this sort of thing. But here was a physicist working completely out of what he considered to be his field. He was working in the field of biology in order to study wavelengths. And the more you studied, the more you found out that the cellular theory was good as an analogy, but untenable in practice.

Very fascinating. "Man the mud" went by the boards. Man is mud—it had to go by the boards.

That man runs as a stimulus-response organism dependent wholly upon what's fed into him in order to feed something out, I was still clinging to a year ago—hopefully, hopefully. And it has now become susceptible to such easy proof that it can no longer be held to, even to agree with the world of so-called science. Because it's just so patent that—it's so patent that you are dealing with this non-wavelength location in time and space, and discover and locate time and space, and originate them, and matter and energy and so on—it's so patent that you're dealing with that thing, and it's so easy to prove you're dealing with such a thing, that you don't have to try to agree anymore on the other line. And the best proof, by the way, you have—which is processing.

Now, you find just a little bit of this processing with that assumption is very, very good, and processing nothing but heavy effort—slow—very, very slow. It's ratios of hundreds to one in processing.

When you assume something and it works out and you can make it work in the material universe, then you have really the only proof that exists for its existence—is does it work? Does it work? Because if Einstein tomorrow were to say, "The atomic bomb will not explode," it'd explode, because there you're talking in the field of the physical sciences, which go more or less by natural law.

And it's a very funny thing, but if Freud were to come to life and say, "Psychoanalysis does not work," and he really went on a campaign and demonstrated that it didn't work, it wouldn't work. Its workability level would fall way off. Now get the difference between those two fields.

Now, if we can close those together, and I tell you this process and I tell you how to do this process, and you went on doing this process, and I were to suddenly get on the soapbox and say this process does not work—I discredited it and I beat the drum and I hammered and pound it and tried to prove that it didn't work—it would go right on working.

You might work it a little bit warily—you'd say, "Well, it didn't do Hubbard any good, he evidently went mad," but that is what authority has to do with this whole picture.

And when you orient, then, your concept of these things, remember that you are dealing with a thing which is cause, which is above energy, and with a thing which is effect, which is energy in time and space on its manifestations. And that the effect is dependent for its continuance upon the continuance of the cause. And the continuance of the cause is to create an effect.

And when we say cause and effect, we are dealing on the one side with the highest-level spiritualism—any kind of upper non-energy instantaneousism that there is. And we're dealing above any such point anybody ever dealt before. You're *way* up there.

This is an abstract beyond any abstract that man ever abstracted. First place, he even thought a static had a motion in it—he'd show you a static and it'd be something held in place by an equilibrium of forces. We've got a static. This is the first time, oddly enough, that a static has ever been postulated. There is some important points in this work which has completely escaped notice. One gets very anxious to get on with the preclear and all that sort of thing, but there's an interesting little point that's of interest to a mathematician. A mathematician looks at that and he says, "Oh, no," he says, "you're right. Yeah, we've never postulated a static before. Not a real static." That's a real static. No wavelength, no space, no time, no matter, no location of any kind. And regardless of what cause is in it, we say *that* is a static because it's—is a *that*. And we call *that* a mathematical symbol: theta. Now, we say this has the additional characteristics of being able to create matter, energy, space and time. Fascinating, huh?

Now, I don't care how wild you want to get with that one, that's really wild. And don't lose sight of the fact that it's wild. Don't think that I got this all buttoned up. I pushed this football up to that level and got it connected back to effect again and got the interaction of the two, and at the same moment you don't know all there is to know about that static.

We have, as our definition, that highest Q. What can the static do? In other words, we have defined what is cause. In the final analysis, what is cause? And that's cause. It's something without space, without time, without form, a true static which has the potential of creating, conserving, altering or destroying matter, energy, space and time.

And that is cause and it can become a noun with a capital C. That's Cause. Nobody has ever defined a god at that elevation. So don't lose sight of how high that elevation is. No god has ever been defined at that elevation. They have defined a god as being capable of making this universe. Somebody has occasionally thought maybe he made many

universes. But nobody ever broke this down to a point of where he also imparted his ability to do this to everything he made, and so defined, in terms of God, the human soul.

RESPONSIBILITY

A LECTURE GIVEN ON 19 NOVEMBER 1952

Okay. Now, second part of this lecture on November the 19th; continuing on cause and effect.

What do we mean by an effect? We mean by an effect, energy operating in space and time; energy operating in space and time. That's an effect.

Now, an effect, of course, can be a cause to a lower order of effect. You see how that is. Petrol goes into a lorry and is cause for the lorry's combustion. And so the lorry moves. But that petrol is actually a low-order effect, but it is being cause to an even lower order of effect. So we have, then, effect depending upon—the greater a thing is an effect, the more it is fixed in space, and the more solid it is.

Now, the greatest effect of which we know would then be the most solid matter of which we have any information. And what do you know, when we get down to a solidity—a low-level solidity—when we get down to a solidity of matter low enough, we get another explosion. We get plutonium and even hotter elements. And they're an effect at the low end of the cause of effect, but they can explode and cause more energy.

Now, this is no reason to suppose we're walking in a circle here. We're not. It's simply that you can compress energy down to too little space and in too much of an instability and it'll expand again.

Evidently there's an optimum space for energy, and that optimum space for energy, when exceeded by compression, will cause an explosion. But all you get out of that is more energy. You get an order of cause, yes, but it is a cause which is so far below what we're calling "capital C Cause" that you mustn't consider that here we have space and then there's energy in it, and it condenses and condenses and condenses and condenses and finally you get an object, and the object becomes more and more solid and more and more solid and more and more solid and more and more solid and finally gets to plutonium and then suddenly explodes, and that we're at the top of the scale again. We're not at the top of the scale. What starts us out at the top of the scale is something which has nothing to do whatsoever with energy except to create it, and also to create the space and time in which that energy can exist.

Actually, the creation of the energy is what happens, and what we call time. Time is not a separate object or article. It is space and energy combining together in some fashion or another, and you get an enduring thing and that enduringness is itself time. Havingness is time.

All right, now. The kind of cause in which we are interested when we're working with the human mind is not a—really a low-order cause. The higher level the cause with which we can operate, the better off we are.

Now, the truth of the matter is that at this moment, the word "Cause" with a capital C is at our highest Q and is the highest thing we know—that we know we know. And we know what it does. We can investigate that in various ways. And we find out that this

cause makes certain effects, and we can validate these effects, and we can achieve very miraculous things with the mind by just doing that. But what've we got then? We're not studying an effect when we're studying a human being or a thetan. If we insist on studying only the energy manifestations in terms of flows, ridges, facsimiles, secondaries, locks and engrams—if we insist on studying that only for one universe only, when we're working with a thetan, we are addressing a low-level effect—a relatively low-level effect.

Now, what we want to address is a cause. Now, it's true enough that your thetan is so immersed into MEST, at the moment you find this preclear, that he's in a body and thinks he is the body. Now we do *that* separation and he is a thetan and thinks of himself as energy and able to control and handle bodies. Now, you'd think this was good enough. In order to increase the force of this thetan, it is not enough simply to rehabilitate an energy unit as something able to handle more energy. That is not enough because it doesn't increase his force.

From whence stems his actual force? His actual force stems from actual capital C Cause, which is without wavelength. So therefore our Postulate Processing is a goal. But very often the thetan will step out and will be too low on the Tone Scale, as a thetan, to do anything like just postulate changing. And we have to handle energy, energy, energy, energy, flows, ridges and so on; but we don't handle them any longer than is necessary to give him some confidence and get him into postulates. And the highest process which we have at this time is changing of postulates.

Now, what do you address then? What do you address in the—handling the preclear? You address the highest level possible in terms of Cause with a capital C. You actually are doing a forcing operation yourself, to some degree. You are trying continually to get the highest level of cause you can reach. How do you restore a preclear's self-determinism? By reaching the highest level of cause which you can reach at that time.

Now, if he's in a body, the highest level of cause that you will get is he will be able to process energy as it manifests and effects itself upon the body. That's the highest level that you will be able to get, in most cases, if you just treat him inside the body and so forth. Therefore, this requires you to run facsimiles, to handle facsimiles and so on.

Now, Creative Processing comes in there, too, but it's addressed toward facsimiles. It's addressed toward facsimiles themselves. So that would be that level. Now, if we have him out of the body, we only have him handle energy in space and time long enough to get him up to where he can handle postulates. And we get him up to the upper scale and you have the Chart of Attitudes to do Rising Scale Processing. And Rising Scale Processing is simply to get the lowest postulate that you can get on this scale at the moment, and shift it upwards to a higher postulate. That is, it has nothing to do with running flows.

The lowest postulate he gets on the scale of knowingness is: "I don't know." And you say, "All right. Can you get that idea: 'I don't know'? All right. You got that? Now, let's shift it up to—how high can you reach?"

The fellow says, "Well, maybe I could know if somebody would tell me."

"All right. Shift it up to that." *Ptock.*

Now let's make him get the first postulate again and shift it up to that again and then shift it up to that again, and all of a sudden he doesn't want to get the first postulate anymore. He wants to get the upper postulate. "I might know if somebody could tell me," is now the lowest one he's getting.

Now, you say, "Shift that up. How much higher can you get now?"

"Well, somebody knows. Somebody knows, and I might be able to communicate with him. Somebody might know all the answers."

"Yeah, well, all right. Let's shift that up."

And you'll finally get him up to a point where he says—way up the scale. If you were doing this straight on up, you would get him up toward "I know." Because what is the top level of this scale of Chart of Attitudes? What is the top level of each scale? That top level is simply this: It is a description of the manifestations of theta. They are descriptive manifestations of theta. And the highest of them is not "I am"—that's low; not "truth"—that's awfully low; not even "know." The highest level of them is "cause," across that whole top band. "Full responsibility" is well below cause, because full responsibility is only force—willingness to take responsibility for force—which I'm going to cover with you this afternoon. All right.

When you're doing, then, Rising Scale Processing, the favorite one to hit would be the cause-effect. The favorite one, the one that you would favor more than all the others, would be cause and effect.

All right. You process the preclear at the highest level you can get him above MEST, in the direction of theta. And the way you determine that is just with our good old Tone Scale. Same old Tone Scale. In *Science of Survival* it's sketched out from 4.0 down to 0.0, sketched out pretty well. Now we have from 0.0 down to —8.0 and we have— with the addition of the Chart of Attitudes, we have it going on up toward the theoretical 40.0. So we've just expanded this same Tone Scale. And if you want to know the basic on the Tone Scale, look at Book One, graph one, and that is the Tone Scale. And we've been working with that ever since. All right. Now, that's the simplest form of the Tone Scale and I call it to your attention, for your examination.

By the way, any philosophy anybody ever had is on that little graph, if you want to look at it and figure it for a while. It's a tricky little graph; very simple and very tricky. All right.

Cause has, as its first test—as its first test (which is why you see full responsibility as south of cause)—first test: "For what am I willing to be cause? For what effect am I willing to be cause on all dynamics?" Now that's your first question there, on cause and effect. "Am I willing to be cause of new space? Am I willing to be cause of objects?" (I mean objects just out of whole cloth.) "Am I willing to be—to cause perception to take place at a vast distance? Am I willing to cause energy to flow this way and that? Am I willing to create, conserve, alter or destroy along these dynamics?"

Well, your highest cause, theoretically, will do any of these things and to be ethical—which it is, oddly enough. It's not, by the way, the bumbling, stupid, fall-all-over-everything thing that mud is. It's quite different than mud. If you examine cause, you'll find out it behaves quite differently than mud. Mud doesn't care who it splashes on or who throws it or anything. Mud just doesn't care. Well, cause does care. Criterion of cause in terms of theta is judgment and its estimation. It has direction. It has purpose. It can figure a purpose all out and put it into effect.

Now, we have, then, much lower on this thing: "Am I willing to be *bad* cause?" And you can put that down in your notebook, because it's quite interesting.

"What am I willing to be bad cause on?" The fellow will say, "Nothing!"

You go, "Aw, now, wait a minute. No, you're willing to be bad cause on something."

"What do you mean by bad cause?"

"You know, this is very destructive."

"Nothing."

You've got a sick man if he says that. You've got a *Homo sapiens*. "What am I willing to be bad cause on?" A *Homo sapiens* is so unwilling to be bad cause that he has a thing ... Now, listen, you wouldn't believe that. When I tell you some of these things about Earth, you'll think I'm romancing. You'll think I'm telling you long, drawn-out stories and things when I tell you they have what they call a court of law that has nothing

to do with ethics. Now, don't laugh. I mean, it's true. They have courts of law which have nothing to do with ethics but have only to do with arbitraries. I know, you think a society can't be that bad and still be a society, but it's true. They do have.

These courts judge solely on the basis of whether or not it has been written down someplace, not on whether or not it's bad cause or good cause. And this whole thing is devoted to just answering this question: "You were bad cause, but was it justified—not by reason, but by something somebody wrote in a law book?" I know this sounds awfully scrambled to you and I'll just pass it over because I can see you're incredulous.

The point I'm making here is that bad cause has to be justified. But look, let's look at this. Let's look at this for a moment. If a person is high enough up Tone Scale, he wouldn't have to justify his actions, would he? He could act without justification, because what does Cause with a capital C do? It acts without a prior justification. It requires no precedent for its actions. And an artist is as good as he can originate and communicates as well as he can re-form his originations into the communication levels of his audience.

But don't get those two things confused, because they're not confusable. And when you're dealing with an individual as himself, you are essentially dealing with an artist, because he must be at least the architect of his own universe to be alive at all. He is as alive as he is the architect of his own universe. He is not as alive as mud tells him to be, and that is the final abandonment of all responsibility. "I'm just what mud says. That's all. That's all I am. I'm just what mud says. I have no responsibility for anything. I don't cause anything. I'm just willy-nilly, stimulus-response, stumble around, falling flat on my face." Why, that's mud that does that.

That's the stimulus-response theory, it's: Man is incapable of causing anything so therefore he is not to blame for anything. There was a bit of this in the first book. It adequately let people apologize for their crimes by saying, "It was done to me. I didn't do it." Therefore, the first book had a very wide appeal, if you look it over.

Oddly enough, man is so scrambling for justice that when he can figure this out from this angle—when he's permitted to figure life out from this angle ... Somebody just tells him, "Now, look. You can figure that out from this angle if you want to." Gee, he's relieved. Now, well, that's a fact. He comes way up Tone Scale! And you've got, a really, a quite superior being if he can just say, "Well now look, I..." Nothing else—you've given him this one phrase: "I have a right to blame somebody else for something." Now, if you can get him up that high you've taken him quite a distance. Doesn't sound like very much of a distance, but believe me, it is!

All right. Now, effect, then, is actually in terms of space, energy, matter. Effect is in terms of space, energy and matter. Now, theoretically, because we work with gradient scales, there is no such thing as an absolute cause. There could be more Cause with a capital C or less Cause with a capital C. So therefore, effect still could lie within the non-energy-above-space spectrum. Effect could still be there as being the effect of a much more—higher cause. We could have, then, a god and demigods, none of which have anything to do with space, energy or matter. And the god would be the effect of the—I mean, he would be causing an effect on the demigods.

There's—actually, when you come to zero and infinity, there's plenty of room for a gradient scale. Your gradient scale depends essentially on having a gradient scale of something. And so when I tell you that there's a gradient scale existing in nothing, it should be very remarkable to you, but I—it is quite remarkable, but it also is very theoretically possible.

But for our own—for our own benefit and for most of our processing, you can follow the fact that effect is, for our purposes, in the band of space, energy and matter. All right.

I'll give you an example of an effect. Here's a low-level effect. You decide to strike a match. And so that decision is actually slightly in the future of your striking the match. Why? A very simple why: because you wanted an effect. Well, your cause must always be senior to the effect.

Now we come to "Do cause and effect lie in a line continuum of time?" Mm, it's—very horrible happens here, is there isn't a line continuum of time; there merely appears to be. And prior cause is the biggest illusion possible in man— prior cause. He says, "There's prior cause to every effect; prior cause to every effect." He has to assume that there's a line continuum of time and he has to assume also that there's an infinity of priors in order, then, to have a reason. And out of all of this hodgepodge he gets what he laughingly calls "logic." And that is the basis of logic. Logic is the study of prior cause.

And if you start "logically" following down any track, you will simply branch out and wind up either at a point of your own pre-choice or you will wind up all over the universe or some other universe, all by gradient scales. A logical approach is not very good with which to sort out the factors necessary for the solution of really good-sized problems. It's a rather bad factor. Intuition is as bad. Somewhere in betwixt, something sensible takes place. But logic, "as logicized," is something like a fireman who rushes up to the top of the ladder so he can rush back down to the top of the ladder again just to tell you that there's a top to the ladder.

Logic depends on similarities and . . . An unending stream of similarities, if they are similar enough, can pass as logic. But any unending stream of similarities in imagined time strata can pass as logic. Logic assumes that time exists, and then it plots facts against time. And this is all very neat, and it makes for communication. And we've agreed that that's the way we can communicate and so we can communicate that way, but don't for a moment suppose we're communicating in terms of MEST. We're not!

These thoughts are impulsing into an electronic mechanism, a voice box, and is—that is translating into sound waves and these sound waves are impinging in your eardrums and that agitates an electronic receiver of quite pleasant and intricate design and that impulses on in through a hearing system and winds up where? Impinged upon your energy as a thetan, and is there differentiated—and started here in static and wound up with you in static, with the whole MEST universe interposing in between. Now, there's no reason why communication has to be this indirect. As a matter of fact, a very low order, for it to be indirect.

So logic—logic, you see, would assume that indirection. The human mind is a servomechanism to every logic, to all logic; the human mind is a servomechanism. It is part of the logic. It's part of every mathematical formula that has ever been written. And has to be. And what do you know? We find out that the time-space actuality of the human mind is zero, so we have put a zero in every formula. Everybody knows you can't equate with zero. That should amuse you, because it's a mathematical horror. The thought that a zero exists in an equation will drive most mathematicians stark, staring goofy. Some will compromise by saying, "Well, it's one over infinity." That's not true; they know it isn't. But they work with it once in a while that way.

And here you've just said, obviously—and I can prove it to you again—the human mind is a servomechanism to every mathematical formula. Who wrote it? A man wrote it or a being wrote it. All right, if a man or a being wrote it, who's going to read it? A man or a being of some sort is going to read it. How is it employed? It's employed by men or being—and therefore, you're employed at all levels by a human mind. Human mind in its

highest essence is a zero, compared to this universe. So we have a zero to every mathematical formula.

Therefore, no mathematics is necessarily true at all, but it happens to form the life continuum on which we have agreed in this universe should be granted to fact. And so it agrees with an abstract parade of (quote) real (unquote) fact, and this "real" fact, then, is reducible by similarities and condensations into data which themselves add up to or don't add up to answers. Actually, that is not the way the mind thinks on its highest level at all.

The mind does not think mathematically. If it thought mathematically, you'd never get anything thought. To be convinced of this, you would have to know the subject of symbolic logic, or the German mathematics invented about twenty-six years ago, twenty-seven years ago, called topology. Wonderful mathematics—completely incomprehensible. Just a dream, just a love, a duck, as far as the German is concerned. That really floors them. Actually, topology solves a tiny portion of a problem to solve the whole problem. And sometimes by solving the tiny portion of the problem—the tiny portion only covers a ledger!

Now, symbolic logic goes on for pages and pages and pages and pages and pages to accomplish what? Hm. To accomplish the number of thoughts or actions necessary to butter a piece of bread. Now, if you just add that up into mathematical symbolism and so forth, you'll find readily that nobody ever buttered a piece of bread, obviously. Nobody ever went through this many steps and yet all those steps are necessary to the solution of the problem. Symbolic logic is wonderful. So, you see, the mind doesn't think that way.

Now, in view of the fact the mind doesn't think that way, how does the mind think? The mind thinks in desire to cause effect, in its highest level. On a lower level, it thinks—desire to prevent being an effect. On the lowest level, desire to be as pleasant an effect as possible. And below that, dead. Now, there's your more-or-less gradient scale of the thing.

Now, if you worked out logic from this angle, you'll find out you get entirely different setups if you don't put time in there. There's no reason why this—see, in this universe, because we've agreed to it, it is one of the things we agreed to—that you can't decide now that you ate a steak dinner yesterday and go home and find the steak bone. We've agreed—we've agreed on this time span. You couldn't decide (because we've agreed to this in this universe) that you call a taxi a half-hour ago because you want a taxi this instant. And you say, "Well, I called a taxi a half an hour before, therefore, it's here," and sure enough, the taxi arrives. Only you're not supposed to do that in this universe. This universe has got to go by logical sequences. And that is one of the most maddening things to preclears, is they think it's all got to be done at once. They can't see why, if they postulate something, that it doesn't instantly come into existence. And if it doesn't instantly come into existence, as it should in their own universe, they practically go mad.

Actually, the criterion of a criminal is just this. When he wants something, he wants it now. He doesn't want to go through the gradient scale of building it, working for it or obey the laws of this universe. He doesn't want to obey the laws of any universe. He says he didn't agree to this. You'll think he was fairly high toned. He sure isn't, not when the police get through with him. The police actually are serving the MEST universe, they're not serving the populace. They're saying, "Agree. You disagree, you're all sunk."

And the criminal, the criminal will just fly all to pieces perhaps—as a child, he'd fly all to pieces because he just couldn't have that thing that second. He thinks of a hobbyhorse and he doesn't have a hobbyhorse, and he just says, "Boo." Then you can try to tell him, "Now, look, if you would go to work and get some laths and things like that and a little paint and so forth, you could probably build yourself a hobbyhorse," and so on. No, he doesn't want to do that. He's incapable of doing it, actually, because he's never

adjusted to this time span. It actually is a lower-level anxiety. Because one could do it in one's own universe, one must be in the delusion that this is his own universe, and on that conclusion, that this whole universe is his but it's—but it must be being withheld from him, that he is going continually through a mutiny inside his own universe. And undergoing this mutiny in his own universe, must then and there experience a terrific revulsion every time he can't have simultaneously with desire.

And of course his time span is in terrible condition. And you'll find people who have time spans that are in horrible condition, they can't do anything with time or anything like that, you'll find out they can't do anything with objects, either. Should tell you a lot. And also, they won't take responsibility for a single darn thing, and the reason why they won't—the reason why they won't is very simple, is they see no necessity for and have no employment of the gradient steps called energy. And they have an awful time with energy. They can't work. They can't employ. They will not estimate force. They don't like energy. So this can stem directly from having been hit with so much energy that they just abhor energy. And so they can become a criminal.

If you process a criminal, process that: having to have things instantaneously and refusing to take responsibility for having had something. And slant it all toward energy. Now, here is your energy factor then. Your energy factor is a very interesting factor. If your being in this universe is well, it is because he can handle energy. If he can create his own universe, it will be because he can handle energy of his own creation in space of his own creation, and with that creation achieve matter, which in itself gives him the effect of time. But if he cannot handle energy, he can't be responsible, he can't have any time in this universe and he must resort—either criminality or insanity. In order to gain any time track, he has to steal, purloin. Then he only gets there by stealing and purloining because he cannot acquire in the normal sense. In other words, he can't go down here and work for a week, make some money, and then buy it, because that would be handling a gradient scale of energy toward the attainment of the object.

And you'll find that many times, a process—a preclear has to be processed on this level: He believes he has to work for everything. And he believes he has to work for everything so thoroughly that he thinks he has to work for a state of being Clear. And just brace up now and take a good listen at that, because that's awful important; it's terribly important. He thinks he has to work to become Clear. All his life he's had to work. For everything he has ever attained, he has to work. He knows he has to work. He knows that's the rule of the universe. He hasn't maybe found out that the harder you work, even in this universe, the less you get. The really arduous, hardworking boys in this universe are not paid at all. They're slaves.

So, to live in this universe prosperously requires an optimum adjustment of one's energy gradient scale and havingness to the needs and requirements for one's pleasure and maintenance. That's optimum. You put out as little energy as is necessary to gain as much as you need. And if you work more or less on that basis, why, even an engineer, you see—an engineer works solidly on that basis and that, for the mind, is conservation of energy. You get the mostest for the leastest output. And you'll never get something for nothing in this universe.

The criminal may attain a Rolls-Royce and mink coats and if he's a criminal in politics, he will eventually attain a firing squad or disgrace, invariably. But don't depend on this universe to hand out justice, because it doesn't. It will be some ethical, high-level being that will knock him off out of sheer impatience—if he's knocked off. Don't sit around and say, "Well, justice will catch up with them in the long run. Cause is

elsewhere. Cause is elsewhere and there is a divine court of inquiry that has to do with the study of the ethic level of *Homo sapiens* which will eventually catch up to this guy." No, your philosophy doesn't happen to work in that direction. And one of the darnedest things that ever happened to your preclear was the first time he discovered this wasn't so.

He kept sitting around, waiting for the lightning to strike Mr. Zilch. He knew Mr. Zilch was a crook and he kept expecting the lightning to strike and expecting the lightning to strike, and what do you know? It never struck! And Mr. Zilch became more prosperous and he went up in the world and he seemed to be very happy, and obviously Mr. Zilch was a bum and a criminal. And this preclear—practically any preclear you run into has got this datum unresolved. It's an unresolved problem. It's a big maybe somewhere on his track.

Now continuing this lecture of the 19th of November on cause, effect and responsibility.

Your key processes will centralize in toward cause and effect. Now, there are possibly better ways to meet cause and effect, better ways to get to cause and effect, very possibly. But I know of none nor do I know of any faster approach than the one which I mentioned in the first half-hour of this lecture, which you mustn't use on a *Homo sapiens*, because it'll blow him out of his head—and that is, process responsibility.

Responsibility. Process it from—with brackets, overt act, motivator, just brackets, flows, postulates, mock-ups, any way you can mock up a mock-up about responsibility, and you will find your preclear will blow. If you ran it—I don't care how long you run it—if it is run with any degree of acumen whatsoever, you're going to get somebody moving out. And the reason why you're going to get somebody moving out is because you cannot—you cannot address this without directly addressing the subject of force and energy. When you address responsibility in the material universe, you address instantly responsibility: you address energy, you address responsibility; you address force, you address responsibility. And if you address force and energy by addressing responsibility, you're going to pick him up to a point of awareness with regard to energy—which of course also includes space—to a point where he'll be able to get out of the limitation of the space of his own body and he'll be outside. I won't say what condition he'll be in, but if you just start processing him and you just start running brackets on the joy of irresponsibility

Brackets, you understand—you know what a bracket is. A bracket is: it happens to the preclear, and the preclear makes it happen to somebody else, and others make it happen to others. It's the various ways that actions can take place. Somebody does it to the preclear and the preclear does it to somebody else, and it's run on positives and negatives. All right. That is to say, it happens to the preclear or it doesn't happen to the preclear. The preclear makes it happen to somebody else, he doesn't make it happen to somebody else. Other people make it happen to other people, and other people don't make it happen to other people. And those are the angles of a bracket, and that's the way you run these things.

There's a six-way. And there's also "restraint" can be run in there: trying to keep from doing it to somebody else and trying to keep from doing it to self and so forth. Restraint goes on that same line. Restraint also takes in "conform," takes in some very—other interesting buttons that you'll run into, but you'll run into them more or less automatically if you just hit responsibility.

Get the joy of irresponsibility. Get the joy of responsibility. Start running Black and White, beauty and ugliness. The beauty of responsibility; the beauty of irresponsibility. The fellow says, "What do you mean, the beauty of irresponsibility?" It's

the same thing as the beauty of going insane, and you say, "All right. Run the beauty of insanity."

"Oh, no. I couldn't possibly run such a thing."

"Did you ever go on a vacation?"

Fellow will say, "Yes."

"Well, how'd you feel?"

"Mm, it felt good and happy and so forth."

And you say, "Well, why did you feel that way?"

"Well, I didn't have to do my. . . Oh, I was no longer responsible, and therefore . . .

Hm."

"All right. Run the feeling you had when you went on your vacation. All right, get that feeling a little deeper. A little deeper. Get it a little more. A little more. Now let's run other people feeling how they go when they go on vacations. Now just run it a little more," and all of a sudden, you're getting the glee of insanity off of this fellow. What do you know? Very fast process.

"Now, get the beauty of responsibility."

And he'll say, "There is no beauty to it. It's very ugly. I don't like responsibility. I don't want anything to do with responsibility. Responsibility, blah, blah." Well, he might as well be saying, "I don't want anything to do with energy. I'm not going to move out of my head." He might as well say, "I don't want anything to do with force." He might as well be saying, "I don't want anything to do with objects." "Oh," he says, "you mean run 'I am to blame.' "

Now let me show you responsibility on a Tone Scale. It starts out down here at the bottom—starts out down here at the bottom, way subzero, with irresponsibility. Now, because the thetan can go below the level of zero, you get on those lower bands with the greatest of ease—oh, with just great ease—you get insanity, the glee of insanity. And when you run a preclear sometime, he'll suddenly make this remark to you, quite spontaneously: "You know, there's some horrible glee connected with insanity." That doesn't mean that all joy is insane. There is a sane level for joy way up here someplace.

But anyhow—oh, the biggest operation that they can pull on you in this society is: "You're working too hard. You should have some relaxation. You should get out and you should have an avocation." You can kill a man that way. What you're telling him to do is favor the joy of insanity, the glee of insanity. And this fellow's been awfully interested in his work, and that was his fun. That was his fun, to paint for twenty-three hours a day. And as long as people leave him alone, he'll stay in pretty good shape.

But you—they watch this—what they've watched is another manifestation. The fellow paints for twenty-three hours a day and somebody sooner or later is going to say, "Ah, bait!" And then say it with all sincerity, "You're working too hard, dear. You're working much too hard, much too hard. Don't you think you ought to have a rest?" It never occurred to this fellow that he needed a rest. He could probably go on this way for the next forty years. But at that moment, this enters into his mind: "My, I am working hard. I ought to have a rest." What they've keyed in is the joy of irresponsibility, and he goes right on down Tone Scale from there.

And then when he finally gets around to being diagnosed, why, somebody says, "And he works for twenty-three hours a day, and obviously the fellow has worked himself to pieces." Because the truth of the matter is that he was disarmed and unmanned by this "you better rest; you better take a vacation;

you're working too hard," and all this philosophy, so-called, back on his track is keying in madly. And the truth of the matter is that that philosophy reduced his physical stamina to a point where he can no longer go on.

And so, the horrible part of it is, the only thing you can do for him is to make him take a vacation. You see, that is the therapy when it gets to that state. But it starts at another point. "Oh, dear, you're working too hard and you're liable to burn yourself out." They say this to "boy wonders" until they finally do. This boy wonder is able to play chess up to the age of fourteen and beat anybody in the world, and then one day he said, "I'm tired." Well, if you ever have to rehabilitate a boy wonder, just start picking up—this fellow, he's now twenty-seven, he used to be a whiz-bang, he graduated from Oxford when he was eight or something—pick up this fellow and just get this: "Now, who first started in saying you had to conserve your energy and so forth, because you were liable to bum out? Who started telling you this?"

"Oh, nobody—well, except my—oh, yes, yes. There was a very good friend of mine and so forth, and my father was worried about it and my mother was worried about it and then there's—oh, come to think about it, these other people were worried about it. Hey, was there anybody who wasn't worried about it? The only person who wasn't worried about it was me, until they got through with me. And now here I am today and I can't—not only do I feel kind of burned out, but I would no more look at a chessboard than I would blow my brains out. And if I did look at a chessboard, I probably would!"

This is what happens to high-pressure, high-tension people. They are not operating, initially, from an aberration. They're just operating at high speed. But the first thing you know, this other operation gets worked on them. And another thing happens: They're running at a higher speed than the universe around them, so they keep colliding with the universe around them and they'll get stopped, stopped, stopped, stopped. And after he gets stopped enough, that's ... What is stop? The gradient scale of stop is the gradient scale of decay, and final stop is destruction and death. So people kill them by stopping them.

All right. Now, let's just take this gradient scale of blame. And boy, don't ever make a mistake on this scale, because your preclear is making a mistake on this scale. Here's 0.0. Now, up—this level is—this whole level is really "glee of insanity," "irresponsibility," "apathy," "done for," "don't want anything to do with it"; all of that level, it's—there's no question of blame down here at all. This is just irresponsibility, from —8.0 to 0.0.

Now, let's start up the scale up here, and what do we find as a gradient scale? First, the first level we find is where we find an awful lot of *Homo sapiens*, particularly those with a completely occluded time track. We find them ... This is not a condemnation; this is just what has happened—and that is, "It wasn't mine, I didn't do it and they were to blame." This is what he supposes. And all he's looking for at that level is something really to justify this attitude. And if he can find something that adequately justifies this attitude, he'll come up Tone Scale, not down.

All right. So at this level is "*they* were." Now, oddly enough, just above that is the exact opposite flow: "I am to blame for everything that happened." He reverts—he reverses himself as he goes downscale. It becomes unsupportable to him to have *himself* to blame for everything, you see, because blame infers bad cause. That's the same as saying, "They were all bad cause and all there was, was bad cause," and above that level he is saying, "All right. I admit it. I was bad cause. I am to blame. I caused all these bad things. The things which I cause are bad. If I cause anything, it'll be bad. Any time I do anything, it just seems to wind up wrong." That's on that band.

All right. Now, just above this level, is—this of course is "I was blame." And just above that here, we have "I was bad cause but they were bad cause, too." This probably

could be figured out and juggled around for accuracy, but this is a good enough rule of the thumb. It fits the order of magnitude for which you want it. "I was and they were, too—bad cause." But we've got bad cause there, so we're still sitting here below 2.0—there is no good cause on anything. And that's what's wrong with your people below 2.0. They say, "I can't have any fun because—the reason I can't have any fun is," and so on and so on, "is because I have to be responsible for."

Well, now, that's a heck of a thing. The guy is saying—he's saying, "I can't have any fun, really, except the glee of insanity. I can't have any fun except insanity." That's what he's saying, because he's saying, "Those things for which I am responsible, I am so anxious and concerned about that I can't enjoy. I can't enjoy those things for which I am responsible." That's what he's saying.

Now, let's get up above this level—your gradient scale is sort of going on a flop, back and forth. "I was blame" and "I was and they were, too." That's your propitiation level. That's generally along 1.1, something like that. "I was and they were—plus them."

Now, let's get up above here to anger. Boy, that isn't unspecific at all. That's "You are!" It doesn't matter who "you" are on any dynamic, it's "*You're* to blame. *You're* bad cause. There is no good cause, you understand, and everything has to be stopped because it's all bad cause, and *you* did it." It doesn't matter whether "you" is a door post, a car motor, a sheet of paper, a piece of correspondence, a person, a dog—nothing. It says, "I have to stop everything. The reason I have to stop everything is everything is bad cause. And it's what I immediately address at the moment that's bad cause. We don't have to go back into time to look for bad cause. We know what's cause, and you are!" It's right now.

And this is—2.0 is "I'm being responsible, and I'm going to force you to be, too. You sure you're being responsible? Now, you're probably going to be bad cause, but, if I force you to be, you might be good cause but only if I force you to be." Now, that's the level of responsibility at that point.

Now we go up from there and we get into a little bit happier—we get up above that. "Some of the things I did were good cause." Let's get it to 2.5. At 2.5 it's: "Well, there probably isn't any good cause, and there probably isn't bad cause, either—there's tolerance. There's tolerance. Really, probably, nothing's to blame. Probably everything's more or less to blame. But it isn't very serious. There's just nothing to be worried about."

Now, we get at—up here, as we go up to 3.0, it's "There probably is good cause if you examine it carefully to find out and make sure that it isn't bad cause. And it probably is shared equally by other people and by yourself, but you have to be rather careful about this to—in order to engage in action on it. And you can do all right if you're cautious," you see?

Now, you get at 4.0 and he's saying, "Now, look. There's a lot of bad cause around here, a lot of bad cause around here. But you and I, we're good cause and we're going to get out there and we're going to pitch and if we all get together on this thing, we can make good cause out of it, you understand? And the way to make—be responsible for the whole thing is just to get in there and pitch and get a lot of forward motion and you get a lot of forward motion, you're going to get good cause out of this." You've got that angle. It's an enthusiasm toward good cause to avoid bad cause. But you understand that 4.0 has to assume that there's bad cause in order to continue toward good cause.

And now we get up into the higher and more esoteric bands and we begin to see reason. Now, reason tells you adequately that cause is—bad or good—is a matter of viewpoint; and the higher you go, the more the criterion is to achieve an effect from pure cause which is not judged by bad or good, but is merely judged by "is it effective?" Is it effective? And so we drop bad and good out, up the band. We get into pure action at 20.0, and you sit around and try to talk to a man of action about what's bad and what's good, he's liable to be very bored. The only thing he's asking is, is it effective. Now, his

criterion is, is it effective on— really—on this optimum equation; on the equation of the optimum solution: Is it less destruction on the dynamics than it—than it's constructive? Is it more constructive than it's destructive? Well, all right, let's go. It only has to be 49:51 to get him into action—49 percent destructive, 51 percent constructive. He'll favor that, but he'll still engage in action at 50:50.

Now, all angels have two faces, and when we go up above this level of about 8.0 on the Tone Scale, we have to start examining angels and find out what is the anatomy of an angel? Because that's kind of low level for a thetan—angel— because an angel is always flapping around and using up energy and doing this and that and so on. So, we find out all angels have two faces.

In ancient times, gods were customarily sculpted with two faces, and the reason why you get tragedy-comedy. It's actually a symbolism of the two-facedness of gods. Any god is capable of wrath or a vengeance or bad cause, or a beneficence, bounty or good cause. He is capable of what people below him on the Tone Scale would consider good and bad. He doesn't consider either of them good or bad. He has no consideration of the two. But the people below the Tone Scale model him with two faces, because according to their viewpoint and according to their criterion, the things which he does are bad or good. And he wants to know whether or not they're effective. So they're not operating on the same communication channel at all, not even vaguely. And they're not liable to get into communication either. Which is why it seems so natural to people not to have a direct telephone wire to the switchboard in heaven, because they know they can't understand that level of cause anyhow.

So we get the—angels have two faces, black face and a white face. Now, this is so heavily—heavily on the track that you will very often find it used in electronic implants. They make half a person black and half a person white. If you want to know what's wrong with your preclear sometime, you'll find out that at some high level on the Tone Scale, at some point way back on the track, he elected to be good only. And of course he put himself immediately below 8.0 on the Tone Scale. He just delivered up half of his force. And by golly, because he keeps watching force do bad things, hell have to come to the opinion sooner or later that force is bad. The second he does, he goes below 2.0 on the Tone Scale.

That is your power dive. That is a power dive. The fellow says, "I am only going to be good cause," he puts the throttle all the way up into the panel and pushes the stick all the way forward, because he's on his way. And you can pick up this point on the track with great benefit to your preclear. He decided only to be good. And he never bothered to define what "good" was—except that he did define what "bad" was, and "bad" was force. And sure enough, he looks at force— whenever you say "force" to him, he thinks in terms of whips, guns, stockades, stop motion, hold motion, kill, maim, force, blows, heavy. That's his idea of force.

Actually, force is simply a sentiently directed energy. And wisdom, as far as the human mind is concerned, would be the level of cause. But thinking, thinking so-called, is the estimation of force. A person is as good as he can estimate force. He estimates the force necessary in the future. He estimates the force necessary in the present. He'll walk out of this room . . . You reach ahold of that doorknob there—what would you think of somebody who customarily walked across to that door, hit it on the wrong side, bounced off, hit the table, fumbled around, hit the table again, bounced off the other side, fished around, finally struck the doorknob and then couldn't get it to turn, couldn't get it— perfectly easy turning doorknob, and then suddenly came down on the doorknob, *crunch!* and pulled the doorknob off? Well, now, that's merely bad estimation of force. It requires a very nice estimation of force in order to get up, walk straight to the door, straight to that

point in space and touch that knob with just the right amount of force to open it and pull the thing to you.

How wrong can you get? How bad have you estimated the force? So that "wrongness" has as its basic definition, poorly estimated force. And when you have two athletes—you say one is the winner and one is the loser, you have said at the same time one was right and one was wrong. And two athletes are only as good as each can estimate force. But it might be an athletic tournament all arranged and beautifully arranged around tating. Now, you just take tating all by itself or embroidery work or something of that sort—that can be a contest. But the working of the needle in the execution of the design is an application of force. Force is a physical science definition of energy, amount and direction of. It's directed energy.

Now, *Homo sapiens*—you just say the word, the only really explanatory word for the estimation of energy, you just say "force" to him—he jumps a foot. You say, "Well, you'll have to apply . . ." What if you were talking to somebody and you say, "Well, you'll have to apply force to that problem." Why, he'd think you meant a hammer or something. You're going to bust this problem up. You say, "Well, now, you take this problem with your mother; you'll have to apply force to that." Sure enough, you will have to apply force to it. But just going and talking to her is applying force.

So you get how far off a person could shy if a person suddenly says, "Force is no good"? He will then say finally, "The condensation of force as represented by objects are no good," which immediately says . . . Because what time is, is the object. All right. He immediately says then, "Time doesn't exist." And he says all sorts of things the moment he says, "Force: no good. No force." Second he says that, he's a gone duck and he will behave accordingly under processing. He will behave accordingly. He will process as easily as he will use force.

So you have to rehabilitate force with an individual. What is responsibility? Responsibility is the degree of willingness to handle energy and space. A man's degree of responsibility is his degree of willingness to handle energy and space. And it will include objects, it will include energy, it will include 1.5's idea of force—which is a club. It will also include the 4.0's idea of force, which is enthusiasm. It will include the 8.0 angel's idea of force, which is simply—well, let's say, oh, let's—"I'm on this side." "Why are you on that side?" "I'm on that side for randomness's sake."

Where the person is on the Tone Scale is a gradient scale of two things. One is primary, the other is secondary. Primary is his desire to cause an effect. How much is he willing to effect? What is he desirous of effecting? Now, and the other one is, of course, how much MEST universe force in space, loose or condensed, is he willing to handle? And those two are exact. And how easily does a person get out of his body? He gets out of his body in proportion to the amount of force which he is willing now to handle. Now, that's just the open-and-shut gradient scale of the thing and therefore you cannot process a preclear on responsibility and irresponsibility without blowing him out of his body.

Now, you get this level of responsibility: You have a preclear with a blank track. All right, you get assignment of cause. "All right, let's run all the people to whom you've assigned cause." That's not a very good process, by the way. But what do you know? He'll start to get visios, of all things. Of course he'll get visios; he starts to handle energy. In order to get a perception at all, you have to be willing to handle energy. So if perceptions are off, it's a direct index as to how much force this person's willing to apply.

But get this: Don't try to estimate the effectiveness of this person by that, because this person may be low on the Tone Scale and be a magnitude of something else—the Q. And so you have very low-level, completely occluded persons who are willing not—not willing to take responsibility for anything, apparently, and so on, who can just cut the darnedest swaths in society. It's magnitude of cause. So unwillingness to handle force must be compared to magnitude of cause possible.

Now, you can get somebody—you can get somebody who's pretty badly occluded who has an enormous magnitude of cause and he's still moting, because there are an awful lot of forces he's still willing to handle. But in the main, he's occluded. Another person of his same level would be dead. You get the idea? It's how much force is he willing to handle? Well, how much force, potentially, can he create?

Well, let's say two preclears, and one is unwilling to handle 50 percent of his force and the other is unwilling to handle 50 percent of his force, and one of them can blow a building over with a sneeze and the other one can't walk downstairs. It would just be ability to create force. And that is a variable factor, person to person.

Now, it ought to be all nice and equal, but it isn't. That's one of the first things you learn in processing, that sometimes you're processing a—the main power station for London, and the other time you're processing some fellow who will—when cleared, will make a grasshopper's leg twitch. Horrible. I wish for the sake of Voltaire and some of the other people who have written in the past that all men were created equal and had an equal amount of theta and had equal potentialities, but it shows that there is a quantum in theta itself above the level 40.0, which is interesting. That's a clue. It's a clue. You'll see this in action.

Now, all of our processes, then, sum toward and come back to cause-effect—above space, space, energy, objects—all these processes. And when I'm talking to you about this particular process, I am talking about the main highway that drives straight through the preclear's ego, alter ego, libido, port lights, starboard lights, harbor entrances, ranges of mountains and so forth. It's a four-pass, express, thousand-mile-an-hour highway. And you want to be—I tell you this because you can orient your processing around this without going wrong.

Now, I'll give you a better process than I just gave you, just "joy of responsibility" and "joy of irresponsibility," and so on. There's a better, refined process on this, is: "What has one refused to take responsibility for that he himself has done?" Can you run this: "I didn't say it. I didn't see it. I didn't feel it. I didn't hear it." Hm, starts to look familiar on that one, doesn't it? "I didn't hear you." "I didn't hear you, Mother, that's why I didn't come in. Heh-heh."— little liar. Now, you'll run those in terms of concepts and feelings and you'll find some interesting things happening on the case.

Now, "desire to be effect." You have always three stages on the Tone Scale. Up here above 2.0 you can consider it crudely "desire"; and below that, below 2.0 down to about 1.0, you can consider it "enforce"; and from about 1.0 down to 0.0, you can consider it "inhibit." So you can always put desire, enforce, inhibit on anything. You can put that on a—put each one of those on a bracket. "When did you desire force?"

Now, when you're talking about force, look, you're talking about ARC. ARC is force; it's energy; it's energy flows. And a person can't perceive unless he is willing to handle energy flows. And what's the worst thing he could do? Well, religionists have said it down the track: If a person denied himself, he would do himself in. And you just find

where this preclear's denied his own actions, his own perceptions; he's denied receiving them, denied saying them, and you will find major aberrated points.

And I'll give you a little bit more than that and make it just a little bit stiffer. You will find *the* major aberrative points of his current lifetime on those buttons. When did he refuse to acknowledge his ownership of his own force? "I didn't perceive it," in any one of its brackets. "I didn't do it," in any one of its brackets. And what other two? Of course, to have force you've got to have location and time, so you say, "I wasn't there. I didn't go there. I went elsewhere," and "It was another time when." All of these (quote) lies (unquote) demanded by the family or social courtesy have been directed squarely at the individual—individual's denial of self.

Now, conversely, if you can get an individual to admit or state that he didn't say something that he did, you can finish him. That's the fastest way to kill a man next to shooting him that I know. You could just work on him, just work on him until he would deny having done what he did, and just work on him, and finally, so he'll have peace or so he'll have something or other, get him to deny that he did what he did. *Get* him to deny that he said what he said. Get him saying, "Oh, I didn't mean that." Make him very angry and make him say something he didn't want to say and then say—force him then to say that he didn't mean to say what he said. It'd kill him. Those are the major aberrative points.

You find the person in a preclear's life who made him go through those gyrations and you'll find the main aberrator of this current lifetime. Who made him go through these gyrations? How many people did? Who was the worst one? Put him on an E-Meter and find out and then process it. And what's he doing all this time? He's saying—what he should be saying is, "This is my force. I am free to use force as I please." He's saying, "I didn't mean to use—this was my force but I didn't mean to use it." He is saying to himself—all the time he's making new postulates saying, "I don't know how to apply force. I don't know how to apply force. I don't know how to apply force. And oh, I don't know and, oh, I just do these things and I'm not quite sure why I do them or how I do them, but I do them and I just do them. And I just guess I can't trust myself anymore."

Now, get that. What is trust, then? Trust is the same as competence. Trust:

"I can trust myself to properly apply force." And when you find an individual no longer trusts himself, it's only because he has denied that his application of force was proper. And what do you know, it's always been proper. It's never been otherwise than proper, no matter what he did. Because he, at that time, had a computation which told him that this, by the limit of his understanding and ability, was the only course he had to survive. He has been trying his best all the way along the track.

At any given instant a man is doing his best to survive. And when he has— can be convinced that he did wrong to survive, then he has to go back into the past and unhinge the past from his own ownership, and so every facsimile he's got is then, thereafter, free not to have an owner and to make him an effect. Only when he says, "I am not responsible for what I did" can he then have his facsimiles operating against himself. And facsimiles which are not owned are fully free to punish the individual. And only those facsimiles which are punishing the individual are aberrative.

CREATIVE PROCESSING – HANDLING ILLUSIONS

A LECTURE GIVEN ON 20 NOVEMBER 1952

This is November the 20th, afternoon lecture, and we are going to talk today about the—all these lectures today are going to be on the subject of Creative Processing.

This afternoon, it doesn't much matter what sequence I give you this data because it's all—it's all more or less the same data.

But what you must know—what you must know are the component parts of the material universe and the component parts of any universe and all the dynamics and all possible breakdowns on all dynamics, and you should know those just by rote. You should be able to quote those in your sleep.

And you should be able also to know the interrelationship of manifestations, such as time, space, energy and the manifestation of experience that fits with this, which is be, do and have, and that interrelationship with start, change and stop, and that interrelationship with creation, growth, decay and destruction.

Now, all of these things interrelate. The component parts of a universe would be, you might say, items. And those items make up what we have in this subject now as structure. And structure, then, has a certain function and behavior. And the function and behavior is time, space, energy; have, do and be;

and start, stop, change; and so forth. These are functional to us. And when we say "functional," that means that there's a pattern of operation. And that is applied to what? That is applied to structure. And the structure that we have to do with consists of the eight dynamics, all *manifestations* of energy, all possible breakdowns of any universe.

Now, don't let me hear any of you coming to me and telling me some case that's in relatively bad shape can create and destroy anything until you know what that word "anything" covers. And don't say "create" and "destroy" until you know what completely that covers as a cycle. You see, the reason we say "create" and "destroy" is we are naming the two ends of start, change and stop.

And it's all very well to take someone who would be at a certain band on the Tone Scale and say, "Yes, he can create," that is to say, mock up this and then knock it out. And he can make it appear, and then make it disappear. And he can make it appear, and then he can make it disappear. And you say, "That's fine—then that person can create and destroy anything." Well, on a certain point of the tone band, yes.

A 1.1, for instance, will create simply by having something slip in on him. It sort of slides in. He gets it out of the stimulus-response bank, and it slides in sideways, and then he slides away from it. And he's created and destroyed it—*he* thinks.

A 1.5 makes something appear, holds it, and—crash—condenses it. Very interesting.

A 2.0 simply gets on a sort of a General Sherman tank sort of affair and mocks up something or other in an antagonistic sort of a way and then rolls forward over it and sort of leaves it in the past someplace or leaves it someplace else.

So, what are you talking about when you're talking about create and destroy? You're talking about the gradient scale of the Tone Scale, aren't you? So, when you speak of create and destroy, you must understand that there happen to be as many gradients of create as there are points on the affinity part of the Tone Scale. That is emotion. And there happen to be methods of destroying things which match each part of the Tone Scale. So our Tone Scale becomes quite important to us.

Now, this Tone Scale actually is a cycle of creation and destruction itself. And it starts in with creation, not of energy, but of space. And from this space we go forward in terms of manifestation, and it spins on down to a point where there's just an object, and any space that's there is sort of congealed in and messed in with the object. So look at that. It tells you that somebody who is in apathy wouldn't create any space. Somebody in apathy wouldn't create space; they would simply create the object. And that was as much space as there would be.

Now, it's kind of hard for somebody quite low on the Tone Scale to conceive that an object might have space around it. But if you were to get inside the head of some preclear and look around very carefully—if you were to get inside this person's head and take a look at what he was mocking up, or if you were to step alongside of him thetawise and actually take a look at his facsimiles (and by the way, you can do this)—you would see . . . This is not a necessary part of processing, I don't advise it at all. When you tune up to his ridge and his ridge blows up, you get it—when you do that. So that's not good processing.

One of the best functions of an E-Meter, by the way, is to keep your vision off of the preclear and keep it on the meter. And it then permits the preclear to emote and groan and moan and do anything he wants to do, and all you're interested in is swing of the needle. You can be very, very detached and dispassionate because you're really not in communication with him. The meter's in communication with him and you're in communication with the meter. So you put—you've put a fuse in between you and the preclear. And that's quite nice to have. All right.

If you were—you get inside this facsimile and take a look at what he was mocking up, you would find, low on the Tone Scale, you'd find just an object. He'd have an object. And you would find that object running him or running at its own volition to the degree that it's low on the Tone Scale. That is to say, he isn't moving it; he isn't telling it to move and not move. He just puts it there and it moves. I mean, let's differentiate this as a very important point in processing.

He puts it out there and it goes into motion and he mocks up a little girl and this little girl is skipping rope, the next thing you know she's riding in a car, and the next thing you know she's on a roly coaster. And he'll go—and he'll say, "Yeah, I mocked up a little girl, yeah, there she is. And she's rushing down the street and she is eating candy bars, and she's doing this and she's doing that and so forth," and "Yeah, I got a little girl here."

And you say, "All right. Now, knock it out. Knock it out as a process."

"Okay, we'll knock it out as a process." Sure! He just discontinues the facsimile. He doesn't destroy the little girl, he just discontinues the facsimile. He's got about as much control over this facsimile—he's got this control over the facsimile: "I can concentrate on an object known as a little girl. What it does after that, I have no responsibility for it whatsoever."

Now, you'll notice as your preclear gets better—if you wanted to check this, you would find that the preclear got less and less and less random motion. It's controlled motion. The object moves only when he says, "Move." The object stops only when he says, "Stop." The object turns around only when he says, "Turn around." And pretty low on the Tone Scale, a person considers this pretty arduous. This is an awful hardship on him. This is a terrible hardship on him to have to actually tell these things to work—they just don't work automatically. It's the way they go—back and forth.

Well sir, when you look up the Tone Scale, then, you'll find the object is first—the lowest manifestation of it is *concept of an object*. That's all he gets. Now, what you've got to do is work up *a perception of an object*. If you work up the perception of an object, you will have eventually an object that goes into random motion. That is to say, he says, "Yeah, I've got a concept of a horse." Now, as he gets better on the line, he will one day say, "Yeah, I've got a horse." He's got a horse. He can see, feel, hear, do something with this horse. And you'll find, however, the horse is trotting, galloping, going over hedges, pole-vaulting, somersaulting, whinnying—doing all sorts of uncontrollable things. And he'll tell you, perhaps—because he's ashamed of this, he may even tell you as an auditor, "Oh, yes, I have this horse. Yeah, I got this horse."

"Now, make him trot."

"Oh, he's trotting." And that's what you want to watch for. And he suddenly says, "No, he's not trotting, he's pole-vaulting." All he's doing is he's describing a motion picture which he's looking at or he's describing a still picture which is giving manifestations that might be conceptions of. You see?

So now you get up the Tone Scale a little bit—you get up the Tone Scale to grief, if the person is at grief on the Tone Scale, he gets this object and he may tell you, "Yes, it's gone." He made it go by having had it. See, that'd be grief. Grief runs consistently "I had it, but I don't have it." So it's easy for him to get the object—very easy for him to get the object—and then he makes it disappear by having had it. The object really is still there. It's just in his yesterday, because that is the primary dramatization of grief. Grief is saying all the time, "I had it. I had it and now it's gone. It's lost," and so on—but it exists somewhere.

All right. Let's go up the Tone Scale a little bit higher on this, and we come up to fear. This person on fear isn't standing up to—about this time he ... It actually just works right on up the Tone Scale on objects. He's not standing his ground on any object whatsoever. They'll come in—flip, flip—out, flip, in, flip, so on.

"Have you got a horse?"

He'll say, "Yes, I got a horse."

The head of the horse appears, the tail of the horse appears—flip, and then he gets a saddle—flip. He—sure, he's got a horse—in sections, occasionally.

And it'd be interesting if you told him to chase this horse away, because this horse—he wouldn't be able to do that. He could get horses running away—preferably after he has been severely hurt or something, but... You get horses running away. But chase a horse away? No, he would not be able to chase a horse away because that's what's wrong with him. He can't chase things away, they chase him away.

You say, "Destroy it now." All right, he runs away. That's the best thing he does. So, you know, "I haven't got a horse anymore. No more horse." The heck he hasn't. That horse is down over that hill and in that gully about eight miles away and getting further at every moment. But he doesn't immediately perceive the horse so he says, "Well, I don't got the horse." But he knows very well he's got a horse. He knows there's a horse over there someplace—in sections. Tail appearing, and hoof appearing, and horseshoe appearing, so on—flick-flick-flick-flick.

and apathy. There must be two changes in between there. One would be a straight flow of some sort, and—very minute—and the other one would be a dispersal of some sort. But your apathy, of course, would be kind of solid.

All right, let's take a look then. Let's take a look at this picture of perception. You've got a gradient scale of ridges, flows and dispersals as they go up the line, and your perceptions are matching up with it.

Now, what are mock-ups? Mock-ups will follow this line of perception, and the mock-ups will behave according to that gradient scale of perception. How do you know a preclear is getting better? All right, his mock-ups were always in random motion. All of a sudden, one day he can control the motion of his mock-up. He'll say, "You know—you know, every time I see a lorry, the driver isn't singing or screaming or something of the sort, he's just sitting there driving." Well, you wouldn't think that was much of a triumph, but believe me, that's quite a jump on the Tone Scale. You're trying to get this preclear to be able to handle energy, and perceptions are an integral portion of energy. And he's handling one or another tone band—one or another tone band of energy itself in its wavelengths. And perception, as we've covered, is just these various tone bands.

Well, now, all this is very interesting, but unless you are willing to take the key perceptions, the various perceptions of a preclear; unless you're willing to sort of stay in communication with this preclear and find out what he really is doing, make him explain this minutely without invalidating him; unless you're willing to vary this against the various functions so that you get all functions;

unless you're willing to apply it to all the component parts of structure itself, you're not going to be able to handle Creative Processing. Because it's an awfully simple process—it's an awfully simple process. It's very easy to look at and it's very easy to understand but it's got a lot of parts, and unless you are willing to go over and sort out and handle these various parts and see that they're applied in certain ways, why, you're not going to get very good results with Creative Processing.

That's true of anything. If you were—if you were going to drive an automobile down the road, but you were not willing to take the responsibility for its steering wheel or its brake, you would not be driving an automobile down the road. Well, I want to see you in the same relationship with Creative Processing. Unless you're willing to take responsibility with the fact there are two sides to this—there's a functional side and there's a structural side—and it has all these various component parts, and that you've got to play these things one against another, why, you're just not going to be taking responsibility for Creative Processing, that's all.

Now, one of the things that could restrain an auditor from taking full responsibility for Creative Processing would be that he isn't able to do these things himself. He wouldn't be able to conceive that anything else could happen to these gimmigahoojits and thingamabobs, simply because he can't do them, so they don't have any reality to him. All right.

What then should we do, really, to start and do a good job with Creative Processing? Well, we ought to clear the auditor—what do you know! And everybody has known this for two and a half years. Fortunately, fortunately we're at a state of affairs where even those people we were going to bury two months ago (not mentioning any names)—people that we were ready to send flowers to and say, "Poor fellow. Well, of course, he will free all these others, and he himself will be left there, probably in no good state of preservation. He'll probably be in a bad state of decay, actually. But they make a little statue of him and there that statue will be and it will have a little sign on it saying, 'He done all he could.' And we used to have very happy little—very happy little ceremonies about this. Used to encourage these people, saying, "Well, we'll send you

flowers, and after we've left the MEST universe and everything else, we'll write occasionally and find out how you're getting along." And what do you know, even those people are getting better, and some of them are—have been exteriorized and so on.

Now, even some of the cases—some of the lovely cases that were saying, "Yes, I'm out. Yes, I'm able to do all these things. Yes, I'm able to do all these things"—here and there this person found out they weren't. And they found out they were just being very agreeable about the whole thing, and they—kind of kidding themselves and saying, "Well, it isn't any violent process. It's just the fact you consider you're out, you see, and you're out. And you just change your location, and you change your location." And these people, too, have suddenly found that it's a process somewhat akin to, you either—if it's a question of lorries, there is either a lorry there or there isn't any lorry there. There wasn't any gradient scale of this. And it wasn't an astral body sort of an affair, where you sort of just sat there and said, "All right, thetan, now you go here. And you look there. And you wander around someplace else," and so on, and it was all good fun. "Now, let's see, I'll get a mock-up of this room. And with this mock-up of this room, I will then perceive everything in this room from various angles, and that, of course, means I'm exteriorized. Now, that's fine. That's very gradual."

I mean, no—that even those people have learned to their great incredulity that the confoundedest things happen when they're really outside.

Fellow says, "My—I—I—I can't get down!"

And you say, "What from?"

And, "Well, I'm plastered on the ceiling!" And he—the person may have been telling you this for a long time—he was all Clear, and everything was going along fine. And then one day you ran a handy little jim-dandy method of filling in the vacant spaces with what he thought might be there, which was why he couldn't look at them. And that's quite a technique, by the way. You find out where he can't see or where he can't feel, and then you say, "Well, all right, if you can't feel in that quarter, what's there? What might be there?"

Well, he'll say, "My Uncle Jimsonweed is probably there."

And you say, "Well, all right, see him there. Now, let's have him eat a cup of coffee. Now let's put two Uncle Jimsonweeds there. And let's go through the rest of the cycle of start, change and stop." All of a sudden he can see in that quarter now. In other words, we're taking these pieces of space that have been traditionally for him filled with something dangerous, and we're handling the danger in that sector. We're just cleaning up MEST universe space.

After we've done that for a while, we're liable to get some kind of a reaction like a 16-inch gun going off.

It's *kaboom!*—"Where am I? Where—I—well, I can't see anything! I'm all of a sudden unable to perceive anything, anyplace."

"Well, why don't you look behind you?"

"Well, there's a light behind me."

"Well, what's the light?"

"Well, I—it's Earth!"

Now, continuing this dissertation on the subject of component parts of Creative Processing, I'm going to give you rapidly a list of the component parts of the structure—of the structure—of that which we are doing.

Any universe can have in it, but does not have to have in it (and I stress the last), the component parts of the MEST universe. These, being stemmed directly, evidently, from theta and its potentials, are not too difficult to handle and are not too difficult to list.

But just because we have this series of component parts, which we best know because we best know this universe, is no reason that another universe wouldn't have a completely different set of arrangements. That you could have anything. Because you're so accustomed to think in terms of space, energy and objects in order to give you beingness, doingness and havingness, that it seems incomprehensible to most that there might be some other ones—like blitheringness. A whole universe might be built on the subject of blitheringness. And what's blitheringness? Well, blitheringness is—has to do with the fact that—of condensed wump. And if you can condense wump, you're all set. Now, you can live in that universe. It might be a very unsatisfactory universe, when inspected by somebody here on Earth, but nevertheless if this is this fellow's universe, it's his universe—that's his business.

So let's not make the mistake of checking the originality of a preclear.

And the component parts which I'm giving you are very simple. Boy, they are simple. About as much excuse not to use all these component parts as there is to be aberrated—which is no excuse. All right.

We have—in this universe, space has a peculiarity. And there are three kinds of space. Three kinds of space: there's "was space," "is space" and "will be space." There are three kinds of space.

And how is this space formed? By postulating it exists. Very tough mechanistically. I mean, you're either going to worry over this and worry over this—but how does space get there? It's because you say it's there. And the fellow can't admit that he has this much power, because if he admitted he had this much power then he could change the future. And his mind, running on a stimulus-response mechanism, and not under control and can't be trusted, might destroy his future. So he can't permit anything to be postulated in the present, so he says, "I couldn't possibly postulate space. Space must have an actual entity—must be in existence."

There's one point of improbability—high improbability. If there wasn't space—if there wasn't space, then how did anybody get you to agree to play the game of space? Now, that's an interesting one. And if there is a secret now which needs its door opened, it's that one. If there wasn't space, how could there be some space in which somebody could get you to agree to play the game of space? Well, it must have been in his space. But how could you possibly have gotten in his space? You'd have to postulate that his space existed. But how did he communicate on this line? Well, I throw that to you as though it's an unsolved problem—it isn't an unsolved problem. But it would seem so to you, perhaps, until you looked at it a little tighter.

And you would see right away that "you must communicate by force" can be run as an engram—the concept "you must communicate by force." And it produces such strange results in the preclear and has such peculiar somatics every few preclears that "you must communicate by force" (means that you must use energy in order to communicate) must have been some effort on the part of somebody to get a much broader agreement so that we wouldn't get this fellow communicating instantaneously in no space. Because, you see, he could keep lousing everything up. He could just keep ruining everything. Because he would—he might do his creations in "will be space." And if he created in—only in a "will be space," his thought would be a pervasion, and if he said that this—and could make it stick—that this was in advance of somebody else's space, their space would go along *da-da-dum-da-da-dum*, everything's going fine on this space, *da-da-dum-dum*, all of a sudden, crash! He's run into the "will be space," and too much randomness. Somebody

was serious. And I think the whole—the title of this whole play "MEST universe" could be on that line: "Somebody Was Serious."

And the title of Dianetics could be "One Was Stubborn." All right.

That's space. Now, that's a structural entity only when it becomes postulated as such—structural entity, space.

Now, we have your structural entity—and don't ever figure this as anything else but a structural entity—called motion.

Now, it's very nice in this universe. It's very orderly. There is only "in motion"—present time motion. We have gotten ruled out of existence "was in motion" and "will be in motion" as actual operations. But you see, you could make something operate in the past, but boy, is that upsetting.

We get the history books written and somebody goes back and gives Benedict Arnold a better horse or ... This gets very upsetting.

We are all set now, we're all agreed to the fact that King Henry had eight wives or seven wives or something of the sort, and we just shift it around and we make the motions occur so that his first wife was just wonderful. And he never has the other six or seven. That's ruinous. It spoils the British Museum, it ruins all the textbooks, and think of this *Encyclopedia Britannica*—think of that. What would happen on the pages of it. You'd have just staffs and staffs of people of the "serious department" would have to be shifting that book continually. They'd have to be running around to your house all the time and saying, "Well, what was it like? Oh, that was what it was. You've decided that. Now, you sure you've decided that and you're not going to change your mind about that?"

"Well, all right, I'm not going to change my mind about that."

"Okay. Well, we'll write that down as that—what happened."

Well, the horrors of this game come under the heading "If everybody could." If everybody could, then nothing is possible, because there's so much randomness that everything just goes out to zero. So we have to limit everybody on what they *could* do, in order to have anything happen on a broad, general line.

So, actually for terms of this universe, we get current motion—current motion as the only motion. Current change in current space as the only possible.

But in Creative Processing, we have "was in motion," "is in," and "will be again."

And this is one of the primary things that's been knocked out of your preclear—his inability to conceive that something will be in motion or not in motion. He's conceiving that something would be not in motion, and if he conceived thoroughly enough a future motion, you would get a present time kickback of real future motion. You'd get a present time kickback. It would change "is in motion." It would change "is in motion." And you get this "was in motion." Past, present and future, you see, are only conditions. It's a negative line. You're saying, "I have this motion. I don't want it this way. One of the ways of varying it is to stop it where it started—yesterday!" See, "All right, yesterday we stop it. It stopped yesterday."

Now, processing this structurally is quite interesting. You have the fellow drive a car up, for instance, and have the car destroyed simply by not having been manufactured. Yeah, you stop things by not starting them. Another way you can stop things is by having a nonexistence occur, a nonexistence which wipes out the back motion line. To get a good, thorough agreement in the MEST universe you can only have "is in motion."

Now, all this is very interesting. You find your preclears hung up on this stuff.

And then we get item, objects. Object can be anything. And, again, we get your shift in terms of an object. You can have various structural variations. You can have an object in "was space." You can have an "object now" in a nonexistent future, you could have all sorts of strange hook-togethers of this that would not agree with this universe, but that doesn't mean they can't be done.

Now, in this universe, we have, horribly enough, "object now," and oh, is that limiting! We have "object now." We just have a "now object" and we have a "now motion." Well, that is what would normally ensue if you had agreement all over the place. Everybody was agreeing, agreeing, agreeing—you'd eventually get it broken down till we had an "object now." You don't have an "object then." That's so, I guess, people can tell you, "Well, if you don't take care of it, you won't have it"—and then eventually you won't have it. How if you do this and do that, this other condition will result and so on. But that's a very narrow band, an "object now."

For instance, there's no reason why you should have a small Buddha on your mantelpiece which you found came out of some old temple and at one time had a valuable ruby in its brow, and there it sits all battered and scarred up and so on. Why not just put some "then space" and a "then object" there? Why not put the Buddha there as it was? Not have it exist there, but have it there as it existed. Be quite pretty—all you'd have to do is just shift your postulate a little bit if you wanted to see the Buddha on the mantelpiece. Very simple. Effective, postulate-wise. But you would have a Buddha who was in beautiful condition and who would have a gorgeous stone in his head, even though the stone was now set in Mrs. Gotbucks's bracelet or something. That would be beside the point. You would have a "then object."

But, gee, you'd certainly knock out this whole rule of scarcity. Scarcity is the main thing in the MEST universe, and you'd have then—nobody would have had to have found the planet and mined a mine and gotten a lot of Indians killed in the process and worked and slaved and had this emerald taken over the mountains by mule-back and fallen down cliffs and ... See the randomness you knock out? And it wouldn't be stolen here and parked there and it wouldn't have any value at all if you had a "then object." What do you mean, value? It wouldn't have the power of increasing wantingness—that's *value*. It wouldn't have the power of increasing wantingness if everybody could have all these things they wanted to.

So we set an arbitrary value simply by imposing a scarcity and a oneness on a something.

This oneness is a great postulate. I imagine the boy who thought this up was much more proud than I am in undoing it. I imagine he went around for days and weeks, and probably had everybody cheering and huzzahing—he'd finally worked this thing out, and he got it down to a point where objects could have value.

And the way you got an object to have value—see, it was twice as hard to work this thing out as it is to solve it. The way you'd have a—put value on an object would be to have only objects in present time, and this would be an enormously valu——. Then you'd have to have a police force to go around and enforce it in all directions, and anybody who was found to be getting a superfluity of objects which had no past... "Any object must have a past. An object must have a past and exist only in the present." I can see these as proclamations and posters on the sides of buildings and things like that. People being arrested and so forth for wearing a "then object."

And another fellow, he's taken up smoking and he hasn't got a match, so he lights his pipe with a "then motion." And he says, "Well let's see, I had a match last Tuesday. Okay, *wh hhh*, poom!" And you can just see what the police would do. They would say, "This fellow lit a pipe with a match he had last Tuesday and therefore the fine is—he's fined twenty postulates," or something of the sort.

It must have been terrible trying to work this universe in, because somebody was serious.

All right. So we have, then, these objects. But what do you know? What do you know—there's another problem that comes up in that. There wasn't any time with regard to objects as long as there was a superfluity of objects. So you actually didn't get much in terms of "then motion" and there was no real reason at all for "then space" or "was space" or "will be space" unless you had a scarcity of objects. So there wasn't any time. Nobody was aware of any time as existing as an arbitrary factor at all, until the object was suddenly declared to be outlawed—I mean, the "then object" and the "will be object" were—became outlawed objects.

Well, everybody had to go around and really work and figure and figure and figure to find out how do you make an object a "then object," so that they could then and only then—naturally, you see—not have one.

That's the general trick of all these postulates is you had to figure out something that wasn't, and then prove to people it was, in order to get something in, to have it ruled out.

You see, you have to have drunken driving before you have a law against drunken driving. You couldn't go down here and pass a law in any town council or anything else of the sort against drunken driving if there had never been a case of drunken driving.

You had to prove—you'd have to prove to the town council that drunken driving was done; it was done, and that it shouldn't be done, then rule it out.

Well now, some fellow very shifty-footed would not be above going out and hiring a few people to do some drunken driving to put his point through.

He would invent illusions which would be dangerous illusions in order to have them avoided. You see? Now that is the operation which has taken place more than anything else.

A fellow dreamed up something and, in order to increase his own worth or his own value of his own objects and fight around with those, then he would discover why it was that these objects were more valuable and why somebody else's objects were less valuable, and he would invent something like "There is a 'now object.' Well, all of your objects are just beautiful and we like your objects and everything of the sort, but a lot of them are 'then objects.'

And the fellow would pick up this little Buddha and he'd say, "Well, you know, what do you mean it's a 'then'?"

"Well," the fellow would say, "look. I'll prove it to you. It existed. Didn't it?"

The fellow would say, "It what?"

And you'd say, "Well, you had it. You had it and you don't have it now."

And the fellow looks in his hand and it's gone!

And he says, "You see? It was a 'then object.'"

This is another method of stealing. See, you can steal that way. You can say, "Well, the reason why—the reason why you just suddenly lost those twenty Buddhas and so forth, the reason why—and have none now, is they were all 'then Buddhas.'"

And the fellow says, "They were what?"

And he says, "Well, you had them, didn't you?"

And the fellow says, "Well, yes."

"Well, you don't have them now, do you?"

"No."

"Well, they were 'then Buddhas.' It's all very simple, and there you are."

It's no wonder businessmen go daffy in their old age, because they're actually jumping around on an agreed-upon logical plan with regard to objects which really doesn't have any actuality in existence. They go around proving to somebody that something is scarce and therefore has a greater value. And they dramatize, dramatize, dramatize, dramatize on that same line—dramatize, dramatize. And it gets them. They'll begin to think after a while that... You finally get this businessman and he started out in his youth, the best thing to do was you took this warehouse of stuff, and you got it for a penny apiece and you sold it for a penny and a farthing. And you moved it all out, and you got another warehouse full of stuff and you moved that all out, and you moved other things out.

And as he goes on in life, he doesn't do that anymore. He gets warehouses full of stuff. Period. Period. He gets warehouses full of stuff. There is no motion to this and he just accumulates, accumulates.

Now he's got to figure all sorts of ways to accumulate, so the way he accumulates is to devalue stuff so that he can pick it up and put it in the warehouse and then consider it valuable. But by this time he's said, "It's not valuable. It's not valuable. It's not valuable." And yet when he gets it himself he says, "Now it is valuable, now it is valuable, now it is valuable." And he'll go screwy on that one too. He'll eventually realize that nothing in the warehouse is worth anything. Why? Because he labeled it so before it went into the warehouse.

And you could take a businessman to pieces this way, and you'd find out that he was—he had been driving himself very daffy. And his concept of values had been in a continuous state of flux. And he's got an identification, now, of values, so that he doesn't know whether his wife's fur coat is more important than the factory or what. Anything can happen to him.

Well, now, that actually is your basic structure—your basic structure.

In this universe, you've got a "now object," but you'll have to use in Creative Processing "will be objects" and "had objects."

You see, you would have to say, "Now get something you had."

And the fellow said, "You mean I don't have it now?"

"That's right. Get something you had."

"All right. I had a Rolls-Royce yesterday."

"That's fine. That's fine. Now, roll it up here into the present. All right, now let's have a Rolls-Royce twenty years ago. Now let's not have it exist until tomorrow."

Most of your preclears will—their wits start to sort of—they feel kind of like they're caving in right at that point. They moan, "How can I possibly do this?"

And all of a sudden they learn a tremendous lesson. "All I've got to do is say so, and it is so." And at that moment they will break agreement tremendously with the heavy agreement line they're on. They just break agreement all over the place. They can handily say, all of a sudden, and with perfect calm and without any doubt about the ethics of the thing—saying, "Well, yesterday I had a million dollars. I had a million dollars and didn't lose it, but it was a 'then million dollars.' I had a million dollars and didn't lose it, and I don't have it now, but it didn't disappear."

It's impossible. Well, if he can just work around with that you'll find all sorts of things blowing into view.

You're breaking up his logical line which has gotten him into a state of identifying. It's no longer in a state of similarity; it's in a state of identification all along the line. Now you just have to break it up to bits with Creative Processing until you get differences. And that's what our next step is here.

Now, this isn't all structure. I'm going to come back to structure in a moment.

You've got differences, similarities and identities.

And as you teach a guy to handle this, as with Creative Processing, he gets to a point where he can make postulates and that is the seniorest type of thinking there is: Postulate Processing.

There's no sense in undoing postulates which he made on this time track, because there is no reason why he has to undo his postulate which exists today by undoing the postulate he made yesterday, because he didn't make it yesterday, he made it now.

A postulate is not senior, actually, just because it occurred yesterday. It's just because of this object mess-up, with "then objects" and "will be objects" being ruled out, that postulates become very valuable.

Because most of your preclears (mark this down) treat thought as an object. They are so bad off.

Now, if you want to see an extreme case of this, try and process a psychotic. And you say, "All right. Give me the postulate." And they'll actually sort of start fishing in their pockets or something.

And you say, "All right, now, what's the value of the word?" And they'll think it over for a little while—you can just see them. Get them to give you something. Get them to *part* with an object. They can't part with an object, and they can't part with a word and they can't part with an aberration. They're all the same to them. A postulate is an object, a thought is an object, a word is an object.

Did you ever tell a joke to somebody and have him sit there for ten or fifteen minutes and keep coming back to it all the time, and puzzled as to what exactly your words meant? Well, he can't part with it. He's got to hold it, and that's his excuse, to hold—he's got an object. Words are objects; words are objects to the very aberrated.

And as a person becomes less and less aberrated, words are less and less objects. But they are to some slight degree a symbol and an object way up the Tone Scale.

So you have, with a postulate, a "then object." And if a "then object" ever existed, it exists now, or an incident of its destruction exists between then and now. You get the idea?

Then, it must—if there was a "then object," it exists today or it was destroyed. This is the agreement of the universe. To have a "then object" which was not destroyed, not existing today, is something a person can't accept.

So, if a postulate is an object, they have a "then object"—they didn't destroy it, so it must be in full force today. And what is "then" is senior, then, to what is "now." So their postulates are all over the track and every one of them in full force.

And he has a postulate—he says, "Black is bad." And he's got a postulate, "White is bad." Now, he tries to make a postulate—he sees a film and it has a black heroine. And he says, "Gee, she was a nice girl. Now, let's see—well, black—black just as a color isn't so bad ..." Now he can't make it stick. He is very well aware of the fact that he has made a postulate that "black is bad." Now he's got to make a postulate "black is good." He can't make a postulate "black is good" because the senior postulate has already been made merely because it was an earlier postulate and it's an object.

So when you give him processing, he is willing to admit, then, the postulate was destroyed, because the ritual of processing destroys the postulate that he made before. Now he can make a new postulate. It's actually just pure balderdash changing a postulate in yesterday. There isn't *any* reason why a "then object" can't exist then and not exist now without having been destroyed. It assaults one's logic. One keeps saying, "What happened to it?" and so forth. And you say, "Well, nothing happened to it. It just doesn't exist." And the fellow—"But that's impossible," and so on. He's trying to connect himself with the past with this chain of similarities I've explained to you as logic. He's trying to connect himself all the way through with this similar stream of consciousness—and that's a

stimulus-response mechanism. He's asking things to be automatic. He wants the environment to run him. And so he gets all connected up to the past.

You could just work with him a little while and get a flexibility of mind to where he could say, "Oh, all right, a 'then object' can exist without existing now, without an interim destruction." You're liable to get—boom!—all the postulates on the track are invalid. The second that he realizes there have been all kinds of postulates made about this and that, and they don't necessarily have to exist now because objects don't have to exist now—why then, theoretically, you could get a disconnection from one's past. And what you're trying to do is disconnect your preclear from the liabilities of his own past. Well, that's the way to do it.

So, we have this cycle, an enforced cycle of action.

Now, the anatomy of the cycle of action is the next thing here. He believes that things have to go from here, "creation," over to here, "destruction." And that anything that starts in on the cycle has to finish the cycle, and you get that compulsion. That compulsion is a command. It says, "Survive!" It says everything has to survive and go through this cycle in order to be valid, and nothing is valid unless it has gone through this cycle. So you get the cycle of action not as a necessary part of a universe of the preclear's, not as a necessary part of his thinking process, but something he continually witnesses, something which he knows is an integral part of his beingness. And he thinks this is logical, and actually logic is this cycle of action.

Now, a cell goes into that cycle of action. A car goes into that cycle of action. A body goes into that cycle of action. And that is the unit cycle of action of the organism: create, growth, conserve, decay, death. And that, of course, he thinks then, has to be the cycle of the object.

Well, you could give him a mock-up having an old man live backwards and die because he was born, and disappear because he was born. There's no reason why he can't run this cycle backwards.

Merlin, by the way, is supposed to be living backwards. Merlin is probably alive today and if it's running the way Merlin said it was going to run, he is getting younger and younger. And there isn't any reason why this couldn't take place, you see?

Actually, you could start your whole life cycle backwards if you wanted to. You could take yourself as you are now, and you could start running yourself earlier as time goes later, but look at the command value you'd have to take out of time.

Well, to take a command value out of time, all you have to do is take a command value out of objects. And if you take the command value out of objects, you can have yourself "un-age" with great ease.

You could say, "Now, let's see. Let's see. According to the dates in the MEST universe, I am ninety-seven. Now, let's see. I think I'll un-age till forty and that will take fifty-seven years. And fifty-seven years—because of the ratio of desire and objects and so forth—will be at two o'clock this afternoon. Fifty-seven years will have elapsed at two o'clock this afternoon, that will make me forty. At two o'clock this afternoon I'll be forty. Good." And actually make it stick.

Now, there's no reason why you can't do that.

There isn't any reason, too, why you have to have everything manufactured for you, because that makes time manufactured for you.

ASSESSMENT OF PC – THE DYNAMICS: BE, DO, HAVE

A LECTURE GIVEN ON 20 NOVEMBER 1952

Continuing on, now, with this anatomy of Creative Processing, I hope you understand when I say "structure" that I mean something which is conceived out of a postulate. And which is only an item, and which becomes an item simply because—an agreement that it is an item.

So in order to go over structure we have to, to a large degree, go over the anatomy of an object. And the anatomy of an object would also include the anatomy of an energy.

You see—let's take a lightning bolt. You don't ordinarily consider a lightning bolt an object. And yet, a lightning bolt, compressed, would make an object. See, that's your matter—evolution of matter. Evolution of matter is from "be" down to "have." So actually you're still dealing in function. But unless you consider this in terms of structure, you're liable to miss the boat on what you ask your preclear to do with what.

All right. Now, the first part of this talk, mainly about objects. Let's now break down objects. And, of course, we break them down into the eight dynamics. The eight dynamics are the easiest way to break down objects known.

If you say "object" and still mean "doingness with an object," you have the manifestations of energy which again make objects. So we're talking about this whole range of beingness and havingness, really, when we talk about an object. An object can't exist without space. Without intention of an object, or something of the sort, there is no point in energy. Energy goes down and makes an object.

So now, when we take these, however, we can simply take these on the lower level. And that's why I consistently use the word *object* as connected with structure. Because you could draw up a catalog of objects. A complete catalog of objects would give you, really, a complete catalog of time. The best way to draw this up would be on the eight dynamics.

There's the first dynamic. The first dynamic is divided into four objects. It's divided up into the thetan—the thetan considers himself an object, rightly or wrongly. He has time, and he considers himself an identity, and so on. And that is the primary characteristic of an object: it has identity. So if you have—if you have an identity, you have an object. That's what identity is. All right. Now, take this thetan—he's one.

The next thing is the thetan's standard memory bank, or the accumulation of energies which have formed into ridges and rigid structures as memories— facsimiles—around him. That's an object—the standard memory banks of the thetan.

Now we've got what the thetan considers to be the reactive memory bank, and that gets all mixed up with *his* bank. And the reactive memory bank is, of course, the memory bank of the GE. That's the reactive mind and the somatic mind, according to the first book. But they form up into a bank, which is an object, again, and that is the GE.

Now we have the GE as an object. Well, the GE would consider *himself as* object, too. He's an identity. He exists in space (he thinks), and he exists in certain relations and conditions in the MEST universe.

And now we have a structural thing which has its own laws monitored by a GE, which is the human body. Now, that is an object again. So when we start creating and destroying bodies, let's not forget that a body has four parts.

Now, the Freudian approach to existence was to have an ego and an alter ego. And the alter ego was everything a fellow was connected with. Well, he was actually not knowing or not using a gradient scale. He was not prepared to take a look at the interdependency of objects and the connection the preclear had with that. But that's what you're studying—the interdependency of objects—when you study the eight dynamics; you're studying this interdependency. So, when we have mock-ups of the preclear, it isn't just the preclear's body.

Now, his body breaks up into "then bodies" and "will be bodies." (Any object, you see, breaks down into those categories.) And his memory banks break down into those categories as an object. And he himself breaks down in those categories as an object. And the GE breaks down into those categories as an object. And if you just start processing the functional, the performance—that is, that cycle of the organism from create to destroy—you start processing the first dynamic, remember to process this first dynamic as having four parts. And you will then be able to take this preclear to pieces, really, and get him functioning where he ought to be functioning.

Now, we'll just break down the universe into the next part: second dynamic. And we can break down all universes into these parts. But we don't have to break down other universes into these parts. Differences can exist. But here's your second dynamic. Your second dynamic has to do with sex. Now, this is very aberrative because he wants to be an effect of sex. He wants that sensation, which is to say he wants the energy. And it is one of the higher levels of desire, is sex. So therefore he wants sensation in the field of sex. And sensation is an energy. And sensation is communication. And so, as an energy, the desire of sex is an object. It's just a chunk of energy. And you will find it stored that way in the banks. It's just an object. It's a desire—sex. All right, there we have that portion of this.

Now, let's look over sex and let's take it in its various subdivisions. Let's completely wipe out of our minds the idea of healthy sex, good sex, normal sex, bad sex and other aberrative pieces of the moral code, and let's just look at it as sensation—sensation. Now, sex divides into the various characteristics of— what do you know—the eight dynamics. Yeah, the eight dynamics. But here's where you get male-female designation. And the first time you get male-female designation on all the eight dynamics, and where you should treat them on a male-female category and where they tie in so terribly with whether a person is a man or a woman, is on the second dynamic. So we have second dynamic object—eight dynamics, male-female. You can draw this as a graph.

You see, you get the second dynamic—eight dynamics are its component parts. You got the first dynamic. For the eight dynamics are a component part of the first dynamic. The eight dynamics are a component part of each one of the subdivisions of the four I gave you for the first dynamic. You see? This thing just breaks down. It's just like one of these wheels within wheels within wheels within wheels, and you could do yourself a lot of little roulette wheels or something of the sort, and sit there and spin them, and you would get function and structure and everything else coming up, and questions would appear on this thing. Very easy to make—it's just a little philosophic machine—that's what it is.

All right. But don't forget this about the second dynamic. And the only reason I'm punching this heavily on the second dynamic is very few people realize the sensation of sex is very often present on the subject of God. That's fascinating. It's very fascinating.

You'll find someone who's been terribly religious this way and terribly religious that way, and you can't solve this. I mean, it just keeps coming up, one way. And you want to know what do we mock up? What do we mock up? Or we're doing an assessment, which is—this is very vital for assessment, all this data. We've got this person on the E-Meter and we say, "All right. Now, sex."

Whoom! Bang!

And you say, "All right. Now ..." we name it off, "animals and boys and girls and babies and young people and old people and parents and . . ."—anything you want to name in the way of an object in connection with sex. And all of a sudden, this machine should do a dive. And what do you know, it doesn't dive. It isn't libido because of Mama and it isn't libido because of Papa and it isn't this because of that and it isn't this . . . The package of sensation doesn't lie in any of those departments as aberrative, till all of a sudden we find out there's a tremendous sexual urge about Jesus Christ. Well, he's a man, isn't he? And he keeps hanging up there and he's wounded, isn't he? And all that sort of thing. And we'll find this person's primary sexual centering is on the crucifix.

Unless you just throw aside your barriers and so forth with regard to this sort of thing, you're liable not to hit some of these preclears. I mean, this is very easy: sexual urge on the part of the crucifix.

And we trace this back down to the preclear in the fourteenth century was in love with a choirboy or something. It doesn't matter what we trace it down to. The point is that this person is all wound up on the second dynamic, let's say, and we have to take it in terms of objects, so we take all possible objects of all eight dynamics on the subject of sex.

Now, it wouldn't seem—that's—the reason I'm punching it is because it wouldn't seem immediately logical to you. It isn't logical. It exists, which is probably a better proof. Now, therefore, the second dynamic apparently has—division one is sensation.

People have been hammering at me to get sex as an act differentiated from sex as children. I've never quite been able to see why this was, because the truth of the matter is that the creation of one's own universe gives one the sensation of creation and can have far more joy in creation than the creation of children through the sexual act. There's an urge in that direction, but it's the urge toward creation, it is not the urge toward just one sex or something of the sort. This urge toward creation gets all wound up in an act, which is no more and no less than an energy flow. So again, we're doing with an energy flow.

Why does this person want this energy? You'll have to solve that, you see? Why does he want this energy? Why does he keep holding on to these objects? (And we'll go into that later today, on the desirability of the object.) And you're going to have to punch around and you'll find you'll solve this case much faster in trying to find out why this person has to have this energy. And when you find out why he has to have this energy, you've got an object. Not what the energy is doing to him or why other people make him .

..

It should strike you as rather strange that a slave will stay alive although whipped and beaten and in chains. That's completely irrational. Why should he stay alive? Well, he has to just—the condition is, it must be that he desires an object. Even though he's beaten, everything else, he still has hope for an object and he's still holding on to an object. He's still holding on to sensation—something of the sort.

Now, get the idea—emotion, as such, is an energy flow. And this slave could say, "I am holding on to it because of love of ____." And he's immediately told you there is a very desirable sector known as—to him—as love. And that is not an esoteric postulate, it's an energy flow. It's an object. It's an object—a manifestation of. An object is just a manifestation of energy. And you're going to work with a gradient scale, you might as well work with a gradient scale.

This person who goes around all the time and says, "Love, love, love, love, and it all must break down to love. And it's got to be love this way, and it's because everybody loves each other and so on," and he finds that there's a terrific desirability in this energy. And you're going to ask him to run an engram? No! He might hit on some love someplace and he might get rid of that. And unless he's willing to recognize that he can create and that he can handle and he can destroy any energy, he's not going to be able to part with his objects.

So you see, you've got to hit him where it hurts. What's he want to hold on to? That's what you want to know, rather than what he wants to get rid of. Sure, he'll tell you ad nauseam what he wants to get rid of. But that is, when I say "something he will not create or destroy"—sure, he can create or destroy anything. Except an energy flow known as—to him—as so-and-so. This—he couldn't do it. No, no. There's something on that board.

All right. We break down the second dynamic—break down this second dynamic into all dynamics. And remember that ARC, as such, is an energy. And remember that your aberrated preclear treats energy as an object. But a thought is an object to an aberrated preclear. And that's why we keep using this word *object*. All right.

ARC. What's he got to have? The truth of the matter is that you could handle him two ways. You could show him that this thing existed so there is some reason for him to keep on living. You could actually punch it up and increase his desire to live, because it's because this seems to be scarce to him that he finds it worthless to live. He's on Earth *always* for some reason or other. He is alive for some reason or other. There's something keeping him going— something. And it is the lack of that something which has dished him in. You call this an object.

You'll find some people came down here because they heard there were a lot of bodies and that bodies had a lot of fine sexual sensations or something of the sort. Oh, unlimited, unlimited! Salesmen came through and spread some literature around. And the next thing you know, a fellow comes down here and he runs slam-bang into the Catholic Church, or something of the sort. It's not so good. Sex is evil. He never heard about this before. That's just making an object scarce, you see?

It's been a terrible, terrible problem—terrible problem, by the way—is trying to make things scarce enough so people would work for them. Then you could impose control and slavery. The way you get control and slavery is to make something scarce that people want. Then they have to *work* for it.

Your criminal is in complete disagreement with this. He believes he's still in his own universe and he thinks, 'You don't have to work to eat. You know darn well all you do is go out and *take* it.' That doesn't mean he's particularly high-toned. He's usually quite an aberrated boy. Because he's aberrated on this level:

He knows very well that there doesn't have to be any time imposition between the creation of the space and the energy, and the acquisition of the object. He knows that's

Now, there's the fifth dynamic. Now, this is awfully important. Friends, lend me your ears for a moment on the fifth dynamic. Don't get your preclear in a state where he can create or destroy anything and omit the fifth dynamic by category.

Don't miss that one. Just because you're scared on the fifth dynamic, don't flub the dub in assessment. And if you're ever going to hold a gun on yourself while you're assessing a preclear, or ever going to hold a gun on yourself while you're working a case, do it here on the fifth dynamic.

The extra species break down into five classes, generally, here on Earth— and these are the ones you'll find keyed in, anyway: birds, beasts, fish, insects and spiders. A snake is, of course, really a beast. Only he's a little more like a bird, only his shape is closer to a fish. But if you have any difficulty remembering that one, we will make an arbitrary sixth division and say snakes or reptiles or amphibians. Any way you want to put it—reptiles. Now, don't get the idea that a spider is an insect, because I don't think a spider is an insect. It's a different class.

Now, look, don't miss that one. Don't miss that one, because I've seen that going by the boards and being forgotten about: "Well, everybody knows everybody's scared of snakes. Everybody knows everybody's scared of spiders. Everybody ever knows ..." What do you know—there's this race back on the track evidently—race back on the track of talking snakes. One of the invader forces or something of the sort was predominately snakes.

And we look through mankind; we look through mankind, and over twelve ethnological groups (he said very learnedly)—"the ethnological groups which I have inspected very carefully in order to give you the very benefit of my adventures"—I find, in each case, the snake is the symbol for treachery, for slander and for the things that are real bad; and in five of them, the primary symbol for sex. Hm. Hm. Interesting, isn't it?

It's not even vaguely interesting that in Freud's work—not even vaguely interesting, though I'll mention it in passing—that the snake was treated as a symbol for sex, which came up because the person was aberrated on sex and therefore they got the symbol for the snake. Now, I have to mention that, by the way, because it'll be stuck in somebody's noggin someplace or other, that "Well, of course—of course, you get snakes connected with sex, because they're a symbol for sex." That's just lousy; that's circuitous logic and doesn't apply.

Now, it's all right to discover this datum—and this datum is very important. Yes, young girls connect snakes with sex. Why? Well, it's because of the libido theory of the left-hand side of the ruddy rod, I guess. There's no valid explanation for it, you see, but it's completely dopey, because you take phallic symbolism—well, it's very interesting, but there are only a few geometric shapes possible, and why is it that they pick on snakes? Well, you could have lots of explanations for this and they'd all wind up with this: symbol.

And what do you know: Never in the course or existence of any of the research or the processing of Dianetics or Scientology have I found otherwise than that if the object was feared, it was the *object* that had created the fear. I found *no* symbolism. *Direct causation* has been the primary discovery in all this research. If the preclear is aberrated—he thinks he's aberrated—it's because he has made the postulate that (and generally because he's been told that) he is aberrated. And if you look for the engram, you will find the engram "you are crazy" answers up, to a large degree, his concern for the fact that he is crazy.

Now, don't think that this turns off in terms of symbols. When we get down to identification, we're into the field of aberration. And when we talk about aberration, we're talking about identification. We talk about identification, we're talking about direct causation. That is to say, if snakes are considered to be the same as sex, that's because

snakes have caused something that is aberrative about sex. Hm. And so let's look back in the Bible and what do we find out? We open up the first page of the Bible and we found a snake in a tree and he gave wisdom. Well, we can say, "Well, this is just a symbolical interpretation of the Bible," and so on. Well, let's just get off of symbolism entirely. Let's skip it. And don't try to rationalize it out. If you find your preclear is aberrated on the subject of the second dynamic because he doesn't want to have intercourse with a snake, boy, just take it from there. Don't worry about this.

And that's one of the things that you're going to do in diagnosis rather consistently and continually, is you're going to try to stretch your imaginations in order to do Creative Processing. No, if you're sitting there with an E-Meter, you don't have to stretch your imagination any; you just take and mock up what's there. You're not trying to do a covert, circuitous route on this. The guy or the girl is aberrated on the subject of the second dynamic and you mention snakes when you're assessing objects in connection with the second dynamic and the needle goes wham! and drops another dial, wham! and drops another dial, wham! You say: "All right. Now let's get you having intercourse with a snake." And of course the needle will probably wind off the pin and the E-Meter blow up right about that point, because you wouldn't have paid attention to your gradient scale.

But this is what you're leading toward in your processing. This is what you're leading toward, just like that. And so let's have, then, a snake with a bunch of orchids and a top hat and a cane coming to the door and ringing the doorbell. Oh, no! We can't even have a beau as a snake.

All right. Let's have a toothpick in a top hat. (This toothpick hasn't got any wiggle to it, you see, yet.) Now, we can get a clothesline coming to the door. And now we can get a hawser coming to the door. And now we can eventually get a top hat that has a conceptual snake under it coming to the door. And eventually, we can get a snake coming to the door in a top hat to call. See, we're up to there.

Now, we go on just a little bit further than that and we get this snake on the other end of the telephone making an improper proposal. You get the idea? We sneak up on this one and the next thing you know, why, we have led up to the *piece de resistance*. Now, there, by the way, is—your preclear is just going to go there, because it so happens that back on the track, evidently, an incident of which the story in Genesis is the symbolism—the story in Genesis is the symbolism of an actual series and chain of incidents back on the track: "Wisdom—we're going to make you smart."

Why do all people think a snake can hypnotize you? It's because snakes hypnotized you. I mean, don't ever stretch your brains on diagnosis. Just think of the shortest route through to two points and get as close to an identification as you can and you've got it. And that's true of all aberration.

This person is afraid of lorries. Now don't go looking for why—bumped off on a kiddie car. You're looking at gradient scales the second you do that. No, he is afraid of lorries because of lorries.

Now, you can't find him dive-bombing anything in this life. He wasn't in these last two wars—and, of course, this is the only civilization in which there's ever been an airplane, and yet this person is daffy on the subject of airplanes. Just daffy. "Look at an airplane," and he says, "Oh, no!" Well, get him crashing an airplane.

I have to stress this at this point, is because with Creative Processing you don't discover the actual incidents. The actual incidents blow; you never pay any attention to them. The guy comes up Tone Scale on the subject, and skip it. But you'll find out there was a society maybe 92,000 years ago, and it had buildings which were remarkably similar to maybe some civilization which we've had here and which had airplanes. And they were very junky airplanes and they never got much better than that, and there were bodies and everything else.

This fellow has never been in the navy and he hates naval life. And maybe that'll translate shortly and stretch across into space opera. But there's a grave possibility that it translates directly over into naval life. I mean, he is afraid of A because it's A. I mean, always make up your mind to that. So on Creative Processing, you don't have to go around any circuitous routes to discover what and why and where. You've got that in assessment. You know what it is, and you process that with Creative Processing, and then you don't address the actual incident itself.

So, we'll go up to the fifth dynamic and we've got all those categories. By the way, spiders—there have been races of spiders that were sentient and all sorts of things.

The sixth dynamic, of course, is the MEST universe itself. And boy, there you have objects! And only there you have objects such as we're accustomed to having. And there's a special kind of Creative Processing which is addressed to the sixth dynamic. You want to find out what objects in there are particularly bad.

And the seventh dynamic, of course, goes into theta. But that will go into thetans to a very marked degree. And it will go into sentient energy, as such, and other things.

And, of course, the eighth dynamic would be gods. Now, continuing this last part of this afternoon's talk. When we address all of these dynamics, we had better address them in assessment in terms of objects, and we'd better get a clean assessment. And we'd better get a very thorough assessment on this, because I've seen a couple of boys missing the boat—and I missed the boat not too long ago, which was a great shock to me. I processed a preclear for four hours without discovering the central aberration on the case, and that is almost unheard of. I discovered it in about three and a half hours after I started to process this case. And I just wasn't thinking in terms of assessment.

Well, now, there was a good reason for this. We went over a long period there where we didn't quite know exactly or accurately what we ought to be assessing in order to do Theta Clearing. And now there's some point in an assessment. There is no point, you see, in classification, unless you have some use for what you're classifying. And the use to which a classification is put changes very markedly the classification itself.

For instance, Kraepelin's enormous classification of mental aberration, psychotic conditions and so forth, was done without a specific cure or goal in mind for the condition. And so he classified it only according to those manifestations which he himself had observed. He didn't evaluate them. Therefore, the entire classification is useless to us. And I don't mean it's—part of it is useless, I mean it *is* useless to us. It doesn't make a bit of difference to us whether this person is a manic-depressive or a schizoronic, or anything. It just—we don't care. If this person can be lashed down—if we're going to go into this extreme—if this person is going to be lashed down, tied down or something done to them to hold them still long enough to get them into communication, we have techniques to resolve the case. But they have a case.

Now, you'll find yourself straining your brain on psychosis. That's the worst thing you can do, is try to be logical about the illogical. That's horrible. Here you have this fantastic case that is running around, and he says to you this and he says to you that, and you try to make up out of this what he's doing and get the computation on the case that makes him do this and so on. And you try to think it over and think it over and you think—you're working on the basis that one day you'll hit a button somehow, and something or other will happen. Don't worry about it. Don't worry about it. Get an assessment as nearly as you can on what's worrying this fellow, and then work a gradient

scale to get him to put it into the environment and take it out again. You see, that includes having to find an environment to put it into first—at your lowest levels.

Now you're working on this basis—you're working on this basis: that the further a person goes down the Tone Scale, the more they're an object and the less they're energy. At first, they're just space creating energy. And then they're just—are energy. And then they go down the Tone Scale and they hit the bottom and they're an object. Well, all of—actions, and all symbolisms of objects, become objects too, and everything becomes an object. And they just sort of freeze into MEST. And you'll find out their behavior is a very MESTy behavior. You'll find out, too, that they cannot let go of anything.

Now, inability to let go means inability to let go of the aberration. So they're trying to hold on to something awful hard. Or they're trying to avoid something from hitting them awfully hard. One of these two conditions is going to exist. They're either holding on or keeping somebody else from holding on. And one of these conditions exists and that's all you're interested in. And you're working there, desire—you're working in desire, enforcement, inhibit what? Desire, force and inhibit "have."

Now, if you were to work out the interdependencies of this universe, you would find the insidious nature of every object in it was simply this: It had two labels on it. It has "have me," and "don't have me." And it also has another label on it, is "I want." And out of these, you get the cohesiveness of matter. You get positive and negative electricity. Positive says to negative, it says, "I want." And the other one says, of course, "I'm going to have." *Kaboonz*. And we get a current flow.

Now, you can work that out and have a good time with it, and it's a very, very interesting mental exercise. But you *should* work out this one. (The electronic aspect of it is important to an electronics man, but not so important to you.) Matter is energy and has the characteristics of energy, and energy is ARC. But ARC has as its component parts three things: desire, enforce and inhibit. And to everything, you can put down desire, enforce and inhibit. So, we get the whole universe trying to stick together or blow up or break apart, all on the basis of "have." That's fascinating. You get one "have" into a psychotic's bank, and of course it short-circuits the whole bank into "have," so he has the evil with the good.

And an object is time. *Time* is a slippery little abstract word that got slid in there to describe the activities of energy in space with regard to an object. And for our purposes, the object is time. And when we say "object," we might as well say "time," because it will come out to the same end in processing. And when we say "object" we might as well say "force," and when we say "time" we might as well say "force," because we're talking about energy flows with regard to an object, and if—an object is time.

So we've got an identification—we have an identification which happens to be the top-strata single-thread identification which will unravel all these cases. So, you see, you don't have to know so much about them. Identification: You want to solve this fellow . . . This fellow is worried about time. Okay, solve objects. How do you solve objects? Solve "have." What are the categories of "have"? Desire to have, enforce having and inhibit having. And what do you do? You solve time.

Now, this thing is subject to test, workability, in processing. And it works in processing. And do you solve this by addressing it directly? No. The trouble with it is, is he has it identified. He has all these things so tightly identified that he can't separate them. So if he has all these things so tightly identified he can't separate them, you'd better start separating them immediately. And the way you start separating them is by Creative Processing, which is just to move over into another field of certainty and process over there. And he'll learn all of these mechanics all by himself, and feel them and manage to

work them out on the level of postulates, and so forth, simply by addressing Creative Processes.

Now, that's very tricky. That's a very tricky technique. You've got *the* identification which finally wound up in such a thing as the MEST universe and which finally wound up in aberration, sickness and insanity for many, and it wound up to greater or lesser inability on the part of a great many. You see, we have this—various things exist in this universe.

You can't kill a man. You're not free to kill a man on Earth here. That's interesting. You can't use force, then, can you, to that degree, directed toward killing a man. You're not supposed to do that. Police object, everybody objects. And you're free to insult a man.

Hey, now, wait a minute. Well, wait a minute. There's going to be—an aberration will happen right there on that point. What do you do about somebody who stands in front of you and insults you? It's not against the law to insult anybody, and you can't kill him. You can't even hit him. All you can do is communicate back to him again. And if you communicate back to him again, you just go into the level of insult. And it puts up an ARC ridge for you. Great. What do you know, there's no solution.

And from a woman's standpoint, men are too muscular to be mauled around in most cases, and so therefore they have to be inhibited in this degree. And you have to inhibit them in some fashion or another, but how can you do it if you haven't got enough strength to do it? Well, you could set up some kind of a barrier saying it isn't good to beat up women. And then you've got the problem sitting there with a man, he's got this antagonism to ... In other words, ARC is just going to blow.

And when you have objects, about the least manifestation that you'll get when you get objects this solid and things like "I can't use—I can use force this way, but I can't use it that way," on the same subject. You know, you can kill a man by insulting him. Gradient scale. Gradient scale. You can just knock him to pieces until he hasn't got any dreams, he hasn't got any hopes, he has no desires, he just has nothing and he's dead. That's slow.

Now, evidently, anything that is very, very slow is permissible under law. And anything that's fast is not permissible under law. You see, that's not rational.

And so you will be able to run out of preclears such things as the unsolved problem of what you do to people who yell at you, scream at you, insult you and upset you. And it puts a terrible ARC problem right in front of them. What do you do? What do you do? Well, if you had a gun you could shoot them, but if you shot them you'd get shot. And there you get your overt act-motivator enforced all up and down the track. "Don't move fast," is evidently the law of the game. "Move slow."

Well, you won't find anything very workable in the preclear's mind. They'll have to get some workability of this, until all of a sudden they realize that as a thetan they could at least shift their position or change their wavelength. And they'll suddenly realize they have a solution to it. But that's a rough problem. That's a big problem. How do you stop the gradient-scale encroachment on self of a destructive force, which destructive force is permitted and even aided and abetted by law? It makes every man an outlaw if it's carried out to its furthest length, although he was a nice fellow and he was perfectly willing to do this and that and so on.

Now, high scale runs on a smooth enough flow for ARC to exist. But you start getting it down into problems such as those which exist in interpersonal relationships here on Earth, and whee! It just starts blowing. About the least you get is hate, and out of

hate comes things like war. And then we get the solution of: "Well, let's kill everybody and make MEST out of everything. Huh, that's good. That's the way to solve the whole thing! Yeah, that's the way to solve the whole thing: let's just make MEST out of everything. Let's knock out everybody's imagination, everybody's creative impulses and control everybody. And then get everybody to work hard so they can't enjoy anything. And then let's make everything scarce. And then let's get everybody to hate everybody, and then we'll eventually have a universe." That's what's known as the conservation of energy!

Oh, you wonder how that does a jump. Well, boy, that does a jump but good. It says, "Now look, this stuff is so scarce that you've—at very best, very best—you've inherited it from elder gods or something of the sort, who were here before you and who left all this for you. And here you have all this universe, and you can work in this universe. And they made these beautiful planets. And of course, these beautiful planets are composed of have-don't have. And here you are, and therefore you must respect all that and treat all that, and don't make any energy of your own, use theirs. And it's all been done before, because it's all 'have,' " you see? And a guy starts going around in circles. He says, "Well, I—I know I can create something. I—I—I once could. I—I—I had some energy of my own once."

But they keep saying ... There's a funny incident on the track whereby you show up in this area and they say, "All right. Now, we don't use anything but facsimiles around here. And we don't use any live energy, you understand that. We're good people. And we don't *ever* use any live energy and so on. Well, now, there's a pile of facsimiles over there. Go over and get yourself some so you'll have an identity." And what do you know, you can go over and pick up a package of facsimiles.

I was processing some of these one time on a preclear, and that's where borrowings—one of the ways you've got facsimiles is by borrowing. And I was busily processing like mad on these and they were going out in all different directions. They didn't add up anyplace, until all of a sudden we hit this incident—crash! He had wound up in this particular portion of the universe where "all we used around here was facsimiles," and they were evidently all tailored and ready-made and that was all he could have for force.

So this fellow comes up to you and he says, "You're no good. You're just a dog. And after this, every time I spit, why, you're going to have to do this and do that with all those forest trees over there, and you're just a slave. Now put these bracelets on. And you're going to be fed cornmeal mush with a syringe every day, and that's the end of that and ..."

What you are supposed to do at that moment, you see, was pick up this facsimile. And this facsimile says, "I object," or something, you see? Cute system. Don't use any force—no force, no force. And what do you find is wrong with your preclear? Why won't he take responsibility for objects? Well, he can't—hasn't any force of his own, so therefore he's got to respect all force.

And energy cannot be destroyed. That's one of the primary laws we run on. Can neither be created nor destroyed. That's true of MEST universe energy. That's true of it. But you as a preclear make up facsimiles of the energy forces which you perceive, and these all say, "Can't be created, can't be destroyed; can't be created, can't be destroyed." And what do you know, it's a lie.

It's true of MEST universe energy up to a certain point. You cannot burn coal without getting the weight of the coal and so forth. And you can't suddenly turn on an electric light switch or something of the sort, and have the energy created. There's no such thing as perpetual motion in this universe. You can't start a machine running and have it run forever without feeding it fuel. It won't create energy, and so on. But ye gods,

let's just consider that as a limitation of this universe. It's not a limitation of the preclear. It's not a limitation of the thetan. It doesn't happen to be true of the thetan. And it doesn't happen to be true of all energy. It just happens to be true of this energy. And if your thetan got good enough, he could probably create and destroy exact replicas of MEST universe energy. But he sure wouldn't be able to respect the elder gods anymore and do it.

This MEST has the most fascinating emotional connotations connected with it. It's well up and down the Tone Scale. Every piece of MEST is. This drives a mystic mad, by the way. A mystic will look at an object and see that he can tell who's handled it, and it seems to speak to him, and he's got an emanation coming out of it and all of that sort of thing. Of course it has! It was some thetan's thoughts once, and still is. And it's there because the thetan wanted it to be there, and actually, he must still want it or it still wouldn't be there.

And where's he now? He's probably got a ridge on him the size of Earth. Wouldn't that be interesting? Wouldn't it be interesting if every planet we had was alive, really—had its own thetan or had several thetans and so on, and they had just played the game of "have" and "have not," and "have" and "have not," until here they are and all they can do is travel around suns and maybe some of the suns just sort of—are just decombusting gobs of "have" and "have not" and so on. Wouldn't that be amusing? I think it would be an awfully good joke on the thetans that got into the rat race and couldn't get out of it.

Yeah, "respect the elder gods" is the same as conservation of energy. It runs, essentially, "this energy isn't yours." You find most people believe that all the energy they get comes out of food. Yeah, they think, somehow or other by some necromancy, this low-wave combustion fuel converts and so forth and that's how they get their energy. That's very fortunately not true. That's where the body gets its energy, because it's an engine.

Now, in doing an assessment of the case, we have to know the component parts of the case and we have to know the function of these. And we take the function apart and we find that the function of theta runs into be (space), do (energy), which results in a have. And it becomes a now-have here. Well, the function of it, then, is that any object of any of the dynamics has a "be" to it. It's got a space. It's got a doingness to it of one kind or another—even if it's apparent static, it has a doingness—and it has a "have" characteristic.

Earth is saying "have me" and "don't have me," practically in the same breath. Now, to the degree to which it says "have me" is the degree to its endurance. It endures, in other words, as long as there is desire, enforce and inhibit as postulates sitting behind it. So you would have to overcome, to destroy a piece of matter, an awful big piece of endurance. You know, matter is as hard to convert as it is intended to endure. Try to do something with the pyramids. They just don't walk around very good. But they were sure intended to endure. So we have this degree of havingness.

Now, any object has this characteristic. And any object, according to this universe's laws, is trying to go through the big cycle—the major cycle of action. And a cycle of action is intended to wind up from creation with destruction. And in this universe, it's supposed to be not destruction at all, but conversion. See, you'll find out it's very easy for your preclear to convert these things out of existence, and rather difficult for him to just *pow!* them out of existence. Of course, you get him to converting them out of existence easily and varying them, and doing other things with them, and converting them into

flowers and doing all sorts of things like this, that's all very well. But as long as you have to, you should process him on this cycle of action, but as long as you are doing it, you're agreeing with the MEST universe.

That cycle of action is a fascinating thing, but it's the cycle of havingness. Otherwise it wouldn't have any time. A fellow creates something and he wants to have that and then he wants to have it a little better. Have-have-have-have, and then do a flip with it and change it to something else because he's tired of it, something of this sort. And then, in spite of the fact that he tries to change it and tries to change it, it decays-decays-decays-decays-decays and it's gone. Now that's a cycle of action.

Now, assessment, then, would have to address itself not to just the blunt statement of "Can you create and can you destroy?" but would have to address itself to "What are you willing to create, conserve, alter?" When you get to that one, it's very funny. You'll find a lot of things he is not willing to alter. He likes a lot of things. He doesn't want to alter the British Museum or something. He just doesn't want to alter that.

"Well, change it around."

"Can't."

"Well, make a stable out of it."

"Oh-h-h!"

"Well, I tell you what. Put a sign on it. See the sign on the front of it, says 'British Museum.' All right, now have the sign say *The* British Museum." Well, he'll do that. Now, you're on your way. You see? Gradient scale. You've gotten that sign changed.

"Now, let's change the thing by making it more British Museum." Let's get it to grow. "More British Museum. And now let's get it antiqued a little bit." He doesn't mind that too much, because it's full of antiques. "And let's just get it antiqued and a little bit more antiqued and a little bit more antiqued," until all of a sudden we say, "Well, that's so antiqued, maybe we'd better build a brand-new British Museum. Let's build a big one this time. Let's build a brand-new one."

You made him create the British Museum. It's not very many seconds in processing beyond that point where you say, "All right. Now blow it up." Or "All right. Now have the ground open. Now put it in. Now bury it." And he will. And oddly enough, he has changed his aspect toward the British Museum. Hmm.

This fellow is engaged in a worship of antiquity. You'll find that worship of antiquity scattered all over the place. He won't own anything unless it's old. And here he is gumping around with this body that's practically on crutches and it's all seamed and lined and everything else and—he's got an old body. You find out this was his—one of his main ambitions was to have an old body. *Nyah!* So he gets young again.

Now, what do you want to—how do you want to change your preclear? Now, that's very much the important point there, you see?

All right.

Start, stop and change is, of course, be, have and do. Be, do and have:

start, stop, change. "Have" is stop. When he has accumulated this fortune, he will retire—"have" is stop. When I have accomplished this goal, I will not do it again—"have" is stop.

You wonder why your preclear is stuck on the time track? He's stuck for two reasons: he's stuck in a desire to have which has been fulfilled, or he's trying to keep from having a facsimile which is maybe hundreds of thousands or millions of years old. If you

try hard enough to keep from having something, you put it right there in present tune, because you say there's no time factor with— next to it. But if you say it's an accomplished "have," there's no time factor with that either, because it's just "endure forever."

And you wonder why this fellow has this facsimile? Well, he did a good job once. Yes, he did a good job. Yep, he accumulated all this stuff and so on in there—did a good job. That self-complacency expresses itself in inaction. You find his time factors are messed up, that he really isn't happy about a lot of other things.

Now, where it comes, then, to start, stop and change you have your cycle of action: create, conserve, alter, destroy—you've got that same cycle going in there. And you've got your "have" would be the same as stop. You've got your "do," the same as change. And in order to create you've got to have space, so your start is, of course, "be." You must postulate a beingness before you get a gettingness. And you've got to have a gettingness before you have a havingness.

Well, I wrote all that down once here: "That portion of the static of life concerned with the life organism of the physical universe is concerned wholly with motion." Believe me, it sure is! And motion has its conditions: space, change and have. All right.

We've got Axiom 20: "Lambda creates, conserves, maintains, requires, destroys, changes, occupies, groups and disperses MEST." You get that? So that's your cycle. It's got to be able to do all those things, and you just pick this up out of some of the old axioms here and put it down in a new place. You got to create objects, conserve objects, maintain objects, require objects, destroy objects, change objects, occupy, group and disperse. There are probably a lot more of them, because you've departed there from a simplicity and gone into a complexity which is derived from the same thing.

Now, objects, you see—givingness is creating another desire so that one can give, so you can give and receive and have objects. What are you willing to give? Whee! You'll find out your preclear is just completely fouled up all over the darn Tone Scale on the subject of not wanting to give anything, really. And you start it—giving them away. All right, let's just—starting him in Creative Processing, let's have him make up a—all right, let's have him make up a body and give it to somebody who hasn't got a good body. Okay. Now, let's have him give this. Now, let's have him give that. And he'll find out all of a sudden he hasn't got any willingness to give these things away. He'll start it in fun, but then it started to get serious, and it's amazing that "parting with" and processing are practically the same thing. You're asking your preclear to part with something, and that's something he desires. You're asking him to do something he doesn't want to do. It occurs to him that you're asking him to give up time, you're asking him to cease to be, if you start really nailing in toward the center of this case.

The whole truth of the matter is, is what's keeping him from being *is* time. Time's arbitrary command value over him is the arbitrary command value objects have over him. Look at the command level of the body over him. That's one of the first things you're trying to solve in processing: you want to exteriorize this person as fast as possible and get him away from these banks and get him out as himself. That's as fast as possible, and process him from there on, because he can change postulates so much easier.

Well, what's going to block it? The command value of the object is the command value of persistence. He wants to survive. The body is an object and the body survives,

and even though it survives just for a short time, you're asking him to give up a body? Oh, no!

No. You've got to have him give something away first, and give something else away, and then give something else away and give something else away and have him start giving bodies away. And then have him start creating bodies so he can give them away. And then he can create bodies and give them away to people who are going to take them out and destroy them. And make him put a lot of care into just exactly how good this body is that he's going to give to somebody, and then this person goes and destroys it. And you start that, you can have him cut the body up into bits, get his own body mocked up and chop it up into bits and all that sort of thing, and the next thing you know, why, you've got him loosened up on the subject of what? This terrific thirst for time.

APPENDIX

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Procedures for Theta Clearing

This is Standard Operating Procedure for Theta Clearing. This IS THE ROAD. It applies to all cases of whatever kind. It does not change or vary from case to case.

This process is done in steps. The auditor with EVERY preclear makes no other judgment than to begin with Step I and, failing to accomplish that immediately, to go to Step II; if he fails to accomplish this immediately he goes to Step III and so on. When he is able to accomplish a step he labels the case as that step number, i.e., a III. He then begins working with that step. After a few hours of work he again starts at the top with the pc with Step I and progresses on through. Eventually the pc becomes a Step I.

Step I: POSITIVE EXTERIORIZING. Ask the preclear to step a foot back of his head. If he does, make him go back further, then up, then down, practicing placement in space and time. Then one asks him to see if there are any items in the body he would like to repair and proceeds to let pc repair them according to pc's own ideas as to how he should do it. Then educate the pc by making him create and destroy his own illusions into finally getting a certainty of illusion and from this a certainty of perceiving the real universe with all perceptions. (Note: The most real universe is, of course, one's own illusory universe and should be completely rehabilitated before one attempts to perceive or handle or worry about the MEST universe. Rehabilitated, sonic, visio, etc., of the MEST universe are clear and very certain. Clear perception in early stages is not a test of being outside. The only test is whether the pc KNOWS he is outside.) Failing the first line of this step, go to Step II.

Step II: NEGATIVE EXTERIORIZING. Ask the preclear NOT to be a foot back of his head. (See sub-zero tone scale where all commands reverse.) Give him commands in the negative which will be obeyed in the positive sense. Then orient him in space and time (the thetan can be out of time badly) and thereafter treat him as a Step I case. Failing this step, go to Step III.

Step III: BY ORIENTATION. Ask the preclear, still inside, to locate the inside of his forehead. Ask him to put a pressor beam against it and push himself out the back of his head. Supplement this by asking him to reach out through the back of his head and grab the wall with a pulling beam and pull himself out. Ask him to steady himself outside and then, by means of beams, to raise and lower himself while outside and to move to various parts of the room while still outside. By orientation as a thetan, placing himself as a thetan in time and race, he becomes sure of his whereabouts. Have him find and cast off old lines which have their terminals fixed to radiators and water taps so the energy will drain out of him. The III ordinarily has enough lines to cause him to snap back in the head when he releases beams. Failing this go to Step IV.

Step IV: RIDGE RUNNING. Ask the preclear to give himself a command to walk. Let him locate the white flow line which results inside his head. When this line goes dark, have him locate the tiny inside skull ridge that stopped it. Have him run the flow from this barrier (these barriers are tiny ridges, each having a thought with it such as "Can't walk" or "Too bored to walk") back toward the spot where he told himself to walk. It will run white for a moment, then go black. Have him give himself the command to walk again and "watch" this flow line. It may run through two or three tiny barriers and then stop. Again have him run the "objection" to walking. Have him watch this "objection" flow until it goes black. Then have him give himself the command to walk again and so on and so on. He will wind up at some outside point. Now have him give himself the command "Listen" and have him run this and its back flows on "black and white" until he is exterior on the subject of listen. Then use the command "Talk" similarly. Then the command "Nod," then the command "Move."

Give "Look last for it may "blind" his perception of black and white. He may each time get out to a distance in another quarter. If he can do all this start with Step I again. Failing this step, failing to "see" black and white energy manifestations, go to Step V. (See What to Audit.)

Step V: DED-DEDEX RUNNING. Audit the preclear on DEDs and DEDEXes with particular attention to blanketings. Audit him also very heavily on "Creative Processing" (Self Analysis, British Edition). Then go through steps again. If pc is immediately perceived to have little or no reality on ANY incident, go to Step VI.

Step VI: ARC STRAIGHT WIRE. Drill, by direct questioning, on locks until pc can remember something really "real" to him, something which he "really loved," something with which he was in communication. Then drill him on creating illusions until he is certain he has created one which really isn't real, which he is certain HE put the emotion and perceptions into. (See Self-Analysis, British Edition, with attention to "End of Session Processing.") Then go through steps again. Failing Step VI after a quick test, go to Step VII.

Step VII: PRESENT TIME BODY ORIENTATION. Have preclear locate a part of his body and recognize it as such. Have him locate furniture, fixtures, auditor in room. Have him locate the town and country he is in. Get him to find something in present time which is really real to him, with which he can communicate. Work on this until he can do this. Then go to Step VI. Then go to Step I.

The Bibliography for SOP Theta Clearing is as follows: Dianetics: The Modern Science of Mental Health, Science of Survival, Self Analysis (British Edition as revised Fall, 1952), What to Audit, Professional Course Books, Scientology: 8-80.

J of S Editor's Note: The material in this article parallels the book *Scientology 8-80, the Discovery and Increase of Life Energy*, recently published by the HAS. Further and necessary data for a complete use of this article is contained in *Scientology 8-80*. Use of this material by itself without knowledge of 8-80 may not produce the desired results. The auditor should equip himself with complete knowledge of the subject. The origination and formulation of Standard Operating Procedure for Theta Clearing was done by L. Ron Hubbard during his stay in England. SOP marks a new high in Scientology and is the technique which sums all Dr. Hubbard's work for the last year. The importance of SOP to mankind will become apparent to the auditor on his first tests of the method. To accomplish a "clean use" SOP, one should know Dianetics and Scientology toughly in all their phases for he will have, from case to case, use all of his repertoire.

GLOSSARY: COMMAND OF THETA, THE

Adler	Alfred Adler (1870-1937), Austrian psychiatrist who developed a theory that man's difficulties resulted from feelings of inferiority.
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Aesculapian	of the followers of Aesculapius (or Asclepius), the ancient Greek and Roman god of medicine and healing.
affect	(psychoanalysis) a general term for feelings and emotions.
ammonium	a substance composed of nitrogen and hydrogen which is created when ammonia is combined with an acid.
analytics	reference to <i>analytic geometry</i> , a type of mathematics which provides a technique for converting geometric shapes into numerical equations and for converting equations into shapes.
apatheia	a reference to one of the central themes of the school of philosophy founded by the Greek philosopher Zeno (ca. 334-ca. 262 B.C.). It taught that man should be free from passion and indifferent to emotion, pleasure and pain, but not without rational feelings. It also taught that the universe is governed by divine will and happiness lay in conforming to such will. Apatheia means without feelings.
astral body	a supposed second body, said to belong to each individual, formed of a substance which is above or beyond perception by the senses and by means of which someone could purportedly travel, called "astral walking."
Bacon, Francis	(1561-1626) English philosopher and statesman. Though not a scientist himself, Bacon contributed to the advance of science by introducing several new concepts of scientific method and classification.
Baker	a designation for the letter "B" used in transmitting messages and in referring to things, areas, etc., labeled with the letter "B" in order to avoid misduplication.
bat, old	a gossip or mean old woman.
binary digits	the numerals of a number system which uses a base of 2 rather than the base of 10 used in the customary number system. The binary system uses combinations of the digits 0 and 1 to express all other numbers. This results in large strings of figures to represent a number. For example, in this system the number 20 would be written as 10100.
blizzeroo	a made-up word.
Blow, Mr.	a made-up name.
blow (one's) brains out	(slang) kill (oneself) by a shot through the head.
bodhisatta	(Buddhism) "one whose essence is bodhi (enlightenment)." A reference to Buddha prior to his enlightenment.
Boeing Aircraft	reference to the Boeing Airplane Company, an

	American aircraft manufacturing company (founded in 1916 by William E. Boeing [1881-1956]) which produces a wide variety of civilian and military planes.
Book of Job	a book of the Bible which tells the story of Job, a man whose faith was severely tested by Satan, with God's permission. Job endures much suffering, but does not lose his faith in God.
Book One	<i>Dianetics: The Modern Science of Mental Health.</i>
Borinkan	a made-up name.
British Museum	a famous national museum in London. One of its major features is its library, including a manuscript collection with historical documents dating back to the third century B.C. Copyright law entitles the museum library to a copy of every book published in the United Kingdom.
Brownian particle principle	reference to <i>Brownian movement</i> , the random movement of microscopic particles suspended in a liquid or gas, caused by collisions with molecules of the surrounding medium (named after Robert Brown [1773-1858], the Scottish botanist who first described it).
bunk, did a	(British slang) ran away; left, especially when one should not have; deserted.
button up	(<i>slang</i>) successfully complete; finish.
<i>Candide</i>	See "Everything is for the best in this best of all possible worlds" in this glossary.
charm, like a	(<i>colloquial</i>) perfectly.
Chronos	{ <i>also</i> Cronus) a Greek god often connected with time as the Greek word <i>chronos</i> means "time."
clam, happy as a	very happy. The expression is a shortened version of happy as a clam at high tide, which comes from the fact that clams, considered a delicacy in America, are gathered only at low tide.
cocked hat, pitched (something) into a	(<i>colloquial</i>) ruined; rendered useless.
Columbia Pictures	one of the biggest film production and distribution companies in the United States, founded in 1924.
composersky	humorous, Russian-sounding alteration of composer.
devil of it, for the	for no specific reason; just for sport and fun.
devil with (something), the	(<i>colloquial</i>) I, we, etc., do not care about (a person or thing).
diapason	dissonance; discord; any full deep outburst of sound.
dickens with (something)	(<i>informal</i>) a variation of. the devil with (something). Dickens is a euphemism normally used in place of

	"devil." See also devil with (something), the in this glossary.
dished (one) in	(slang) ruined (one); finished (one).
don't think (someone or something) even heard that boat whistle	an intensification of the phrase missed the boat, meaning "failed in an undertaking or missed making the most of an opportunity; didn't understand or get the point of something."
dropped	entered into (some state, condition or activity) as if without conscious effort of will.
druidism	the religious practices of the druids, an order of priests, religious ministers and teachers among the Celts (an ancient people of central and western Europe), who were spoken of in some legends as magicians, prophets, sorcerers, etc.
Dun and Bradstreet	a financial agency founded in the US in 1841, which supplies information and credit ratings on and for all types of business concerns.
dynamic psychology	a psychology which emphasizes "motives" and "drives" rather than enumerating or defining attributes of mental illness.
eighty ways from center	(<i>slang</i>) in every possible manner, direction, etc.
Einstein	Albert Einstein (1879-1955), German physicist and US citizen from 1940 who formulated the theory of relativity, a series of conclusions concerning the interrelationship of time, space and the motion of objects. His work led to the development of nuclear fission and the atomic bomb.
<i>Encyclopedia Britannica</i>	the oldest continually published reference work in the English language. The first edition was printed between 1768 and 1771 and the success of the encyclopedia led to the publication of numerous updated and expanded subsequent editions. By the 1900s, the work had grown to forty thousand articles covering art, science, geography and history.
epileptiform	resembling <i>epilepsy</i>
"Everything is for the best in this best of all possible worlds"	reference to the philosophical statement of optimism put forth constantly by the character Dr. Pangloss, a philosopher and tutor in the novel <i>Candide</i> (subtitled "Optimism"), by Voltaire. In the book, <i>Candide</i> (the main character) and his tutor Pangloss endure a long series of disastrous adventures. Pangloss accepts all these catastrophes—whether suffering, crime, plague, injustice, earthquake or shipwreck—with philosophical calm. His motto is "all is for the best in this best of all possible worlds," and he maintains this to the end, despite all evidence to the contrary.

<i>first book</i>	Dianetics: The Modern Science of Mental Health. Also called DMSMH.
"Florge refrigudator"	a made-up name.
flub the dub	(<i>slang</i>) fail to do the right thing; bungle; blunder.
fourth ring	reference to the broad belt of asteroids found between Mars and Jupiter (the fourth and fifth planets out from the sun). Asteroids are small planets ranging from 1,000 kilometers (621 miles) to 1 kilometer (0.62 miles) in diameter.
<i>Frazer's Golden Bough</i>	a comprehensive work on religion and mythology by Sir James George Frazer (1854-1941), Scottish scholar and anthropologist. Its opening passages describe an ancient Italian folk custom regarding the King of the Wood: Near Lake Nemi in Italy was a sacred grove of the goddess Diana. In it was a special golden tree. To become a priest of Diana and King of the Wood one had to succeed in pulling down a bough of this tree and thus earn the right to duel to the death with the current King of the Wood. The person who won would then assume the position until another, stronger aspirant came along and succeeded in killing him, becoming in his turn the King of the Wood. Frazer's initial intent was to trace the source of this legend.
gammawhoogit	a made-up word.
General Sherman tank	a type of American tank used during World War II. It was named for William Tecumseh Sherman (1820-1891), US Civil War general and later commanding general of the United States Army.
German youth	reference to the <i>Hitler Youth</i> , a military-style Nazi organization for boys 14 years or older. The Hitler Youth wore uniforms and were indoctrinated into Nazism. The Nazis taught children to spy on their own families and report anti-Nazi criticism they might hear.
gimmigahoogit	a made-up word.
golblamedest	(<i>slang</i>) a euphemism for goddamnedest, meaning "most extraordinary; most amazing."
gone duck	(<i>slang</i>) a variation of <i>dead duck</i> , meaning "a person or thing that is ruined or certain to suffer ruin, failure or death."
Gotbucks	a made-up name.
<i>Gott mit uns</i>	(<i>German</i>) "God [is] with us."
Grand Bolinkas (or Grand Bolinkan or Grand Bolinkasess)	a made-up title.
Great Chinaman of	the German philosopher Immanuel Kant (1724-1804),

Konigsberg	who was born and lived in the city of Konigsberg (part of Germany in Kant's time; now part of Russia). Another German philosopher, Friedrich Nietzsche (1844-1900) referred to Kant as the "Chinaman of Konigsberg" ⁷ because of similarities between Kant's views on virtue and duty and those of the ancient Chinese philosopher Confucius.
gumping	a variation of <i>gimping</i> , meaning "walking with a limp."
Hepburn, Katharine	(born 1907) American stage and motion-picture actress known for playing women of strong character.
Homo novis	literally, "new man," from the Latin <i>homo</i> , man, and <i>novus</i> , new.
horsepower	a unit for measuring the power of engines, motors, etc. The term was created by Scottish engineer James Watt (1736-1819).
hypnoscope	an apparatus for mechanical induction of hypnosis.
ismist	a coined word for someone who adheres to a certain system of beliefs or practices.
Jataka	a collection of legends, each of which tells a story of one of the former incarnations (appearances in human form) of the Buddha. Jataka comes from the Sanskrit - wordjata, which means "born." The term is used to refer both to the individual stories themselves, and to the full collection.
Jimsonweed, Uncle	a made-up name.
Joe, Uncle	a made-up name.
Joyce, James	(1882-1941) Irish-born author who spent most of his adult life in France. He developed to its greatest extreme the "stream of consciousness" style of writing which uses such devices as characters speaking to themselves, free association (any process of mental association in which spontaneous or nonlogical thinking takes place) and random lists of words.
Jung	Carl Gustav Jung (1875-1961), Swiss psychologist and psychiatrist who advanced a theory regarding people reacting to situations in a similar manner to their ancestors. He laid tremendous stress on druidism and wrote a great deal about it. See also druidism in this glossary.
King Henry	reference to Henry VIII (1491-1547), king of England (1509-1547). Henry had six wives, two of these (including his first wife) he divorced, two he executed, one died in childbirth and his sixth wife lived on after Henry's death.
King of the Wood at	reference to the King of the Wood at Lake Nemi. See

Numa	Frazer's Golden Bough in this glossary.
kissed goodbye to	(slang) got rid of; left or lost permanently. The expression refers to the practice of giving a kiss to someone or something just before parting with them.
Kraepelin	Emil Kraepelin (1856-1926), German psychiatrist
lap	an area of responsibility, care, charge or control.
left and right	(colloquial) everywhere; to an extreme degree.
loop	(<i>slang</i>) a crazy person. <i>Loop</i> is a variation of the slang term <i>loopy</i> , which means "offbeat; crazy."
lord's quantity	(<i>colloquial</i>) a variation of <i>god's quantity</i> , meaning "abundance."
"Mein Kampf"	reference to the title (Mein Kampf) of an autobiographical book written by Adolf Hitler in 1924, in which he revealed his plan for conquering Europe and eliminating Jews and Slavs. Mein Kampf is German for "my struggle."
Merlin	in British legend, a magician and prophet who served as counselor to King Arthur (said to have been king of Britain in the sixth century A.D.).
Mesmer, Anton	(1734-1815) Austrian physician after whom mesmerism, a form of hypnotism, was named. Mesmer called his work "animal magnetism."
mesmerism	See Mesmer, Anton in this glossary.
missing a terrible bet	(colloquial) a variation of missing a trick, meaning to neglect or overlook something.
monkey trials	popular name for the trial in 1925 of John T. Scopes (1901-1970), a US high-school teacher, who was charged with violating the Tennessee law prohibiting the teaching of the Darwinian theory of evolution in the schools. The trial was reported worldwide. Scopes was found guilty, but later acquitted on a technicality.
moting	(<i>informal</i>) moving; operating.
"Mummy's Foot, The"	a story by French poet and author Theophile Gautier (1811-1872), about a man who buys the mummified foot of a long-dead Egyptian princess for a paperweight, and his experiences when the princess comes back to claim it.
Nelson Monument	a large column topped with a statue of Lord Nelson in Trafalgar Square, named in commemoration of the battle of Trafalgar (a cape on the southwest coast of Spain), in which the fleet of Lord Nelson overwhelmingly defeated a large fleet of French and Spanish ships. The monument is one of the most famous landmarks in London.
number ten	shoe. The number refers to the size of a man's shoe.

Oxford	short for <i>Oxford University</i> , located in Oxford, England, about 50 miles northwest of London.
Oxford Circus	the junction of two main streets in London—Oxford Street and Regent Street. (<i>Circus</i> is a British term for a round open area where a number of streets come together.)
Pangloss	See " Everything is for the best in this best of all possible worlds " in this glossary.
periodic chart	a variation of periodic table, a chart (first devised and published in 1869 by Russian chemist Dmitri Ivanovich Mendeleev [1834-1907]), in which the various elements are shown in related groups. In chemistry, an element is defined as any substance which cannot be further separated into different substances.
Piccadilly Circus	a busy traffic junction in downtown London, England.
"Pick up your bed and walk"	reference to a story from the Bible (Mark 2:1-12) in which a man with palsy (paralysis in some part of the body, often with a shaking or trembling that cannot be controlled), lying on a bed, was brought to Jesus. Jesus told the man that his sins were forgiven, and that he should arise, take up his bed and go home. The man immediately stood up and walked, to the amazement of those present.
pin	one of the two slender posts near the base and on either side of a meter dial. These pins act to stop the extreme left or right motion of the needle.
Poseidon	in Greek mythology, god of the sea, protector of all waters. Powerful, violent and vengeful, he carried the trident (a three-pronged spear) with which he caused earthquakes.
prayer rug	a rug to kneel upon during prayer, used especially by Muslims. When Muslims pray, they kneel on their prayer mats facing in the direction of Mecca, the city in western Saudi Arabia which was the birthplace of the prophet Mohammed.
Q factor	a factor of unknown identity. The letter <i>Q</i> is used in this phrase to mean "an unknown or unnamed factor, thing or person."
quantum mechanics	the branch of physics that deals with atomic structure and phenomena by the methods of the quantum theory (the theory that radiant energy, as light, is not given off or absorbed in a continuous flow but in a series of small, separate bits, each bit being an amount of energy called a quantum).
red-hot	a person who has great fervor or intensity, as for a cause.

Reich	Wilhelm Reich (1897-1957), Austrian psychoanalyst and psychiatrist.
rhinoceri	a humorous Latinized plural form of rhinoceros.
right as rain	<i>(informal)</i> quite all right, especially when compared with an earlier condition.
ring-tailed snorter	<i>(informal)</i> something very remarkable.
rolly coaster	like a roller coaster, a railway for amusement consisting of inclined tracks along which small cars roll and abruptly dip, ascend, etc. Used figuratively.
Ross, Ronald	(1857-1932) British physician who studied malaria and discovered that the disease is transmitted by mosquitoes.
ruddy rod	a made-up word.
<i>Saturday Evening Post</i>	a large American magazine featuring text and photographs on a wide range of subjects published as a weekly magazine until 1969.
schizorunic	a made-up word.
<i>Schutzstaffel</i>	<i>(German, literally "defense echelon")</i> a criminal corps of combat troops formed originally within the German Nazi Party as a bodyguard for Hitler and other Nazi leaders. They created concentration camps, the first one in 1933, and during World War II directed the Nazi terror in Germany and its occupied countries. The <i>Schutzstaffel</i> were frequently referred to by the abbreviation SS (<i>Schutzstaffel</i>).
servomechanism	mechanism which serves, services or aids something.
shut of	<i>(dialect)</i> rid of; free from.
Sopwith Camel	one of the models of fighter aircraft made in the early 1900s by the Sopwith Aviation Company in the United Kingdom.
south	down; toward a lower level.
Spanish revolution	reference to the Spanish Civil War (1936-1939), which began as the result of a military revolt against the Spanish government. On one side were the Loyalists, Spaniards loyal to the deposed republican government; on the other side were fascists led by General Francisco Franco supported by Nazi Germany and fascist Italy. At the end of the war, several hundred thousand Spaniards had died and much of Spain lay in ruins.
SS <i>Stinkpot</i>	a made-up name. SS is an abbreviation for steamship.
stark, staring goofy	<i>(colloquial)</i> a variation of <i>stark, staring mad</i> , meaning "completely insane."
Stuka dive bomber	a German two-seated dive bomber used in World War II. The name is a shortened version of the German word <i>Sturzkampfflugzeug</i> , which literally means "dive" (<i>Sturz</i>) + "combat plane" (<i>Kampfflugzeug</i>). The plane

	was also called the "Stuka screamer" due to the sirens attached to its undercarriage, used during dives to increase the natural howling sound of the plane's descent and thus make the dive even more terrifying to enemy troops.
Svenskas	a variation of <i>Svenskar</i> , the Swedish word meaning "Swede."
tap	(colloquial) the slightest amount.
thingamabum	a made-up word.
thirteen men	reference to Jesus Christ and the twelve disciples closest to him.
time	a final payment of wages due (usually according to an hourly rate), especially in reference to the final wages received by a person quitting or being fired from a job.
transfer	the swing of the thetan <i>from</i> out of the body where he belongs into the body where he is thereafter in trouble; the action of going into the MEST body. For more information, see the book <i>Scientology: A History of Man</i> by L. Ron Hubbard.
Turner, Lana	(1920-1995) American film actress who epitomized Hollywood glamour during the 1940s.
ultra-ultraviolet	pertaining to the smallest waves of the ultraviolet band of radiation (the invisible rays just beyond the violet end of the range of visible light). Ultraviolet rays range in wavelength from sixteen millionths of an inch to three ton-millionths of an inch.
under the sun, moon and stars	on Earth; in the world. A variation of under the sun.
Vedic hymns	the oldest scriptures of Hinduism; religious hymns which are part of the earliest known material or knowledge here on Earth in the form of data. <i>Vedic</i> comes from the Sanskrit word <i>veda</i> , meaning "knowledge" or "sacred knowledge."
Voltaire	See " Everything is for the best in this best of all possible worlds " in this glossary.
Waltham	honorous reference to the Waltham Watch Company, founded in Waltham, Massachusetts in 1854. The Waltham Watch Company was the first successful watch factory in the US and became one of the largest in the world. "Was man made for the Sabbath or was the Sabbath made for man?" : reference to Jesus Christ's reply in answer to priests who asked why he and his disciples broke some of the traditional laws regarding the Sabbath (the seventh day of the week, set aside as a day of rest and worship in the Jewish religion). The priests thought

	it improper that Jesus' disciples should pick corn to eat on the Sabbath, or that Jesus should eat and pass out to others the ritual loaves of bread kept in the temple which only the priests were allowed to eat. Jesus' answer to these accusations was: "The Sabbath was made for man, and not man for the Sabbath: Therefore the Son of Man [Christ] is Lord also of the Sabbath." (Mark 2:27-28).
water cure	a method of torture in which the victim is forced to drink great quantities of water in a short time.
water tender	<i>(nautical)</i> a person whose duty it is to see that the proper level of water is supplied to and maintained in the boilers of a ship.
Westclox	humorous reference to the brand name of clocks and watches produced in the US by the General Time Corporation.
Western Hills	hills situated about six miles northwest of Peking, China. whatsamajig : a made-up word.
whizzeroo	a made-up word.
whole cloth	<i>(figurative)</i> fully; wholly. <i>Whole cloth</i> is a piece of cloth of the full size as manufactured, as distinguished from a piece that may be cut off or out of it for a garment, etc.
whole cloth, out of	<i>(figurative)</i> completely out of one's imagination. See a Zso whole cloth in this glossary.
Woolworth's	the name of a chain of five-and-ten-cent stores (stores that sell a wide variety of inexpensive merchandise) in the United States and other countries.
wump	a made-up word.
ye gods	shortened form of <i>ye gods and little fishes!</i> an exclamation of contempt or amused surprise.
Zeno	(ca. 334-262 B.C.) Greek philosopher. See <i>apatheia</i> in this glossary.
Zilch, Mr.	a made-up name.

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