

ARC, Force, Be/Have/Do

A Lecture given by L. Ron Hubbard
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Here in the third hour of the Monday afternoon lecture, December the 8th, I want to cover now, ARC. When I told you about automaticity, and I've told you about cycles of action, told you about space and energy, and time, and how that compares with be do and have, you must realize something, that we have been talking about energy.

When we talk about this universe we're talking about energy. The only way an individual can be held in to this universe is by a conviction that he cannot handle energy. Because this is a universe full of energy, and is composed only of energy, which operates in a thing called MEST universe space. If you cannot handle energy in its fullest extent don't think you can be free of this universe or any other one.

Force begets force, and he who lives by the sword will die by one. I promise you! But, funny thing is, you have to be able to have enough force to use an unlimited quantity of force, before you can pass over into a higher band of ethics. One cannot retreat from and cower back from force, under any pretext whatsoever, and still have a beingness above the level of this universe.

When you stop and think right now, perhaps, of being hit in the face, in the MEST body, with a hundred thousand kW lightning bolt, it possibly is not a comfortable thought. But I assure you that that is a small amount of juice, compared to what you as a thetan can take. You ought to be able to pick your teeth with a million kW lightning bolt, theta wise.

If you have ever seen the mercy of the very strong, compared to the sympathy and fear of the very weak, if you've ever watched these two things, you will see the mockery of bottom scale trying to echo the top of the scale. A person has to be very, very strong before he can be ethical and completely merciful of his own free will. At the bottom of the scale a person has been forced to be, and everything affects him. He has been an effect of this and an effect of that, and so on. He's still carrying along with him some of his capability; there's still theta there at the bottom of the scale, but not much of it. He has crossed over, you might say, crossed over the span of force on the band, successfully. But bluntly, nobody ever crawled out of this universe through the bottom of the hole. Nobody ever got out that way. That's a grave. The only way out is through.

You have to be able to conquer the full use and control of any factor of the first dynamic, and having conquered that, the full use, control, of the factor of the second dynamic, and the third and so forth. You have to be willing and capable, and in full control of those dynamics, before you are free of them. Because always lingering in the back of your mind, no

matter how esoteric you may think your ambitions may be, always lingering in the back of the mind is something you can't do. Which is always a disability.

The capability of a thetan is not simply force. You take every Saint on the calendar as represented as having a big bright aura. What do you think that aura was representing? That was representing something very interesting. Raw energy.

Now whether or not these boys could wield energy or not, I don't know. But they certainly represented them that way, and have continued to do so ever since. Tell you something interesting: Right there. Force. You want to be able to heal somebody at a distance, you have to have the capability of charring them into charcoal at a distance. And don't mistake that one, either. Because the ability to produce force is the ability to make a strong postulate. And the ability to make a strong postulate alone is capable of controlling the health and beingness of others.

So all force is, is the shabbiest shadow of what can be done. But unless you can make a postulate strong enough to handle force, it is highly unlikely that you can make a postulate strong enough to pervade all through the beingnesses which you would like to help. Tells you a lot about force. This is a force universe. And don't EVER make a mistake about that. And if it was the only universe there was, God help all of us! It is a force universe. It's built on trickery, and it's built on force.

Every single item that you see in a store is condensed energy, existing in space. Every single brick that you see out on the street is a condensation of energy. Any action you see on the part of a MEST object is some manifestation of force at work in this universe. And don't think for a moment that a low, low scale action in this universe will be greeted by anything but force.

You can protest, reason, agree, grovel, beg, it does not matter. Force is there, heavily and solidly, to greet the BEST of intentions to help. This universe does not care anything for brightness, for aesthetics. You could go out and make the prettiest planet that ever existed in this whole universe, solely by your hard work, and application and genius. And the force that is this universe could simply roll it up and blow it away. Without the least tremor.

The strong man who uses force, fort main, as his sole criteria of existence is nothing but a brute. He is nothing but a brute. Nevertheless, the strong man who is able to make something in this universe must be able to protect it. 'Cause this universe doesn't care. And that's what breaks the heart of man. It doesn't care. He looks around, no matter what he does for anybody, no matter how much he tries to help, or anything else, in this universe with MEST force on the loose, and relatively uncontrolled, it makes no difference whatsoever. It is that remorselessness, that crushing capability, without discernment as to a finer quality, that breaks him at last.

lie thinks in this universe there ought to be such things as love, and goodness, and he thinks these things ought to repay. And you find somebody working himself to the bone, trying to be a good guy. Trying to be a straight guy and so on. What do you find around him? You'll find pitfalls waiting for his tiniest error. And he will go crashing down.

And who will push him? The people he helped the most. It's a great universe. It is so debased and degraded, really, that the better capabilities of theta, the better capabilities of beingness, almost can't exist in this universe. They are here in the flimsiest possible form.

Let's take an aesthetic. What does this universe care for an aesthetic? You're going out and looking at the beautiful sunset; it's... that's... that's... very amusing. Expecting a sensation of aesthetic from this universe? Have you any idea what composes that beautiful sunset? It is dust hanging in the air from some old volcanic explosion, where the earth convulsed and vomited and shot rock and ash into the air. And it's a sun of such a violent temperature that it is shooting sheets of fire out two hundred and forty thousand miles. Radioactive fire which if you even vaguely approached it and got a tiniest burn you would thereafter rot. Beauty in this universe.

You go out and look at the butterfly, and you watch him flying around through the grass, and you... so forth, and uh... you say: Isn't that pretty? Did you ever follow the fate of a butterfly? It's an interesting game. But it doesn't have any room in it for the beingness called man, really.

Here you have an unlimited universe, of force, and debased force, and the solidified results of force, and man and thetans in their small way try to add into it the ingredient of love, of beauty, of appreciation, of fair play. Nothing happens, really, just more force.

So don't go moaning and moping around and saying, "There is no goal for this universe," and don't go moping around 'n saying "Nobody appreciates what I'm doing" because the truth of the matter is this universe is too strong and too forceful and too powerful from the standpoint of MEST force, to permit it to happen.

The only thing which you see out here in this universe that is worth seeing, is what you and people like you have put into it to perceive back. And if you have ever counted the number of beautiful cities which have gone by the boards here on this earth, and which are no more, the hopes with which they were built, and the arduous and depths of their fall, and the plight and agony of their final days, you would no longer sit around and worry about "Let's make this a good universe." That's how you got trapped into it in the first place. Trying to make this thing a good universe. You've got lots of universes, and you can make one of your own. We're not worried about it any further than that. Lots of them.

Theta's greatest potentialities happen to be the ability to agree, which makes for groups. The ability to have an affinity, to love and appreciate, and to feel sensation. And that is affinity. And the ability to communicate. And that's communication. And the communications which are here in this universe are done through MEST. And these three manifestations are in action in this universe, in the form of MEST. But it is theta, handling MEST in a peculiar way, that gives us ARC. And the MEST handles to give us three conditions of energy, which become Affinity, Reality, Communication.

The characteristic of the energy, whether it exists in terms of a flow, a dispersal or a ridge, determine the degree of affinity. Now affinity means essentially in this universe "To stick to". "To hold together or not to hold together." Above that level it does not need to have energy. And simply exists as what you might call love. It doesn't have to have energy. But when it moves down into this universe, or is worked in this universe, or perhaps one that you

would participate in, you would have, then, a manifestation for its various phases. And it could go through three phases, three characteristic actions in energy.

When I'm talking then about affinity on the broad theta level, I'm not necessarily talking about... about theta at all. I'm talking about the manifestation of theta in energy in this universe. You see? Get the difference of that. 'Cause affinity can exist without energy. But when it gets into an energy form it exists in three levels. Flows, dispersals and ridges. And those three conditions make what we call sensations and emotions. And we have our full scale of emotion, from apathy at the bottom to serenity at the top, runs immediately below serenity... and by the way, there are other manifestations than serenity up there in theta. But immediately from below serenity, right on down to the apathy of matter itself, are these gradient... these harmonics.

There's flows up near the top, and dispersals and ridges up near the top. Then as we come on down the line we find out that there are flows, dispersals and ridges, and we finally get into the bracket that we can know very well and easily as homo sapiens, which is to say the flow of enthusiasm. Enthusiasm is a flow. That is energy going from one point to another point; that's enthusiasm. And it's a... a characteristic flow.

And the next point down from enthusiasm is uh... there's a 3.5, somewhat a dispersal, right in that area there, a fellow is sort of tracking back from enthusiasm. He just doesn't quite like enthusiasm. And then there's conservatism, which is "Hold that line". And that's a ridge. Now we go down below that again, and we'll find below conservatism there's actually a uh... little dispersal, and then there is the... a f... a f... pardon me... a little flow, and there's a dispersal. But the most important dispersal in that point, as you know very well, is boredom. Scattered attention, idle, scattered, attention.

Now we'll have to go below that. You see, man hasn't even vaguely named the number of sensations that exist between 4.0 and 0.0, which is a bad... is bad communication, then. There are a whole lot of emotions that lie in there. And uh... you get down to another flow. And that is antagonism. And then you get down to the most prominent ridge... yes, antagonism is an outward flow from somebody. He's being antagonistic and it's a certain characteristic of a wave.

The wave characteristic you see in each case is different. But it's the same kind of energy, a characteristic of it. So anger is a ridge. Now we go down below anger as a ridge, and we find the next prominent emotion is really prominent emotion... is fear. And fear is a dispersal. You could actually get somebody to say when was the last time you were afraid, and watch that E-Meter just start to climb right on off the top of the scale. You... y... he wanted to be somewhere else. That was... that's a characteristic of that. Dispersal. Anywhere else. Not flow to some other place, but a real fear is be anyplace else. Which is a dispersal.

And now we go downscale from that, and we find our next ridge. Some people think it might be a flow. But that's only the tears. The ridge is grief, and it is this little effort to try to hold on to at least the memory of what one had but doesn't have now. And down below that, we get another flow and another dispersal, and another flow, and apathy.

Uh... that whole scale makes up out of just that... those... those three characteristics. And we have named some of them. We... some of them are named. But the bulk of them are

not named. And they're actually emotional sensations which would be found to be various manifestations of experience, which man experiences, but doesn't much bother to name. He knows that. He knows the feeling of "Just before you get scared." That's a flow. Or he knows the feeling of "Just after you have been afraid." You know, the "((pant, pant))". He knows those feelings. Well, he calls that relief, but shucks, there's relief from pain, there's relief from all sorts of things.

Now there is a peculiar ridge, up at about 1.8... pardon me... dispersal. Up at about 1.8, just above the ridge of anger. And it's a little ridge there called pain. It's an emotion. It's a sensation. Now it has harmonics, all the way up, and way up above the level it has "exquisite pain", is up at about 6 or 8, or something like that. And you'll find people fooling around with this once in a while on the track. It is to production of a very fine pain, that is, uh... they consider quite a sensation.

Now actually, in your lifetime, you've fooled around with a very fine pain. It kind of "hurts so good", uh... and so on. These are various manifestations of these characteristics known as affinity.

Sympathy is one. Sympathy is a co-flow. I mean, it's... it's a sort of a... a... a co-beingness. And that sort of thing. But one individual goes on to the wave length of another individual, and he flows the same wave length back and forth on it. The fellow's hurt, so the fellow says "You poor fellow." Now this is an... actually a mockery of a higher manifestation of theta. On high on the wave... uh... on the tone scale, an individual says "Oh, you hurt? Well, what's your wave length? We'll patch it up." And it gets patched up!

But down in the sympathy level, all they do is take the fellow's wave length and find out what it was and then say "You poor fellow, you're so tired," and put him into the automaticity thing, and "We've got to wait on you." And then they really make that stick; they can cut him down to no speed at all, then. See, it's used as a control operation, as most things below 2 are. Now you get that then.

We have a characteristic whether a thing is a flow, whether it is a dispersal, or a ridge. And that determines the emotion or sensation. We haven't said anything yet about its wave characteristic.

Now we have communication. And we'll have to draw a picture of this so that you can see it somewhat, but let's draw the tone scale on its side, here. 40.0, 20.0, and 0.0. And let's draw this... this tone scale on its side. Now, we know that the... the flow... actually, it's flow, dispersal, flow, ridge, flow, dispersal, flow, ridge, if you want to be very technical about it. And here it'd be flow, dispersal, uh... flow, ridge, flow, dispersal, flow, ridge – pretty, huh? Well, it goes right on down scale like that. That... that would be the... be what we've just been talking about, here. And that would continue right on down. Each one of these characteristics, except that we're really... I haven't got this quite as exaggerated as it should be. We get flow, dispersal, flow, ridge, flow, dispersal, flow... that's matter! You get the idea here? See, we're going down, very light, on down the line. And that would be A, for affinity. We call this e... emotion.

And uh... now, let's take the... we have to do another trick here, to get communication. Communication is actually the wave band. And... and communication as a wave band

doesn't sit the way that 0040.0 sits. It's a rather complex thing, not entirely worked out at this moment, but it does sit this way.

We have here uh... communication would be for instance high band... heavy band... and it would sit at any one of these places the same way. It could sit up here at 40.0 the same way. See, there's no difference between these, I'm just trying to draw them more or less similar. Same difference, see?

I mean, if we were to turn this tone scale on edge here, we would again find 40.0, 20.0, 0.0; we'd still have this coming out here, and the same... same difference. That's how theta gets tacked on to any of this. Because this area in here is the no-wave of theta. And this area up here is no-wave of theta. It's not tacked on this way, see, to the no-wave of theta, it's tacked on this way.

Now this could match theta. It's uh... so close to 1 over infinity a wave when we get out here, to point X... point X in each case; it's so close to uh... an infinity wave, uh... that uh... for all intents and purposes it has no wave. Now down here would be the heaviest, grossest waves. You might take uh... I don't know, there's... guess there's some kind of electronic waves that are big, heavy... what's the heaviest electronic wave? Solid one. I don't know, they've been uh... we aren't down at the bottom of the band yet, though, by the way. That's amusing. There are heavier force waves below where we're operating than anybody is operating with.

But we'll take just one little sector in here, and let's take... let's take this little sector here, we'll find out that this is the photon band.

That's light. Down in here some place, is a radar band. Now, you take uh... I don't know what the wave lengths of light are offhand, I'd say about .503 centimeters, something like that. Long would be the wave length of uh... light, middle band light. Somewhere in there. But it's point-many-many – several-zeros, uh... 3. I think ultraviolet's about point-six-zero's, if I remember rightly, 3 centimeters. There's that little infinitesimal distance between each wave point. See, between here and here.

All right, here's your waves. But your wave could be smaller and smaller as it gets up here. Now, down... down this level, down here, you've got the heavy band, that's the effort. Now really, this band up here would be something on the order of the emotion band. See we've been doing it just a little bit wrong, in not drawing it properly. And you use this wave length for human emotion, or something on that order.

And way up here at the top is aesthetics. That goes up, clear on up, to point-twenty-five-zero's 2 centimeters. Oh, boy, that's... th... that's a t... hmmm! Very tiny wave length. It's so tiny that it just fits right on in to about one over infinity. Now there are a lot of empirical data turned up to confirm this. Uh... it was demonstrated that theta has no wave length, and if you worked out this and that and so on, if you could work up here in the aesthetic band when you weren't working in any other band you'd produce higher results. And all sort of things happened.

And we found out that the effort band depended wholly upon interest or aesthetic to exist. Of... only reason a fellow would hold on to the effort wave lengths and bands, and ar-

dures, and pain, and all the rest of the thing, is because he thought he might have something afterwards. He wasn't holding on to beingnesses just blindly, uh, he actually thought that there might be some interest in life to pull him on along the line. When all of his interest or aesthetic in life was gone, he was gone.

Well this is a crude way of demonstrating it, and is not even... not even uh... completely accurate there, 'cause you have a two-dimensional graph. But it gives you an idea of what we're talking about.

Then it says that at 20.0 you could have a wave length of... of... you could have a wave length of aesthetics; you could have a wave length of effort; you could have a wave length of light; you could have a wave length of sound; and all of these things would be at 20.0.

Now it so happens that as one descends the tone scale, and these flows here, emotion, get heavier... I mean, that's volume. Get the idea? And it also is... depends upon contracting space. How much space you've got. You go down tone scale, we go from... from lots of space, to no space. Now what... what's that wave length doing? I mean, how much space is the wave length operating in. It's operating in less and less space, so apparently your volume of energy is getting more and more and more, you see?

You could have a light which is going at wave length X. It's going at wave length X, and that's just a certain wave length of light, and now we hook up some new machinery on to this thing, and put a lot of new batteries in it, and we really soup the juice to this light – we would do it, by the way, by contracting the space of the filaments – we would just soup the juice up in this light, zong zong zong, and it's travelling what? at the same wave length, but it's actually gone down tone scale.

Now we'll soup the juice up and contract the space some more, volume per unit of space, we'll soup the juice up some more; actually the light's gone on down tone scale again. And let's soup this... it hasn't changed in wave length. Wave length has not shifted or altered. It's just going on down tone scale, because there's more energy per unit space. And if you try to maintain the same number of unit spaces, boy, do you have to pack in the energy! And what do you get at the bottom of it? Boy, you'll get a busted piece of MEST! That would be the end product. Or you'd just get solid matter or you would actually have a light beam that was going out there, and which somebody could lean on! And it'd just push over. That's right!

Now, cathode ray tubes, they... they get one stream of light as'd be deflecting against other streams of light, and you can get the most interesting interplays of making streams of light lean against streams of light, or streams of magnetism lean against streams of light, and all sort of things like this. But in order to produce a real good effect, if you... you'd s... have to step up the magnetism until the light has to hit something to go around it. In other words you contract the amount of space for the amount of power. And that... that's a bad use of the word power, per... per energy unit.

You see how that would be? And the final product down here is completely contracted space, or practically completely contracted space, and it'd be a very heavy metal. But up the line a little bit further if you were working on... on matter, and matter is below our 0.0 scale,

we just contact it in preclears as apathy, and boy, it's as gluey as any matter you ever want to run into!

Uh... you come on up tone scale and you've got space, and you... you... before you get to that level you have the... you have such light things as hydrogen. That is below apathy. But It's running on certain vibrations, and certain uh... matter, and in certain spaces, and that's what your matter band would be.

All right, that tells you, too, that at various points on this tone scale you might get aesthetics suddenly cutting in. Suddenly. You have an aesthetic automobile. Well that's a heck of a place for the aesthetic band to suddenly appear, isn't it. There's actually a combination of wave lengths and wave forms, and so on, that give you a very tiny vibration that's quite attractive to a thetan. And he'll buy one. He'll sell his time, which is to say his havingness, in one department, to pick up his havingness in another department to get that automobile. Because it's got the aesthetic band run in on matter.

Now let's take 20.0, action. And let's take... let's take a bunch of fellows who are having a... oh, they're... they're real tough, and they're crude and uh... and they're uh... they wear long scraggly mustaches, and they're dirty, and they smell foul, and... and so forth, they're still running at 20.0. But uh... their aesthetic isn't there. And now let's take a fellow, a lot of fellows running at 20.0 and they're... they're very neat, and they're travelling like hell, and they keep their equipment in good shape, and... and uh... so forth, and there's an aesthetic goes along with them too, completely aside from their orderliness. A real aesthetic. And they're uh... just for no good reason at all, uh... their armbands and so forth, and uh... other bric-a-brac and items which they are wearing are pretty. See, you don't have to have a reason for anything to be aesthetic. It just is.

But uh... higher uh... order of approach, the less energy you'll find such beings using to produce more results, the more aesthetic they are. You see? The infantry is always dirtier than the cavalry. The cavalry has a little higher level of aesthetic because it rides to war, doesn't use quite as much effort. But the cavalry'll go downhill and become awfully en-MESTed awfully fast. Well-known disorganization of cavalry. All right. That's a principle in war!

Now, we have then, down here at 4.0, we have the fellow who is enthusiastic about his slot-machine business. He's still enthusiastic. But then we have the fellow who is enthusiastic about something aesthetic. He's still enthusiastic. He is giving this manifestation of a heavy band flow, on an aesthetic level. What is the quality of the wave, and what is the volume of the wave, are two different things. The quality of the wave and the volume of the wave.

Now we're dealing with all these various characteristics of waves, and we're finding out, then, that a fellow at enthusiasm is pretty easy to work. But a fellow at conservatism isn't. Why? The fellow at conservatism is actually specializing in a certain kind of ridge. And a ridge doesn't flow. So you get your fellow at conservatism, you've got to go right into the need of pulling a ridge. Or find something he can get enthusiastic about, or something he can get afraid of. In order to get a dispersal or a flow, be... in order to blow down ridges. You see how that is?

So every time you hit one of these bands that has a ridge, you have the anger person, the conservative person, the person in grief or the person in apathy, you know by experience as auditors that they're your... they're your terribly... terrible cases. You say, "Oh, no! Don't give me another one of those apathy cases! I ain't... you know..." and you... you hear them talking around here. You say "Oh, he's one of those apathy cases," or "He's a typical anger case." You don't much talk about fear cases. On(c)e in a while you'll talk about a dispersal case, because you can't get this preclear near any engram.

But uh... the rest of the cases don't worry you. Why don't they worry you? Because they've got flows to work with. And the guy flows this way, and flows that way, and some other way, and the ridges go down, and he changes in tone. But whenever you have a case that is sitting on a ridge, you'll find out that you have to somehow or other mock up or find or do something with a flow, to get him off the ridge. That should tell you how to process your conservative case, and your anger case, and your grief case, and your apathy case. Find something they can flow on. Run flows. Something they can flow on.

They are just as happy as could be, by the way, to put a mock-up out there and leave it. Sure they can get real persistence. They can hold two facsimiles apart until they explode. Those people can do all sort of things, particularly the guy at anger. He delights in holding two facsimiles apart until they explode! Sure, he can do that all day.

You get your fear case: "Well all right, hold these two facsimiles apart until they explode."

"I don't know, they keep coming together!" Smack! Smack! Person can't stabilize anything. The person in fear does a jiggle, jiggle, jump, jump, on the uh... automaticity. So you get these various actions here, of flow characteristics.

All right, and we got this aesthetic band, now, we've got light, and all of the perceptions are on this band. These are then called what? They are called perception bands. Sound, sight, perception. Sound, sight, heat, cold, electrical, every perception your MEST body's got, plus about eight thousand more, are locatable on this band. On... anywhere on the wave length.

And what determines the kind of perception you have is the wave length of the perception. That's all. That's all. And the... depends to rehabilitate the perception, your thetan is active at one or another parts of the band, and not active at other parts of this perception band, and he's at the same position on the tone scale. And it should strike you as rather interesting.

It's anyplace, then, anyplace then on that band, he's got perception. So what's... what's communication? Per... communication isn't talking, or hearing, communication is perception, and communication is energy, in this universe. To rehabilitate good communication you've got to rehabilitate energy. Now you can talk around this MEST universe, and somehow or other MISS all of this perception line, but your guy's going to be deaf in one department or another. He's not going to see quite as well as he might, or he's going to have a little bit of trouble feeling something or other, or uh... so on. He's... he's blind, deaf, dumb, something, on one of these perception bands.

Boy, nail that fact down, will you? Communication is perception. Very secondarily talk and ideas. Fact, thetans can handle ideas. You don't have to process that too much. Although there's a cycle of ideas, of increase and decrease of thinkingness, that is a honey of a process. Get a guy thinking about one thing, then tell him to increase it, now decrease it, now stop thinking about it. And he'll say "Nnyyaaooow!"

But you're dealing here, then, primarily, in perception with energy. And you get your thetan outside, and you say... you say "All right, how do things look to you?"

"Yeah everything's all green and pink, and I've got the sky... and I... I don't know what I'm looking at. I don't think I'm even outside, I can't see."

Now the time for you to pat him on the hand, and say "Well, that's right, uh... so and so and so and so, and I wonder how we would get around this, and let's run out the phrase of your mother saying "I can't see anything." If I had ahold of you in that auditing session I'd shoot you. Because of this – this is too simple, so never miss it: Perception is energy. Perception is energy. Energy is perception. Perception is energy. And the ability of the preclear to handle energy depends upon his ability to perceive, and his ability to perceive depends upon his ability to handle energy. And energy is force. And force is random effort, and effort is directed force, and... force... and if he's unwilling to smash grandma with an axe he won't be able to see, believe me.

Use of force. Use of force. He has to be able to be free to use force before he can perceive. He has to be able to perceive before he can locate himself well in this universe. Well let's get that, once and for all, and even though you are terribly timid about the use of force yourself, at the moment you listen to these golden words of wisdom and advice which I'm giving to you, don't forget it! Because that's going to be ninety per cent of your trouble in theta clearing. Ninety per cent of it is wrapped up in perception.

The fellow gets outside, he says "I can't see, I don't know what I'm looking at, I... towards... fimm... da..." Or he says "I see, all right, hut it's another planet." Or he says, he says "I... My perceptions are very, very good," and so on, uh... and so on, "But, uh... there's about three-quarters of the room is completely black."

He... what is... what is missing is his ability to handle force. He doesn't want to look at anything, he knows what'll happen if he looks at something, he knows what'll happen if he moves out into a space all by himself, and... and looks at something. He knows what'll happen. He'll get hit right between the eyes, with a... with a... with a Mark Six VM Pistol, or something. Now he knows! He's done it! He's got a big engram right there, he keeps right here handy in his hip pocket, that he can take out and look at every once in a while, and says "Look: When you perceive things, you get zapped!" He... he knows. That lesson he learned, fast!

So you say "Well now, let's take a look at the windows." And there's just a little tiny trickle of sunlight over there in the windows, and the trickle of sunlight is leaking into the room, barely perceptible anyway, and you say "Can you locate the window?"

"NO! I can't locate the windows."

Why? Force. It's energy that you're asking him to use. And if he can't use energy, he won't be able to perceive. So the solution to the perception problem is the rehabilitation of the preclear in the handling and use of force. Okay?

Also... also, the responsibility happens to be force in this universe too, because objects in this universe are made out of energy. So, if you want to rehabilitate the responsibility of the preclear, you've got to rehabilitate his ability to handle force. What are we talking about? We're talking about ARC. We're talking about space and energy. We're talking about livingness and beingness. We're talking about space. We're talking about beingness. And if a fellow's space is packed so full of inaccessible energy, he can't possibly get to any of it, you're going to have a bad time with him.

So we've got to have... we've got to have a complete ability to use force in all directions before we get a... the completest ability to perceive. It goes by geometric progression. It goes slow at first, and then faster and faster. But if you're on the line of rehabilitation of the use of force, you're on the main track. And everything else in this universe is subsidiary therunto.

When you've mastered this universe utterly, you'll never afterwards have any doubt about your ability to make a universe. So you'd better learn how to master. 'Cause if a fellow's down on his ability to use force, believe me he won't even look at it.

You see, what's nice, a thetan's got a body, and he can look back of the eyes, and anything that's going to hit those eyes when the Mark Six VM zap-pistol hits the face, he can already disconnect. He has the warning of it hitting the eye first. See, he's... he's sort of a fellow standing behind a... a huge barricade of a body. He's dug in. Uh... he gets a signal before he's burned. But supposing... supposing he's in the horrible position of being out in empty space? There's no warning. So he has to be uh... be uh... able to withstand energy. Otherwise he's never going to look.

All right. So we get perception band, tells you that this is communication. Now we get communication... see, you have to have an idea before you communicate. Communication is perception bands in MEST universe. Communication is. Now those are the various scales of it.

Now this becomes very humorous after a while, by the way, it's more that you can know about this is, as a guy starts up the line to perceive, his sight'll go off suddenly. What's he doing? He's just hitting those ridges as he goes up scale. He gets on ridges. And he hits areas as he goes up scale, and his perception turns off for a moment, and he gets real upset. And he thinks that's the most horrible thing. Well the next thing you know it's flowing like mad. And then it starts to disperse slightly, and then he's up scale again. And then he's doing a nice, smooth flow and he says, "Oh, gee, boy! I'm sure glad I got there!" Bong! And off goes his sight again! Each time it goes off a little bit lighter, and it goes off a little bit lighter, and it'll go right on up scale.

All right. This leaves, then, the simple ingredient called reality. And boy, is that simple in terms of energy! In terms of energy it is the simplest thing amongst the simplest things amongst the simplest things there could be. It's which way did he go? Is it flowing out from the preclear? If it is, he's disagreeing. Is it flowing in to the preclear? He's agreeing. Agree-

ment would be a superfluity of inflow. Too much inflow is what's wrong with the guy. He's become the effect of energy. He agreed and agreed and agreed and even though he told everybody he agreed they still made him agree and they still used force on him. So he agreed and agreed and he agreed some more, and he still agreed, and they still told him; he agreed, and so they used some more force on him, just for variety.

So at this time he gets frantic about agreeing, and he says "But I'm agreeing! But I'm agreeing like mad! I'm a conformist to end all conformists!" And so forth so just for variety's sake, the MEST universe just uses some more energy on him. It has no valve on it that said "This person has agreed enough." The end of that track is "It doesn't matter what I agree to, I'll be wrong," and the real end of the track is "Well I have no responsibility whatsoever, I'm completely insane."

So what... your... your agreement levels are flavored by emotion. You see? I mean a fellow can agree, in some form or another, he can agr... agree, but that... that is flavored then by emotion, and he can agree on a certain communication level. He could agree by radio, and not 'like it a bit.

Now the ridges and dispersals are nulls, and upsets, and confusions about agreement and disagreement. Now you get a dispersal right up there above anger, where the terrible-tempered Mr. Bang explodes. He goes Boom! Well, he's trying to disagree in all directions simultaneously. So the environment explodes back at him. And it... it starts trying to disagree in all directions simultaneously, and it gets a very confused and chaotic picture.

So we have, then, the emotional band monitors the character of the flow. And you only really have agreement and disagreement where you have flows. Good orderly agreement and disagreement. When you hit ridges you have nulls, and dispersals you have an... implosions, you have franticnesses of some sort. Agitations, idlenesses, and things like that.

So you get this reality level – really goes out, thunk! Every time you hit a ridge. So what do you get with reality is – a guy comes up tone scale, from 0.0 on up tone scale, he comes up the line, up the line, and all of a sudden he doesn't believe it. Now you work him for a short time, and he believes it. Everything's going along fine, and then all of a sudden he gets very frantic about, "Well, is it real, or isn't it real, or is it real, or... or... I... I'm not sure, uh... so on." Just work him a little bit longer, and he'll just be fine. And then work him just a little bit longer, and he's saying, "You know, I don't believe it." He just hits this gradient scale with less and less emphasis, as he comes up the tone scale. You can start down here with belief, and then you get into disbelief. And then you get into belief, and then disbelief. And each one becomes lighter. Very interesting, the variation.

But you get the wave band, the direction of flow, and the characteristic of the energy, whether it's a flow, a dispersal or a ridge, makes up ARC in this universe. So let's go over that again. Affinity is emotion – let's get what these things are. Affinity is emotion, sensation, uh... communication is perception, and uh... communication is perception, and perception of course is wave lengths. Any wave lengths for any position on the tone scale. Communication is energy, and it has to do with perception. And then we get "Which way did he go?" Out from the preclear, or in, or null.

Out, in, or null, and we get the level of reality he has on something. And uh... that's just his degree of agreement with what's happening.

So we get these three things in combination and we get out of that the randomness which we call human emotion. Laughingly called human emotion. Boy, it's really... it... it's... it's like a dead snake trying to move. I mean it... it's way down low. When you get anything that's as heavy a volume to move around – the guy doesn't much feel like being happy or being enthusiastic – he'll just sit. At one place on the tone band with one characteristic using... using one direction of flow, and using one set of the wave lengths, he can see good. He... he knows that, he can see real good with his MEST eyes, and uh... he knows that if you accept things cautiously, you know, he agrees cautiously, inflow, receive caution, and uh... he... he... he uh... knows then, too, that uh... if you're... well, if you accept things with caution, you've got your emotional scale, why he'll get along. And you come along as an auditor, and you say do this and do that, and do... heh-heh-heh – heh-heh. It's too much work to change any of those characteristics. And you get at it with mock-up processing, and it works very effectively. Extremely so

Now, let's look over, then, these three things, affinity, reality and communication, and see how you use them in mock-ups. And we find out that ridges are approximated by brick walls, solid objects, unmoving things. When you're trying to run ridges or handle ridges, teach him how to handle solid, walling barricades, unmoving things, and so on. That handles ridges.

Explosions add up to bursts of water, bursts of... of energy of any kind, flares, flash-ups, sudden increases in energy, any kind. And flows add up to something going from one point to another point. So you do mock-ups to handle those things.

I notice I put in here your dispersals hanging in the middle and dispersing at both ends. The funny part of it, there's actually another... dispersal points, just before you hit the ridge. And you get somebody coming off a ridge he'll very often BLOW off of a ridge. He'll BLOW right off a ridge. This is when a guy decides he'll do a bunk. He shoots out of his head and he's on his way. He hits the dispersal just adjacent to a ridge.

But uh... remember here that your mock-up is approximating these various bands, and behind every inability to use force. And all of a sudden you'll find your preclear is unable to use anything that has any sound in it. And he tries to run like mad. You have to rehabilitate his whole perception band. And you give him mock-ups for the whole band of perception that he can reach even vaguely. And you just work on rehabilitating the perceptions alone, however, you won't get anyplace until you rehabilitate his confidence in force, and his ability to handle force, and his ability to use force. And his confidence in standing up to force. Then the whole band starts solving.

And you get this fellow, and his sonic is off. And you say, "All right, now let's hear a bell, let's put a sound into that bell and listen to it." He says, "I can't." Uh... "Let's do this, let's do that..." "I can't." Sound off, sound off.

You must know that the only time you ever get sound out in space is in the middle of an explosion. Space isn't rigged for sound. Sound requires air. And so the electronic flow

itself could be vibrating in sound when the ship blew up or when something else happened, or some other universe blew up or something of the sort.

He got for an instant the impression of sound, and ever since, every time he's heard a sound it's held keyed-in the explosion of some time long ago. So he doesn't have sonic. 'Cause it's been proven to him adequately that sound is very dangerous.

Now you rehabilitate use of force. To rehabilitate use of force it's only necessary for his ability... it's only necessary to rehabilitate his ability to handle solid blocks of energy, energy that is flowing, and energy that is dispersing or contracting. That's all that's necessary. Now it should be handled going out from the pc and going in to the pc. That could be done in mock-up by mocking the pc up out there. So those are three necessary characteristics of mock-ups.

Now you start putting the perceptions in the mock-ups, you will find that those perceptions get better and better and the preclear gets better and better on this line, as you add in these perceptions, IF you are primarily taking care of force, raw force itself. You have to get him pretty good with force. You have to get him down, and... and... and really drill on the subject. And you'll finally... you're all set, you've been knocking the room to pieces with lightning bolts, and you're having lightning bolts come in like mad, and the preclear all of a sudden says "Yeah, the room's all full of lightning bolts."

You say "Now wait a minute! Heh heh! That's... I said ONE lightning bolt."

"Well, the room's all full of lightning bolts."

"Yeah, I got that." No, he's pretty well down on the automaticity scale. Now you... you've got... finally you've got one lightning bolt, and it's absolutely horrendous, and you say, "Get the smell of ozone off of it." Nyah!

"Well all right. Yeah, I can see something like that."

"All right. Now let's get the sound of it as it hits. That's good. Let's get that several times. Good. Now let's look full at it, and get the full glare of it. Okay. Now, let's have the lightning bolt come through and start selectively hitting people... bodies... mock-ups."

We've got a lightning bolt. Now let's handle that lightning bolt *reductio ad absurdum*. Let's just handle that lightning bolt until we've got lightning bolts. We turn them blue and we turn them pink. And we have them go through the chimneys, and we have them do this and we have them go through the earth, and we have them do this with them and we do that with them, and we braid them and we make ties out of them, and we handle lightning bolts that are very high horsepower, and so on. Don't be surprised if you carry this drill through to its last possible ditch – killing off everybody with lightning bolts, being killed off in every fashion possible with lightning bolts, and all connected with lightning bolts – that the last few that he sends through the room... don't be surprised if they singe the walls.

Anyway... you want to be sure, however that you don't think just a lightning bolt is all the energy there was. There's energy dispersals coming from the end of wires. There's energy dispersals coming from nozzles. There are energy flows that spring off of large molten masses of energy. There's bodies being packed in molten flowing energy. The energy can take all

kinds of forms. So you just run energy out to the furthest furthest further that you can, and start putting it into space, and start, stop, change energy, increase it, decrease it, uncreate it, and in general uh... finish it up, until your preclear has that. And you'll have his perceptions on nice and full before you get through. Nice and full.

Now that is the essence of handling mock-up processing. And it's the essence of handling anything about ARC that you have tried to handle about ARC at any time in the past. Whatever you tried to do with ARC in the past, you can do with a mock-up, knowing something about the energy characteristics and behaviors of it here on the graph, here.

Okay. Thank you very much.

(TAPE ENDS)