

# THINKING PROCESSES (continued)

A lecture given on 17 October 1953

1st ACC – 25

Transcript of lecture by L. Ron Hubbard AICL-20 Continued, renumbered 25 for the "Exteriorization and the Phenomena of Space" cassette series.

Note that AICL-20 (10B) (673) was a single long lecture which was divided into 2 shorter lectures (numbers 24 and 25) in the clearsound version.

[Based on the clearsound version only.]

All right. This is the second hour of material this morning. And we're covering this material fairly fast because it's basic theory, which is basic practice. Practice and theory have merged here.

Now, I've had you batting around, ever since you've been here, on various subjective processes. And you've found out that you've been using relatively objective processes, to a large degree, to bring up preclears' tone to a point where you could work subjective processes on them.

I hope something like this conclusion has come forward to you. If you think it over it may take more time for you to digest the fact, but for God's sakes let's digest this as a subjective-objective certainty as an auditor, as a preclear. Now, let's get this one. Because there is every reason in the world why you, as the experts, really ought to know this. If for six weeks I could teach you nothing else, we would have – we would have won the fort.

The reason why Dianetics hung fire and a great many of the people interested in Dianetics, exclusively, never advanced, is simply that no technique existed which could demonstrate to them immediately that we needed a faster action and a higher action process. They wanted slower motion.

All right. Now, we changed horses with a name. And we dropped almost immediately from contact with the operation all those who had been impeding the motion of the operation. I finished up my research and we're going forward just fine. See? Subjective reality.

They speak, by the way, such people, about subjective reality. Of course this process has subjective reality. Whole track may have subjective reality, but it doesn't have objective reality. Of course they mean by that, I suppose, that – they mean that subjective reality is the only validity which could be gotten on whole track because they can't get objective – that's

what they mean by it. They mean this series of syllables which connote, in their significance, this series of syllables. I mean there's nothing more deeply significant than that about this where there was a quick, fast way of dropping out, for a moment, impotences of the equipment.

Now we have an ability to go back and pick up these very same people – squirrely, struggling, anything they like – and turn them right end to. We have very far from abandoned them, but once in a while a fellow can get so interested in pulling somebody out of quicksand that he doesn't notice he's sinking himself. All right.

If you learn the value of processes and the value of goals, you will also learn, immediately, what you have to do to increase the beingness, potentiality, health, activity, sanity and ethics of an individual. See, what do you have to do to do that? I hope you can also see that on the DEI Scale, cruelty, poor ethics and God knows how much else, cut in rather automatically from contamination with the universe. And these things should come clean to you and come clear to you as what they are. They're just a consideration.

Now, Dick was just saying if you could just throw an aesthetic at the bank, a big enough aesthetic at the bank, you'd blow it up. Too true. The only trouble is aesthetic is a consideration. All right. If he said – if he said, at the same time, "If you could throw a big enough consideration at the bank, it'd all blow"; well, it follows the same. See, I haven't agreed that you could throw a big enough aesthetic at the bank, it would all blow. Huh?

Male voice: If you think aesthetic is a consideration, there's no aesthetic big enough. Aesthetic is an action, not a consideration.

That's right. But consider is "to look at" in its first definition. See? In other words, if you could take a look at the bank, it'd all blow. That's very true.

I can give you a very close-up process which is not too workable because it's too close range, whereby you merely have the preclear look around inside of his body – just keep him at it. It's too closely connected and it's – therefore it's too slow. He can't get enough velocity in his look. But he will see the ridges from the inside. And as he looks at them, they will start to change character. And theoretically, for a few hundred hours, all he'd have to do is just look at how it looks from the inside and it'd all blow up. But that's really too close a range. So it's so slow.

But if he could look over his ridges adequately, beautifully and so forth, from a range of a couple of miles, believe me they'd blow. There isn't any doubt about it. I mean, it's just – no doubt about it whatsoever. Because I've done it.

You have a – you have a – you have to be careful in handling Homo sap because it's not nice to kill people in this society. And you know about the horrible face of Medusa or something – the hair, the snakes in the hair and everybody that looked at her turned to stone. Well, if you looked straight at enough admiration or enough admiration looked straight at you, you wouldn't turn to stone, you'd just disappear as a body, that's all. That's the theoretical end.

But if people are taught not to like things, consistently and continually, they then draw back from things. And in drawing back, things encroach upon them.

And that is your second stage of resisting. You resist, resist, resist. That builds up a lot of facsimiles. And then you start drawing back from these facsimiles. And, of course, being connected with them, simply pulls them in on you. That's the second stage and that's the stage your V's in. He's withdrawn from his bank and the only reason he's done this is because he has an insufficiency of motion. He found out that he didn't have enough force to knock all these people off so he had to get away from them. Somewhere in his career he was a bad boy, he was a real bad boy. Yeah. According to MEST universe consideration he went around knocking people off and so forth.

I know one auditor who very carefully – by the way, everybody is a southpaw earlier on the track, and they've shifted over in desperation to the right hand. Well, this southpaw in space opera came about – para-Scientology – came about where the individual carried his gun on the left-hand side of the body and drew it and used it with the left hand (the blaster and so forth). And you'll find that people are very, very unwilling to use their left hands. They just don't want to – don't want to use that left hand and – because it kills people. Just as simple as that. And when people get killed their emotional kickback and so forth, is telegraphed through on the back blast and it makes one feel bad and one goes on down Tone Scale on a – on the overt act-motivator mechanism.

All right. The second you get into facsimiles, you get overt acts and motivators. You don't get – you don't get any action about overt acts and motivators until you get into using facsimiles, because you'd never take a picture of what you did. The reason motivators and overt acts, and the reason why DEDS and DEDEXes get into a remarkable state is a very simple one. It's simply that you've still got a picture of them. And then you tried you try to get – somebody knocked your head off so you take this facsimile as the pattern of how to treat somebody else. You try to make him accept this facsimile, which is to say, knock his head off. And, of course, your facsimile didn't perfectly Q-and-A your action. So they're not answers one to the other. They're not a question and answer. They're off. The person stood further away, he looked different, a slightly different weapon was used and most particularly your own body and condition were altered in position and so forth. So you just don't use the same facsimile.

Therefore, one facsimile trying to identify themselves with the other facsimile jam together. And when you pull these apart, by any process which will pull them apart, you get an interesting reaction.

Somebody complains to you all the time about what his father did to him, have him bat his father over the head two or three times and all of a sudden he'll remember the time when he practically ruined Papa. He'll say this doesn't have any effect on him. But if you process that a little bit, why, he'll then drop back – he'll come up, if you don't touch it too hard. But if you process it too long, he'll drop back into another overt act-motivator facsimile. And if you process that one too long, he'll drop back into an earlier one, and an earlier one, and an earlier... Why? Well, you're just processing facsimiles. These facsimiles are pictures made by the thetan whereby he resists, in a pattern, the incoming or outgoing waves of the MEST universe.

The facsimile is a very silly thing. It is a surface picture. It doesn't have any bulk or quantity or mass in the bodies which it takes a picture of. It's a shell. It's a picture of a front of something. Or if you're trying to impede somebody going away using tractor beams, it's the picture of a back of things. So you get a picture of a whole lot of backs or you get a picture of a whole lot of fronts. And this makes facsimiles look very dizzy indeed. A person starts running these and he'll have a lot of them that are beautifully clear and he'll have a lot more that are completely black. Well, is this black facsimile any less a facsimile than the ones that he can see so beautifully? They sure aren't. He's just got a tractor beam looped on the other side of the facsimile and it's facing out from him. He can't see it, of course, because the inside is black. It's just this kind of a dizzy series of tricks that makes this universe so silly.

Every once in a while, just for – just for kicks you have a pc reach out and turn one of these black packages over. And he's got his wife or something upside down. Or, early on the track, he simply has a white ridge. He wanted to stop some energy from leaving him. He wanted it and so forth. So he put a tractor beam on the other side of it and this energized it white. It's very, very silly. But you can turn any one of these screens over and find out that it was originally a facsimile of resisting leaving – a facsimile which resisted expansion. You see? The people were going and you took the facsimile of the other part of it or the money or something of the sort.

Now, a lot of these facsimiles that you pick up on a V, you just turn them over and you'll find coins. You'll find cars. You'll find people. Or you'll find little objects of one sort or another. Fascinating.

Male voice: Is that where that "left behind" computation enters on the occluded case?

Yeah. Yeah. He doesn't want to be left behind. He's stuck in a departure. Somebody's departing from him.

Now, it's perfectly all right if somebody – if this person departs. He's okay. But if somebody else departs from him, that's not okay. See? This is simply a matter of who betrays who and overt acts and motivators and so on. It's not terribly complex.

Well, out of – out of these very simple things I'm telling you about this morning, you get this enormous amount of complication because a thetan can do anything, he can be anything, as long as he doesn't think he's impeded from doing something and as long as he doesn't think it's impossible to be something.

Very remarkable that you can take somebody and hypnotize him, which is to say, take away their responsibility for the actions which immediately succeed. Same thing. Hypnotism is just taking away from a person responsibility for the actions which he will now perform. You can hypnotize somebody and put him on a stage and have him give a very intelligent talk. You can hypnotize an actor who knows that he can't act anymore – you can hypnotize him, actually, and he'll go through a whole thing just in beautiful condition. Actually, many people can do things when they are drunk that they can't do when they're sober. Same deal. He just doesn't – isn't taking responsibility for it. Everybody knows he's not responsible for what he does when he's drunk. In other words, he can't assume ownership of this much force. But if he can make somebody else own that force, he can still function.

Well, you get this same mechanism taking place in the MEST universe. As you start down the line, if you own that much force, you couldn't do it. But if the MEST universe is doing it, you could do it. You see? It's what's known as an alibi. Even the cops will let you off if you have an alibi. You see? The reprieve from the MEST universe, then, is that it becomes all the fault there is and then you can do anything you want because look what it's done to you!

Everybody's going around saying, "Look what they did to me. I'm not responsible for it." He's merely saying he wasn't in sufficient amount of motion. He wasn't this way and he wasn't that way.

Well, just conceive of the thetan as in the center of a sphere which is pounding him continually. And you got it! And that's the boy as far as you're concerned. And use for your processes moving him from place to place, faster and faster and faster, or Perimeter Processing, remembering that your implosions have to be added to that list.

Now, I want you to see, the rest of today, on the very cases that you are doing, what these two processes do. One is objective and the other is subjective. Because you will change the perception level of your case and that's all you want, a communication change. How great a communication change can you get on a case? You can get a communication change which makes him see, feel, hear and be totally on his own energy.

Why does the energy of the engram bank collapse upon the preclear? It's because he doesn't have enough force to hold it off; he thinks. Now, how do you give him enough force? You get him into enough motion. If you can get him into enough motion he will then have enough force. It isn't that he gets into the motion and then accumulates the force. If you can get him into enough motion he'll eventually get into a situation where he can keep putting up anchor points rapidly enough and effortlessly enough so that he'll continue to have his own space. And so when he has his own space, why, he of course can go into all the motion he wants to or put anything into motion. He has to take responsibility for his own force.

Now, this means that the MEST universe is only bad because you can't escape from the spot where the waves are hitting you. And any spot in the universe is being hit by waves.

But your first drill is to bring a person into being here, there, everywhere you can think of in such a way as to realize that he doesn't get damaged as the thetan when he's hit by a MEST universe energy. You get it so it'll go all the way through or you can stop it or anything else you want to, but you've only done half of your process if you stop at that level of the band. It's like stopping running an engram at boredom; the guy isn't well, you've got to go one step higher to get him happy. Well, you have to run this one step higher. You have to get him up to a point where he can move from place to place so fast that he finally gets to a point where he can generate all the energy he wants.

[Please note: At this point in the lecture, a gap exists in the original master recording. We now return to the class where the recording resumed.]

We have observed here, I'm sure, in your own mind, some sort of a picture of what this problem looks like. It's a problem of crush.

People who get stuck in vacuums – that is to say stuck out in absolute zero – get into a problem of lead-away. Their points are being yanked away from them faster than they can stop them going. They get this in space opera.

Now, here's why space opera gets into restimulation in a thetan. It's the only counterirritant he can pick up in terms of facsimiles where the points are going out.

Imagine a man in a spacesuit, all of a sudden – he's got pressure in that suit, you see – all of a sudden... An understanding of what a vacuum is, you know, it would help you out a lot if you don't immediately grab a vacuum.

A vacuum is simply a place where there is no particles. Now, to get no particles in this universe would be impossible. But it's a near vacuum out there in space, and you get no motion in this vacuum. The only reason something explodes which is put into a vacuum is because there's pressure in it. And what you get is the pressure in a thing blowing out into the place where there is no pressure.

There's fifteen pounds per square inch registered on your body right this moment, and yet it's inside the body and outside the body too, so, of course, it is balanced and you don't notice it. But if you, accustomed to fifteen pounds per square inch, were to suddenly jump up to twenty pounds per square inch, believe me, you'd notice it.

Divers going down in a diving suit get bends and so forth. Now, that's a kind of an implosion. Here's the terrific increased pressure of the sea water trying to creep into this suit. Well, let's take him out in space and let's put fifteen pounds or twelve pounds – which was the more common atmosphere used – about twelve pounds per square inch of pressure inside the suit, and he's surrounded by no pounds or almost no pounds per square inch. Now, suddenly a bullet or a meteorite or a faulty manufacture cracks his space helmet or slits the suit, and there's an instantaneous pale pink mist. He explodes out.

Now, the explosion is the counterirritant. And the reason why your pc is so happy with explosions and so forth is he thinks he has something that will blow these shells off of him which he accumulates down on planetary surfaces. So he picks up the facsimiles of space opera, which are explosions, in order to remedy planetary surface existence, which brings about, most ordinarily because of reflective waves and so forth, implosions.

Now, as a further test of this, why don't people work harder in hot climates? You've got intensity of light and heat going in all the time. Now, in an ordinary climate he can at least get rid of body heat outwards – it's less than 98.6 – so he can at least radiate heat, and as long as he can radiate heat he's fairly happy. Now, he radiates heat down to the bottom of the tolerance band of freezing, and after that, why, he can't radiate heat fast enough to keep the extremities of the body supplied well enough to radiate heat, that's what freezing is. Freezing is an absence of motion.

So, a person who can radiate heat in a cool climate is in good condition, but in a hot climate he can't radiate as much heat out, so he gets less motion. He's not radiating as fast, so he accepts the environment; the environment pounds him in. Hot summers pound him in.

It does something else: it keys in prenats. The prenatal nine months is spent with an inability to radiate, and it's all absorption, mostly absorption, and we have Mama at 98.6 –

she's real hot. If you've got prenatales in restimulation, they've been put in restimulation by a lot of hot weather.

An American living in the northern part of the United States most of his life can go to a hot country and go downhill in an awful rush. He drops his motion curve faster. People who've been living in that hot country have more or less genetically adapted themselves to it, but you find the Nordic going to hell every time he hits a hot climate. He comes into a hot climate and mops everything up and bumps everybody off and stirs everything up and builds everything up and so forth, and then runs a very fast curve and then all of a sudden quits.

For instance, it only took one generation for the Vandals, who were able to lick everything down through Spain and North Africa and who sacked Rome – Rome was practically untouched up to the moment when the Vandals, who had arrived through Spain, left ancient Carthage (the area of Tunis), went back up to Rome from the south, sacked Rome and even took the gold temple roofs off Palatine Hill and took them back there.

We find a very short time later, Belisarius, with troops who were well indoctrinated in the Middle East – hot country people, but real good troops – Belisarius came in there with a handful of troops, and all these Vandals did was stand around on the battlefield and weep. And Belisarius' men just shot them to ribbons and killed everybody and married all their wives. Anyway... And then Justinian took it away from them and we have an Arab North Africa.

Anyway, we get this problem of no radiation as being the primary problem. A man can't put out effort, can't put out anchor points, can't get things to go away from him, can't throw things away from him, if he can't stay warmer than his environment and so radiate heat, if nobody lets him spit, if nobody lets him smoke and blow smoke away from him, he gets real unhappy. In fact, he gets real sick. In fact, he goes into no motion and in fact he loses.

Now, what's memory? And all of a sudden we'll just, apparently, switch horses. What's memory? What's forgettingness? Forgettingness is the opposite of rememberingness. Rememberingness is the opposite of forgettingness. When one starts to use facsimiles – he gets to using them, you see, totally automatically, the MEST universe starts bombarding him and he starts resisting it and so it makes pictures. That's all.

Now, what's – what's memory? And what's forgettingness? Really, a thetan can forget and remember any experience he has ever had so long as he has not begun to depend upon pictures to do his remembering for him.

Now, an experiment on this is quite demonstrative. If you were to take somebody who had a good memory and force him to keep notes of everything, he would become dependent on the notes, but you would find, actually, that his memory – his ability to remember – was decreasing.

The insistence in colleges on notebooks and notes on lectures (and my joking comment on it, with the tremendous resistance I was getting from people up Tone Scale here very early in this course) demonstrate this. When you put everything down in a notebook, you see, you've got it, and you don't have to remember it, because you've got a picture of it. You've got a symbol of the pictures which were handed to you.

All right. Let's go a little bit further than this. I wouldn't say, by the way, that the university – university had any mayhem or taming activity in mind. I don't think their purpose is to make people tame enough to be handled and taxed heavily. I wouldn't go so far as to say that. I wouldn't say that this is a machination, mostly because there's no reason criticizing decadent and soon-to-disappear organizations.

You wonder why I've never monkeyed around with universities.

By the way, I pulled an awfully good joke that nobody ever appreciated or anything else. I started writing my name down with a tremendous number of degrees. And I thought that was a terrifically good joke, and nobody seems to laugh. So I had underestimated or overestimated the humor level of this society. This is serious to this society; it's real serious.

Just how a name – by the way, this always used to – used to make me laugh quietly to myself as an author – just how a name had anything to do with it, I could never figure out, because they take your name and they put it on magazines and they put it on books and this theoretically, you see, makes people buy more books. But what do you know, my highest rates came about under five other names. And I could always invent a name and throw it into a publishing office and get almost any check I wanted from the office. All it had to do – was the quality of the mock-up, the story. And if you were to sit on an editorial desk for a while, you'd realize this. But I was paid much better money in much better publications under other names than my own. So names, you see – as a writer I was educated to believe, you see, that names were rather nothing much. And I had to start using a name, however, in Dianetics and Scientology, just to put a trademark on things. I would much rather that we had used something like Freud, Junior, or something like that. It would have been much more popular.

The whole thing is a complete mock-up. When a fellow starts considering his name as a terrifically serious thing, he's looking at a symbol, and he's looking at the very thing which police use most handily. And now the cops have discovered that people have fingerprints, so nobody is free anymore.

By the way, the greatest slave there ever was, was a citizen of the Roman Empire. When the Roman Empire reached its greatest boundaries, there was no place anybody could run. He couldn't leave because the only civilization there was, was monitored from Rome, and if he was in bad with the government – everybody knew this – he was done. Gibbon has a beautiful paragraph on this. It's in a subnote. And when somebody was banished from the Roman Empire he had no place to go. He could go and live with the Scythians.

Yes, and he – there's just – he was just gone, you see, he was lost completely.

Well now, when you get a beautiful dossier system which is international – if you had one government throughout the world with one dossier system, then anybody sneezed through the wrong nostril or something who could get in bad odor with the government, why, he would be done.

Now, actually, people hanging on to their names is people trying to hang onto this level of control. Why? They desire it. Why do they desire it? Because it's been enforced upon them and then inhibited. So, all of a sudden they want it. The slave loves his chains. Here's a practical application of it. All right.



He has to have the area called the United States today and his own identity inside the United States or he can't have any anchor points, because everybody presents him with anchor points. In order to do anything for this society you had to start accepting this society's anchor points and some of its values and study it just a little bit and look it over carefully to discover where you were going, what you were doing. Otherwise, you couldn't look the way other people were looking in the society – that was quite important. You could keep looking at things the way you were looking at things, but that didn't necessarily make sense to everybody else in the society even though it was better for you. You get this?

This isn't wandering off the point. This is DEL, DEL. And this is forget and remember. Forget – boy, you'd certainly better forget those old identities, kid. If the space opera cops caught up with you, oh boy!

All you've got to do is take somebody who is occluded and double terminal "I'm under arrest," and boy, he'll start sweating it out. Just out of thin air, take some nice, quiet old lady who is – she's an occluded case, and you just double terminal "I'm under arrest." Oh, it – will it produce an effect! "This is strange, isn't it?"

Of course, "under arrest" is a complete stop motion. People are terribly afraid of that, so they're afraid of everything which stops motion, so they resist everything which stops motion. And if they resist all the things that stop motion then they're taking pictures of them, and then all of a sudden they find out they can't resist them anymore so the pictures collapse on them, and you got it! Okay, that's the mechanism as it goes.

Now, if you teach somebody that he has to be remembered by putting forward a facsimile, and he can only be forgotten by destroying a facsimile, you've put the total stress of thinkingness and the pleasure he's taken on the track of havingness into the possession of the MEST universe itself. Now you see, he's handed over to the MEST universe itself, then, any fun he ever might have in thinking, "Boy, we sure did a fine job on Arslycus when we finally shoved the dynamite under that one key pin and let her blow." People, he thinks, have probably been looking for him ever since, really.

But DEL: Desire, Enforce, Inhibit. At first a person was enforced with an identity, he was made to have a certain wavelength; he wasn't permitted to emanate any other wavelength. Why? By DEL.

First, he wanted to be, so he could be a member of the club or some thing, and then it was enforced upon him and then they didn't let him have a wavelength, so he desired, then, a form, and then they enforced the form on him (and Arslycus is, by the way, that pattern) and then they inhibited him from having this form, so boy, he really began to thirst for a form. Well, finally he really couldn't get his forms straight and he – nobody would let him really attach himself to a form, but he could have a name. And people got down to the level where fame was the thing you wanted to have. You wanted to endure as a name. Well, one of the reasons for this is because very often you hang up a famous name as a fighter or something of the sort, and people simply run away from it. You know, they're afraid of the potential force that goes behind it. So, oh naturally, all one has to do is hang up a famous name, you see, and everybody will run away or everybody will come... See, that's all there is to it. It's nonsense,

you see, to think that anybody wouldn't desire fame – it's just DEL, DEL. You go on down scale with the thing and finally you get to the point where you want a name to endure.

Well, that's real silly, but it all enters in from the top down on this basis only: A person starts to think about the future when he's insufficient – has insufficient confidence in his ability to produce force. He starts to think when he can't lightning-bolt. He starts to need a name when he doesn't want the effort of zapping. You see?

Everybody would – you know, the terrific politeness during periods of history when the dueling code has been in existence is indicative of this sort of thing. The courtesy involved in the thing. Well, it only got discourteous when such a – such a level of force dropped out of sight. Nobody respected it. Nobody expected it. As an actual thing, why, people got more and more discourteous to each other and so forth, until they were taught, then, that they ought to be courteous to each other, and you just got this dwindling spiral, then they enforced courtesy and then they wouldn't let people be courteous. People were too courteous, so therefore, they were sissies, and then that made them desire, then, to be sissies. Oh, boy, here we go.

But do you see how many racks of consideration a preclear has to go through? He can't remember the whole track for – first, because he hasn't got any facsimiles. He hasn't got any facsimiles because he began to make too many facsimiles above that level, and above that level he began to desire to make facsimiles so that he could remember; and then he began to desire to destroy facsimiles so he could forget, way down. And now we go up higher and we find out that forget and remember don't have too much to do with facsimiles, they simply have to do with whether you pull in or get out something.

There's a line in – I think it's under something or other – language and aberration it's – there's a whole chapter toward the back end of Self Analysis that talks about the shadows in Lake Tanganyika and there's a matter there of forget and remember. How do you get somebody to forget something? Well, you take it far enough away so he can't see it. And you keep taking it away and taking it away and taking it away and taking it away, and he'll, after a while, not contact it and so he will have forgotten it.

Now, how do you also get people to forget something? You push it up close to him, you push it up close to him and you put it into the form of a feeling instead of the form of a thought, and you get it down – you put it so close to him it's a feeling, which is lower than the level of thought. Those are the things people don't dare think about; they've crushed in too tight. The center of a thinking machine doesn't dare be thought about; that's one of its rules.

So, forgetting is primarily, however, a pull out. But you can have the other type of forgetting. You smash in a guy hard enough and he gets too far in and he doesn't dare contact a particle because it's too close.

All right. Remembering, in essence, in its first definition, is pull in; a fellow pulls in his memory. A fellow dramatizes this well up on the track by taking a picture of something he sees and then pulls in the picture and examines it. That's one of the tricks a thetan has. Only it's usually that the picture is different than what he took a picture of. He's already gotten into the game of being a thetan cameraman.

Now, we get up above this and it's simply you just pulled in the facts, and well above this you just simply knew about it, that's all. You didn't push out anything or pull in anything. The space had nothing whatsoever to do with remembering. And sure enough, now a person, to get full memory on everything under the sun, had certainly better be up to a point where space has nothing to do with it, whether it is pull out or push in. Now, why is the past life out of sight? Why is that nothing? Well, boy, everything that did the remembering and the forgetting there, the whole package, has been taken out and buried in some marble orchard. Of course you can't remember that; that's been forgotten merely because it's gone away from. You see the definitions as they pile up?

Well, how do you get this? You just get up into sufficient motion and all of a sudden the guy starts remembering. But you start him up into sufficient motion, he's liable to start remembering – if you don't have a technique that's real fast to do this, he'll start remembering things that slow him down. And he'll start sitting around thinking about things instead of just knowing about them. All right.

That tells you then that objective techniques about motion are superior in the direction of memory recovery, and objective techniques which recover actual motion are superior in holding the bank out or blowing the bank up. And objective techniques that restore motion or let a person have motion or not have motion at will – which is self-determinism about motion, is what you're trying to restore – you'd get him up to a point where he has, really, no need of motion. But you have to go up through the motion band. And you better go right straight up through the MEST universe.

If you have a slow technique restoring motion, he'll just start thinking about this lock and that lock and the other lock and this experience and that experience and this loss and that loss and he'll just go through this over and over and over again. Slow auditing, real slow, painfully slow auditing will actually key in slow motion incidents. Facsimiles respond to wavelengths. Moments of grief are slow moments, moments of apathy, slower.

All right. Let's take a look, then, at objective techniques and we find out the objective technique, in the final analysis, which restores motion is the best technique you'll ever get. But there is something to be said for object – for subjective techniques. Perimeter Processing run to unintrovert the fellow, to help him out – adding implosions to it. Now, by the way, there are two kinds of implosions: there are white implosions and black implosions.

You'll find out that at first he just can think – get the idea that there is an implosion somewhere. He won't be able to see one, and then after a while he'll get the idea that it just comes down kind of chunk! just so far, and then it doesn't go in any further. Don't bother with this. And get these things up – all these quantities, all these things to do-up twice: have other people doing this and thinking this on the outside of the perimeter, and have him doing this and thinking this as far out as he can inside the perimeter.

Male voice: At the same time?

And not thinking it. Hm?

Male voice: At the same time or alternating it?

Alternating. Other people-himself, other people-himself; and then, once in a while other people for other people. Implosions-explosions.

Now, can you get terribly undirective about this? Yes sir. You can just tell the fellow, "Well, now get vacuums – just start throwing vacuums around, and have somebody else start throwing vacuums around, and have other people throw vacuums at other people." He can do this.

And then you can say, "All right. Now have people throwing explosions at other people. Have people throwing explosions at you and you throwing explosions at other people. And you throwing explosions at yourself and other people throwing explosions at themselves."

You can take each one in that direction, which is just strictly bracketed using blanks, nothingness; explosions, nothingness; black explosions, nothingness; white implosions, nothingness; black implosions, nothingness – we just go round and round. And we can run each one in a bracket, which makes a very long technique, by the way, when you start writing it down. It doesn't much matter whether you do it right or wrong, if you just get the guy to get the idea that he's having implosions happen and then explosions happen and then implosions happen and then explosions happen, that other people are having implosions happen and explosions happen and implosions happen and explosions happen, and other people are making other people have implosions happen and explosions happen and implosions happen and explosions happen. Now, let's take a lot of nothingness! See?

All right. "Now let's get an idea that you're making explosions happen to other people. Now implosions happen to other people. Now other people making implosions happen to you, explosions happen to you. Other people making explosions happen, implosions happen to other people." See? You can run this technique any way you can think of You don't have to run it in a fancy pattern.

You'll find the guy sitting in the middle of his imploded own universe. An occluded case is really sitting in the middle of his imploded own universe. That was the first thing that caved in on him before he got here. He's got that, and that's usually a little, small, black ball.

When you do a Spacation, if you ask a pc to look around real carefully without you telling him what he's supposed to find, you'll find a little black ball sitting in the cage with him. That's his home universe; that's the only thing he's really going to hold on to. His home universe, it all fell in – poom or moob. You know an explosion is boom! so an implosion is moob.

You'll find out that he's been fighting the battle of the MEST universe, and you'll find out many more implosions would have to be run on him than explosions. Yeah, because many more implosions have happened to him than explosions as long as he's been in this universe, see.

Now, you could do that for a little while – you could do that for a little while, and then, just avoiding doing anything else complicated at all, just tell him to be at one corner of the desk and be at the other corner of the desk, one corner of the desk... He says, "But, I can't be at either corner of the desk," he'll say or something like that.

You say, "Well, all right. Turn your back to the desk and be in one corner of the desk and the back..." Because remember something: If you operate this motion technique which I'm giving you now, exclusively with the preclear facing the places he's doing this, he'll get all the energy in restimulation around his face without getting anything out of restimulation behind his back, and you're liable to blow him through the front of his face. So, have him be from one place to another place, to another place, to another place, to another place, looking at them from behind his back, see. Let's have him have his back to the desk.

Just remember that you could shift him around in position and you will shift around the amount of beams he's throwing around, and you'll also shift around his chances of exteriorization, because he'd rather blow out the back than the front any day.

All right. You could say, "All right, now let's get the idea of a spot in one corner of the room. Now a spot in the other corner of the room, behind your back," you see? "A spot in one corner of the room. Now the same spot behind in the other corner of the room. Now that spot in the far corner of the room. Now that spot behind your back. Now have that spot be down at the baseboard. Now the other baseboard behind your back." See? Corner to corner to corner to corner to corner to corner to corner to corner. One corner of the desk, the other corner of the desk, the center of the desk. Two inches above the desk, down on the desk again.

You can drill in the spot. Well, he'll be very happy with this. He'll get to a point where it doesn't bother him any; he doesn't have to be there.

So, you say, "Well, how about trying to be the spot? Get the view the spot would have. Now, let's be in one corner of the room. Now be in the other corner of the room. One corner of the room. The other corner of the room. One corner of the room. The other corner of the room. Now, go back to the ..." You can't talk as fast as you should drill him.

"Now, be on top of the Walt Whitman Hotel. Be on top of this office building. Be on top of the Walt Whitman Hotel. Be on top of this office building."

And he says, "Wait a minute. Whoa! You're – the – I'm all confused."

"Well, all right, let's do it as slowly as you can."

"Well now," he'll say, "let's see now, I'm on top of the Walt Whitman Hotel and the office building is in that direction. Oh, yes! Now, if I move over in that direction – good, I got it now – now I can lay the city out the way it ought to look." He isn't looking at a thing, you see.

But don't let that worry you, because that's just a symptom of slow speed. He'll eventually come from the place of having to be – having to locate Mars so that he can go to it. He has to know before he can go, you see<sup>9</sup>

He'll get up to – you say Mars – Mars! You tell him to be on Mars, he's on Mars, that's all. You tell him to be in the sun – sun! See, he doesn't look before he goes, he knows where these are. In the first place, he can pervade in so many directions that he isn't doing this faster than light; he just knows, you see?

And that's what an auditor has a hard time trying to figure out – just how the hell this guy can possibly jump from here to there and so forth. And you say, "All right, be in any car in the city that has the license plate 122X."

"Yeah."

Now, the public out here loves to think that's – would be very mysterious how he could do that, you see, but it's not mysterious. What's mysterious is how they want to think it's mysterious.

So, you've got an alternate technique, and one is an objective action-motion technique, and the other is a motion-subjective technique. And the other one – the subjective one is – basically, what you're trying to do is get him to expand and contract spheres with force. And you can do it slowly if you want to: "Take this sphere and bring it out and bring it in again and bring it out and bring it in. Now inhibit it from going out. Now have somebody else inhibit it from coming in." And you could do this. You're just processing flows.

Your trick is, while working with implosions and explosions and nothingness, to get them all over the place in large masses and in quantity – quantity. Work on quantity rather than perfection – lots of them.

Now, I had people the other day on Perimeter Processing that we were doing here, running one at a time. No, no, no. Run five million at a time if you can, but not one. Run six run eight, run ten: "Let's put ten under you, ten above you, ten in front of you, ten in back of you." Fine. That's real good.

You're actually drilling him, as a thetan, putting mock-ups out in space. And this is the basic trouble there is with mock-ups: they explode and they implode. They explode when he doesn't want them to and they implode when he doesn't want them to. Well, if you can make him do a location of his mockups in space simultaneously with making mock-ups implode and explode, you're doing about all the subjective processing that can be done. It's about all of it that can be done.

And if you were making him move from one corner of the universe to the other corner of the universe – either move a spot from one corner of the universe and then be the spot, you see, you have jumped the exact bridge from subjective to objective processing. That's a very narrow little footbridge and it's right there and it's in plain sight. You see, explosions-implosions, moving them around.

He'll eventually get so that when he puts up an explosion he puts it across the street on that window ledge. He doesn't put it up in some kind of a mock-up of his own because he's got to get to the point where he always would put them up in – right here in this universe, before he can finally start putting them up in real good space of his own. You have to go through, because people will put them in their own space on an inverted dynamic, and you want them to put them in space on a noninverted dynamic – on its own dynamic. Now, we got that?

Well, what's the process we're going to run now? We're going to run an extroversion-introversion process which I've already informed you is an excellent process and which you've

already seen is an excellent process in Six Steps to Better Beingness, which is only a variation of extroversion-introversion processing.

Six Steps to Better Beingness, if you will notice further, is a static – stopped process. It works stops out of the case, therefore it's ideally adapted to Homo sap.

We're giving you, now, a motion process which is subjectively getting explosions and implosions and nothingness. That's – really, you can throw anything else into that you want – preferably in brackets, the bracket of five. You know what the bracket of five is now: that's doing it to yourself, somebody else doing it to themselves, and other people doing it to other people, and you doing it to another person or other people, and other people doing it to you. That's a bracket of five. Okay.

And doing that in terms of locating masses of explosions and implosions in various places – behind, above, in front, below, to the sides – you will find that the perceptic change on the part of your preclear working this process is greater than any you've observed before. And it will be as good as you are willing to keep up with the speed with which he's operating, and lead him just a hair. And that you must now develop as an artificial act.

Now, an actor can learn to be a murdered man without being murdered and without immediately walking off the stage with the wound he has just received gaping in his throat with a somatic. Therefore, you can learn to be an auditor and assume a certain level of speed which doesn't make you walk off the stage at that speed level. You see? You can assume a roll as an auditor which you recognize as artificial and which does not thereafter enforce upon you the speed of the preclear.

The only reason you get mixed up with the preclear and his aberrations is because you buy his speed, heart and soul. You'll do a better job if you don't buy his speed. So, your first job should be to pick up the speed of the preclear. And so we see that in Six Steps to Better Beingness an extroverted-introverted process which is motionless. And what I've given you now is an extroversion-introversion process which is all action, and therefore will get up to motion and get up to force with fair rapidity. And this is the process I would like you to run.

Okay. That's the end of this except for the assignments for the weekend.

[End of lecture.]