

# FIXED ATTENTION, DUPLICATION, HOW TO AUDIT CHILDREN

A lecture given on 27 October 1953

1st ACC – 35

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[Based on the clearsound version only.]

And this is the first morning of October the 27th – the first morning lecture.

And this morning we have – first thing, we had a couple of outside pcs yesterday – just demonstration type cases.

Male voice: Well, Dick, he took a few minutes and after about three-quarters of an hour, why, Dick handled most of it. I started to wind it up, and then Dick starts going again, and he kept going for two hours.

Two hours, huh?

Male voice: And he – he got remarkable results.

Mm-hm.

Male voice: It the guy, he – the fellow can – is exteriorizing, and he increased his ability to communicate, and he just looked like a different guy when he walked out of here in two hours.

Well, it would be astonishing to you to realize that guy was a neurotic – borderline psycho. And you were working real hot bait there and I never even bothered to tell you. He was real hot.

Male voice: I never saw anybody could respond that quickly.

Well, I asked him if he could remember something real and a couple of minutes later we dropped the subject.

Male voice: Why, at the end of his session his communication was fairly good.

He also stammered.

Male voice: He what?

He also stammered.

Male voice: He didn't when he left.

Male voice: No.

Well, that's very good. Thank you.

You ran a flock of explosions on him and exteriorized him, had him patch up the body. Good, yeah. That was very good, Dick.

This chap just dropped in. He was into the correspondence and he'd written in a couple of times. I don't know where he's from or anything of the sort. But it seemed to me from his handwriting and his method of expressing himself that he might be an interesting case to see how fast you could drag him out of the ragbag and it was a good job of doing so.

But, how long do you suppose it would have taken to achieve the same results under Dianetics? Interesting, isn't it? When you see something like that, you realize we're going someplace.

Well, we had another pc in here who was the age of 6, but retarded. The case I want to tell you about. This case – mother and two little children, they came in. I actually brought them in for interview and I learned a lesson.

I saw Bob Burns [George Burns] and Gracie Allen last night, and Bob Burns was talking about he always learned something when he tried to teach Gracie a lesson. In one of these particular cases he had involved himself in – somehow or another – in trying to teach her a lesson about a watch; about leaving her watch around. And he eventually had to go buy her another watch. And when he did it the last time it cost eighty dollars and this time it cost a hundred and twenty dollars, so he had now... His – the experience he gained out of this – he always learns something; somebody always learns something – was that watches now cost a hundred and twenty dollars. This is very analogous to what I learned yesterday.

I learn this lesson every once in a while when I don't have an adequate receptionist. You'd be surprised, if you're setting up an office or something of the sort, how an orderly office receptionist setup on preclears, and so on, materially speeds and fixes up your processing.

In the first place, the filling out of a form or two and the signing of a waiver or two of damages gets them into a certain mood. And if you have a printed or mimeographed form there, they're supposed to sign it out – former history, and so on – they're supposed to put their signature at the bottom of it, and you have a card for them to fill out with regard to an assessment, you see, that asked the very pertinent questions. We had these in the first Foundation, by the way, these cards. But it shouldn't be the auditor that fills these out. The person ought to fill those out when they come in the office before the auditor ever sees them. And then they hand this to the auditor, or it is handed to the auditor by a receptionist.

You would be amazed of the fact that a piece of paper, which now contains data (has been handed over), breaks down the case. It just, "Well, the fellow knows all about it now," or, "I wonder if I should have told him that on there?" And you'll see that immediately – "I wonder if I should have told him about it?" – you'll just see him on that because he'll keep

watching the piece of paper. Invariable reaction, he just starts watching the piece of paper and looking at you and looking a little bit nervous about the whole thing, and then starts explaining to you the items on the piece of paper.

The second he does this, you better reach for an E-Meter because there's a sleeper here. And that is, there is something in this case he has not bothered to teach you. You can process that case, then, for about an hour or so, and then you say, "Well, that's the end of session," at which moment the case, with a gasp of relief or something of the sort, will give you the data you should have had at the beginning of the case and will depart hurriedly.

This is why coming back twenty-four hours later is always a good, good deal.

But you can watch this manifestation. If the person is made to fill out a slip of paper, regardless of what they're asked on the slip of paper, and so on, you will know immediately from their reactions whether or not they're withholding vital data, and that vital data may contain something of the order of paresis. This is a real one to run into. Of course, if you get on to something like that immediately, (that's syphilis or something of the sort, you know) some socially unmentionable thing that they think of; and the first thing you should do is simply waste syphilis. I mean, pam! Let's get that one settled right now. It doesn't take you very long to settle it, and the case is liable to come back to battery on just that, you see?

It's what they don't mention that they won't look at. And if you want to do a fast job on a case, a real fast job on a case – they very often are fending you off during the entire session, you see? You're not in communication with the case. It's very simple.

Well anyway, I learned – the experience I got yesterday, I've gotten often – and that is in the treating of children, keep Mama in the waiting room. You probably will learn this same thing several times before it's finally impressed upon you with sufficient velocity. Don't have her around when you're trying to process a kid. Just don't. Because you will spend all of your time talking to Mama and the second you start to process the kid, Mama starts to help out, and she helps out beautifully.

For instance, we had a little girl, brain injury at birth, and this would be the case of the shortchanged thetan. A thetan gets hold of this body and then it won't function or develop.

The thetan's pretty good but he's got the body in a motor rapport with everything a little kid sees. You know?

You tell the kid to make a mock-up and make the mock-up do something. The mock-up does it all right, but the little kid turns around in a circle too, you see?

If you tell the mock-up to wave, then the little kid waves. That's what's known as a motor rapport. It's actually an artificial – that can be artificially induced by mesmerism. Just stroking the muscle centers regularly of another person while facing them and looking them straight in the eye, and you'll get them up to a motor rapport to a point where if you surreptitiously reach behind your back and pinch yourself they will jump. What you've done is crossed energy deposits. It's very easy to perceive. But it's a very interesting manifestation.

I'll go over that again. Mesmerism is accomplished by putting some person in a chair – the same type of chair you're sitting in, two upright chairs – and you bring them close enough

to you so that your knees, one of your knees, is slightly interlocked with their two knees, you see? And then you simply monotonously start to stroke them from the shoulder down to the elbow, alternate sides – the left side, right side, left side, right side. And just a stroking motion, meantime looking them straight in the eye. And you say, "All right, now you can just concentrate..." – you can say anything you please, "Just concentrate on me," or something of the sort.

The next thing you know the person goes goggle-eyed and it is a different condition than hypnotism because they're in a motor rapport with you.

Now, if you were to – if you get a person in a real good motor rapport with you, and you start walking backwards across the room, they will walk backwards away from you. You stop; they stop. You put up your right hand; they'll put up their left hand – mirror image. You turn your head rapidly from right to left; they turn their head rapidly from right to left. You see, this is just mimicry.

But you've induced a forced mimicry upon this person.

Now, the odd manifestations in it consist of pinching yourself so that they can't see you, or anything of the sort, and they will jump with the pain and get a red spot in the same place. This is the work of Anton Mesmer – late part of the eighteenth century, almost totally neglected. The work of Charcot is of about 1835 (if I remember rightly) and that has to do with hypnotism, which is just making somebody concentrate on some sort of a mental image. They're different manifestations.

Well, actually, you have to go back into the nineteenth century literature on the subject to even find mesmerism. You won't find it written up anywhere that I know of.

It seems to me that psychology, always searching for phenomena – data-data-data-data-data-should have dug this up. But, of course, they sort of can't look at crucial data.

Anyway, this is the same thing as when somebody puts the Ping Meter probe on his cheek and then – there's no ping – and then somebody else concentrates on it and makes the connection, and all of a sudden there's a ping!

You ought to do that. You ought to do that. That's quite a revelation to somebody, It's all right to say, "Yes, this can be done," but when you all of a sudden realize that you are monitoring another body, it's quite a shock. It's the first – first meter, or any such arrangement, that has ever measured this – that – somebody monitoring somebody else's body. All right.

So, look at this. Any mental condition, any ability of the mind, the body, the thetan, can be exaggerated and fixed so as to amount to a neurosis or psychosis. You see? All it is, is a natural condition which is exaggerated to a point where there is no other condition. One loses, then, selectivity of conditions.

It tells you that if you're going to do subjective processing, rehabilitation of selectivity of conditions, selectivity of types of emotion, like "Make that chair feel angry," are tremendous processes because they unfix one from various parts of the Tone Scale.

The Tone Scale itself – chronic position on the Tone Scale – only concerns itself with an exaggeration of that ability. Don't think when you have loosened a person up so that he can again select, at will, all over the Tone Scale – just because he can select at will is no reason he won't ever hit a low tone again. The point is, he doesn't fix on a low tone. Volatility of emotion is a goal rather than fixity of emotion.

Now, because certain conditions of the mind are selected out as psychosis and neurosis, you see, people consider, then, that any ability of the mind to do this is on the road to going potty. Everything, just everything across the boards, is then on the road to going nutty. All "nuttness" is, is a fixed attention upon a condition and inhibition of other conditions.

So that if you've got fixed attention upon a moment in time, it would tend to bar out all other moments in time. And the biggest scarcity is the scarcity of attention. There's no reason why you couldn't go around fixing attention on the whole time track so as to bring every part of the time track, as represented by the facsimiles, into full life simultaneously on the whole track. No reason why you couldn't do this, look at every engram in the bank and have an opinion on every engram in the bank at the same instant, even though that's seventy-six trillion years' worth of bank. It doesn't matter, you see?

But people believe that there is a scarcity of attention because they can't get other people to pay attention to them. And so they get the idea of scarcity of attention.

Every little kid gets this: Mama's attention isn't sufficient. Actually, if Mama was real good, she'd just make up a sort of a permanent mock-up of herself that would walk around and look at the kid, and the kid would be perfectly satisfied there was plenty of attention from Mama. After that the kid wouldn't bother Mama continually, you see?

But there is scarcity of attention. So, scarcity of attention results in a complete fixity of attention because attention is so scarce that one doesn't have much of it and so it can be fixed upon any moment of heavy charge or heavy no-charge. The fellow had something, now doesn't have something. That's a heavy moment of no-charge.

Now he doesn't have something, all of a sudden he has something (that he doesn't want particularly) resulting in a fixation of attention. And when a person believes – it's just that, no more and no less – it's just a belief in himself that he doesn't have enough attention to cover all these things at once, why, he gets into this kind of a situation. So, his chronic tone results.

Now, it is quite common for an individual to face this when he has been brought up Tone Scale. When he's been brought up Tone Scale, that merely means he can reach upper levels. Because fixed attention is the thing, people assume immediately that a 40.0 would be fixed on 40.0 – that's what a 40.0 would be, somebody fixed on 40.0. The poor dope! He'd really be in bad shape if he were fixed on 40.0 because all he could ever be was serene. And you know, that's awfully dull.

A person's emotions tend to become more and more volatile.

Well, people in this society are very, very afraid of emotion, and so they use the fact, "Now look, you're a Clear," or "You're supposed to be in good shape," to keep a person from getting angry; to keep a person from becoming anything. They're supposed to be just not there

or something. A wonderful method, you see, of telling somebody, "Now because you're Clear," or something of the sort, "why, you can't emote anymore and you aren't there anymore and now we have complete control of you." Well, it doesn't work that way. They get madder, they get more apathetic, they weep harder and they get more bored and they get more enthusiastic oftener than other people. And this is very trying on people around them that aren't equally volatile. You see how that could be?

Now, a person becomes afraid of volatility because it means that he is unstable, and he has associated instability, you see, with a neurotic condition. Believe me, the most stable person in the world is this raving psychotic. He's really stable, he doesn't vary an inch either way.

They also have heard of the "manic-depressive." People go around classifying themselves in psychiatric classifications – which is very amusing because the psychiatric classifications haven't any classification. And they say, "Well, I'm a manic-depressive, and therefore I go – when I feel good, I am in a manic; and when I don't feel good, I'm depressed." That's just wonderful, see? I mean, that's the way human beings operate. When they feel good, they feel good; and when they don't feel good, they don't feel good. And we're saying the same thing, you see? Pam – pam!

For instance, somebody came up here the other day, a kid that has been borderlining around here for ages, and he's – his communication level is way up, but he's fixed himself on this same idea. He's put his attention on the fact of being a "40.0," just for ages. He'd been doing this for a long time. He – mysticism; he wanted to be very serene. He's following the same track and he's making Scientology fit into a bracket of mysticism. Well, this is very hard to do. It's something like cramming TNT and nitroglycerin into a paper bag and then wondering why the paper bag doesn't contain itself.

Well, this fellow had gotten himself in the terrible condition of – he's just bored stiff of being serene. But he has to because that's what he's supposed to be, you see, and he's just all snarled up about it.

So, I said, 'All right, now put a couple of mock-ups out there and make them very painful.'

"No."

What's this tell you? It tells you immediately the fellow's merely fixed someplace on the track if he can't put out a mock-up that has pain in it.

And he's, "Well, there's nothing you can do about this," he says grimly.

And I said, "Yes, there is." I said, "When you can put out enough mockups and when you can turn on the condition of sheer screaming agony and turn it off anyplace in your body at will, you will again be happy."

Heard from him a day or so later and he says, "You're right." He said, "Boy, I sure can hurt good!"

Now, there's – he's restored his volatility and restored his ability to be something else than what he is. And the only reason you're processing anybody is he's stuck at a point that he

doesn't consider optimum and he wants to be something else. Well, the thing he can be, according to his viewpoint where he is, must be solid, you see, and again stuck – Q and A processing. His next state must also be fixed.

Well, his only salvation is to be any kind of a state you can think of. That's all. Now, if your processes return to him the ability to be volatile and use any and all emotions, why, and use any and all efforts and any and all pains, and so forth, why, gee, he gets into remarkably good condition in a hurry. What you're doing is unfixing him.

Well, go back to this motor rapport. People who wear stylish hats are in, to some degree, a motor rapport. Agreement throughout the society gets into a motor rapport basis.

Now, you wonder why – what mystic quality there is in "lav," (lav, that's Russian for love), what mystic quality there is about this that causes a fellow's emotions to shut off because some girl – or some girl's emotions to shut off – and they just become fixedly apathetic or just nothing after some sexual partner has gone his or her way, see?

Well, now, let's look at the process of motor rapport – two people sitting on chairs facing each other, one looking into the eyes of the other with a stroking of the upper biceps, alternate left and right biceps.

The sexual act approaches this very, very closely, believe me. And the absence of the other person tends to make a cessation of sensation. But here is a fixed situation – sensation – which was going on while they were together, and they're in a motor rapport.

Well, the other person suddenly decides that all is lost, and they're very cold all of a sudden, sexually, toward this person, and then they go away.

Well, the thing to do is to do a valence shift to get the other person back.

What people cannot have in actuality – in reality – this is the inverted mock-up – what a person can't have in actuality, he puts into a mock-up.

First, he mocked up what he wanted in reality – that's higher toned, you see – and then after a while he gets into the fixed condition of an inverted business on mock-ups so that he is mocking up things which he can't have in actuality or reality. See, he has turned his actuality into a complete agreement with reality – the MEST universe. See, he's just copying the MEST universe now.

Duplication, by the way, solves this. Lots and lots of duplication will invert this condition about mock-ups. You ought to do that. That is another, with Self Analysis, a neglected technique.

People look at it and say, "Well, what on earth can you do with this? I mean, you keep making pictures alongside of pictures of the MEST universe. Well, it's silly!" If you'll notice, the pictures start out either nonexistent or quite different, and this person really has a devil's own time trying to get those things to exactly match the MEST universe. And what do you know, you'd say offhand, "Boy, that's very, very bad to get something that completely matches the MEST universe – a duplication which does."

We must realize that it isn't a condition of being also able to match the MEST universe, it's the fact that they can't. They've gone negative on matching electrons. At least get them back up to the wavelength of an electron. Now, push them up this – up the line again, you see, so now they can match up all kinds of MEST objects and change them around. And this is the place where they get original. The other is "compulsive originality," as completely different from "spontaneous originality." Spontaneous – free originality.

What happens to an artist? He slides this band and goes through MEST and down without recognizing where he crossed the border. The next thing you know, he's riding on craftsmanship and – or he's painting on craftsmanship, or he is doing music on craftsmanship. What's this?

Now, he has to have a compulsive originality, so he buys a plot genie. He goes out and studies the compositions of Rembrandt van Gogh, or he does some – to remedy this situation.

Well, now, you start duplication on that man, and he'll find out that he is so frightened of duplicating the MEST universe, you see? He's afraid of it. Well, that's where he's miring down. You've got to get him up to a point on duplication.

Well, most people who really get in bad shape are on an inverted dynamic about duplication.

Motor rapport is a complete duplication. So, when the marital partner or the sexual partner suddenly departs, one says, "I can't depart!" therefore, one must not duplicate! See how Q and A this is? One of these idiotic simplicities. This person has left and there's no more sensation with that person, so therefore, in order to Q and A it, why, the pc would have had to have left, but he can't leave, he's there. So, there's no sensation and he just can't be this person.

When he went into a motor rapport with this person, this person was – he never really gets mixed up with anybody this way unless this person has quite a bit of sexual sensation to give off. You see, he gets into a "can't be" situation. The person leaves. He can't be, himself; gone. This other person meant sexual sensation, therefore, he can't be sexual sensation. He can't be gone, so he's in an unsolvable situation. The way to do it is when the sexual partner leaves, why, the only answer would be to have one's own body leave too, and that would solve the problem. But in view of the fact that one has a tendency to stay with the body, this problem doesn't solve that easily. See this Q and A at work? It's very simple. So the person winds up fixed in what? Fixed in a complete maybe. He's in a motor rapport with a person who isn't there, which means no sexual sensation.

This is very curious. You should run this sometime because it's what led Sigmund Freud down the byroads and back alleys of the problem – and brought him some answers too. This is such a flagrant thing in a society which is divided into just two sexes. Of course, it's more randomness when you have three sexes. There's one society up the line that has three sexes. And there's extra chances.

But motor rapport is a physical compulsive mimicry. Now, when a person starts to go into motor rapport with his own mock-ups you know that there's pretty much of a scarcity of mock-ups and a scarcity of attention.



Attention, see, attention; it's the keynote of it. The little kid that doesn't get attention will get heavy mock-ups.

Now, if you give a little bunch of kids Group Processing, you'll see a kid mock up a choo-choo train and then come flying down the aisle as a choo-choo train. He isn't being a choo-choo train, he's just in a motor rapport with his own mock-up. When you see a child doing that, you can say immediately, "This child is not getting attention and affection," period. That's all, it's the main answer.

Lack of affection inhibits his ability to melt down his own mock-ups. He can't have affinity, he can't have affection, so therefore, he gets fixed on something. He can't admire it, he just looks at it, so therefore, he hangs up in it in energy. And this is fixation of... Admiration and attention are synonymous, practically, so he's just gone as far as he's concerned. Other people won't pay any attention to him.

So you see how you'd spot this motor rapport in somebody?

Well now, if you go around and talk to many psychiatrists – go around and interview psychiatrists – you'll find these poor devils are in motor rapport on psychosis. And you see, it's a perfectly natural thing for a person, when he's illustrating a story, to throw an expression on his face or make with the hands concerning some object in the story. But you see there's – if you want a classification of insanity, just classify all the things which you know the mind can do. And then, you see, you would just merely take these things and exaggerate each one and give it some kind of a name so that it would be an insanity. And its absence creates an insanity too.

A compulsive absence or a compulsive presence are alike the same thing. Now, just – everybody gets mixed up on this. They're afraid of this thing called insanity, and nobody has a good grip on it. In the first place, it's an emotion which is floating around and is merely the way you twist energy. It's – put a certain tension on energy gives you an emotion called "the glee of insanity" which is the "glee of irresponsibility."

Well, that's not really what we're talking about. We're just talking about a compulsive fixation on one thing.

And if you consider mental aberration as a compulsive coursing down one track, you have all the definition you need. It's a compulsive travel on a certain thing, subject or something of the sort. And people know this and they become frightened of fixing on something, and you'll find some of the boys who can't even pick up a hobby. They're afraid to get interested. See, if they got interested they know they'd fix on it and then they'd be crazy. This is the way they add it up.

So, you have people compulsively abstaining from living. And that applies to every Homo Sapiens walking the face of Earth today. They're all abstaining from living because they're so afraid of dying. That's about the way it is.

If you could ever recapture a moment of the complete motion, the complete wholehearted fling, flash, dash or concentration on just one thing, you'd suddenly realize that you'd been missing something.

Now, your pc is fixed, and when he gets fixed on a motor rapport basis, my God, he's really down there. Tells you an awful lot of little kids are really batty – and they are, too.

They make up a mock-up, and then they – you tell them to tell the mock-up to turn around, and that makes the little kid turn around. He doesn't turn around because he's watching the mock-up. He makes the mock-up turn around and that makes him turn around.

Well, this is something else taking place. The kid is making a stronger – has more control over the mock-up than he has over the body. And this would be a good condition for a thetan, wouldn't it? The kid has excellent control over mock-ups. He has excellent mock-ups, excellent control over mock-ups and practically no control over the body. So, therefore, he can turn the mock-up around, but his own body would just fly around with it, which tells you the GE spotting the mock-up would be in a motor rapport with it. So it's a condition that would have to do with the GE.

How do you break it? It's a scarcity of attention. You mock up Mama facing the child, mock up Papa looking at the child. Now, they'll get Papa looking angry, and Mama looking at them censoriously. But you've got to get them – to get them to get Papa and Mama down below them looking at them admiringly. And when you can finally get them mocking up Papa and Mama like that, their motor rapport stops. The same thing with other children. You get them to mock up other children. You get this child to mock up – "All right, now mock up a little girl. Now have her jump up in the air." The little kid jumps up in the air.

What's taken place there? The mock-up jumped up in the air. The thetan is much more able in controlling a mock-up than he is controlling the little child. The GE takes a look at a mock-up jumping up in the air and jumps. The thetan doesn't have anything to do with it.

Here's a body out of control. Here's also a thetan counting on the GE to take care of himself. Which is to say, to some degree, an abandonment of the body at that early stage.

When you get something like a brain injury or something badly wrong with a child so that everybody is treating the child in some curious way, the thetan will approximate the condition and the body will act that way afterwards. That's a funny thing. It isn't that a brain injury inhibits the thinking or talking of a child worth a nickel, you see? But it's just – that's the way it is, and the thetan just mocks the body up to act that way and he's in agreement. He's agreeing with everybody.

What's motor rapport? It's just that compulsive mimicry.

This is the old saw that "you'd better not imitate people who are stammering because you will be stammering too. Ha-ha! Boy, are we going to work an operation on you." That's pushing a fellow, you see, into compulsive mimicry by making him afraid of compulsive mimicry. If you can make anybody afraid of anything, you can force it upon them. See? Well, anyway, just – I wanted to talk to you about that. But I wanted to impress upon you the fact that parents are really no help to you as an auditor in processing a child. And you ought to have the slip of paper all beautifully made out by Mama and handed in to the office, and you see the kid by yourself.

Yesterday I spent about four and a half minutes processing two children. Got in a very beautiful session on two children. Two sessions I got in, in four and a half minutes.

I put a big crimp in motor rapport with one kid and I broke a line charge on the other kid because I made the other kid control Mama's mock-up and make Mama look at her. See? This took two and a – about two minutes for one kid and about two and a half minutes for the other kid.

Total processing, about four and a half minutes. And total result, not very great. But merely break the – one little kid's worry because Mama is so worried about the other little kid, that the first little kid isn't getting any attention, you see? So, we just remedied that condition. Remedies are awful quick with kids. There's practically no locks to blow on this lifetime. The kid line charged – pam – and relaxed.

And the other kid finally got the whole alley down there filled up with little kids waving up, and so forth, and to some slight degree remedied this scarcity of children, but just slightly, see? And she got a line charge, and an expression she had across her eyes vanished! And she had a very fixed expression, sort of like that, and it vanished!

Well, this wasn't very great advance on the cases but it wasn't much time to put in either. Because for the ensuing twenty-five and a half minutes of the thing, Mama talked. And the second time I tried to attract the kids' attention, and so forth, Mama had already learned a trick.

"Now, see Mama down there," she says, "Now, Mama is now waving at you. Now, Mama is now out in the street. See Mama waving at you out in the street." Real grim!

But Mama's real worry was about the husband. And the husband, you see, is a big problem, because he's one of these fellows that just keeps going and going and going and working and working and working. And the doctors all caution him, and she's cautioned him, and everybody's cautioned him, but he just keeps going and going and, "He's so ambitious, you see, and he just keeps building these things, and so forth. And, of course, it isn't so bad because he makes quite a bit of money doing it, but he just works, you know, and he just keeps going, and he keeps going, and isn't there some way you could stop him?" The beauty of working people outside who know nothing on the subject at all is that they act so much like people.

See, her computation was lying all over the place.

When Mama left – I hadn't noticed at the time because I was concentrated on the kids – I was backed away from my body a bit and sort of leaning on the wainscoting and taking a deep breath and all of a sudden realized that the room was speckled with the glee of insanity. So, I blew it up, and Mama was down the street by that time, and I flipped down there and took another look at her. I really hadn't looked at her because I was interested in the kids. And boy! it was from the nose back clear to within about a quarter of an inch of the back of the skull, just solid glee of insanity. The poor girl is about ready to flip her bonnet.

The doctors have talked to her about a brain injury on the part of the child and she's so worried about a brain injury and going insane that she just pulled all the insanity out of the bank (she could find it anyplace) and takes it upon herself so the child won't go insane. Huhhh! The child's perfectly all right – controlled, better attention span than the other child who has no brain injury. You get this weird picture?

Here's this child – she's a little bit retarded, but nothing very fantastic – with the doctors and nurses and school people, and so forth, "Yak-yak-yak-yak! Brain injury at birth! Brain injury at birth!"

If they'd just forget about it, the thetan would get that kid into shape. This is a body the thetan's got to work with and he was shortchanged one way or the other and it's growing up somehow, but he's trying to compensate for it – markedly trying to compensate. I keep saying him because the thetan was a boy in the last life. Anyway. Which makes a confusion. This guy is awful confused. He's got a girl on his hands who is six, but is – acts like about three and a half; four.

Well, out of these things one can learn quite a bit. But it's strange how often one learns the same lesson, and – no matter how many guises it takes.

And one is, that when you have somebody around who is doing a bad – well, he's just got to stop the husband, you see. Well, somebody like that is bound and determined that they're going to go in some weird direction with regard to children, and so on. At the same time her problem is quite actual. She's taking care of a couple kids there without any help. And one of the kids she's being pounded with, she can't send to school, and that's one of the main things that she's worrying about, the child is underfoot all the time and a constant attention demand.

So, the problem that presents itself is who in this family – who in this family needs processing? We learn the same lesson all over again – Mama. Because any processing you give the kid, Mama's going to louse up.

She was told to encourage the little child to get pictures. So she now says "hello" to the pictures every time the little child says "hello" to the pictures and sets extra plates at the table for the mock-ups. Otherwise, she's not doing very much to drive this child batty. Any time you start to tell a little kid that you can see his mock-ups and you start treating them with more politeness and consideration than you're treating the little kid, you're in for trouble. And that's what this person's doing.

Well, as long as we're on this subject, we have on the whole subject of attention also the subject of responsibility. How much responsibility can you expect from somebody who has a tremendous scarcity of attention? They want all the attention they can get and they are told that an enormous number of things cut down attention. "If you don't do that, Mama won't love you." "If you do that, Mama won't love you." "If you want Mama and Papa to like you, then you had better..." so on, so on, so on, so on.

Now, they get affection all mixed up, then, with attention, a scarcity of; and they just get completely scrambled to a point where any attention becomes more desirable than no attention.

Well, when this starts to take place, when you have people looking all over the place for attention-attention- attention-attention, somebody has cut the living daylight out of their affinity lines. Pay attention to that affinity line because in actuality an affinity line isn't a line, as you would say an "affection line" or an "admiration line." Ideally, it is a no-line situation. So somebody has to...

I'm going to be very – much more specific about this. Get my language straightened up. Complete lookingness and just regard for – on a very, very high band – is itself affection, admiration, and so forth. What it is, it's synonymous with clear vision. But as you enter into the energy, there is a particle which can still be it, but that particle is less it than the no-line. See, the best communication line is no line at all.

TBD Now – but so we enter in – we can get a line out of it. Now, it essentially is what lines are made out of. This sounds perhaps a little paradoxical or something of the sort, but it's what lines are made out of. Which is to say it's this tiny entrance particle which is getting jammed-jammed-jammed- jammed-jammed-jammed; now it's getting nice and solid. Boy, that line's really visible.

And when you first start to process a preclear on lines – he'll start to pull up lines – the first lines he will see, and the first emotions he will run into ordinarily are apathy. That's the heaviest mass of particles. And above that he will run into grief And above that he will run into fear. Sometime when you've spilled a beautiful grief charge, don't be too dismayed a little while later to find your preclear in terror, because that's just the next line up.

You start pulling up lines on a pc, for heaven's sakes, pull them up the emotional band. Don't tell him what line you're looking for. These are just the lines he'll run into.

And you say, "All right. Adjust your wavelength," you've got him exteriorized, "Adjust your wavelength and take a look for – take a look around and see if you can find a deposit of energy here or an old line or something of the sort." "Oh, an old line." Well, it'll run out and he'll find apathy on it. And then the next thing you know he'll find grief on it.

On nearly every one of these things, as he comes up, you're asking him for the easiest thing for him to find, and he's finding tougher and tougher things.

See, you ask him, "Well, get the next one that you can see." Any time you say, "you can see" or "adjust your wavelength to view," you realize that you're coming into the next zone which can be tackled. So you get a gradient scale of visibility which is your gradient scale of trouble with the case. See?

I mean, if you use visio to locate – if you use exteriorized visio to locate what's wrong with a case, boy, you're really processing. Don't kid yourself; you really are. You're soaring along – wham! wham!

You'll knock out more things in less time than you ever heard of in running engrams or ridges. Gee! it's just – it's terrific speed!

And it goes up – what do you know – it just goes right on up scale. You shouldn't tell your preclear this because he'll go and – he'll go and try to locate them higher scale so as to skip them.

You'll just take off the main charges on a rising scale, and you're just getting a less heavy particle each time. Of course, you get to hate. You think hate is heavier than apathy, perhaps, just by the world's connotation of it, but it isn't – it isn't. It's already – it's just already a sort of an apathy because, you see, if a person is hating, he's already saying, "I can't do anything about it, and I have to hold and resist and force upon." That's hate.

And you come up the line. All this energy is getting liver. You're now going into more violent energy but it's always much easier to handle.

Hate's very easy to handle. You can always get a preclear – just tell him to empty a few buckets of hate over himself. He finds out this is tremendously acceptable at first. That's a funny thing, they just empty a few buckets of hate or throw a few buckets of hate away. He'll wonder how to waste hate, and he can figure for a long time, because it's a solid ridge, and of course that's all it is, is figure-figure-figure-figure-figure. If you've ever seen anybody trying to figure out how to get revenge or if you read detective stories, or so forth, it immediately tells you that the thing is a solid ridge from one end to the other. Well, just skip the ridge and just get a bucketful of hate, which makes some kind of a liquid – different from a ridge.

This has an effect, by the way, it's curious. Get him throwing buckets of hate on somebody or other, and buckets... He really starts getting the emotion of hate, too, if you do this – wonderful emotion.

A wonderful process in Germany. It worked like mad on Germans, because they'd been hated and hated and hated and they finally got an acceptance level on that. It's real good.

Well, you're dealing all the time with affinity. And you're dealing with some kind of a particle of admiration. Any one of these particles is better than no looking. Any one.

See, it's just a – it's just what is less valuable; not what is valuable and what is not valuable. Any particle on the Tone Scale that has to do with an effort or emotion has tremendous value for the thetan. Because boy, if he's got particles hanging around he's already got them scarce.

You find out, by the way, people won't tear up and throw away ridges whatever their content. Their content makes them just completely miserable. They won't throw it away. Well, it's sensation! It's emotion! It tells them they're alive!

But more than that, it ruins their havingness. They think they have to have, and the body thinks it has to have, just so much deposit of energy. And you start tearing up too many ridges and start throwing away too many lines – sort of on this same line of throwing away lines – you start throwing too many lines without giving him back the ability to replace them at once and at will, and he'll start to revolt on you a little bit. And he'll get sadder and sadder and more and more apathetic, and more and more apathetic. He'll get real sad. Because you're knocking his havingness apart. It's exactly the same thing to a thetan as though you were to grab his purse or his tie or to grab his car or something like that, and you all of a sudden have laid heavy hands on one of his ridges. Well, that ridge isn't very valuable because he can – kind of apathetic about it – he thinks he can probably get another one someplace, steal one off Joe. But he doesn't have much confidence at first in his ability to make good, solid, heavy ridges.

So, every time you tear up a line or a ridge, give him back the option of having it again. That's a little rule you should follow. Any time you take away a deposit of energy, make it possible for him either to have the energy at will – any time he wants it – or give him back the energy itself. And before you've got him up the band very high you'd better just give him back the energy itself.

You blow up this ridge with all the facsimiles on it and then you have him mock up a ridge – just mock up a good, solid, heavy ridge – and pat it into shape, and push it down and make it about as solid as he wants without exploding it and fit it back in the same position. And he'd do that a few times and all of a sudden he says, "Well, I can have lots of those – the hell with them." But just do that as you come up Tone Scale.

That's why subjective processing, so-called, is destructive to a case, because you're asking the case to destroy, chew up, throw away, mangle and get rid of his havingness. And you shouldn't do that. You should be mocking it up.

Self Analysis becomes very satisfying from two levels, its anchor points, and so on. It's great. It's a fantastic thing but it gives the person space. I had a whole list of these one time. One time I sat down and thought of all these processes I was trying to do, and it's all being done by one process, if slowly: Self Analysis.

When he starts getting mock-ups, you see, they're mass – increases his havingness, so he gets over his scarcity of energy.

Now, as you come on up the scale he'll hit these various higher lines. He'll start hitting dispersals. He doesn't have to exhibit terror. The behavior of energy at 1.1, and so on, is dispersal. So, all of a sudden he'll tell you, "Gee-whiz! There's just miles of energy going out," or "just flows and floods of it." Well, just fix it up for – so he can have a dispersal.

One of the more interesting ways to do it we went into yesterday. I wouldn't do it on a preclear who was downscale, I mean, but this – you can do anything you want with energy. But to make a – if you start waves of dispersals going out following one after the other, and then get about a dozen on the way and get them all flowing out into the infinite space and then suddenly stop the first wave you started, which is the leading wave, it makes (it was real interesting) – everything runs into it and you get a lovely ridge or you get a wonderful explosion. See how that is?

You just like – just have the preclear put out expanding doughnuts, and he keeps dropping a new doughnut to expand and a new doughnut to expand and a new doughnut to expand and then just stop the first one that you've dropped in; all the other doughnuts will run into it, of course. It's quite fireworks.

Now, that's a dispersal and, of course, that is at fear. Well, that's one of the ways of handling fear. You wouldn't think so offhand because the person isn't getting any real emotion of fear. He just...

Did you ever see anybody at a movie getting deliciously frightened? Well, they've just got a lot of energy to expend. They can have dispersals at will. Start and stop dispersals. People only become afraid of being afraid (which is about the worst thing that could happen to anybody) when they can no longer have dispersals and start and stop them at will. If you were to fix up people so they could have these dispersals – slow dispersals, fast dispersals, it doesn't matter. An explosion is the best dispersal. It's curing people of fear. And when you cure people of fear, that he can have a dispersal any time he wants a dispersal, he doesn't have to be afraid of being afraid anymore.

And you can feed him explosions and he, one day, will integrate that fact. He'll say, "You know, I'm not scared of things anymore. I don't know why!" And you say, "Well, it's obvious. It doesn't need any further explanation because it always works out this way." You say, "Well, gee. That's interesting. I don't have to worry about this preclear because naturally the most – the thing he really was afraid of was an explosion, and I gave him enough explosions and he's not afraid of explosions anymore, so that's just fine." That's the way you rationalize it. That isn't quite the way the logic went.

The logic simply went "that you gave him dispersals until he could have some." See, now he doesn't have to be afraid of being afraid.

Because if you're afraid and can't have a dispersal, then there isn't any way to express the emotion so you get hung up. So that's a perfect trap. If you can't have a dispersal and the dispersals all stop, then you're afraid of dispersals which is afraid of being afraid. So therefore you can't have explosions!

And explosions are beautiful and practically the only reason you're alive. And if it wasn't for explosions no cell in the body would function. If it wasn't for explosions no bus down on the road would be running. If you can't have explosions you've got to wreck machinery. It's fantastic the role of the explosion in this universe.

This is all supposed to be an expanding universe. The guy that dreamed that up, by the way, is probably real short on explosions because the universe also implodes, of course. It isn't an expanding universe. It isn't a contracting universe. It just happens to be a universe. And it's not sitting in somebody else's space or it's – anything. It just happens to be a unit of space that invaded our units of space and we've got a universe. Or it's a unit of space which we made and made to invade our unit of space, and it provided a lot of randomness, and here it is, so we might as well do something with it. Anyway. Or we own it completely; it doesn't matter how we look at it.

It's interesting that if you can get up a person's level of certainty that he can change his mind. And all the processing you need, you see – if you get him real up and outside of his body – is just he changes his mind about something. Well, that's the same thing as looking. That says that he can look at something else. That's all changing a mind is. You can look at something else. You can also look at the first thing while you're looking at something else. That's – you can also look at five or six things at the same time, and compare them all at the same time, run them together and combine their visios with one viewpoint. It's fantastic. But people, when they're thinking, are combining billions of viewpoints simultaneously. They're combining all these viewpoints and getting some filtered result.

Now, you want to know what "thinking" is? It's a bunch of – a bunch of looking of a bunch of viewpoints which are all being filtered through one viewpoint, and the cockeyed scene that is viewed there for the last viewpoint is what the fellow thinks. And that's a thinking machine. It's very nicely designed.

Now, compare this to looking. The fellow is sitting up in the middle of some terrific piece of space he's just built and he can look at ten things on the space simultaneously. He can look into ten areas. Well, he finds it annoying to have to split his attention ten different ways,



so he thinks maybe it'd be interesting if he puts up a unit, which is himself now, and has it look at ten things simultaneously and he looks at it. That's real cute.

Did you ever see one of these kaleidoscopes that the kids spin around and look through and the colors all combine and that sort of thing? Well, that sort of makes one of these kaleidoscopes, you see? And he can stand back and look at the thing. And then he finds out that he'd better differentiate between the ten things he was looking at while looking at this viewpoint which he has set up. Now that's going to be quite a trick, isn't it? It's a nice problem and it keeps his mind occupied.

That reminds me that Mama, yesterday – a very, very pleasant woman, very well educated, and so forth – yet used the word problem about every fifth or sixth word. "Problem child; this is a problem; that is a problem; something or other is a problem; problem-problem-problem-problem-problem-problem- problem." And you got the idea of looking at this huge battery of circuits, each one going under full steam, full blast, and each one with a terrific energy cone sitting on top of it squashing it flat. And this was – this was quite a thinking machine that was going there. It was liable to blow up at any moment.

Now, a thetan doesn't happen to need any filtering to do any thinking. But he doesn't have to do any thinking, and he doesn't. He just does looking.

Any time that you think anybody thinks, have them look at this basis of "All right, let's look at the ashtray. Now, let's look at this package of cigarettes. Now let's look at this box. Okay, now we're looking at those things. Now, we can look at that, and we can get the idea we're looking at that while we look at the cigarettes. Yeah, we can get the idea we're now looking at the cigarettes too, and we go over here on this box over here and we get the idea we're looking at all three things simultaneously."

And he'll try to cheat on you if he's very scarce of attention and try to flick his attention from one thing to the other back and forth. He isn't doing that.

Now, you say, now, "You find that's kind of – kind of difficult to look at those three things at once with one pair of MEST eyes? Well, I tell you, let's put a viewpoint in the center that combines all three and look at it."

He'll get interested. See, it's an exercise. That's a thinking machine – the way you derive thinking out of looking. Just look at this thing and, of course, it's a mess of boxes and it's turning around and it's shifting because he's already said that these things were varying – that his viewpoint was changing on these three objects out here – so therefore, the viewpoint that he's set up here to watch those three things, when you look at the mirror image of it, why, you're going to get a shifting pattern which is not quite distinguishable.

You know that people have mirrors all around them? I don't give you this on an hypnotic level, or anything of this sort, but if you'll just casually look around you now, thetawise, if you'd just look around you, tell me if you do, honestly, if you find any mirrors.

What are they reflecting?

Male voice: The body.

Mm-hm.

Male voice: Mine's reflecting space opera.

Now, if you want to really have a rough time for a pc – those are just viewpoints – if you really want to make a pc feel real bad, make him bust one. Just make him pick up one of those mirrors – they sometimes have handles on them, and so forth – just make him break one.

You can ask somebody that comes in, you can just say, "By the way, do you ever have the idea that you have any mirrors sitting around?" And he looks around, and he – "Yes, yes, I have some mirrors around. It's funny, I never noticed this before. Let's see, this one over here – that's funny, it's not reflecting the right side of my body."

Somebody with no visio at all will find these, by the way, and see his image in them and he'll say, "Gee, that – that – this one on the left side is reflecting the right side of my body. How peculiar." And he gets very intrigued. He gets very interested.

These are sort of the last ditch of "what I will be interested in if I just get completely horribly bored!" But you ask him to break one or dispose of one – he can pick them up and turn them around, and that sort of thing.

They are made out of the centers of explosions.

[End of tape.]