AUDITING SESSION ON PROCESSES OF INTENSIVE CCH

A lecture given on 6 February 1957

[Start of Lecture]

Thank you.

This is the twenty-fifth lecture of the 16th ACC, February 6th, 1957. And this consists of a processing demonstration in which I am actually going to go through, one right after the other, each step of Procedure CCH, as they would be used on a pretty-well-off preclear.

Now, you understand, I'm not going to stress any one of these, except Then and Now Solids. I'm not going to stress any of these others. And we're not going to consider the first few of these that I run therapeutic, but I'm going to give you, more or less, the auditing commands or actions for each one of these. And I'm going to give them to you by doing them. Therefore, it is rather necessary that you don't use as little communication bridge as I am going to use. Do you understand that clearly?

I don't want you to use this little bridge auditing a pc, because I'm going to use darn little bridge here. Got it?

This preclear, I have chosen simply because he has mass.

We actually are going to get in a session here, after a little while. But all we're going to do at first is we're just going to go up the line on each one of these auditing commands, leading from just communication -- Hand Mimicry -- and then we're going to go right up the line on Connectedness...

PC: Mm-hm.

LRH: ...and then Two Objects.

And we'll go up the line through Two Objects, *„Keep it from going away,"* and *„Hold it still."*

PC: Mm-hm.

LRH: And then we will do a little Objective Solids.

PC: Mm-hm.

LRH: And then we will do a little Subjective Solids.

PC: All right.

LRH: And then we will do some Then and Now Solids.

PC: Okay.

LRH: Okay? All right. These first few, you understand, are not processes. I'm simply giving the commands and showing how these are done. All right, let's start in with this first one. Okay?

PC: All right.

LRH: It would be very careless of me to do anything without asking you if you were involved in any particular present time problem that is worrying you, or that you wish...

PC: No.

LRH: ...to dispose of . You're absolutely sure about that?

PC: Well, the students aren't much of a problem. And that's not a present time problem. That's a...

LRH: All right. That's a continuing one, yeah. All right.

PC: No personal problems right now.

LRH: No personal problems -- none?

PC: Not at this moment. No.

LRH: Not at this moment. What did you do yesterday afternoon?

PC: Uhm...

LRH: Late yesterday afternoon, what did you do?

PC: Took my car out to get an appraisal.

LRH: Ahh! Yeah. Do we have any present time problem?

PC: Well, it was a problem and it kind of got solved, because I got an appraisal. It needed the...

LRH: Oh, the problem got solved with an appraisal.

PC: Mm-hm.

LRH: Uh...

PC: The only problem is with the insurance company - when they're going to give me the forms to fill out.

LRH: Oh, there is some small problem remaining...

PC: Yeah.

LRH: ...there? Mm-hm. Something has happened in your life then, which you are now involved with. Is that right?

PC: Yeah.

LRH: But it's not a problem to you.

PC: Not much of a problem.

LRH: Not much of a problem, but it is some slight problem?

PC: Yeah.

LRH: Is that right?

PC: Mm-hm.

LRH: Well, I wouldn't be a very good auditor if I didn't dredge one of these up one way or the other, would I?

PC: Well...

LRH: Think we could get along without doing anything about it at all?

PC: I think so, because I know it will get solved.

LRH: You know it will get solved. You're not in any big anxiety state.

PC: No, it'll get fixed.

LRH: All right, good. Then supposing we run here, just for a few commands, a problem of comparable magnitude to a wrecked car.

PC: All right.

LRH: Is that all right with you?

PC: My wrecked car or a totally wrecked car?

LRH: Just a wrecked car.

PC: Well, all right.

LRH: All right.

PC: Okay.

LRH: Now, does that take you by surprise? I said we weren't auditing right here on those various processes I'm talking about, but we are going into an auditing session, see?

PC: Okay.

LRH: Hm? Do you mind answering that question?

PC: Which question? Excuse me.

LRH: Problem of comparable magnitude.

PC: Would it be all right to run that?

LRH: Mm-hm.

PC: Yes.

LRH: It would be all right to run that?

PC: Mm-hm.

LRH: All right. Then please answer this: Give me a problem of comparable magnitude to a wrecked car.

PC: Um. Let me see.... Idiotic -- another wrecked car, but... Oh, losing my ceramic outfit, I guess.

LRH: All right.

PC: The whole thing.

LRH: Okay. All right. Good. Give me another problem of comparable magnitude to a wrecked car.

PC: Mm. I guess, falling down. Getting a body somatic.

LRH: All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Hm! I could give you a solution, but that would -- wouldn't apply. It doesn't seem real big because I think I could solve it.

LRH: All right. Give me a problem of comparable magnitude to a wrecked car, anyhow.

PC: My TV set breaking down.

LRH: All right. Good. Good. Does that seem of comparable magnitude?

PC: Right now, yes.

LRH: All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Getting stuck in traffic.

LRH: All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Mm... Not being able to go on vacation.

LRH: Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Not much of a problem.

LRH: Not much of a problem, huh? Well, give me a problem of comparable magnitude to it, anyhow.

PC: Mm... Losing about half your clothes.

LRH: All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Well, losing half your money, so you couldn't get another one.

LRH: All right. All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Hm. Well, I guess forgetting to tell a student something.

LRH: All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Like I did with Mimicry.

LRH: Yeah.

PC: Um... Getting stuck in the snow.

LRH: All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Having the heat turning off in our apartment building.

LRH: Good. All right. Give me a problem of comparable magnitude, now, to a wrecked car.

PC: Hm. Coming up with smaller problems already. Mm. Hm! Having a suit wear out.

LRH: Good. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Um... It seems a lot less of a problem.

LRH: Mm-hm.

PC: I mean, got to get smaller problems to match up to it.

LRH: All right.

PC: It's about as bad wearing -- breaking in a new pair of shoes.

LRH: All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Hm... Not having steaks in the freezer.

LRH: All right. Good. That's quite a problem! All right. Yeah. (LRH and pc laugh)

All right. Give me a problem of comparable magnitude to a wrecked car.

PC: I guess the maid not cleaning up the apartment.

LRH: All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Well, I was about to say being late for class in the morning, but that's worse than a wrecked car. LRH: Okay.

PC: Forgetting to get something mimeographed, I guess.

LRH: All right. All right. That is, huh?

PC: Mm-hm.

LRH: All right. Give me a problem of comparable magnitude to a wrecked car.

PC: Um... Stubbing my toe.

LRH: Okay. All right, good. Give me a problem of comparable magnitude to a wrecked car.

PC: Missing going to a wrestling match.

LRH: All right. Give me a problem of comparable magnitude to a wrecked car.

PC: Um, let's see... Electric blanket not working.

LRH: All right, good. (LRH and audience chuckle) All right. Give me a problem of comparable magnitude to a wrecked car.

PC: It seems awful minor.

LRH: Hm?

PC: Seeming awful minor. I don't know, let's see. It's about as small as running out of ink in a pen, or something.

LRH: Okay. All right. Is that a problem of comparable magnitude to it?

PC: Yeah, it would be about the same.

LRH: All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Losing a button on a coat.

LRH: All right. Good. Give me a problem of comparable magnitude to a wrecked car.

PC: Running out of razor blades.

LRH: All right. (LRH and pc chuckle) Give me a problem of comparable magnitude to a wrecked car.

PC: Not having my shoes shined.

LRH: All right. Okay. How do you feel about it?

PC: Fine.

LRH: Fine. Feel all right about it?

PC: Mm-hm.

LRH: Now, did that take you by surprise that I asked you that?

PC: No, because I thought you'd be running something like that to start with.

LRH: You did?

PC: Mm-hm.

LRH: Mm-hm. Did I do something wrong there?

PC: Mm-mm.

LRH: Well, can't you say that I did something wrong?

PC: When you said *„wrecked car"* I thought it meant a totally wrecked car.

LRH: Oh, I see.

PC: But then I got off that idea, and I said, *„Well, just a wrecked car. A car that's been in a wreck."*

LRH: All right. Okay. So I didn't take you much by surprise.

PC: Mm-mm.

LRH: Well, we could consider that much of the demonstration session...

PC: Okay.

LRH: Demonstration sessions being a little bit different than sessions, you know? We can consider that a bit flat, can we?

PC: Okay.

LRH: Huh? Is that all right with you?

PC: Sure.

LRH: All right.

Please note: The difference in sound quality between the session break and when the session resumes is caused by an equipment change in the original recording.

LRH: We're not going to assume, now, that you're comatose.

PC: I'm who?

LRH: You're not comatose, are you?

PC: No.

LRH: Hm?

PC: No.

LRH: You don't look comatose.

(LRH and PC together:) Warm.

LRH: Warm. All right. We're not going to assume that we have to fish you out of the soup, but oddly enough, if a preclear was in a soup, we would use some simpler version of this -- tactile -- such as touching the hand or...

PC: Mm-hm.

LRH: ...something like this. But we're picking you up way upscale here. So we, however, will demonstrate at once a technique...

PC: Okay.

LRH: ...that is simply Hand Mimicry.

PC: All right.

LRH: Now, I'm actually going to go through some versions of Hand Mimicry here...

PC: All right.

LRH: ...and show you what I'm talking about. Now, there's not too much distance between me and thee...

PC: Right.

LRH: ...right now, is there? You might almost find this uncomfortable.

PC: No.

LRH: But we take this contact right here... Let me ask you something, may I?

PC: Sure.

LRH: All right. Whose hand is that?

PC: It's your hand.

LRH: Good. Well, whose forearm is that?

PC: Your forearm.

LRH: I'm touching you on the forearm, right?

PC: Oh!

LRH: Yes, I'm right. I did.

PC: That forearm. Okay...

LRH: That's right.

PC: ...that's your forearm.

LRH: Hm?

PC: This is mine.

LRH: All right. Well, whose is this?

PC: That's yours.

LRH: Well, whose is this? Hm?

PC: That's my forearm - my left forearm.

LRH: Oh, that's good. Good. Now, whose upper arm is that?

PC: It's yours.

LRH: Good. Whose upper arm is that?

PC: Mine.

LRH: Good. All right. Now, whose hand is that?

PC: Mine.

LRH: Good. And... That's very, very good. Now, how do you feel?

PC: Fine.

LRH: Are you doing all right?

PC: Yes.

LRH: All right.

 [to audience] That's a version which can be run in many, many different ways. Now, what have I built? I have built a communication line between myself and the preclear. Here, we've asked him to identify parts which he notices are connected.

 [to preclear] All right, let's get straight upstairs into Hand Mimicry, now.

PC: Okay.

LRH: Now you hold your two hands up here.

PC: Mm-hm.

LRH: And I'll hold my hands here.

PC: Mm-hm.

LRH: And now what we will do is, I want you to follow and contribute to the motion I make with my hands. All right?

PC: Okay.

LRH: All right. Now... Good. Did you contribute to that?

PC: Yes.

LRH: All right. Now we're going to move that back.

PC: Mm-hm.

LRH: Good. Now, did you contribute to it or lead it?

PC: Oh, I motivated my arm when you moved yours.

LRH: All right, good. Good. Now let's take the other hand here -- hands in contact here.

PC: Mm-hm.

LRH: All right. Did you do that?

PC: Yes.

LRH: All right. Now, did you contribute to that motion there?

PC: Yeah.

LRH: All right. That's fine.

[to audience] This is the slightest possible glance at Hand Contact Mimicry. You could do many, many things with your hands: push 'em back and forth, you know; invert them; make sure that each finger is touching. And we will take it from that point, right now.

PC: Like that?

LRH: Now, we'll just touch each finger. See?

PC: Uh-huh.

LRH: Now, we can make it much slighter; we're going to make a motion with the index finger only.

Okay?

PC: Mm-hm.

LRH: Got that?

PC: Mm-hm.

LRH: Contribute to that. All right. Now I'm going to move my index finger of my left hand, and I want you to contribute to that motion. All right?

PC: Okay.

LRH: Good. Did you?

PC: Mm-hm.

LRH: All right. Now we're going to move it back.

PC: Mm-hm.

LRH: Now, did you contribute to the motion?

PC: Yeah.

LRH: Well, very, very good. Okay.

[to audience] Very many versions of this sort of thing.

[to preclear] Now, let's put up one finger. (pc and audience laugh) All right, we each have our index fingers touching. Now I'll show you another version of that. Got this? Now, we have such motions as this... and such motions as this... Now, we have upward motions...

PC: Mm-hm.

LRH: ...and downward motions.

PC: Mm-hm.

LRH: And each time, we ask the preclear to contribute to the motion. We call to his attention that we're going to make a motion, and we're going to ask him to contribute to that motion.

It's quite remarkable, how complicated you can make such a thing. And we are trying to attain some level of complexity which will elicit the interest of the preclear. So look at this one...

PC: What?

LRH: See if you can figure it out there.

PC: That is...

LRH: Huh? You have, well... Got my hands crossed here. All right. Now, actually, it's really very, very simple. Get this now...

PC: Where?

LRH: Huh?

PC: Where?

LRH: Have you got a contact there?

PC: Yeah.

LRH: Huh?

PC: Yeah.

LRH: All right. Now we're gonna make a motion...

PC: Okay.

LRH: ...with the thumbs.

PC: Mm-hm. Mm-hm.

LRH: Okay. Have you got some idea of the fantastic complexities which can be made? Actually, all sorts of involvements can come in, till a preclear's interest is very supersaturated. (pc and audience laugh)

PC: I guess that'd be about it.

LRH: Yeah. That's good. That's good. All right. Now, we're gonna make a little motion...

PC: Mm-hm.

LRH: ...and contribute to it. All right. We'll make another motion and contribute to it. Get the idea?

PC: Mm-hm.

LRH: All kinds of oddities. If you think Hand Contact Mimicry, while still in contact, too simple, just invent a few. All right.

Now, for any given stage we get, first, each command different, gradually going on down to a duplication of the command. So let's take this first one again. All right.

Now we've got our palms touching and posed here. And we're going to make a motion here.

Did you contribute to that?

PC: Mm-hm.

LRH: All right. Now I'm going to make another motion, and I want you to contribute to it. Okay?

PC: Okay.

LRH: Good. Now I'm going to make a motion, and I want you to contribute to it. Would you?

PC: All right.

LRH: All right, good. All right. Fine. Now, I'm going to make a motion, and I want you to contribute to it.

PC: Okay.

LRH: All right.

Did you do that?

PC: Mm-hm.

LRH: All right, fine. Okay.

[to audience] Now, when we've accomplished a simplicity of this character, we would now get a little space.

PC: Mm-hm.

LRH: All right. Now, we can still be as complicated as we want to be about this.

 [to preclear] Now I'm going to make a motion with my hands, and I want you to contribute to it.

PC: Okay.

LRH: Good.

Very good. I'm going to make a motion with my hand, and I want you to contribute to it. All right?

PC: Okay.

LRH: All right. Here we go.

How's that?

PC: Fine.

LRH: All right. I'm going to make a motion with both hands, and I want you to contribute to that motion. All right?

PC: Okay.

LRH: All right.

Good. Now, I'm going to make a motion with both hands, and I want you to contribute to it. All right?

PC: Okay.

LRH: Okay.

Fine, fine. Now, how you doing?

PC: Fine.

LRH: All right. Now we're going to, once more, make a motion with the hand, and I want you to contribute to it. All right?

PC: Okay.

LRH: All right.

Good. And I'm going to make another motion with my hand, and I want you to contribute to it.

PC: Okay.

LRH: All right.

[to audience] Now, we've gotten a little more space. We might do this several times in that position, and you'll have to get expert as an auditor to do this, because your arms are going to get tired if you haven't got yourself well schooled in it. All right. You see?

In view of the fact the auditing command has very, very little to do with it, the amount of palaver which you would enter in with a preclear that you've had to do a lot of this Hand Contact Mimicry with is simply (and you must understand this) just balderdash as far as he's concerned. He doesn't register it. You haven't got a terminal there. But we wouldn't do very much of this with a preclear who was in fair condition, and with whom we had some degree of communication. Hm?

[to preclear] All right. Now, we've got Hand Contact Mimicry, haven't we?

PC: Uh-huh.

LRH: All right. Now, we're just going to do Mimicry.

PC: Okay.

LRH: All right.

Good.

All right.

All right.

All right. Good.

All right, good.

All right.

Oddly enough, this is one of the tougher commands. But, much tougher is this command: Just one motion... See, I just make one simple hand motion, and he has to make just one simple hand motion. Funny part of it is, many preclears will be able to do this without any registry or case change. Why? Because it's totally unreal to them. It's too simple.

Maybe this would be real to this preclear...

PC: Oh, what was it? Hm. Hm... Hm... Oh, there. Heavens!

LRH: All right. All right. Gives you some sort of an idea. All right. Somebody who's in fairly good shape would at once sense that this was ridiculously complex. But somebody who wasn't in shape would recognize this single-finger one in a sort of a machinery sense, if at all.

PC: Hm-hm.

LRH: And they'd have a feeling of unreality about the whole thing. It's quite interesting. You must understand that rather thoroughly as an auditor. That when you get simple, you very often simply pass out of the preclear's ability to grasp what you're doing, and he just puts it all on machinery, and that's that.

All right. Now let's get up to some more of this. Now, you could put a control process in here, which crosses up with a Mimicry process. All right.

Now, we're going to take this book.

PC: Yeah.

LRH: And I'm going to start the book moving downward.

PC: Yeah.

LRH: Okay? You do that, would you?

PC: Mm-hm. Just start the book moving downward?

LRH: Start the book moving downward.

Good. Did you start the book moving downward?

PC: Yes.

LRH: All right. Now I'm going to start the book moving downward.

PC: Okay. You want me to do it now?

LRH: Mm-hm.

PC: Okay.

LRH: There you are. Actually a Mimicry process isn't it? Hm?

PC: Yeah.

LRH: All right. We're going to change the position of this book from the right to the left now. All right?

PC: Okay.

LRH: Did I change its position?

PC: Yes.

LRH: All right. Here you are. Now you change its position.

PC: You want me to do it to the mirror image?

LRH: Yep. Mirror image.

PC: Okay.

LRH: That's right. Now, did you change the position of the book?

PC: Yes, I really did.

LRH: All right. Very, very good. You did change the position of the book.

PC: Mm-hm.

LRH: All right. (We'd flatten something like that.) Now, we're going to stop the book. Okay?

PC: All right.

LRH: All right.

PC: All right.

LRH: That's right. All right.

[to audience] Now, you see how Mimicry would combine with the control factor? Hm?

Okay. Now, this passes out into simply Start, Change and Stop of an object on a tabletop -- of course, you know how to do that; that's very stupidly simple -- and would go into Two Objects, *„Keep it from going away."* However, we are not interested, at this time, in getting into Two Objects, because we're not at all sure that our preclear is not simply in communication with us, and not in communication with the environment. We, at this time, would guess that a preclear was probably not in very much of a communication with the environment. Don't you see? Because we've been doing various things.

Now, this bridge of using Mimicry on an object -- Start, Change and Stop on an object, and so forth -- actually does introduce his attention from the auditor to an extraneous object. We actually do that. So it's actually elective whether or not we run Connectedness and then start in on objects, or if we run an object Start, Change and Stop with a sort of Mimicry, and then go into Connectedness. See, it doesn't matter much where you put this. However, because his attention is introduced onto the first for-

eign object, above and beyond auditor and preclear, on a very bad case you would undoubtedly introduce a single object, Mimicry with Start, Change and Stop -- before you did Connectedness. Got that?

That case would be pretty critical. And he would have an awful struggle doing that. But you've taken his attention off of things that his attention is quite close in on, such as hands, and you've gotten him into doing something like this:

[to preclear] Now, we're going to practice stopping this object, see?

PC: Okay.

LRH: All right. And...

All right. Good. Now we're going to do that again.

PC: Okay.

LRH: We're going to go in a circle here, and we're going to practice stopping this object. All right?

PC: Okay.

LRH: Good. Did the object stop?

PC: Yes.

LRH: All right. Good. Do it again. Good. Did you stop the object?

PC: Yes.

LRH: All right, that's fine. Now we're going to go in a circle again, and we're going to stop this object.

PC: Okay.

LRH: All right. And we're going to go in a circle again and practice stopping the object. All right?

PC: Okay.

LRH: Good. All right. Do you think that was satisfactory?

PC: Mm-hm.

LRH: You do? All right, let's go over this again. And we're going to go in a circle, and we're going to practice stopping this object. Okay?

PC: Okay.

LRH: All right. Okay. Did you stop the object?

PC: Yes.

LRH: Did you stop the object?

PC: Well, the body, but I stopped the object.

LRH: Did you stop that object?

PC: Yes.

LRH: You're sure you did?

PC: Mm-hm.

LRH: Let's do it again. All right.

All right. Did you stop the object?

PC: Mm-hm.

LRH: All right. Let's do it again.

Now, did you stop that object, right there?

PC: Yes.

LRH: Is that object stopped in that place because you stopped it in that place?

PC: Yes.

LRH: All right. You satisfied that's it?

PC: Yeah.

LRH: All right.

[to audience] Get the idea?

Various voices: Yeah.

LRH: Hm? Now, somewhere along the line here, after Hand Mimicry and before or after you introduced an object -- Start, Change and Stop on Mimicry -- you would run Connectedness. But we have called his attention, now, to the existence of an additional object. Right?

Now, we could go very smoothly to Two Objects, and we could go very smoothly from there on up to Stop-C-S or Start-C-S, or something of the sort. However, we're interested in a fast route here, we're interested in a swift rendition, more than anything else, of this; and so we wouldn't park ourselves around for long. The only thing we're trying to do with this preclear in Procedure CCH is get him up into solids fast.

All right, therefore, you might omit a great many of these earlier steps on a preclear who already could get something solid. But these steps would permit somebody to eventually get something solid, who could not before. If you ask somebody, just casually, „*Do you see that sign over there?*"

Go ahead.

PC: Yeah.

LRH: All right. Make it a little more solid.

PC: All right.

LRH: All right. Did you do that?

PC: Mm-hm.

LRH: Do that easily?

PC: Yes.

LRH: All right, that's fine. Mock up a cat down here.

PC: All right.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good, good. All right. (And this would just be for kicks.) All right. Make it yowl.

PC: All right.

LRH: All right. Throw it away.

PC: Okay.

LRH: [to audience] But I have asked him already, can he do Then and Now Solids? See? Just by those diagnostic requests, I have ascertained that he can do Then and Now Solids. So, I just wouldn't do any of the rest of these.

But supposing he had said (which he didn't), *„That picture up there.... You mean the one in the frame? Yeah. Well, make it a little more... Just how do you mean? Make the glass a little more solid too?“* or something.

„Well, yes. That's right. That's fine. That's fine,“ I would say. And I'd say, *„Well, mock up a cat.“*

And he would say, *„Yeah.“* And then he'd look at the cat, and he'd go, *„Ha-ha-ha-ha.“*

And I'd say, *„What's the matter?“*

„Oh, it keeps jumping back and forth. It's a cute cat,“ and so forth.

„Okay, make it a little more solid.“

„No, but the cat can,“ or something, you know?

We would instantly fall all the way back down to the bottom of exactly what I'm demonstrating here. See, Hand Contact Mimicry, you understand? Present time-problem sort of thing, Hand Contact Mimicry, and so on.

Of course, I wouldn't start anybody out, actually, into an auditing session without pushing them around on the subject of a present time problem. And, actually, I push them hard these days, because I've found out they can be below having a problem. And we find out halfway through the session that their wife filed the papers in the divorce court this afternoon.

That actually happened to me one time. Surprised me half out of my wits. Fellow kept saying there was no problem, no problem, and a little bit later on in the intensive he hit a tremendous grief charge. What was this grief charge all about? Well, the grief charge was the loss of his wife. So he didn't even know he was losing her up to that point.

All right. So, we would go right back downscale, and we'd run this Hand Contact Mimicry, and then the next thing that we would run would be a little separateness on the distance. Got it? And then -- or Connectedness -- we would run this object: start, change and stop, position of, handing it over.

I want to show you something here. As a matter of fact, Jan Halpern put into The Creation of Human Ability a game there that is quite workable. It's just passing an object back and forth without any auditing command. You know that one in there, in Creation of Human Ability? Hm? Ever read that one? That's Jan's.

All right. We just pass this back and forth here. This is quite a process. You get the idea? I mean, it is a process. There is an interchange. What is it? It's communication with a solid particle. So, we get Mimicry with the particle, and then a change over here.

[to preclear] Go ahead.

PC: I wasn't watching you there.

LRH: All right. All right. Okay. And we just hit Mimicry with a particle. I'm going to do something with this particle.

PC: Mm-hm.

LRH: Get the idea? It's quite remarkable.

[to audience] And then we can go into S-C-S with the particle, you know?

[to preclear] Stop it. That's right.

[to audience] In other words, what's happening all the time here? We're exchanging a particle, aren't we? Huh? See? In addition to doing something with the particle, we're exchanging the particle, and it gets very hot, this process. Got the idea? That is an excellent interlude for Two Objects. See, that's for Two Objects -- anything. That's an excellent interlude. And it's certainly a good interlude for calling his attention outward to the environment. And you could run Connectedness way up there with Two Objects, *„Hold them still,“* see, then Connectedness. And then we go on to Then and Now Solids. But Connectedness is going to go up and down here someplace.

And I don't want you to get a false impression of where Connectedness can run. See? Just because I put it on a scale doesn't mean that it runs at that point of the scale. It seems to have a greater fluency. It doesn't belong in a precise place on this scale. But boy, does it promote solids. All right.

Now, we've been fooling around with this book, and we could then run some Connectedness -- or right after Hand Mimicry, could run some Connectedness.

[to preclear] All right, we're going to run another process now. Is that all right with you?

PC: Sure.

LRH: All right. We're going to run a process we call Connectedness. And it consists of you finding something you wouldn't mind making connect with you.

PC: All right.

LRH: Good?

PC: Mm-hm.

LRH: All right. And I'm going to ask you to look around this room, then...

PC: Yeah.

LRH: ...the command is, *„Want you to look around the room and find something you wouldn't mind making connect with you.“*

PC: Okay. Right now?

LRH: All right. No, that's what we're going to run.

PC: Okay.

LRH: Is that all right with you?

PC: Sure.

LRH: All right. Look around the room and find something you wouldn't mind making connect with you.

PC: Clock back there.

LRH: Good. Now, do you get the idea of making the clock connect with you

PC: Yeah.

LRH: You don't get the idea of you connecting with the clock? The clock's got to work at it?

PC: Yeah.

LRH: All right, all right. But you're going to make the clock connect with you. You got that?

PC: Yeah.

LRH: All right, good. Look around the room and find something you wouldn't mind making connect with you.

PC: That purse down there.

LRH: Good. Good. Do you get the idea of making that purse connect with you?

PC: Yeah.

LRH: All right. Look around the room and find something you wouldn't mind making connect with you.

PC: The chandelier.

LRH: All right. Do you get the idea of connecting up with you?

PC: Yeah.

LRH: You do?

PC: Hm-hm.

LRH: All right. Look around the room and find something you wouldn't mind making connect with you.

PC: Um. Okay. The door over there.

LRH: All right. That's fine. Good. And now we're just going to call that a demonstration. All right?

PC: Okay.

LRH: All right. No further reason to go into it.

PC: Mm-hm.

LRH: Hm. Okay.

[to audience] That is simply Connectedness. And that is how it is run. And of course, a preclear always has to understand an auditing command. If he doesn't understand the auditing command, then you certainly had better modify it till he can. You understand? You better thrash it out.

No, he isn't present. But the auditor is present. The staff auditor is present that did this. He was running a fellow on „*Tell me something your theta body can't have.*" „Tell me something your theta body can't have. Tell me something your theta body can't have." Oh, you remember this, now?

PC: Yeah.

LRH: And he runs that for I don't know how many -- how long during the day. And sometime in the afternoon the preclear suddenly looked at him, rather brightly -- and he'd been answering this question for hours -- and he looks at him and says, „*What's a theta body?*" You might say the preclear had come up to cognition. Well, this is an interesting manifestation, interesting manifestation. Got that?

PC: Mm-hm. LRH: We would clear an auditing command so that the preclear understood it. Now, if he can't understand it very well, I'm afraid you're not going to get any gain from running it. And hence, the beauty of these Mimicry Processes. Now, you start running this on a child, if you don't want the child to start auditing you, you had sooner or later better hand the child the article and say, „*Make it do something, and then I will follow.*"

[to preclear] Go ahead, make it do something.

Good, good.

Make it do something, and I'll follow. Good.

[to audience] In other words, I'm following him. But he's doing it under my orders, so it is auditing. Got it? Don't fall into an auditing session yourself, just because you're letting the preclear do something that you mimic. That's the commonest fault. Then you finally get disgusted with the preclear for not acknowledging the fact that you've done it.

But there is Connectedness. Now, that could fit right after Hand Mimicry, it could fit right after you have dispensed with the Two Objects, and very possibly, someday will click into line. But I consider it a somewhat disrelated process which leads toward the same goal, and therefore, can belong almost anyplace.

All right. Now we're going to fall into Two Objects, „*Keep it from going away.*" All right?

PC: Mm-hm.

LRH: And by the way, this has a simple and a complex version. And the first version of it is simply an introduction of the objects. Don't ever let a preclear use objects you haven't introduced him to, because they remain quite unreal.

[to preclear] All right. What have you got there?

PC: A book.

LRH: You've got a book. All right, let's look it over.

PC: Mm-hm.

LRH: Could you own that?

PC: Yeah.

LRH: Good. All right. That's fine. Put it back now. All right. Now look over there. What is that?

PC: A dirty ashtray.

LRH: That's a dirty ashtray. All right. Could you own it?

PC: Yeah.

LRH: Could you?

[to audience] A dangerous question for a lower-level preclear. All we're trying to do is make him acquainted with it, regardless of what we say.

[to preclear] All right. Look it over. Heavy or...?

PC: Yeah.

LRH: Is it dangerous?

PC: No.

LRH: It isn't particularly dangerous.

[to audience] All right. Now we could run this, by the way, and should run it with nonsignificant objects. You could run it with significant objects. You could have a writer use a book as one of the objects. See? You could have a banker or a money-lender or something with a piece of money as one of the objects. And you could do all sorts of weird things with his psyche by adding the significance to the objects. But that isn't what we are trying to do. And therefore, you had better choose nonsignificant objects.

This is a good process, you know? Use money and books and have a secretary keep her typewriter from going away, and streetcar conductor keep the streetcar from going away. It's quite beneficial. You would be amazed what would happen if you asked a fireman to keep the fire truck from going away.

I've done this, by the way. And good golly! Every fire he had attended for years went roaring by. He had fire trucks on every side of him, and they were going north, south, east and west. And he was hauling on that poor fire truck till I was sure one of the fenders was going to come loose. And he wasn't the driver; he simply was the rider. So, of course he was in a somewhat no-game condition in being taken to every fire. You see?

And I swear to Pete, he was going to tear that fire truck to pieces before he got through. His knuckles were just white, and his arms were shaking and the strain in his face -- every sinew of his body just corded up, trying to keep the truck from going away! And „*I'll do it in a minute,*" he'd say to me. „*I'll do it in a minute.*" That's what you get for dropping around at firehouses.

You would have interesting things happen to you if you realized that you were welcome in any quarter or sphere of the world. That you could light in any place in any part of the world. If you realized that completely, you would do things like this. And I would always be getting letters saying „*Some darn fool Scientologist just dropped in*" (maternity ward or something of the sort), „*and we haven't had any babies for two weeks,*" or something. All right.

Now we've introduced the preclear to these objects. And we use two objects, and we don't under any circumstances let him use his eyes on the walls, the building, the floor, his feet.... You got the idea? We don't let him keep things from going away with his eyes! See?

Now, any preclear will tell you sooner or later „*Oh, I can do that just by looking at them. I can keep them from going away.*" Knock it off. Knock it off. Using a body -- make him use the body to do it. Now, that's as far as we want to go with the process. They'll always tell you they can use their eyes to do it. Knock it off. Don't do it.

All right.

[to preclear] Now, we got two objects here.

PC: Yeah.

LRH: All right. And we're going to run a process called Two Objects, *„Keep it from going away."* All right?

PC: Sure, okay.

LRH: All right. I'm going to ask you to look at an object. And then I'm going to ask you to pick it up. And then I'm going to ask you to keep it from going away. And then I'm going to ask you to put it back in exactly the same place. Okay?

PC: All right.

LRH: Then we're going to go over to the other object. And then I'm going to ask you look at it and pick it up and keep it from going away and put it back in exactly the same place. And that's the way we're going to run this. All right.

PC: Okay, I put this book over here?

LRH: All right...

PC: Or do I keep it here?

LRH: You want to put those two over there? I think that's perfectly safe right there. One's on the right, and one's on the left. How's that?

PC: It's okay.

LRH: All right. Now, take a look at that ashtray there. Look at the ashtray.

PC: All right.

LRH: All right. Pick it up.

PC: Both hands?

LRH: Don't care.

PC: Okay.

LRH: All right. Now, keep it from going away.

PC: Mm-hm.

LRH: Did you do that?

PC: Mm-hm.

LRH: Have you kept it from going away?

PC: Yes.

LRH: All right. Put it back in exactly the same place.

Good. Now, look at the book.

PC: All right.

LRH: All right. Pick it up.

Good. Now, keep it from going away.

PC: All right.

LRH: Good. You do that?

PC: Mm-hm.

LRH: All right. Put it back in exactly the same place.

Good.

Now look at the ashtray.

PC: All right.

LRH: All right. Pick it up.

PC: Okay.

LRH: Good. Now keep it from going away.

PC: All right.

LRH: Good. Put it back in exactly the same place.

PC: Okay.

LRH: Okay.

[to audience] This is the way that would run. Back and forth, back and forth, back and forth. You got the idea? Same commands every time. Your ability as an auditor to duplicate those commands exactly has a great deal to do with the process!

Now, if you have somebody who is having an awful lot of trouble, for heaven sakes, get five objects! Don't make him do a duplicative process! See? Have him run through five objects! Four objects! Three objects! You see? But this is this, in its toughest version, two objects. Got that?

[to preclear] All right. Now that we've done that very well, and you've got it all flat, we're going to move up here to the next step of this.

PC: Okay.

LRH: All right?

PC: Mm-hm.

LRH: [to audience] Now, actually there's a second process here which I will show you as an interim process.

[to preclear] All right. Now, you see that ashtray there?

PC: Uh-huh.

LRH: Look at it.

PC: Mm-hm.

LRH: And I'm going to ask you to look at it, pick it up, keep it from going away...

PC: Mm-hm.

LRH: ...put it back in exactly the same place, and leave it totally uncontrolled. All right?

PC: All right.

LRH: All right. Now, look at the ashtray.

PC: All right.

LRH: All right. Pick it up.

Good.

Keep it from going away.

PC: All right.

LRH: Did you?

PC: Mm-hm.

LRH: All right.

[to audience] And note that, by the way: I always ascertain whether or not he did. He normally acknowledges that, and a preclear customarily only really acknowledges that he's kept it from going away. Because that is the goal of the process.

[to preclear] All right. Now, put it back in exactly the same place.

Good.

Leave it totally uncontrolled.

PC: (laughs) All right.

LRH: You did that?

PC: Mm-hm.

LRH: All right. Look at the book.

PC: Got my attention stuck on what I was doing. Yeah, I'm looking at the book, yeah.

LRH: All right. Pick it up.

Good.

Keep it from going away.

PC: All right.

LRH: Good. Put it back in exactly the same place.

Good. Leave it totally uncontrolled.

PC: (chuckles) All right.

LRH: What's the matter?

PC: Well, I let go of it. Real totally. Okay?

LRH: Did you?

PC: Mm-hm.

LRH: Good. Look at the ashtray.

PC: All right.

LRH: All right. Pick it up.

Good. Keep it from going away.

PC: All right.

 LRH: All right. You did that?

PC: Yeah.

LRH: All right. Put it back in exactly the same place.

Good. Leave it totally uncontrolled.

PC: All right.

LRH: Good. Look at the book.

PC: Okay.

LRH: Pick it up.

Keep it from going away.

PC: All right.

LRH: Did you?

PC: Mm-hm.

LRH: All right. Put it back in exactly the same place.

PC: Okay.

LRH: All right.

Now, leave it totally uncontrolled.

PC: All right.

LRH: All right. Good.

How you doing now? Did you get unstuck on the ashtray?

PC: Yeah.

LRH: Okay.

PC: Got a slight reversal for about half a second.

LRH: [to audience] We can complicate, you see, the process from one to the next -- you got that? -- with some benefit.

[to preclear] Now, we're still going to use these two objects.

PC: Okay.

LRH: Still going to use these two objects, and we're going to run a slight change. I'm going to ask you to look at it, pick it up, and hold it still, and put it back in exactly the same place. Okay?

PC: All right.

LRH: All right. Now, look at the ashtray.

PC: Yeah.

LRH: All right. Pick it up.

Good. Now, hold it still.

PC: All right.

LRH: Good. All right. Put it back in exactly the same place.

All right. Look at the book.

PC: All right.

LRH: All right. Pick it up.

PC: Okay.

LRH: Good. Hold it still.

PC: All right.

LRH: Good. Put it back in exactly the same place.

All right. Look at the ashtray.

PC: Okay.

LRH: Pick it up.

Now, hold it still.

PC: All right.

LRH: Good. Put it back in exactly the same place.

PC: This is much easier to do than the last time I did it...

LRH: All right.

PC: ...a few months ago.

LRH: Good. Good. Look at the book. PC: All right.

LRH: (You're not supposed to derive any therapeutic benefit from this!)

PC: Ah, I'll quit. Okay, I'm sorry. I'll turn it off (LRH, pc and audience chuckle)

LRH: All right. Look at the book.

PC: Yes.

LRH: All right. Pick it up. Got it?

PC: Yes.

LRH: All right. Hold it still.

PC: All right.

LRH: Good. Was there an instant there when it was totally still?

PC: Mm-hm.

LRH: Just bloomp!

PC: Mm-hm.

LRH: You know, clank! still?

PC: Rather quickly.

LRH: All right. All right. Put it back in exactly the same place.

PC: All right.

LRH: Okay, that's fine. Well, that'll serve for a demonstration. All right?

PC: Okay.

LRH: All right.

[to audience] Now, we could, of course, complicate this one in this fashion:

[to preclear] I'm going to ask you to look at the ashtray, pick it up, hold it still, and then put it back in exactly the same place and leave it totally uncontrolled. All right?

PC: Okay.

LRH: All right. Look at the ashtray.

PC: All right.

LRH: All right. Pick it up.

Good. Now, you hold it still.

PC: Yeah.

LRH: Good. Put it back in exactly the same place.

All right. Leave it totally uncontrolled.

PC: (pause) Oh, all right. I mean, holding it still it makes it harder to leave it totally uncontrolled.

LRH: Hm. Hm. That's for sure. All right. Good.

Look at the book.

PC: All right.

LRH: Pick it up. Now, you hold it still.

PC: (laughs) I -- little thought came by, says, „*Oh, me hold it still.*" Well, I knew I was holding it still anyway. Yeah.

LRH: All right. Put it back in exactly the same place.

Now, leave it totally uncontrolled.

PC: All right.

LRH: Got it?

PC: Mm-hm.

LRH: All right. Good.

Well now, that serves as a demonstration. Is that all right on this series?

PC: Mm-hm.

[to audience] Of course, you could do that one with a half a dozen, but you'll find out that if you get „*Keep it from going away*" flat, why, „*Hold it still*" will flatten faster without a complexity. For instance, if you had to use five objects on „*Keep it from going away,*" when you get to „*Hold it still,*" two objects undoubtedly would suffice. Don't you see? So you don't have to get that complicated again with Two Objects on „*Hold it still.*" You got that?

PC: Mm-hm.

LRH: Hm? All right. Okay.

Well, now we've got a demonstration sequence which is actually, communication, control, with some specific techniques, which promote a person's ability to make things solid.

PC: Mm-hm.

LRH: All right?

PC: Yeah.

LRH: Hm? All right. Now, having done those we'll call that a demonstration...

PC: Yeah.

LRH: ...just as such. But I actually feel that it's taken me quite a while here to get that far up, and I think we ought to demonstrate Then and Now Solids.

PC: Okay.

LRH: All right. Shall we do that?

PC: Certainly.

LRH: All right. Let's take an instant break before we do that. All right?

PC: All right.

LRH: Okay.

[break]

LRH: All right, this is the second stage of this auditing demonstration. How do you feel?

PC: Fine.

LRH: Are you feeling caved in?

PC: No.

LRH: You think I ought to sit here and confront you the whole time like this?

PC: No.

LRH: You know, you can very easily hypnotize a preclear with over-confrontingness. Okay.

Now, we're going to run a little process...

[aside to audience] (They're always a little process, you know.)

.going to run a little process known as Then and Now Solids. And we're going to assume that we're just starting a session, all right?

PC: Okay.

LRH: All right. We're just starting a session. You got any problems? (LRH, pc and audience laugh)

PC: Better find one, Let's see. No, not now.

LRH: Not now, huh? That's really odd.

Now, up there is a picture in a frame or something in a frame...

PC: Yeah?

LRH: Hm?

PC: Mm-hm.

LRH: Antiquated document known as the Declaration of Independence. Got it?

PC: Yeah.

LRH: Hm?

PC: Yeah. I see it.

LRH: All right. Make it a little more solid.

PC: Mm-hm.

LRH: Did you do that easily?

PC: Yes.

LRH: All right, that's fine. Good.

Mock up a cat down here.

PC: All right.

LRH: Did you mock up a cat?

PC: Mm-hm.

LRH: That's pretty good! You can do good mock-ups, huh?

PC: Yeah. Siamese cat.

LRH: Good. Siamese cat. Make it a little more solid.

PC: All right.

LRH: Good. All right. How is that?

PC: Easy to do.

LRH: Easy to do, hm? Okay. Make the cat meow.

PC: All right.

LRH: All right. Make it just tear out of here at a mad rate.

PC: Yeah. Pshewt! (LRH and pc laugh)

LRH: Okay. All right. Now, what we're going to do, is we're going to find, recover, a facsimile (a mental image picture), and take a little look at it.

PC: Mm-hm,

LRH: And I don't care how good it is or how bad it is or indifferent; it has nothing to do with it. And I don't care what part of it you make a little more solid...

PC: Mm-hm.

LRH: ...but I'm going to ask you to make it...

PC: Yeah.

LRH: ... -- the facsimile -- a little more solid. I don't care whether you make the whole picture or a person in it or something of the sort more solid, see?

PC: Yeah.

LRH: I just want you to make it a little more solid. Got it?

PC: Okay.

LRH: That „it" is up to your indiscretion. You got it?

PC: All right.

LRH: Okay. And then I'm going to ask you to locate the auditing environment.

PC: Mm-hm.

LRH: And I'm going to ask you that by saying *„Find the room."*

PC: Mm-hm.

LRH: Got it?

PC: Yeah, this room here.

LRH: Yeah, meaning this room here.

PC: Mm-hm.

LRH: And I'm going to ask you to make it a little more solid. Now, I'm not even going to ask you to pick out something in it to make...

PC: Mm-hm.

LRH: ...a little more solid, but you can pick anything in it you want to and make it a little more solid, or the whole room.

PC: Mm-hm. Okay.

LRH: Got it?

PC: Mm-hm.

LRH: And we're just going to do those two things, one right after the other. Is that all right?

PC: Yeah, back and forth.

LRH: All right. Okay. Now, get a facsimile.

PC: Eyes open or closed make any difference?

LRH: I don't care.

PC: All right. Okay.

LRH: Got one?

PC: Mm-hm.

LRH: Make it a little more solid.

PC: Mm-hm.

LRH: Good. Locate the room. Find the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Yeah.

LRH: Good. Good. Get a picture.

PC: Mm-hm.

LRH: Make it a little more solid.

PC: Mm-hm.

LRH: Good. Find the room.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: All right. Now, which makes the most sense to you: *„Get a picture,“ „Get a facsimile“?*

PC: Doesn't make any difference.

LRH: Doesn't make any difference, huh?

PC: I know what you mean.

LRH: You know what I mean.

PC: Mm-hm.

LRH: All right. Get a picture.

PC: One of those black images sticks in my head.

LRH: All right.

PC: I got a picture, yeah.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. Locate the room.

PC: Uh-huh.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Get a picture.

PC: All right.

LRH: And what's it of, by the way?

PC: The woodshed on the ranch.

LRH: All right. Good. Make it a little more solid.

PC: All right.

LRH: Good. Locate the room.

PC: It's quite 3-D, by the way.

LRH: Good.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Got that?

PC: Mm-hm.

LRH: All right. Get a picture.

PC: Yeah.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. That's very successful, huh?

PC: Yeah, got the greenhouse in back of it.

LRH: All right. Good. Locate the room.

PC: Mm-hm. Yeah.

LRH: Make it a little more solid.

PC: Mm-hm.

LRH: All right. Get a picture.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Yeah.

LRH: What happened?

PC: I had a picture of flying in a Piper Tri-Pacer down in Phoenix.

LRH: Oh, good.

PC: Not very solid.

LRH: Well, that shouldn't happen.

PC: Well, yeah, I mean it did. But I mean, I'm talkin' about the whole airplane started to show up.

LRH: Oh, no kidding! All right. All right. Locate the room.

PC: I mean, the controls are right there, you know?

LRH: Very good.

PC: All right.

LRH: All right. Make it a little more solid.

PC: Okay.

LRH: Good. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. What was that?

PC: I saw a picture of a mountain with a bit of a dust storm on it, of all things.

LRH: All right. Okay. Have you changed pictures? Are you operating a selectiveness on these pictures?

PC: Well, I decided, *„Well, I think I'd like to get a mountain,"* so I picked out a mountain.

LRH: All right. Good. Did you make it a little more solid?

PC: Yeah.

LRH: All right.

PC: And I got the dust.

LRH: Didn't make the dust more solid, did you?

PC: No...uh... Yes, I did.

LRH: Oh, you did. I want you to make the mountain more solid.

PC: Well, the mountain was solid, but...

LRH: Well, let's make the mountain more solid.

PC: It's more solid. All right.

LRH: Good. You made the mountain more solid?

PC: Mm-hm.

LRH: All right. How about the dust?

PC: Well, I make the mountain more solid, the rest of the picture shows up. The dust comes up, but the dust doesn't bother anything.

LRH: All right. All right. Locate the room.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. What's getting more solid about the room?

PC: Well, I was taking various walls and hunks of people here, and the whole room seems good and solid now.

LRH: Good. All right. Get a picture.

PC: I seem to have better perception, by the way. Hmm. All right. LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good.

[to audience] On these invisible articles and particles, and so forth, just pull your preclear off of making them a little more solid. You know, like dust and fog and air and stuff like that, don't let him get to hitting this. You don't care if he hits into engrams, but you do care whether or not he hits into invisible particles.

[to preclear] All right. Good. Get a picture.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: How did you do on that one?

PC: Fine.

LRH: Did you feel I wasn't -- didn't really care what picture you did get?

PC: I thought you cared; you're auditing me.

LRH: All right. What picture did you get?

PC: The tree that used to be in 1212 Grady Way.

LRH: All right. Did you make it a little more solid?

PC: Yeah. The sunlight showed up, and the rest of the street showed up.

LRH: That-a-boy. All right. Good. Locate the room.

PC: Mm-hm. All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. What happened?

PC: I made the coats back there solid and put a little wool on the fenders.

LRH: Oh, yeah? All right. Good. Get a picture.

PC: Hm. Yeah.

LRH: Good. Make it a little more solid.

PC: Water in a swimming pool.

LRH: It's all right.

PC: Okay.

LRH: Make it a little more solid.

PC: All right.

LRH: Good. How about the swimming pool?

PC: Well, four other swimming pools showed up, but I made the first one solid.

LRH: All right. Four. Okay.

All right. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Get a picture.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: All right.

LRH: What's it a picture of?

PC: The school in Garden Home, Oregon.

LRH: Good. Make it a little more solid. PC: Mm-hm.

LRH: Good. Locate the room.

PC: Yeah.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. Get a picture.

PC: All right.

LRH: What is it?

PC: The YMCA in Portland.

LRH: All right. Good. Make it a little more solid.

PC: Okay.

LRH: Good. Locate the room.

PC: The whole block goes blip!

LRH: (pc and LRH chuckle) Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. What happened that time?

PC: Well, I got a picture of a little, yellow bicycle we used to have.

LRH: Good.

PC: And it got more solid.

LRH: All right. Good. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: The room seemed kind of lopsided, so I got back into it.

LRH: All right. Get a picture.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: All right. How's that?

PC: Fine.

LRH: All right, Locate the room.

PC: Picture is still on. Okay.

LRH: Picture is what?

PC: It stayed there, but then it went away.

LRH: Well, I don't care whether you send it away or not.

PC: Okay.

LRH: All right. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. Get a picture.

PC: All right.

LRH: All right. Make it a little more solid.

PC: Yeah, this is a lot of fun.

LRH: All right. What have you got there?

PC: I mean just this whole process of doing this is fun.

LRH: Mm-hm.

PC: A wedding.

LRH: All right. Good. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. Get a picture.

PC: I'm getting more selective in my pictures.

LRH: Mm-hm.

PC: Um... Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: All right. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Get a picture.

PC: Hm, okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. What's that?

PC: Oh, I threw a firecracker in the dog's nose that was up there. There was a chow chow that was chewin' up everybody in the neighborhood.

LRH: All right.

PC: That's more solid.

LRH: Good. All right. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: Mmm. Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Locate the room.

PC: Mm-hm. Yeah.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: All right. Okay, how you doing?

PC: Fine. I got the whole room now.

LRH: Hm?

PC: I got this room, everybody in it and the back room and sides over there and everything.

LRH: Good. All right. Get a picture.

PC: These, by the way, are gettin' bigger, you know, more full size as you go along, here.

LRH: Mm-hm.

PC: Oh, let's see. All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm. (chuckles)

LRH: What's happened?

PC: Oh, it's a picture of the orchard and the ranch, and all the trees went blip, blip, blip, and they're all over there.

LRH: All right.

PC: Looking on the back porch.

LRH: All right. Good. Good. Locate the room.

PC: Trees are still there.

LRH: All right.

PC: All right. Yeah.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: Yeah.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. You feel snappier about doing this?

PC: I can even smell the popcorn in the theater.

LRH: Okay. All right. All right. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. Good.

PC: Room's sure here.

LRH: Yeah! Yeah. All right. Get a picture.

PC: All right.

LRH: Good. Make it a little more solid.

PC: (chuckles) Okay. Yeah.

LRH: What's that one?

PC: Well, I burned some rosin after Mom had washed all the clothes and had to wash all the clothes myself. And it's a picture of the dirty clothes I had to wash one time.

LRH: All right. Locate the room.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. How you doing with this room?

PC: Very good.

LRH: Mm-hm.

PC: I picked on more objects than people. And the last time I picked all the people.

LRH: All right. Good enough. Get a picture.

PC: Well, I'm going to be pulling these out of the old, dusty files here.

LRH: Hmm.

PC: Well, let's see. All right.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: What you got?

PC: Um, at Don's Grocery there, near Grady Way, I tried to take about a million dollars in toy money and tried to buy a Popsicle with it. (LRH, pc and audience laugh) He wouldn't go for it, but he gave me the Popsicle anyway.

LRH: All right. Locate the room.

PC: A big basketful. Yeah.

LRH: Make it a little more solid.

PC: Mm-hm.

LRH: All right. Get a picture.

PC: Yeah.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: How's that?

PC: Good.

LRH: And how's your densities and so forth doing on this?

PC: Oh, 3-D and brilliant color.

LRH: Very, very good. And...

PC: I'm finally getting, you know, the smell and taste and...

LRH: Good.

PC: ...stuff in there.

LRH: Good. How is this last one?

PC: Very good. It was of one of these soapbox derbies.

LRH: Yeah. All right. Locate the room.

PC: Okay.

LRH: All right. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: All right. Locate the room. PC: Okay. Excuse me. I was thinking about the pictures.

LRH: Hmm.

PC: Got it now. All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: How is that?

PC: Fine.

LRH: What was it?

PC: I was goin' to lunch in Camden. I think it was called the Golden Gate or the Golden something.

LRH: Mm-hm.

PC: Golden Restaurant, I think it was.

LRH: Yeah. All right. Locate the room.

PC: Okay.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: Good. Get a picture.

PC: Mmm. Okay.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Locate the room.

PC: I'm catching cold when I was in the snow in Camden.

LRH: Oh, yeah? All right.

PC: Snow's right there, you know?

LRH: All right.

PC: Mm-hm.

LRH: Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. Good. How you doing with this?

PC: Doing fine. Very nicely.

LRH: How's the room?

PC: Very solid.

LRH: How's the picture?

PC: Very good.

LRH: All right, you progressing okay?

PC: Sure. Getting very precise with it.

LRH: All right. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Yeah. Hey, that's real precise. Halfway into taking a step walkin' up the stairs in 726 Cooper...

LRH: No kidding?

PC: ...in Camden.

LRH: All right. Good. Locate the room.

PC: Yeah.

LRH: All right. Make it a little more solid.

PC: All right.

LRH: Good. Good. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Wowie. Okay.

LRH: What's the matter?

PC: Nothing. Just that it's rather interesting here, you know? You just -- as you're reaching for a Coke on a certain day at a certain lunchtime.

LRH: Oh, yeah. All right.

PC: It's great. (chuckles)

LRH: Okay. All right. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: Good. You find your time placement in these pictures getting more precise, is that right?

PC: Yeah.

LRH: All right. Get a picture.

PC: Okay.

LRH: All right. How was that?

PC: Very good.

LRH: What was it?

PC: First time I saw our new car.

LRH: Oh, yeah?

PC: Mm-hm.

LRH: All right. Good. Locate the room.

PC: All right

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. What part of the room are you making solid now?

PC: The whole shebang.

LRH: The whole shebang.

PC: Everything in this room and that room and all the people.

LRH: All right. Now, how are the pictures coming?

PC: Very good. I can get very precise with them, and they get very solid.

LRH: Yeah, well, how are you doing? How are you doing in general?

PC: Very well.

LRH: Mm-hm.

PC: At times in the past I've been able to get, you know, under processing, just a very instant of a facsimile, you know?

LRH: Mm-hm.

PC: Not as general, like a whole month or something. Here I can just go blip and... I mean, once...

LRH: Mm-hm. Time factor's straightening out here.

PC: Yeah. I can get a facsimile as being half a second or a second of doing something.

LRH: Well, all right. You want to do this just a little bit more?

PC: Sure!

LRH: All right. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Okay.

LRH: All right. What was that?

PC: I was kind of astounded at the ability of getting these very precisely.

LRH: All right.

PC: A moment of reaching for a door.

LRH: Good. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. Get a picture.

PC: I just thought of something. I wasn't makin' that corner solid.

 LRH: Hm.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: Good. Locate the room.

PC: Okay.

LRH: All right. Make it a little more solid.

PC: All right.

LRH: All right. Get a picture.

PC: Hm-hm, okay.

LRH: Good. Make it a little more solid.

PC: (chuckles) All right.

LRH: What was it?

PC: Looking down a big spiral staircase.

LRH: When?

PC: It was about -- what's it been? -- about sixteen, seventeen months ago...

LRH: All right.

PC: ...when I was looking at this airplane building over here...

LRH: Oh, yeah. All right.

PC: ...on the corner.

LRH: Did it get good and solid?

PC: Yeah.

LRH: All right. Get more solid than it was?

PC: Hm?

LRH: Get more solid than it was, huh?

PC: Yeah.

LRH: All right. Locate the room.

PC: All right.

LRH: Good. Make it a little more solid.

PC: Mm-hm.

LRH: What were you doing there for a moment, after I gave that?

PC: I just remembered that I wasn't picking England or Ireland or anything.

LRH: Oh, oh! That suddenly turned up.

PC: This is where we're all ending up, you know?

LRH: All right. Locate the room.

PC: Okay.

LRH: Make it a little more solid.

PC: Okay.

LRH: You do that well?

PC: Mm-hm.

LRH: Mm-hm. All right. Get a picture.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: Whee! Yeah.

LRH: What's the „whee“?

PC: I was standing on top of Trafalgar, I think it was -- no, not Trafalgar Square, but the monument in Dublin looking all over Dublin.

LRH: Oh, yes?

PC: Mm-hm.

LRH: All right. Good.

PC: One of the few sunny days in Dublin.

LRH: Good. Locate the room.

PC: Mm-hm.

LRH: Good. Make it a little more solid.

PC: All right.

LRH: All right. How are you doing now?

PC: Quite well.

LRH: Doing quite well.

PC: Mm-hm.

LRH: Those pictures are pretty close to present time, aren't they?

PC: Mm-hm.

LRH: Hm?

PC: Mm-hm. I just was kinda going back, because I thought it would be interesting to do something with, because it was -- I hadn't thought about it much.

LRH: All right. You're doing pretty well on this, huh?

PC: Yeah.

LRH: You find the process fairly easy to run?

PC: Mm-hm. It's very interesting, and I feel better because of it.

LRH: You do? All right. Now, what would happen if we knocked off this process now?

PC: All right.

LRH: And what would happen if we knocked off the session?

PC: Be fine.

LRH: Be fine? You feel all right?

PC: Feel fine.

LRH: Mm-hm. You probably feel I possibly ought to audit you another half an hour on this.

PC: Hm-um.

LRH: All right?

PC: Oh, I certainly would like to, of course, but...

LRH: All right.

PC: ...that's all right.

LRH: Okay. Well, let's let this serve as a demonstration for the moment...

PC: Okay.

LRH: ...shall we? Hm?

PC: Mm-hm.

LRH: All right. Thank you very much.

PC: Well, thank you very much.

LRH: All right.

Okay.

Thank you. Such a process as that stands isolated, of course, from other processes which you can -- that you can demonstrate. Would somebody please tell me why you wouldn't take that process as a demonstration process to razzle-dazzle it up like you can do Hand Mimicry and so forth? Hm?

Male voice: Because it's part of a duplication process and you have to keep duplicating the command.

No, that wouldn't be the reason. That's part of it, but it wouldn't be the reason. The reason is it is a sub --

Female voice: Subjective process.

Subjective process. That is right. And an individual handles subjectively more poorly than totally objectively. And therefore, you see, you could do that. But remember that you could take a preclear who was in the basement someplace, and you could give him as thoroughly a bad time by interrupting, or not auditing precisely, Hand Mimicry, if he was in the band where Hand Mimicry was responding. This would appear to him the way a subjective process might appear to you. You got it?

All right. The processes which I ran initially were to bring the preclear up -- if he couldn't -- to an ability to make things solid. And those should be run until a preclear can make something solid and then you'd run Then and Now Solids. And you would really get somewhere with this type of process.

Yes, Esther?

Female voice: Do you intend to tell the preclear to do something with the facsimiles?

Second female voice: Dispose of the facsimile?

I was telling the preclears to do something... ?

Female voice: You didn't tell him to do anything with it.

No, I surely didn't. *„You can do what you like with it"* -- which is not telling anybody to dispose of it.

Audience voices: No. No.

It's actually an unnecessary auditing command -- an unnecessary auditing command. You'll find in the final analysis that the cycle of action of the MEST universe is composed of create, create-create-create and no-create. And to tell somebody to do something with something he has created is nonsense, when all you have to do is just pull him off of it -- which is to say, just don't create it.

Now, one of the reasons why you would not use that particular command, on a low-scale preclear particularly, is because you're asking him to break communication. Now, you notice I -- in the early demonstration -- told him to look at the ashtray, but I never told him to look away from it. I told him to leave it uncontrolled, but I never told him to look away from the ashtray. Do you see that?

That's very interesting. Because looking away from the ashtray is asking him to break communication. And you're entering into no comm. And it's a process, then, analogous to *„Tell me something you wouldn't mind going out of communication with."* You can just stand there and watch a preclear spin in when he runs this.

Now, I'm not going to attempt to explain to you why you really don't have to run very much *„break communication."* When you have a fellow's hand physically on the wall, it's on the wall, isn't it? To tell him to take it off of the wall is a mechanical break of communication. But you actually haven't asked him to break communication with the wall; you've simply told him to move his hand. You see the subtle difference here. But if you told him to look away from the ashtray, to look away from the wall, to look away from the facsimile, you would be telling him to break communication. You'd find out that the rate of upgain on your preclear would be retarded by at least 30 to 50 percent. You want to slow your preclear down, why, tell him to break communication.

You see, you can always take a fairly powerful technique and put into it some little sleeper that slows it down to a very quiet walk. And then it doesn't appear to be a powerful process at all. And it isn't. But you're not any longer running that process; you're running another process. And all these processes which say, *„What wouldn't you mind going out of ARC with?" „What wouldn't you mind looking away from?"* for some peculiar reason don't work. And I don't ask you to accept my word on this; I'm just telling you that you can utterly neglect it. Just forget it -- this *„Look away from it."* And you can yourself someday test this. You don't have to take my word for it; go ahead and test it. Run it on somebody. Take him out someplace on the street and ask him to look away from that tree, look away from that car, look away from that sidewalk, look away from that sky, look away from that building. And even though you kind of had to point them out to him to make him look away from them, he just goes right on down through the sidewalk.

But much more opportunely is the subjective command *„Tell me something you don't have to agree with." „Tell me something that doesn't have to be real to you." „Tell me something you wouldn't mind going out of communication with."* These are the most innocent processes. They sound so innocent, but they are the most rapid case-deterioration processes that are. They're killers. You'll wipe out any gain the preclear made through Dianetics or Scientology with those processes. So if you're mad at somebody and you're sorry you processed him up so high, you could always take him back downscale again with great ease, simply by a break- ARC-triangle process. Any part of the ARC triangle, just bust it up, and you'd have him on his way.

Now, oddly enough, running the opposite -- running positive A, positive R, positive C -- on an unlimited basis, you always win.

Okay. Any other questions about this demonstration? Yes.

Female voice: Ron, we just finished two days of doing this, and we were told to tell the preclear to do anything he liked to it.

All right.

Female voice: So we did.

That is not a break-communication command. That's because amongst us we always have people worrying about it. We didn't happen to notice our preclear in this demonstration worrying about it. Hm? Did we?

The point didn't come up. In a real professional session, if the point came up, you would tell him, „*Well, do what you like with them,*" or you could even add that to each command if he was worried or bothered. See? But if the point didn't arise, you're wasting time. Now, we give that broadly to people as „*this is the rest of it.*" We include such a command because we know it's going to come up in four or five cases.

Female voice: Well, I finished up with a headache yesterday -- quite a bad one -- and because thinking that I should practice something I don't do very easily this last year... I had found that I wasn't able to „*dispose of*" the way I had been before.

Oh, forget it.

Female voice: ...and I kept trying to throw them away.

Well, whoever was auditing you didn't notice you were also doing another process, which was a bad case of obnosis. Bad obnosis. That's another process -- throwing a facsimile away.

I gave you the way I run it, the way it was successful and which is actually an optimum method of running the process. All right. Now, if any other material enters in on that for instruction purposes or something like that, so what?

When I'm auditing this, I've got it stripped down to basic essentials. And if you notice, I undoubtedly am getting in more auditing commands per minute of auditing than anybody you ever met. It's the number of auditing commands you can get in, the number of executions that you can commit. I have seen somebody auditing something like Two Objects and get a double on these things every fifteen minutes. In other words, get the two of them in fully every fifteen minutes. In other words, he's just increased auditing time right straight on up.

That, by the way, is the secret factor, to some degree, back of the comparison between five-hour intensives that I did and twenty-five-hour intensives that the staff did. I did as much auditing in five hours as is usually being done in twenty-five hours -- not because of anything except that I was getting in many commands and many executions for any given minute of auditing. You got that? All right.

Now, if you start to press forward with that as your only goal, you go out of communication with your preclear rapidly. So it requires a neat balance, one with the other. A very, very neat balance. It has to be a very delicate balance. You have to stay in communication with the preclear and push hell out of him. Got that? Don't let him sit around there and ride at the crossroads. Say, „*Which way did they go?*" „*They went that way.*" „*Fine. Let's throw it over your right shoulder,*" you know? Give him the next command.

Yes?

Male voice: Would it be possible to use this series of processes on a spastic paralytic? One who has been doped up with barbiturates and.. . ?

Oh, well, certainly. Sure. Sure. Any day they can invent a drug which will overpower all auditing, I would certainly like to hear about it. They can invent arsenic, but we'll still get him in the next life!

Female voice: Could we process somebody who was on the drug, like these tranquilizers or those drugs that they use for. .

Well, a tranquilizer isn't a drug.

Female voice: No? What is it then?

No. A tranquilizer is non-habit-forming, non-personality- disintegration, nonliving. It's pretty good. Tranquilizer -- a tranquilizer is guaranteed only to make slaves. That's all it's supposed to do. You've got them all wrong. It isn't a drug; it's an hypnotic. That's for true. It isn't a drug; it's an hypnotic. I tested out several of these tranquilizers and found out that they were not soporifics, they were hypnotics. And somebody ought to shoot somebody over that one, because -- I wonder how much who got for making slaves out of one and all. In other words, the hypnotic level of the person rose, but they did not relax.

Female voice: Well, what is that drug they use -- thorozine, thorozane or something?

Oh, there are millions of them.

Female voice: You know? It's to keep the.

Yeah, yeah. Well, this is...

Female voice: ...patients quiet.

.this is just one of many.

Female voice: Can you process them under...

Yeah. Don't get too scared because the guy is under drugs, you understand? We grandly say out for public benefit, „*If the preclear is under some kind of a drug, or something of the sort, leave him alone.*" The only preclears we shoot on sight are those who are on drugs and don't tell us. That doesn't say you can't process the preclear. But if you know the preclear is under a drug, then you can pull your shots; realize that he's pretty hypnotic. You can take it easy. You don't expect a rapid gain. Your expectancy and prediction is all set. But the preclear who is there, and he's all gobbed up on „*Slobovian citrate*" or some other psychiatric „*great miracle cure,*" and you audit him and you audit him and you audit him and you audit him, and he isn't behaving the way he ought to behave, then he has just cut your throat, that's all.

You can audit over the top of a drug any day of the week, if you know it's there -- if you've got some idea that it's there.

But the fellow who takes mouthsful of tranquilizers while you're trying to audit him through something, of course, is going to get stuck on the auditing time track. See?

Your auditing becomes to some degree hypnotic. You see that? Your auditing becomes hypnotic. Therefore you would have to be awfully careful, never under any circumstances to ever say, *„Oh, stop it,"* *„Come back here,"* *„Stay there for a moment."* See, you just -- *„Well, we'll leave that for now";* it's a bouncer, see? And you would just have to reduce your auditing commands to a mechanical operation with very little verbalization, and do Hand Contact Mimicry or Mimicry with one object, or something of this line. Very little chitter- chat. Just keep it down in the communication band, and they'll still come up.

You know that a preclear can have an auditing tone where he could run out an engram very easily, and then have a change because of drugs or a sudden present-time happening or something of the sort, and can go down here to a point where he's really not in enough communication to know that you're touching his arm. You know that can happen, don't you? You know, you can get a change of case between sessions as broad as the universe. See, it's big. Or let's say he took his test while he was on soporifics and hypnotics and alcohol, and it made him feel real good, and then you get the hangover to audit.

It's just obnosis. What kind of a condition is this preclear in at this moment of auditing? You never size up a preclear and then audit him from that point for the rest of the intensive, see? No, he goes out for lunch, and you don't see him for an hour: You assume it's all changed. You got that? You just assume that you have to look at him again.

Male voice: He might have sneaked a couple beers in at lunch.

Sure, who knows! He might also have been run over by a taxi! And he probably won't even tell you about it. I mean, this is the common experience of an auditor. Most auditing blunders, by the way, when they are auditing blunders, are totally based upon a change having taken place in the preclear because of the outside environment, without the auditor realizing that this has happened. And boy, does an auditor feel silly when something like this occurs.

We had a preclear very recently who was on something fabulous like some kind of aureomycetin or chloreomycetin or something -- one of these huge, powerful antibiotics that just throws them out the bottom, gives them delusions and everything else when it's too powerfully rendered. And this preclear denied being on any medication for the duration of an intensive and almost broke one of our staff auditor's hearts. When I found out about it I said, *„He's on the no-audit list."*

Why, he was on this terrific, powerful dosage all the time. All right, his tests said one thing, see? But an auditor actually should be able to penetrate such a circumstance by realizing the preclear is not reacting.

So, we got the preclear up to a point, we say, on making solids where he could just make things solid in the room, and he could make backtrack things solid, and all of a sudden he can't. And we continue to run him on the same process, but he can't do this. And we don't inquire what happened to him in the two days that he was absent. We don't straighten up his present time problem.

That's why I told you right at the beginning of this demonstration that I never would audit even a demonstration (and this was just a little bit more than a demonstration in spots) without inquiring about a present time problem. And I certainly would not audit any of these techniques over a long period of time without remedying games with the preclear: *„Invent a problem,"* *„Invent a game"* -- do something. You understand?

Female voice: If you knew that he was on drugs, should you gradually get him to reduce the dosage?

I don't handle them that way. I say, *„Well, when you're no longer on drugs, come back and see me,"* period. *„Any time you're sober, come around"* -- on a drunk. *„If you happen to wake up some Saturday and decide you're not going to drink for a whole week, why, come and see me. But the first glass that you take, you're out of session."* Far as I'm concerned, that's the end of that.

You realize you give people a certain freedom by laying down outrageous barriers on them sometimes? Hm? You have to take a preclear of this sort -- what's his reality in terms of barriers?

„I have a small hole in the basement where I am going to bury you in a straitjacket if you so much as whiff a cork."

„Is that so?" Reality: *„Maybe he means I had better not drink."*

What is his reality on a barrier? Well, it's not enough for an auditor to simply say, *„This is prohibited for the duration of the auditing session."* That is not enough. See, that's not enough, ever. You go into it with them.

„Now, when your medico comes to see you and insists that you go at once on a drug or soporific, or something like that, are you going to tell me or aren't you?"

„Well, I'll tell you."

„Now, let's go over that again. If a medico comes in," (because the person is under medication constantly) „and gives you something while I am auditing you -- you go home at night, and he gives you something, and you come back the next morning -- are you going to tell me or aren't you?"

„Well..."

„All right. If a medico gives you something."

Finally he says, *„Oh, you want to know if the doctor gives you [me] something."*

You say, *„Okay, that's right. That's right. You got it. You got it taped."* Funny part of it is, you get an agreement of this sort and the preclear will ordinarily keep it one way or the other. He'll have a feeling of guilt, of having betrayed you or something. And he'll at least squirm in the auditing chair, and you say, *„What's the matter?"*

„Oh, nothing."

„What's the matter?"

„Oh, nothing."

„What's the matter?"

„Well, nothing, nothing, nothing at all."

„Yes, what kind of a nothing?"

„Well, the doctor did tell me that I ought to go back on to beelzebub pills."

Say, *„Well, did you?"*

„Well, yes, as a matter of fact I had eight before breakfast."

See? And you say, *„Well, that's fine. Why don't you go home and sleep it off."*

By the way, we're awfully tough on this in London -- which should be of interest to you. At least we have been in the past. Somebody who does this in the middle of an intensive or something like this, and we have to suspend the intensive -- we are very likely to count his having been given the remainder of the intensive. You got the idea? And we tell the people that, and that's their idea of a barrier. Any breach of this auditing contract... And it's a tough one that they sign in London -- has to be, because the medical profession there and the Veteran's Administration, so forth, really believe in drugs. It's kind of rough. And we say, *„Any breach of that, and the rest of the auditing is canceled. You have answered up and received the remainder of your intensive."* Get the idea? *„When you said you wouldn't do it, you still did it; therefore, we are betrayed. Therefore, there is no further thing we can do for you."* See, it's that tough. You guys got to learn to be tough.

Do you realize that the lack of freedom of American children at this moment stems at once from the fact that their parents give them no barriers, and so no game, and so no purpose? They become very purposeless. They have no freedom. You want to trap everybody in the whole country within its borders? Give them total freedom and no barriers and no purposes. Have them do nothing but talk about how free they are. Everybody is trapped. Everybody is stuck to his job, stuck to his post, stuck to his caste. Nobody can wiggle. You understand?

So you actually stick a preclear by not giving him restrictions. He does something he shouldn't have done, he doesn't tell you about it; you didn't lay down enough of a restriction for it: You're actually guilty. Only never tell him so. Okay.

All right. Well, we've had a demonstration here that's lasted for quite a while. I want to thank you very much for your attention. I want to thank the preclear in this particular case.

Female voice: I want to thank you, Ron.

You bet.

[End of Lecture]