

The Freedom Congress Lectures
Washington, D.C.

STONE 40 ON AN OBJECT

A lecture and demonstration given on 6 July 1957

[Based on clearsound version and checked against the old reels. Omissions marked ">"]

Thank you.

Well, now you know.

You always figured that there was something wrong with mayhem and then I show you mayhem and say it's all right. But the truth of the matter is, the truth of the matter is, that any one of these drills actually takes a very long time to really get into good shape.

The Academy spends a couple of weeks Comm Course and at least one week of Upper Indoctrination before they even let anybody near a process. That's about three weeks before they let anybody near a process. Pretty interesting, huh?

And Academy training, by the way, has changed quite remarkably. It is remarkable to the degree that it has shifted just in the last four or five months. But it's been holding at a very high consistency here for some time, but we've been making awful sure that it's grooved.

You know, I've told you "That's it" an awful lot of times, but all I'm telling you now is that we have hit a plateau. I don't say we couldn't go up from this. But I will say that the Communication Course, these first training steps which you have seen, has – well, it's been difficult to settle it down at times – but it has been consistent for over a year and the processes which are being done right this minute are the processes which were developed in fairly early 1956. It's quite remarkable. You've seen some of these processes before.

This is a level of constancy. It's just that we're doing it more thoroughly.

Upper Indoctrination you haven't seen too much of Even the 15th and 16th ACCs did not see too much of these Upper Indoctrination steps. Those begin with simple 8-C and continue through High School Indoc, go through to Stone 40 on an Object and then Stone 40 on a Person. And those are the Upper Indoctrination steps. These are the rougher steps.

When a person has passed through those and goes back to the Communication Course he finds out something has changed. He can do the Communication Course now, standing on his head. Funny part of it is, his Instructors very often say, "Well, why, then, don't we start out with Stone 40 on an Object, because people can do these communication steps so beautifully after they've finished Upper Indoc." So every once in a while we take somebody

and start him out on Tone 40 on an Object and put him through the Communication Course, and he can't do Tone 40 on an Object, or he can't do the Communication Course. So the proper route up is probably more or less as it is right now in the Academy.

Going through the Academy these days is quite an adventure. I think any of the students around here who have been with it for a little while, like the night HCA or day HCA courses, could agree with that. It's quite remarkable as an activity.

They have three rooms and one of these rooms takes care of the Communication Course, which are these first few steps, and then the next room takes care of Upper Indoctrination. And that's down in the basement where they can't knock out the concrete walls. And then they have the CCH classroom where they're taught the CCH steps.

The ACC – which is just about to begin; the 18th ACC – takes these very things which I've been showing you here and which you've been drilling on in the seminars, and takes these things and pushes them up to a ne plus ultra. All ACCs are – they have an experimental aspect. What is learned in an ACC is usually eventually passed on to an HCA. The HCA Course has settled down now at the level of about the 17th ACC or a little bit better.

But the 18th ACC – the 18th ACC which is coming up and just starts Monday – will take these same steps, takes exactly these same steps and pushes them through with a thud – with only one purpose in mind; is to find out how arduously people can be trained. There's no doubt now that they can be trained. Now, that is the experimental aspect of the 18th ACC, is how arduously can be trained. Where is the break point in Homo sapiens? We can certainly discover it in Homo sapiens if we can bust up Scientologists. And that is actually, overtly what is going to happen in the 18th ACC.

I will consider it a complete failure if there's one student in the 18th ACC who doesn't sometime or another during the course blow; who doesn't quit, start out the door, say "It's impossible. Nobody could take this sort of thing," and try to go over the hills and far away. Now, that is the... that's the 18th ACC just coming up.

Now, to give you some kind of an idea, I notice a couple of the Instructors down here turn up their coat collars so they won't be recognized.

> But the instructors on that, it's a very deceptive course in that it starts > out with Mary Sue, and you know that Mary Sue is very sweet and she is very > nice and she is very pleasant. So we'll at least let people into the course > that gently. >> Upper indoc is taught by Ken Barrett and Ken Barrett has not yet learned how > hard he can press. Then the two CCH units, there are two CCH units there, one > is taught by Jan Halpern and the other is taught by Dick Halpern, these are > old time experts at putting on the pressure. > We think it is possible to clear people in six weeks of instruction if enough hard thumbs are used. Do you see that? And that is the goal of that 18th ACC.

> HCA isn't quite this rough. The indoc there is conducted by a very very fine > indoctrination instructor, Fernando Estrada. And once more we let them in > fairly easily, we have very pleasant, very charming Marcia Estrada on the comm > course. And John Fudge takes the upper CCH activities and processes as > director of training. They are very definitely a going concern these days. > Boy, it certainly doesn't even resemble an academy

course of a year ago. > You know, it's taken us seven years to learn how to do this sort of thing. And the bulk of our information, to you, is apparently Scientology, its developments and so on. And you see how this subject has developed and get some subjective reality on what it can do. You believe that that is the research sector of Scientology. Well, that research sector is more or less handled by myself and it is even slightly independent in its own courses. It takes place in ACCs, it takes place in the workaday world. But the organization itself wouldn't agree with you that that was the upper reach of what has been learned. The people in the FC Central Organization would tell you what has been learned has been organization – what is organization?

As soon as we found out that an organization ain't, we had it made. We just found out then that there were certain duties to be performed and each of these duties had to be performed by a person, and that person had to be informed of what these duties were and to have a purpose for those duties. And after that, why, we're not straining at it.

These poor people that go around trying to make organizations. Listen, organizations aren't; they don't exist. And the people... Dick Stevens would tell you that's the most we have learned; that'd be his viewpoint on the thing.

> [Clearsound version only has Dick with Stevens removed from the above > paragraph] > And the other thing that we've learned would be, from the viewpoint of the remainder of staff – they would say, well, what we have learned is how to train people, how to make people, how to build up an entirely new person with training skills. And they'd say that is what we have learned how to do. And these things actually have been learned by the people in the organization. It's quite a remarkable gain all by itself.

I was talking to somebody the other day and he says, "You know," he said, "I just ache to get hold of an infantry company and put all their hats on as to what they're supposed to do and train them so that they can control MEST, so the officers can handle men and the men can handle weapons, and so they can communicate with one another and so that they could engage upon their individual activities as they were supposed to." He said, "I just ache to do this." He said that they'd at once throw away their weapons. They'd find out that the least useful thing they possessed was a weapon.

Ah, but you say, "Well, you can't talk the enemy into surrendering." I'm not so sure; I'm not at all so sure.

For instance, I'll give you a difference of attitude that can take place in one man.

Fellow says he's having an awful lot of trouble with his boss, can't talk to his boss and his boss nags him all the time without any cause or reason. He just always gets nagged and he's always being mean and ornery. Auditor sat down and ran this person – problem of comparable magnitude to that boss. Nothing else happened. There were no other changes. And this mystic, odd thing occurred: His boss at once stopped nagging him, not because he was being more or less efficient, because the boss couldn't observe that well. But he just stopped nagging him, stopped giving him a bad time, and the problems in the real world folded up the moment they folded up in that fellow's skull. When the present time problem was flat he didn't have any problems with these other people.

But do you get what I'm striving at here? The people were the ones who were causing the problem, and when the preclear had Problems of Comparable Magnitude run flat, then these people out here who hadn't been processed ceased to give him the problems. Mystic. Mysterious, isn't it? Sort of like how do you influence things at a distance and all that sort of thing. And yet that has occurred rather repeatedly. Some people haven't tried to observe this.

I'll give you an idea on this. One day I was having a lot of trouble with the only office which I think should be purchased back by the British people. The British people should take up a collection and buy this office back, and that's the aliens office, and – the aliens office of Great Britain – and they've taken their cue from the Immigration Office of the Department of Injustice and they're pretty ornery.

Well, I'd been having trouble with them and trouble with them and trouble with them and trouble with them, and one day sat down with an auditor and I was getting a session, and the auditor all of a sudden says, "You know, this is a good idea. Let's see, now." It wasn't quite a proper process, because the aliens office is not strictly speaking an object. But he said, "Give me a problem of comparable magnitude to the aliens office," and I ran through the gamut of no problem, problem too horrible to face, so what. Problem of comparable magnitude to the aliens office would be a fleck of dust settling on that light bulb, and the problem would be how to blow it off the light bulb, you see? See? Nothing to it.

And the aliens office called me up a couple of days later and said they had my passport straightened out and I haven't had any trouble with them since. Rather fabulous.

Now, what did my running the process, and not again talking to the aliens office, have to do with the aliens office treating me that way? See, nothing, obvious.

Now, a fellow has a big lot of trouble with his business and so forth – run problem of comparable magnitude to his business – problem of comparable magnitude to his business.

It's very funny. I get a lot of auditing, by the way. I just finished about a twenty-hour intensive before this congress. And the ... I've got to tell this – I've got to tell this now, because the staff will think it's funny. This is one on the staff; they don't know this.

The auditor ran me on problems of comparable magnitude to the FC staff. You know, they're always coming in with a horrible wreck that just wrecked and dumping it on my desk and saying proudly, "What do I do about this?" see? And various things are colliding in one way or another in the organization; it runs pretty smoothly, by and large. But she ran me – Problem of Comparable Magnitude.

Well, I had a pretty big problem out of this, you know, and ... driving in my anchor points and so forth, and ... The only person we've had any trouble with since that was run has been a person who wasn't on staff at that time. That's right, isn't it, Dick? The only trouble which has occurred has been from a person who wasn't on staff at the time this was audited. And nobody's brought in any problems to me at all; I don't know why this is. They used to think this was the only way they could get to talk to me would be to have a big problem. Staff is terrific, just absolutely terrific. They actually are no great problem. But it was rather amusing when I looked back on it and found out that the person who wasn't present when I audited that, did cause later some trouble, and there was no other trouble caused of any kind.

So, this factor we don't have our fingers on. But we could theorize and say that the person himself carries along the restimulative factors which set commotions into action in his vicinity. In other words, that an individual carries with him the enturbulance which restimulates others and causes them to react against him.

Now, we can see that mechanically, theorizing on it one way or other, and we do have some supportive evidence. It's quite amazing. Every time somebody who is stark staring crazy comes near the organization or is brought in, lugged in one way or the other, by the relatives or something ... We don't ... we're not in this business, you see, but once in a while this happens. Somebody gets dragged in and they're going "Du-uu-uu-uh, what wall?" you know. And there is always a commotion going on just as though you'd thrown a brick in the middle of a millpond, see. Thud. Plunk. And there go the waves of commotion. Person gets audited, no more commotion. This is weird, isn't it?

If one continued to specialize in psychos he could always expect the immediate vicinity of the psycho to enturbulate, not because the psycho has anything to do with it. This crazy person doesn't have, really, any knowing effect on his environment, but he does have an effect on his environment. There is some sort of enturbulative, confused machinery which restimulates the confusions in others and they get this reaction.

Now, a Scientologist who can handle confusion is generally not very confused about this. But sometimes the pieces of paper start flying up in the air and he's quite amazed at this amount of commotion.

There's always tremendous numbers of problems. You'd think just dragging somebody in the front door and saying just "Go to the auditing room" – you'd think this'd be a fairly easy action. And the people who'd run High School Indoc could accomplish this with the greatest of ease. But the funny part of it is, is the commotion is no longer caused to us by the psycho. We can take care of the psycho, but the restimulated relative comes around and gives us a bad check, you know, has to have another liaison with something or other, has to have a couple of favors over this way. And the next thing you know it's this person who is enturbulated.

And the only thing the front office of the organization has never gotten wise to is the fact that they have to run Tone 40 8-C on anybody connected with a crazy person. Just take in the whole environment, doesn't matter what or who: husband, wife, parents, aunts, uncles, and the psychiatrist – if you've got to get that low. Just take the whole works, and you just have to run Tone 40 8-C on the whole works. Otherwise you get this tremendous enturbulance and confusion and meaningless pieces of paper flying around.

I could always tell when one has walked in the front door, because the despatch lines of the organization momentarily treble, and then damp down again. It's very interesting. Despatches coming through – you all of a sudden get a tremendous lot of despatch from an area that you hadn't noticed before, you see. It'll be some person connected with this person who has just been brought in and they will be causing some other oblique commotion which probably has nothing to do with the psycho. Do you see this?

So, if we just stacked up a bunch of bowling balls here, one after the other, you know that if you hit this one, that one theoretically moves out and the rest stay still. Well, that is a

beautiful experiment. I don't know what it means. I learned it. It's a very nice experiment, but it tells us nothing.

If we kick Private Alpha, then Private Zed does not fly off the other end of the line. I point that out to your attention. We stack a bunch of men up here and we kick this man, this man doesn't say "Ouch." See? Human beings do not run according to physical laws. But if we take this stack of men and we enturbulate this fellow, we'll get a confusion passed on to this one, a confusion to this one, a confusion to this one, and it gets damped out rather rapidly, but you get a concatenation or a definite contagion of confusion. And that's about all that happens in the physical side of man's nature. These confusions are contagious.

It's very funny. The – huh! – The psychologists, I mean. I don't know what these fellows were doing for fifty, a hundred years. They must have been doing something. They've noticed mass hysteria, and they talk about mass hysteria and mass hysteria. But there is no mechanics, no description of mass hysteria or how it starts. They study it, they say it is, they study it. They notice a whole room full of people will suddenly become very hysterical. And they don't think that the bank has anything to do with it. They don't know the bank exists, that it'd have some mass. And you get the idea? They just – there isn't anything there. They have noticed that suddenly somebody gets hysterical and a lot of other people around him get hysterical at the same time, see? They've noticed this occur. And this is mass hysteria.

Well, I don't know that there is such a thing. I don't know, see? I have never myself witnessed the perfect case, which I think is a Southern mill where all the women went hysterical at the same time. I don't know. I don't think anybody observed whether they went hysterical at the same time. And I don't think it was either... ever accurately observed, because if you've got that much confusion going from person to person where they all apparently simultaneously blew off into space, the person watching it was restimulated, and therefore was not a reliable observer.

So we wouldn't know too much about this mass hysteria. We do know about this other factor. And we get this contagion, contagion, contagion, contagion, and gradually people get hysterical.

Now, it's true that an army evidently starts running, but that's quite apparent. A soldier is standing there and he finds out the soldier to the right of him and the soldier to the left have already left. Makes him feel alone and he leaves. We don't need any esoteric explanation of that. But we do need one about this contagion. We do find out that people who can handle problems with relationship to any particular sphere, these people do not get involved in the same type of problem again. See, that's interesting. In other words, these are the only accurate facts we know, that people do restimulate in the vicinity of restimulated people and that Problems of Comparable Magnitude run on these people then make them immune to this restimulation, which is quite an amazing thing to know that much and know it positively and well.

Now, what the mechanics are, that's something else. That's not too easily done. If you made people mock up confusions and become habituated to confusions of one kind or another, you say that would do it. Well, I have no evidence that it does, and that is the only reason why I make a cautious statement on it.

You get a postulate going around, however, that everybody ought to go and act like they're mad, and you generally will get people going and acting like they're mad. That's enough to know about it.

So an auditor – now we get up to this drill again – an auditor must be able to handle the confusions and motions and enturbulations to which he is subjected in auditing preclears, otherwise he will restimulate. Don't you see?

Well, these drills run this out. It's actually a sort of a process, see? His confidence comes up. He finds out that he doesn't have to stop and be controlled by all of this confused motion.

Now, you saw these people up on the stage here in this last hour. They were doing a drill. If they did that drill to where they could do it perfectly, just that sort of thing, they would have very little trouble from people. That's High School Indoc.

But supposing these people, by their own postulate, cutting through all confusions, could influence MEST or people with no more than a postulate. Ahhh. Now we know why we're talking about Tone 40 auditing.

Not only would they themselves have to be at a place where they were no longer confused every time they saw a confusion in their vicinity, but they would also have to be able to cut through any confusion of their own or any confusion of anyone else and make the intention and postulate go through and stick and be executed.

Now, the next two steps of Upper Indoc are devoted to that. It was all very well for an auditor to continue to audit somebody in spite of the efforts of that person to stop him. That was all very well, and a very necessary step. But how about this next one, to get an intention to cut directly and cleanly through any confusion of his own and any confusion of anyone else's, straight through to the person at the bottom of all this and get an execution and action. And that is the goal of the Tone 40 processes. Now, actually you knew about High School Indoc before, you knew about a lot of these other things, but I had not publicly or broadly talked about Tone 40. Now, that's what Tone 40 is all about.

A person not only gets the confidence that he can continue to perform in the vicinity of people who are confused, but also gets the confidence that this confusion does not stop his intentions, directions or his attainment to his own goals.

That child who said, "I want to be a painter," and was arrested and stopped by the confusion of the environment from attaining his goal, was unable to make an intention stick. Isn't that true? He just wasn't able to make it stick. And he becomes disabused of the idea. He finds out ... he feels that he can't. Because he himself didn't know exactly what he was trying to do with this intention or through what it had to go, he himself could be defeated by these counter-confusions. Don't you see?

Well, then don't consider it odd that a person who works on an object, on Tone 40 on an Object, and gets to a point where he can make a clear, clean intention go through his own bank to a MEST object, then improves in his ability to handle his own life and his goals. He's

doing what he tried to do when he was a kid and wanted to be a painter, but now he can do it, and right in present time.

We ignore cutting through any bank. We ignore going through any confusion. We ignore the confusion. We don't not-is it. We just drill the person until he discovers that it is incapable of stopping him or varying his intention. And when he has learned that, the funniest things happen. Psycho walks in, going all sixes and sevens, very, very confused. The auditor says, "Sit down in the chair," and the psycho sits down. "Tell me your name, rank and serial number" The psycho tells him his name, rank and serial number. Nobody else has ever been in communication with this person. Well, we're not then studying purely communication. We're studying something else, which is the interchange of intention. We're studying something else. It's nonverbal. It is an intention which goes through perfectly clean and clear and independent of.

And you're seeing here in Tone 40 auditing the first actual result which came about from nonverbal processing, which we were attempting to do in Phoenix in 1954-55. Remember that? Non-MEST processing. We were trying to bypass the comm lines, one way or the other.

Well, today we can do this and do this rather easily because we have some Training Drills which promote a person up to doing it.

Now, I haven't the foggiest notion of how high these drills go. I haven't the least notion at all. I don't know but that an intention cannot go up to a point where a piece of MEST will disobey natural law and obey the auditor. I do not know that this will not happen. Do you understand that? I do not say this will happen, but I do not know that it will not happen. In the first place, there is historical record on the fact that there have been people in the immediate background, not eight hundred years ago, in accurate record, who were able to make MEST fly through the air simply by intending it to. And I'm not trying to oversell this idea, or I'm not trying to raise your hopes, saying, well, all you had to say to the automobile, "Be five feet in the air," it's five feet in the air "Change the tire," and ... I'm not trying to tell you that that would occur But I am also trying to make it very clear that I'm not saying it will not occur. Do you understand that?

I don't know what would happen if somebody drilled on this for eighty or a hundred hours, because I don't think anybody has ever drilled on it that long. The maximum length of time is probably in the vicinity of twelve, fifteen, twenty hours for most people. And I think the longest it's ever been run – oh, I think thirty hours; twenty-five or thirty hours. Fellow was having an awful lot of trouble with it at the beginning.

But how about the fellow who didn't have very much trouble with it at the beginning? Supposing he had run it eighty to a hundred hours? Well, would it happen or wouldn't it happen? Well, this we're not going to try to answer. No reason to answer that question. An individual can answer that question himself.

Now, here's the oddity: On Tone 40 on an Object – on Tone 40 on an Object – we are only trying to put the intention into the object. We're not doing the same as that lower communication drill which you did.

You do want to know some more about these drills, don't you?

Audience: Yes.

All right.

Now, the lower drill there is Dear Alice. Well, you're supposed to get the intention, the phrase and so forth across to the preclear and it's supposed to go across to the preclear, and you'd say offhand that's more or less the same thing. No, it isn't at all. You have flattened it to some degree on a person. And a person isn't MEST. This is MEST. And you'd be surprised at the reactions of people trying to command MEST directly. Remember, people haven't been in good communication with MEST. They haven't been telling it to do things for a very long time, just telling it to do things and it did them. And the backlog of this sort of thing, these failures and so forth, tend to go into restimulation when we run Tone 40 on an Object. You see, that's the essence of the drill.

Now, all we want to have happen is that the individual gets across to this thing... Of course, he tells it to sit down, but it can't hear. He says, "Sit down," and the intention for the thing to sit down definitely must arrive in the object, and the object must in itself be permeated with this intention to sit down. And when the object is down, the individual must now permeate it with the idea that it will accept or the willingness that it will accept his acknowledgement. See, this thing has got to be in a receptive mood. That's the intention that goes through for the acknowledgement to come through. Do you see that? And then the acknowledgement goes through. These are just two steps. That's one cycle, is "Stand up." And we say to this thing, "Stand up." Pick it up with a hand and say, "Thank you." That's all.

So the drill is composed simply of this, and this is idiotic in its simplicity.

The reason we don't use Tone 40 commands on it is that the individual would have a tendency then to just groove these commands, you see. You know, he'd get used to them and he'd say that's fine, and he would be Tone 40 as long as he was using 8-C commands. Well we give him some other type of command, that it doesn't much matter, but this is the command of the drill. First "Sit down. Thank you. Stand up. Thank you." That's all there is to the drill. Silly, isn't it?

Dick Steves, come up here.

> [The last name, Steves was cut from the clearsound version.] > This is a dirty trick, you know.

How about standing right over there on that edge of that chair and giving these folks a good example of this, huh?

All right. Now, he's just going to run Tone 40, and I am the coach. Got that? Again we have a coach.

> I'm the coach. That's alright, that's alright. Look at that string. OK. This > is Dick Steves in case you don't know. He's the fellow chiefly responsible for > all this good order and discipline that's made this a good congress. The one > that's responsible for all of the good music of course is Mary Adams. The one > that's responsible for all of your somatics is myself. > Now, I'm the coach and I'm simply going to ask him to run this.

LRH: And will you please run this badly for me.

Student: Mm.

LRH: Okay. He's going to run this very badly, just to show you how we begin. But I'm going to coach him.

Now, what I want you to do – this is called Tone 40 on an Object – and what I want you to do is to tell this thing to stand up and then thank it for having stood up. And then tell it to sit down and thank it for having sat down. And use your hand to assist it to move. Okay?

Student: Mm-hm.

LRH: And that's what I want you to do. All right. Now, you do that, would you please.

Student: Thing, stand up. Thank you.

LRH: You think that's Tone 40, huh?

Student: Oh, definitely.

LRH: Well, let's get better than that, now. Come on, let's go. All right.

Student: All right. Thing, sit down.

LRH: The commands are wrong. You just say, "Sit down."

Student: Oh. Sit down. Thank you.

LRH: All right. Now have it stand up.

Student: Stand up. Thank you.

LRH: He's having a hard time. He couldn't do this wrong if he had to. He's too good at it.

Student: You want me to do it real wrong?

LRH: Huh? Yeah, do it good now.

Student: Oh, do it good?

LRH: Yeah, do it good.

Student: Oh, all right. Sit down. Thank you.

LRH: Go on.

Student: Stand up. Thank you.

LRH: Good.

Student: Sit down. Thank you.

LRH: That's all.

That's all there is to that. That's really all there is to the drill. But he knows and his coach knows whether or not he's reaching it.

Now, give it a very bad one and maybe the audience can tell when you are and when you aren't. Give it a real sour one. Talk to your shoulder or something.

Student: Stand up.

LRH: Go ahead.

Student: Thank you. Sit down. Thank you.

LRH: Okay. All right. Now, in order to do that wrong, though, he'd had to talk to other things than this, because he's too good at it. Got the idea?

Now, that's all there is to the drill. That is all there is to that drill. That's quite remarkable, isn't it? It's simple as that for somebody to have to spend a couple of days on it, long days too, in an HCA class, and probably have to repeat the Upper Indoc Course too, in the bargain, with two more days on it, something like that. It's pretty wild. Two days are assigned to that. So it must have some validity for it.

> It's all, it's all very difficult, but you know this was wound [found?] by E. > M. Baird. That's what it says. > Well, now this particular item, or a colored ashtray, but not an invisible, clear glass, would be anything that you would use. A colored ashtray is the preferred, without anything in it.

Got that?

All right. Do it right a couple of times, full cycle, then, Dick.

Student: Mm. Stand up. Thank you. Sit down. Thank you. Stand up. Thank you. Sit down. Thank you.

LRH: That's it. Thank you. Thank you very much, Dick.

Well, that is Tone 40 on an Object.

Now, you say, "Well, now, we ought to make it more complicated than that."

No, that's the trouble with you. The attainment of that much simplicity requires sheer genius.

"Stand up. Sit down. Stand up. Sit down."

People are just going around through the bank on complexities, see. To do it simply is something.

Come here, Joyce

> Barrett. > > Student (Joyce Barrett): Hm-mm. > "Mm-mm," she says. I want to show people a little bit more about coaching this. Come on. She'll never forgive me for this.

> This is Joyce Barrett, she's ... > She really has a very great acquaintance with MEST. She can make it sit up and look like things. She's a sculptress. So she shouldn't have any trouble with this at all, which is why I picked her. But I want to show you how you coach this sort of thing.

All right. Now, this is Tone 40 on an Object.

Student: All right.

LRH: And I want you to – just feel that and get accustomed to it. Good.

Now, I want you to tell this to stand up and then take your hand and make it stand up, and then say "Thank you." And then I want you to tell it to sit down and then with your hand put it down, and then thank it. Now, you just do that. Go ahead.

Student: And do I tell it to stand up before...

LRH: Just tell it to stand up and then pick it up.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: All right. Do it some more.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: Does this feel peculiar?

Student: A little bit.

LRH: Feels a little bit peculiar, huh? What's your idea of that?

Student: Well, you know, I believe that if I really thought that would do that on my command, it would.

LRH: You're so right.

Student: But it's just my getting to the point where I think it will.

LRH: Well, this time I'll ask you to run it with a total nonverbalization so we can get the idea of intention. Now, without saying a word – this is part of the drill. This is really just standard coaching I'm giving her... giving you, and I'm trying to give you an example of how you coach this. You got it? An example of how it is done. And this would be one of the things done.

Now, I'm not going to ask her to flatten these things one after the other, because that would take time. But I'm going to give you the standard steps here.

Now, I want you to put the intention in it and just not say anything. And then take your hand and put the thank you in it and then put the intention in it to sit down and then the intention in it to receive your thanks. That's all I want. Okay, now just do that.

Student: Okay. (pause)

LRH: Did you?

Student: Mm-hm. But it could be better.

LRH: Oh, you yourself now have some inkling of how good it is or how bad it is. Isn't that interesting? That is interesting, though.

Student: Yes.

LRH: And this is one of the weird things about Tone 40 on an Object, is the person doing it is always his worst critic. He knows he's doing it or he knows he doesn't. I've never

seen anybody yet fake this. If he did, the coach could also tell. The coach gets quite perceptive on this.

Let's do it silently a couple more times.

Student: All right. (long pause) You know what? It sometimes takes a little time to get that intention in it.

LRH: That's right. That's right. Always in the early stages you generally find that MEST has entered into it to the degree that time is added.

But I thought you were doing that right well, as a matter of fact. It was better than the first time you did it, wasn't it?

Student: Yes.

LRH: Quite a bit, huh?

Student: Yes.

LRH: All right. Now I want you to say "gobbledygook." Put the intention in it to stand up but substitute for that the words "gobbledygook."

Student: All right. (mumbles)

LRH: Can't you make gobbledygook mean "Stand up"?

Student: Well, that's the difficulty.

LRH: All right. Well, do it.

Student: All right. Gobbledygook. Same word?

LRH: Gobbledygook.

Student: Gobbledygook.

LRH: Good. Tell it to sit down. Gobbledygook.

Student: Gobbledygook.

LRH: She did it, too.

Student: Gobbledygook.

LRH: All right.

Student: Yeah, but what I do is something else.

LRH: What do you do?

Student: Well, I...I...I really... mentally saying the word first.

LRH: Yeah?

Student: And then I substitute the verbalization.

LRH: Yeah That's interesting, isn't it?

Student: Yeah.

Well, we won't try to flatten that. I will go further on this and I will ask you to do this now; I will ask you simply to repeat the drill cleanly. Now, tell it to stand up. Thank it. Tell it to sit down, and thank it.

See, in normal coaching, why, we'd go right ahead and make her flatten that until the word "gobbledygook" could mean "Sit down."

Student: That'd take a while.

LRH: That'd take a while, that's right.

Okay.

Student: Okay. Stand up. Thank you. Sit down. Thank you.

LRH: All right. Where did that last thank you go, Joyce?

Student: Boy, that was wild. It sure didn't go into that. I could feel it just all over.

LRH: That's right.

Student: It wasn't there.

LRH: All right. Okay. Now, I tell you what. I'm going to ask you to misemotionalize. Remember, we're going to do this at Tone 40. So I want you to get used to the idea of the words expressing some sort of an emotion, but the intention being at 40. I'll give you an example.

(apathetically) Sit down. See?

Student: Uh-huh.

LRH: Stand up. Thank you.

Misemotionalize it. Any emotional tone you can think of; but you express that with your words. But your intention we want at 40.

Now let's see you do that.

Student: Mm. Stand up. Thank you. Sit down. Thank you. That's real hard to put the intention into it... into it when you've got an emotion mixed in with it, though.

LRH: Yeah, isn't it?

Student: That's worse, yeah.

LRH: All right. Now exactly what am I trying to do with her now? Exactly what am I trying to do? I'm trying to disassociate words and lower-toned emotions from the intention. Got it? I'm trying to get these things split apart so they are no longer the same. You got that? You got that as the purpose of that particular stage of the drill, hm?

Well, now I want you to just do it straight a few times. We'd flatten that one, too, but we're not going to. Go ahead.

Student: Stand up.

LRH: Okay.

Student: Thank you. Sit down. Thank you.

LRH: Go ahead, do it some more.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: All right. How is that now?

Student: It's better.

LRH: Getting better.

Student: Mm-hm. It gets better.

LRH: Now, part of this drill would also be the coach opening up on her... (You're going to have to forgive me for doing this to you but I'm going to.) The coach opens up on her in this fashion. Now, she's doing a little bit better here now, and if she were a lot better than this, this is about what the coach would do. He would start to run a sort of a High School Indoc attitude on her, see?

All right. Let's do it some more.

Student: Stand up. Thank you.

LRH: Joyce, you know that wasn't Tone 40. You just know it wasn't.

Student: Okay

LRH: You do, huh?

Student: Yeah.

LRH: Well, don't be so agreeable. Go on, do it some more.

Student: Sit down. Thank you. Again?

LRH: Go ahead, do it some more. You haven't done it yet.

Student: Stand up. Thank you.

LRH: That went right there, didn't it?

Student: Mm, yeah, sort of

LRH: Well, yeah. Well, let's get it in this.

Student: Yeah, I'm kind of aiming right around here.

LRH: All right. Let's get it in there.

Student: Okay.

LRH: Permeate the whole thing. We don't want it in just one little spot in there. We want it through the whole thing.

Student: All over the thing.

LRH: Yeah, that's right. All in it, not all over it.

Student: Oh, inside. Okay. Sit down. Well, that went in.

LRH: Better. It went right there.

Student: Thank you.

LRH: That went there. Come on, let's do it.

Student: Stand up.

LRH: Now, don't get mad about it.

Student: I'm not!

LRH: Don't get 1.5. Okay. Tone 40.

Student: Thank you. Sit down. Thank you.

LRH: Run it some more.

Student: Stand up. Thank you.

LRH: You're getting it accidentally from time to time.

Student: Thank you. Sit down. Thank you.

LRH: They don't want it around here. Now, you get it right in there. Just try that "thank you" again.

Student: Thank you.

LRH: Do better than that. Get it in there.

Student: Thank you.

LRH: All right. Now, get your... get its intention to receive your thanks. Just do that without saying "thank you." Get an intention in there to receive your thanks.

Student: Okay.

LRH: Was that receptive to your thanks?

Student: Yeah.

LRH: All right. Now tell it "thank you" and get the intention in it that it's thanked.

Student: Thank you.

LRH: All right. That's it. Now, you did that better that time.

Student: Uh-huh.

LRH: All right. I want you to do it a few more times.

Student: Stand up. Thank you.

LRH: You know, it's right here. We want the intention to go into it right here.

Student: Yeah, I know.

LRH: All right.

Student: Sit down. Thank you. Stand up. Thank you. Sit down. Thank you.

LRH: Will that bite?

Student: No.

LRH: It won't?

Student: Uh-uh.

LRH: Well, let's do it. Let's do it. Let's just hit it at Tone 40 now. Come on.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: All right. Now, that is simply a rattling tactic. There is the coach furnishing the counter-emotion. Now, you got this? So that we first get her fairly good so that she could cut through her own emotion and enturbulance and so on, and then we get it so that she could cut through even though the coach was throwing stuff up into here, see? Now, that can be stepped up almost infinitely. You can even throw mock-ups in the road and knock their intention silly. It's quite odd. I wasn't doing that to you.

But I'm doing this very rapidly. I'm just showing you the necessary stages of it. The reason I am using Joyce, by the way, is she is very, very accustomed to handling MEST, as a sculptress would be. And you notice she isn't stumbling around on it. And I know that I couldn't rattle her. Probably couldn't rattle her with a brickbat on a roll of string.

Now, I could, however, embarrass her with some praise, which is the only thing that's wrong.

So do it again and I'll show you that's true.

Student: Stand up. Thank you.

LRH: You're doing very well. That was very good, that last one.

Student: (laughs) Stand up.

LRH: See?

Now, you see?

Good, Joyce. Now, you just do it a few times and I'm not going to nag you. I'm going to give you a little opportunity to flatten this out.

Now just put the intention in it to stand up, then thank it. Intention in it to sit down, then put it down and thank it. Now, you just get those two intentions going and you're real good here.

Student: Mm-hm. All right. Stand up. Thank you. Sit down. Thank you.

LRH: Some more.

Student: Stand up.

LRH: Go on. Some more.

Student: Stand up. Thank you. Sit down.

LRH: Now, Joyce, I'm going to show you a little trick.

Student: Thank you.

LRH: Just for this time, and this isn't the way to do it. I'm just going to show you a trick that'll help you overcome something here.

Student: All right.

LRH: Put your intention around and hit it in the back. Put...

Student: Oh.

LRH: ... your intention around and hit the back.

Student: Instead of trying to go through it?

LRH: Yes. Just stop trying to go through it.

Student: Okay.

LRH: And hit it on the other side. That isn't the proper way to do it. This is just part of a drill that would gradually get her to permeate directly.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: Go ahead. Do some more.

Student: Stand up. Thank you. Sit down. Thank you.

LRH: How are you doing with that now?

Student: Well, yeah, that's rather odd.

LRH: It is odd, isn't it? Hm?

Student: Yeah, it is.

LRH: Are you doing this better than you were originally?

Student: I think so. I think so.

LRH: Well, do it a couple more times until you're a little more sure that you're doing better.

Student: Oh, I could do this a lot better; but it'd take a while.

LRH: You could do this better. You see that there's some possibility of improvement in this?

Student: Yes.

LRH: You see where you're going.

Student: Mm-hm.

LRH: And using you as an example up here hasn't ruined your future ability, has it?

Student: No.

LRH: No.

Student: Probably helped it a lot.

LRH: Well, will you do something for me?

Student: Sure.

LRH: Will you just take a colored ashtray or something of the sort and do two or three hours of that for me. Hm?

Student: All right.

LRH: By yourself

Student: Mm-hm.

LRH: You know?

Student: You know what? I'll have that ashtray standing up there too.

LRH: Okay. I'm sure she will.

Thank you, Joyce.

Quite amazing, the simplicity of the drill. But what I have told you about it is essentially the material that is used in coaching. And that is the way it's coached.

Give you a little story about this drill. There was a girl on the London staff When I went over to London in April, I took with me CCH and these various drills and I started checking through the entire London auditing staff on these drills and bringing them up. Started it at that time. For one week one of the staff auditors there, a very pleasant girl, and usually a very good auditor, was auditing a preclear who was stark staring mad. This auditor, for some reason or other, was going all to pieces over the idea of auditing this girl. Evidently it was quite restimulative in some fashion or another, and she was being given a change of pace in auditing and this upset her, too. She was using a technique with which she wasn't familiar. But it was very upsetting.

Well, this person still had two weeks to go. So I said to this auditor, having listened to some of her auditing, "You tell a rag doll at home to stand up and thank it, sit down and thank it. You practice it going back and forth to work. You do it at home. And you get that flat so that you can get an intention in there."

She did it over the weekend. She came back, picked up this psycho by the scruff of the neck and for two weeks audited with no restimulation at a terrific level of accomplishment. Same auditor. The only difference – there had been no processing – the only difference had been that she had run for many hours Tone 40 on an Object on an old Raggedy Ann doll. Now, that was the sole difference there. Was quite a remarkable change for one auditor. She did it uncoached, did it without very many directions or very much know-how. She simply did it. Now, that's what can be done with that.

I have no idea what would happen if it were ran eighty or a hundred hours. I have no idea what would happen if the ultimate in coaching was used on it and each part of it was flattened. But I rather think, just as Joyce said, that all the MEST would be standing up on end.

Thank you.

[End of lecture]