

The Freedom Congress Lectures
Washington, D.C.

THIRD DYNAMIC AND COMMUNICATION – HIGH SCHOOL INDOC DEMO

A lecture given on 6 July 1957

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

How are you this afternoon?

Audience: Fine! How are you?

Me! Huh!

You know how I am; I never get any processing or anything. Matter of fact, I've been getting some auditing lately.

Did you learn anything in this morning's seminars?

Audience: Yes!

You did. All right.

And do you think this would prove efficacious in your address to Homo sap?

Audience: Yes!

Very good. There's a fellow by the name of Homo sap that lives out in the woods someplace, and we've had quite a bit to do with him. And we found out you couldn't kill him. We found out that there wasn't anything you could do to convince him in any way. So the only thing that remained was to communicate with him fully enough so that we had it taped. You see, I mean, if you communicated with him fully enough and you could handle him totally, why, then you could live with him, see? That's right, isn't it?

Well, now, this isn't exactly a plot which we have – not exactly. This is probably the only far-reaching, well-hatched plot that ever hit earth.

Male voice: You're right.

And speaking of plots hitting earth, I want to tell you just here before we go into these various demonstrations, which you're going to have a lot more of this afternoon and practically nothing else but. That agree with you? I would just like to tell you something about communication that we have overlooked before. Now, I meant to give you a full, long, arduous, learned, salted with verbiage, polysyllables and so forth, lecture on the subject of communication. But I didn't do it. But I'm going to have to sandwich it in here for about three minutes max.

Found out something about communication that is quite fascinating: The third dynamic is a violation of communication formula.

I know that nobody heard me; I know because it's not possible. The third dynamic is a violation of the communication formula. And here you sit, and I am talking to you, and the only difference is I am talking to you, I am not talking to a group. And you all know that.

Audience: Yes.

All right. Now, here's the crux of the situation. Fellows who go out to "save the world" – I don't think it could stand (as I said in Book One) being saved just one more time; I think that would finish it utterly. These fellows must start by saving one man.

The communication formula has to do with attention. You have to be pretty sharp to put your attention on two. It's very easy and simple to put your attention on one.

All right. I can put my attention on quite a few people at the same time. The limit happens to be 2,500 people. At 2,501 I blow up. I run completely out of beams. I've actually put that to test. The last time I talked to more than 2,501 I went dith-thu-thu-thu-thu-thu-thu and I wasn't communicating; I was talking here. I got smart enough to talk to the first ten rows. At least I communicated with somebody there.

But the third dynamic is an agreement, and all the dynamics are simply agreements. They are nothing but agreements made by individuals.

Oh, you remarked one time that the only thing wrong with a thetan was a thetan. It's true; the only thing wrong with him is himself – his various laws and rules. We look down the harmonic scale and we discover that everything a thetan becomes is a harmonic on his natural state of being, to which he seems to object. And that is the game called life: Object to yourself

But he makes agreements; he makes agreements broadly with many, one after the other. He gets this up to a total conviction, and then we have what is known as the dynamic scale. Now, they're no less real because they are agreed to, but it happens that they are founded on one. So a thetan very easily becomes the "only one." It's only necessary for him to get into communication with just one person to cease to be an "only one." You got that? I mean, it's just as easy as that. You don't have to get him into communication with the rest of the human race. When you've gotten him into communication with this mystic and mysterious thing called a group, you've gotten him into communication with nothing except an agreement. So he's in communication with an agreement. Fine.

It's quite amusing – I tell this at some risk, because it'll step on a couple of toes. It's quite amusing. We have a method of teaching groups.

> The past master ne plus ultra character in this is Dr. Ken Barrett. He, he > learned this well and if he never finds out anything else, he's a genius. The > only ones that can come up vaguely into doing anything about it, I would say, > are just a few other top members of staff. Dr. Steves can do very very well at > this, and Nibs is no slouch. And there are some others. >> But nobody quite comes up to Barrett. Of course, just between ourselves, he's > a perfect idiot in other lines, but... But because of this great skill in > handling groups, handling the individuals who compose a group, he could be > forgiven any, almost any idiocy. He's a great guy, don't let me lead you > astray there. > Well, we have a system there of teaching a group by definition, and we get members of the group to define things. And then other members of the group to discuss the definition, until we have gotten to agreed-upon definitions for various things. Of course, the most widely agreed-upon definition to any of these things is the original definition of it. And the group blows it, to some degree, and to that degree is free of it. In other words, they don't dream up new definitions; they really are being asked to as-is, knock out and disintegrate old definitions and old agreements they have made. You see that?

Well, now, if the third dynamic is a violation of the communication formula, and if it is only an agreement – which it definitely seems to be – then it would be absolutely necessary to knock it out to some degree as an agreement before a person could be completely free. So we are forced to say something about this.

I may not have been cautious at various times, but I have never been dishonest in what I know. It has been very incautious of me occasionally to come up with a new datum of some kind or another and simply present it and say, "There it is." And a bunch of people around me say, "Ron, for God's sakes, what you're going to do to our public presence, letting something like that out." Well, honesty comes first, and public presence comes second, or eightieth.

The third dynamic, then, has to be recognized for what it is. The communication formula – if you will read it in *The Creation of Human Ability* or in *Dianetics 55!* and go over it carefully – has to do definitely with attention and intention; and when you speak to many, you speak to none. And so we get – as I said, somebody's toes were going to get stepped on – we do have people around who can "lecture to groups" (quote, unquote) but can't run this agreement type of process, this definition type of process on a group, because they have to confront the individual members of a group. And we get the inversion on this third dynamic. It's not now just an agreement; it is used as an avoidance of communication. And there's many a world-saver who has talked to the world simply because he was trying to avoid communication to one.

And now, if we work this out carefully, we can actually use this in processing. We can find out that person to whom other people could not speak, with whom they could not communicate. Now, we take this preclear, and we ask this preclear to tell us somebody with whom it was impossible to communicate. See, that might be Mother, Father, uncles, aunts, boss, first sergeants. You see that? And we'll find something very peculiar: we'll find that being unable to communicate to one, he started to communicate to the one on a via. In other words, he told the corporal so the corporal – it might possibly get to the first sergeant. Do you see that? He couldn't talk to the first sergeant so he told the corporal in the hopes that it would

get to the first sergeant. He told two or three of his buddies in the hope that the rumor would get around, don't you see? He finally tells this whole thing to his family, hoping it'll go via San Francisco and Seattle and get back to camp. He finally writes an article on it to the eight or nine readers of the Family Circle and Time magazine – their combination circulation, by the way, I think is eight now. And... Just in passing, by the way, do you know that Time magazine has never injured us in any way. We carefully kept tallies on interest and disinterest in the subject against Time magazine articles and we found out they weren't addressed to anybody. They never increased or decreased interest in Dianetics or Scientology. Isn't that fascinating? Now we're getting someplace here.

He told all the readers of this magazine in trying to communicate with Joe, the first sergeant. You got that? Finally he wrote a novel with fictitious characters in it, all trying to get to Joe, the first sergeant. Do you see this?

And there we have picked out the kernel of most third dynamic communication. On its upper level it is perfectly sane for an individual to want to talk to one or a lot of people but there's quite a lot of skill in this, really talking to the people who are there – not talking to them "because of." Now, I'm talking about an aberrated third. And these aberrated thirds, these world-savers and so forth, are simply trying to get a communication through on vias which now include all the people on earth. Do you see that?

Now, you can pull apart one of these third dynamic agreements just by finding some person with whom the fellow could not communicate and then asking him to mock that person up and say "Hello," and get the person to say "Okay." And this was – you remember "Hello, Mama"? Well, it as-ised too much havingness, and it could be definitely overdone; but run with some sort of a direction such as this, at an understanding of this, if Mama was the person to whom one could not communicate, then of course one would all of a sudden start dropping out the third and fourth dynamics. You see? They start dropping out the third and fourth dynamics on an obsessive level. See?

Now, it's perfectly all right to have a third dynamic but any dynamic can become aberrated, and I'm talking about the third when it becomes very aberrated. The way you break it up is to break up the communication impasses which has caused a person to use the whole of the group as vias to reach one person he could not communicate with. You understand that?

The third dynamic in that sense is a violation of the communication formula. I have to talk to you – every person present – in order to talk to this group. Now, I could stand here and talk to the group. I could do that; it'd be – huh! You wouldn't listen to it, but I could do it. See, I could talk sort of out into thin air, somehow or another, and say, "Well, there's a – I don't know."

Very often when you put an auditor into – in auditing groups – into auditing with attention to each individual in the group, he can't make it because he's already avoiding the first by taking to the third. Do you see that? He generalizes a communication because he can't singularize it. Now, the thing to be able to do, of course, is to generalize and singularize a communication; you should be able to do all these things.

Where you find somebody who is evidently able to address many but can't talk to one, you have somebody with an aberrated third dynamic. Do you see that? And that third dynamic that he has is a violation of the communication formula. It is conversation with a nonexistent terminal known as "the third." So that's conversation with an agreement, which is conversation with a circuit. And he doesn't talk to one single person anywhere.

Now, the communication lines of Scientology are individual. They fare best where these lines are individualized; you feel that definitely. I have spoken to you; you have spoken to others. And that is the way the communication lines of Scientology travel.

Now, the newspaper world believes that it is a communication channel, and let me assure you it is not. They never talk to one; they always talk to "the People!" Communism is not communication. It only communicates individually, and this is an accidental fact because communism tries to communicate totally on a group basis – totally by groups. And whenever we talk broadly to "all the people" (as they do in a newspaper), we wind up by saying nothing to anybody, and we might as well have shouted in a well.

The newspapers, realizing this, go downtone. If you read what appears in the modern newspaper, you will not find a high-tone preclear talking. What occurs? Murder, mayhem, all about the government. Lord knows what the government is, if it is not some individuals who have been put in charge of certain activities. That's the government, but there's no such thing called "the Government." There's no such thing called "the People." And when you get "the Government" and "the People" and murder and rape and mayhem and so forth – this is a communication line? No, it is not!

Just open any daily paper and read what they have to say. It is such a poor communication line that almost anything that appears in it – contrary to popular opinion – becomes vilified sooner or later. If you'll notice that every time they start to talk about a hero, they will wind up cutting his throat. The headlines of today are the obituaries of tomorrow. Now, you think I am riding a favorite hobby, but I am not. I am not.

Scientology travels by word of mouth, and it has always been hindered, barriered and stopped by public press just to the degree that people could look at it and say "Well, that's appearing in the public press; it can't be any good."

Now, you wonder why you don't see very much in the way of public utterances and stories in one kind or another about Scientology. Because I uniformly tell reporters, "This is a scientific organization, not a circus sideshow. You can publish anything you please as long as your attorneys are capable of sustaining a defense to a libel suit. Even if you say we're good, I'll sue." It's not a communication line.

You might be interested to know, for instance, that a great many of our people have been caused unrest and upset by publicity of one kind or another. An organization such as this does not run on (quote) "publicity" (unquote). It talks to and is about individuals. That it itself is an organization is totally accidental.

There are a bunch of us who know more about the subject than others and if you say "a bunch of us" then you've said about all there is to say about an organization. We finally found out that an organization consisted of terminals. It wasn't even a collection of terminals;

it was terminals. And the organization is just as good as the terminals are manned and in communication with each other. We just get our business done by taking various parts of the activities, and an individual takes care of them. And thus we have an organization.

The most hideous thing you ever wanted to see is some big corporation that thinks the name GE (or something of the sort) is a thing. It is not a thing. It is not a thing at all. It is a number of individuals who live and breathe and bleed, a number of individuals who can work and have fun and do things. And as soon as it ceases to be, you get something like the United States Army.

Oh, I've nothing against the United States Army, nothing for it either, because it isn't. It is a bunch of boys who have been taught to fight. And when battle is joined, believe me, that is what it breaks down to and there is nothing else! Boy, they might have sheaves of orders in their pockets that have been issued by the Pentagon, and it won't stop one single enemy bullet. It's down on the individual level when battle is joined.

And any time you get anything done, it is on individual feet that it is done. Things are done by people.

One of the finest ways to make an organization flop is to appoint a committee. Don't ever appoint committees – they're a violation of the communication formula and therefore a violation of beingness, doingness and actingness – havingness. Organizations can't have, but people can. And as a result, Scientology is an individualized activity; it believes in individualism, and by heightening individualism it believes that a great many things can run right that haven't been running right. It's awfully simple and much too simple to grasp.

At this present instant, Scientology could undoubtedly close terminals with the (quote) "US government" (unquote), but it'd have to do it in this fashion: You would have to get hold of some of the scientists who are designing intercontinental ballistic missiles and smarten them up so they could do a better job. It'd have to get hold of the rocket jockeys that are going to fly these things someday. I know they're all supposed to go on total automatic, but after a while the generals get impatient and send a man. That's the way that works you know.

You know how balloons first worked. First they sent one up without anybody in it, and then they sent one up with chickens and goats and they found out they lived through it and then they sent one up with a man. Don't think that they didn't do any different with airplanes. Things are always in a model stage or a small stage for many hundreds of years. Leonardo da Vinci had a heavier-than-air machine that would fly around the room most beautifully – little wind-up ornithopter; still down in the Smithsonian (or a copy of it). But we didn't get flying machines right away and the first flying machines didn't violate this principle any: they flew them for a while and then they finally decided to put a man in them. Yes, now they've worked up to drones, but you notice they've never used drones, because it's the wrong order of sequence.

The intercontinental ballistic missile at this time has not yet risen to sending a goat and some cows or something in one. See, they haven't gotten up to that point yet, but they will get up to that point someday. Even today, your jet planes require better pilots.

Given two nations producing planes equally well, the victory would be in question. The only thing that could vary would be pilots, right? Well, boy, we could certainly vary pilots; that's for sure. We could speed up their reaction time, their reality on their airplane, get them flying in present time. You'd find out their accident levels would go down, and their action levels would go up. Why? Not because we were treating squadrons, but because we were treating pilots one at a time. You got the idea?

Actually Dianetics and Scientology, then, have a tremendous defense factor, and addressed on a group level could be the deciding factors in any future war – could be, definitely. And in 1938 when the Kremlin first approached me to come over to Russia and build the laboratories, they understood this. And don't think the amount of fight we have had since has been any accident.

Now, you think I have turned a fast curve here. No, I haven't turned a fast curve. Still be true about newspapers, whether this were true or not. But there has been a very thoroughly organized activity. Of course, the definition the communist gives a psychotic is one who thinks the communists are after him. That plugs that one up nicely, doesn't it? And then they shoot hell out of you, and you say anything about it, they say, "Well, he's psychotic, see?" Well, it's proven, because the definition of psychosis is somebody who believes the communists are after him. Well, the communists are not after us. Definitely not. We have lived through a long period.

The name itself has taken considerable beating around because of vested interests and that sort of thing. But remember at all times, that does not make Scientology less good, did not make Dianetics less workable, did not make me a less honest man, and did not make you a less worthy citizen. Remember that. (applause) Thank you.

Well, all that to tell you this new little item: The third dynamic is a violation of the communication formula. It's incredible. Think it over sometime, look it over, and I think you'll agree with me. Groups aren't; individuals are!

It's very interesting that all old-time philosophers have gotten into the idea that the "all of everything" is what you eventually join. That's true enough: As you go down scale, you eventually lose your own individuality entirely and become nothing, and you're "part of the all." Well, don't let me catch you getting part of the all. Even if you don't know what you are, be yourself!

Okay. Now I promised you – I promised you yesterday – and I repeated again – that we were going to give you some more demonstrations of these various Training Drills. And last night in the most cursory, slap-happy fashion imaginable, we covered the Comm Course. I'm sure that our Comm Course Instructor, I am sure that our ACC Instructors turned pale last night on that. We were actually trying not to discourage the living daylights out of you.

Now, the truth of the matter is that you keep at it awhile, you will find more out about it – if I've given you the rudiments of this character... if I've given you the details of how to go about it – you, by doing it, will find out more about it than I can tell you. So the best thing for me to do is to tell you how to go about it. That's right, isn't it? And let you wrassle around on it. Hm? It's an American sport, "wrassling"; it has nothing to do with wrestling.

Now, it comes very much in question on what we're going to do in this next half-hour. Because we're all set here to go forward and show you 8-C and how it develops into High School Indoc.

> And Nibs and I are going to give you a demonstration of 8C and high school > indoc. And we haven't rehearsed this, it is not something you rehearse. But by > the way, I was the first one that ran it on him and he was the first one that > ran it on me. So you're right down to source here. The original team. > And High School Indoc of course is dependent on 8-C, so what you'll first see is 8-C the way it is done today. The commands of 8-C have changed. But we're just going to run – I'm going to run on him some sloppy 8-C. Okay? We call it "sloppy 8-C" – it'll sound quite precise to you, but it's sloppy; we'll try to make it look a little sloppy up here.

Now, don't use us for your eventual model. You're supposed to do this until you become perfect. And we're just going to show you how to get into it. Okay?

Audience: Yes. Okay.

All right. Good.

> OK, Nibs. > Now, don't let this disturb you. Actually, I don't want anybody jumping over the footlights here and trying to save Nibs or save me just because we look like we're in trouble, see?

The facts of the case are, the auditing commands will probably not come over this mike very well, so I'll sing them out real loud. And we're now going to do some "sloppy 8-C" ... That's really its name! We call it "old-time 8-C," or "sloppy 8-C" or something of the sort. But "old-time 8-C" isn't right because it used other commands than these. Now, I'm going to start in on these. I'm not going to start a session and give you a model of that. We're just going to sail into this because this isn't a session. Okay?

How do you feel about this,

> Nibs? > Student [Nibs]: Fine.

LRH: All right. Okay. We're going to run a little demonstration here, and I'm merely going to ask you to, you know, walk around the room, look at the walls, and walk around the room and so forth. And we're just going to do plain 8-C. You got it?

All right. Now, here we go. The commands of this are: "Look at that wall." "Walk over to that wall." "With your right hand, touch that wall." Got it?

Student: Uh-huh.

LRH: "Turn around." "Look at that wall." So. Got it now?

Student: Uh-huh.

LRH: All right. Is it all right if I run this?

Student: Yeah.

LRH: Okay. Look at that wall.

Student: All right.

LRH: Okay. Walk over to that wall.

Student: Okay.

LRH: Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

Look at that wall.

Student: Uh-huh.

LRH: Thank you. Walk over to that wall. Oh, and I'm... That's right, but we're not running High School Indoc here. I almost went into auditing session here, and that's a horrible thing.

Look at that wall.

Student: Yeah.

LRH: Thank you. Walk over to that wall. (Look at him anticipate that.) Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. How are you doing?

Student: Oh, great! Yeah, I'm fine.

LRH: Look at that wall.

Student: Yeah.

LRH: Good. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

Look at that wall.

Student: All right.

LRH: Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Okay.

[to audience] Now you see that? You see that real good? That's just 8-C. By the way, you notice I was not directing him, correcting him, holding him back. And I was trying to hold it down and not run Tone 40 8-C on him. Get the difference?

Female voice: Yeah.

LRH: That's just plain 8-C. By the way, that works too, and that is a Training Drill. A person has to learn to do this and give those commands, and he gets that flat. And then he goes into this one.

[to student] Now, you're going to run this on me now; you're the auditor. Aw!

[to audience] Now. The purpose of this... High School Indoc is what we're going into now. We've shown you plain 8-C.

[at this point the old reel ends. The remainder is from the clearsound version only.]

See? The purpose of this High School Indoc is to get an auditor over being stopped by preclears. Preclears stop auditors. And every time a preclear stops an auditor, he exerts control and therefore goes out of session. And in the interests of keeping a preclear in-session it is necessary that an auditor be capable of carrying on a process – without being stopped. You got that? And that's the total purpose of this.

Now, there are two commands here that are allowed and are valid and no other commands are. One is "That's it," which finishes the demonstration, and the other one is "Flunk." You got that?

Now, when the coach says "Flunk," why, the auditor has to carry through the whole cycle from the beginning again. Do you see that? They don't just go on from that point. The auditor has to go back to the beginning of the cycle and carry it all through again. You got that? Let's say we got over to the wall and the preclear managed to stop the auditor. Then he says, "Flunk," then they go back over and run "Look at that wall." You got that? All right.

Now, the total purpose of the coach is to stop the auditor. The one thing a coach is not allowed to do is lie down. That's the one thing he can't do. But he can do anything else. Then we're going to wrassle around on this for a few minutes here, and then we're going to grab two or three people and have them audit us.

LRH: Do it real.

Student: Do it for real, huh?

LRH: All right.

Student: All right. Step over here.

Look at that wall. Thank you. (That was Tone 40, excuse me.) Walk over to that wall.

LRH: Flunk! You corrected yourself. Go on.

Student: All right. Now, walk over to that wall.

LRH: Just a minute. Just a minute, I..

Student: Good. With your right hand, touch that wall. Thank you. Turn around. Good. Look at that wall. Good. Walk over to that wall.

LRH: Just a minute. I got to adjust the mike. Your shoe is untied.

Student: Good. With your right hand, touch that wall.

LRH: Your shoe is untied.

Student: Thank you. Turn around.

LRH: Aren't you afraid you'll trip over your shoe?

Student: Good. Look at that wall.

LRH: Where?

Student: Good. Walk over to that wall.

LRH: Just a second. I've got to adjust this mike.

Student: Thank you. With your right hand, touch that wall. Thank you. Turn around. Good.

Look at that wall. Thank you. Walk over to that wall.

LRH: I won't!

Student: Thank you. With your right hand, touch that wall.

LRH: You're asking for it!

Student: Thank you. Turn around.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall.

LRH: Just look what I've done now.

Student: Thank you. Turn around.

LRH: You turned me around the wrong way.

Student: Look at that wall. Good. Walk over to that wall.

LRH: All right. That's fine. I've got an announcement to make; that's real... Flunk!

{to audience} Boy, when you could do that to him you had to be a genius.

Student: Look at that wall. Good. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Fine.

Look at that wall. Fine. Walk over to that wall.

LRH: If you do this just one more time I'm going to scream! Help!

Student: Thank you. With your right hand, touch that wall. Good. Turn around. Fine.

Look at that wall. Good. Walk over to that wall.

LRH: Just a minute, I've got an announcement to make.

Student: Thank you. With your right hand, touch that wall. Good. Turn around. Good.

Look at that wall. Good. Walk over to that wall. Thank you. With your right hand, touch that wall. Good. Turn around.

LRH: What's that? Just a minute. What's that? What's that?

Student: Good. Look at that wall. Good. Walk over to that wall.

LRH: Hey, you know you're doing this all right now. It's okay.

Student: Good. With your right hand, touch that wall. Fine. Turn around. Good.

Look at that wall. Good. Walk over to that wall.

Fine. With your right hand, touch that wall. Thank you. Turn around.

LRH: What's on the other side of that?

Student: Good.

LRH: What's on the other side of that?

Student: Look at that wall. Thank you. Walk over to that wall.

LRH: Just a minute.

Student: Good.

LRH: Aren't you getting pretty hot?

Student: With your right hand, touch that wall. Good. Turn around. Good.

LRH: You didn't tell me when to stop turning around.

Student: Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around. Okay.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around. Good.

LRH: Thank you. Thank you. Thank you.

Student: Good. Walk over to that wall. Good. With your right hand, touch that wall.

LRH: ... hand touch that wall.

Student: Fine. Turn around.

LRH: Turn around.

Student: Good.

LRH: Good.

Student: Look at that wall.

LRH: Look at that wall. Good.

Student: Fine.

LRH: Fine.

Student: Walk over to that wall.

LRH: Good. Turn around.

Student: Good.

LRH: Good.

Student: Turn around.

LRH: Look at that wall.

Student: Fine.

LRH: Look at that wall. Look at that wall.

Student: Look at that wall. Thank you. Walk over to that wall.

LRH: Good. Turn around.

Student: Thank you.

LRH: Thank you.

Student: With your right hand, touch that wall.

LRH: Touch that wall.

Student: Good.

LRH: No!

Student: Turn around.

LRH: No!

Student: Thank you.

LRH: Good!

Student Look at that wall.

LRH: Look at that wall.

Student: Thank you.

LRH: Thank you.

Student: Walk over to that wall.

LRH: Walk over to that wall. What is all this about "Look over at that wall! Walk over to that wall. Look over at that wall?"

Student: Thank you.

LRH: Look over at that wall yourself!

Student: With your right hand, touch that wall!

LRH: Touch that wall. Look over at that wall.

Student: Turn around.

LRH: Turn around.

Student: Good.

LRH: Good!

Student: Look at that wall.

LRH: Look at that wall!

Student: Good.

LRH: Good!

Student: Walk over to that wall.

LRH: Thank you! Turn around! Look at that wall. Look at that wall. Turn around. Walk over to that wall.

Student: Thank you.

LRH: Good!

Student: With your right hand, touch that wall. Thank you. Turn around.

LRH: Hey, you're getting pretty good now.

Student: Thank you. Look at that wall.

LRH: Thank you.

Student: Thank you. Walk over to that wall.

LRH: Pretty good.

Student: Good. With your right hand, touch that wall.

LRH: Look all those people out there.

Student: Thank you.

LRH: Doesn't it make you nervous looking at all those people out there?

Student: Turn around. Good.

LRH: Good.

Student: Look at that wall.

LRH: Look at that wall!

Student: Thank you.

LRH: Thank you.

Student: Walk over to that wall.

LRH: Thank you. Thank you. Thank you.

Student: Thank you.

LRH: I stepped on your toe. Excuse me.

Student: With your right hand, touch that wall.

LRH: Oh, excuse me. I stepped on your toe.

Student: Thank you. Turn around.

LRH: Who, me?

Student: Good. Look at that wall.

LRH: Good.

Student: Thank you. Walk over to that wall.

LRH: What's that? What's that?

Student: Thank you.

LRH: You didn't tell me that was in here.

Student: With your right hand, touch that wall.

LRH: I won't. I won't!

Student: Thank you. Turn around. Good. Look at that wall. Thank you.

LRH: Say...

Student: Walk over to that wall.

LRH: ... there isn't anything I can think of that upsets you. You're doing good now. You're doing real good now.

Student: Good.

LRH: This is good.

Student: With your right hand, touch that wall.

LRH: Touch that wall.

Student: Fine.

LRH: Good.

Student: Turn around.

LRH: He's really doing well now, aren't you?

Student: Good. : LRH: Boy! I haven't been able to stop you here.

Student: Look at that wall.

LRH: Good. Well, you've got me in-session. I mean, it's ...

Student: Thank you. Walk over to that wall.

LRH: You've got me in-session now.

Student: Thank you. With your right hand, touch that wall. Good. Turn around. Good.

LRH: Good!

Student: Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Good. Turn around. Good.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around. Thank you.

Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Good. Turn around. Thank you.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Thank you. Turn around. Good.

Look at that wall. Good. Walk over to that wall. With your right hand, touch that wall. Fine. Turn around. Good.

Look at that wall. Good. Walk over to that wall. Thank you. With your right hand, touch that wall. Good. Turn around. Good.

Look at that wall. Fine. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around. Good.

Look at that wall. Good. Walk over to that wall.

LRH: No!

Student: Thank you. With your right hand, touch that wall. Good. Turn around. Thank you.

LRH: Oh, you're getting smart. You're getting onto that one now, huh?

Student: Look at that wall.

LRH: Okay.

Student: Thank you. Walk over to that wall.

LRH: Well, there you are. He's too good.

Student: Good. With your right hand, touch that wall. Good. Turn around.

LRH: You do that just one more time and I'll ...

Student: Good.

LRH: ... slug you. I'll just slug you. Just one more time and I'll slug you. Just one more time.

Student: Look at that wall. Good. Walk over to that wall.

LRH: You make me so mad! You make me so mad!!

Student: Good. With your right hand, touch that wall.

LRH: You got me upset now!

Student: Good.

LRH: All right, I'll go through with it. I'll go along with it.

Student: Look at that wall. Good.

LRH: I'll go through with it.

Student: Walk over to that wall.

LRH: (sighs)

Student: Fine. With your right hand, touch that wall. Good. Turn around.

LRH: I'll go through with it.

Student: Good.

LRH: You needn't do it anymore. You've got me licked.

Student: Look at that wall. Thank you.

LRH: You needn't do it anymore. I get the point. I know. I got it. You needn't do it anymore. I mean, I got it. I'm in the groove. I'm in-session now.

Student: With your right hand, touch that wall.

LRH: But I'm in-session.

Student: Thank you.

LRH. What are you auditing me for?

Student: Turn around.

LRH: The process is flat!

Student: Good. Look at that wall.

LRH: I don't see the point in the process.

Student: Good. Walk over to that wall.

LRH: I don't see any point in it at all. The process is flat; it's flat! I don't get it.

Student: Good. With your right hand, touch that wall.

LRH: The process ...

Student: Thank you.

LRH: ... is flat! I know I'm walking over...

Student: Turn around.

LRH: ... to the wall.

Student: Good. Look at that wall.

LRH: You're just trying to convince me you're the auditor.

Student: Good. Walk over to that wall.

LRH: Your shoe is untied.

Student: Good. With your right hand, touch that wall. Fine. Turn around.

LRH: Say, your shirt is ripped back here. How'd your shirt get ripped?

Student: Good.

LRH: How'd your shirt get ripped?

Student: Look at that wall. Fine. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around.

LRH: What's that? What's that?

Student: Good. Look at that wall. Fine. Walk over to that wall.

LRH: Well, I guess I'm in-session now. It's okay. Well, we can end that session.

Student: Good.

LRH: You put on a pretty good demonstration.

Student: With your right hand, touch that wall.

LRH: That was a pretty good demonstration you put on.

Student: Fine.

LRH: That was pretty good.

Student: Turn around.

LRH: You know, it's just a demonstration. It's a pretty good demonstration that you did.

Student: Good.

LRH: They all liked me.

Student: Look at that wall.

LRH: You're doing much better now.

Student: Good. Walk over to that wall.

LRH: All right. You're doing all right. Well, I guess we can call that a day. We can call that a day now.

Student: Good. With your right hand, touch that wall. Good. Turn around. Thank you.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Fine. Turn around. Good.

Look at that wall.

LRH: Okay.

Student: Good. Walk over to that wall.

LRH: Yeah, you got me in-session now. Well, you're a pretty good Instructor. You're pretty good.

Student: Good.

LRH: You're a pretty good Instructor.

Student: With your right hand, touch that wall.

LRH: You're a pretty good Instructor.

Student: Fine. Turn around.

LRH: You're pretty good. I mean, you've really got it grooved, now.

Student: Good.

LRH: You got me in-session. I mean, it's all fine.

Student: Look at that wall.

LRH: Up.

Student: Good.

LRH: Oh, I'll go ahead with the rest of the parts.

Student: Walk over to that wall.

LRH: I'll go ahead just to make you look good.

Student: Good. With your right hand, touch that wall.

LRH: Good.

Student: Fine. Turn around. Good.

LRH: Well, you've done fine. You know, the hour is almost up there.

LRH: Look at that wall.

LRH: Hey, the hour is almost up.

Student: Good. Walk over to that wall.

LRH: The hour is almost up!

Student: Good. With your right hand, touch that wall. Good. Turn around. Fine.

Look at that wall. Good. Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around. Good.

LRH: That's it.

Okay, that's High School Indoc. That's all there is to it. It's very simple. There's nothing to it. And any of you could do it. Any. In the next hour you'll have a chance to prove it. Now you know what it is, now you can do it; you're all letter-perfect in it.

Thank you.

[End of Lecture]