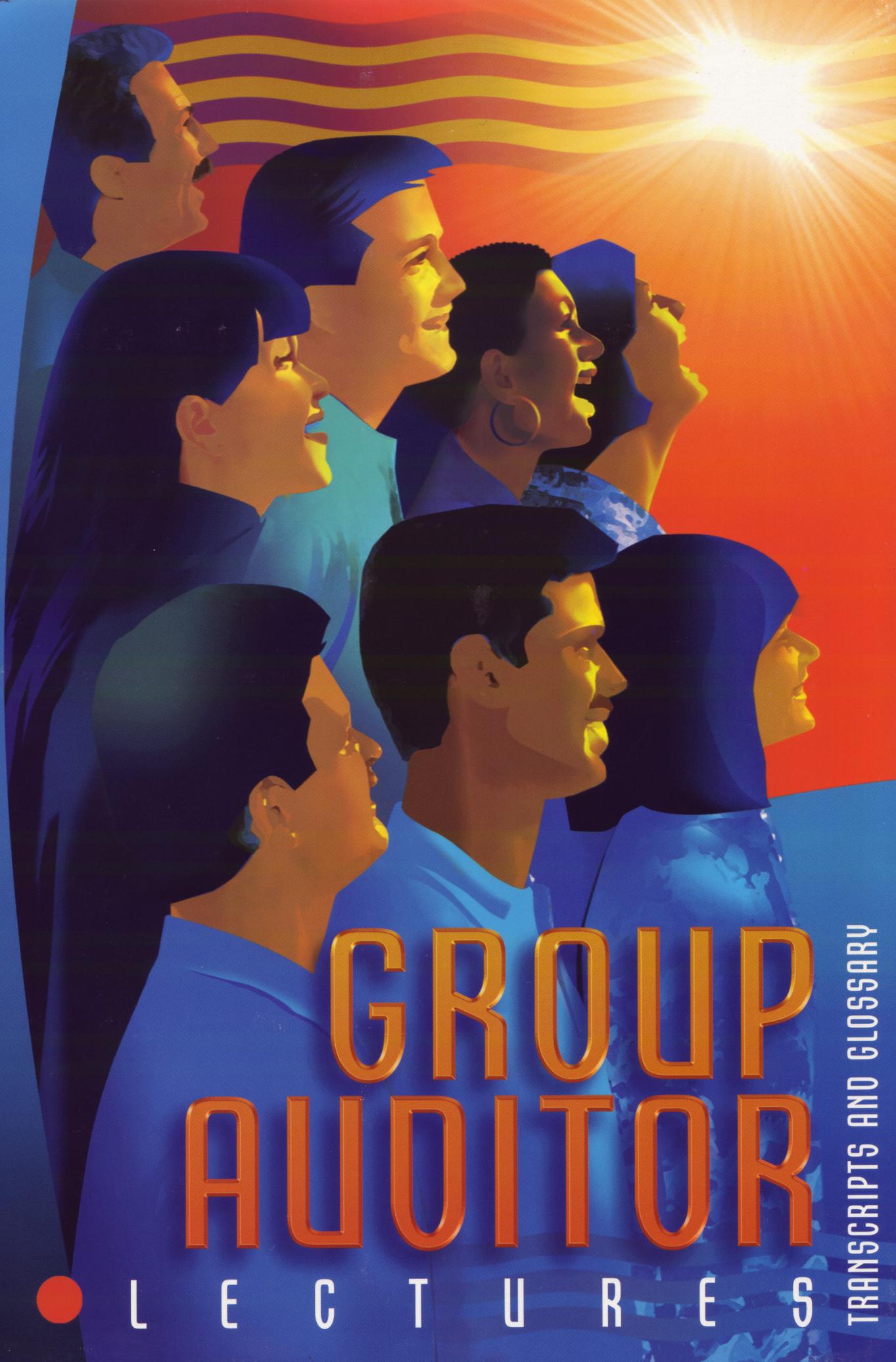


L. RON HUBBARD



GROUP AUDITOR

LECTURES

TRANSCRIPTS AND GLOSSARY

GROUP AUDITOR

L E C T U R E S

TRANSCRIPTS AND GLOSSARY

L. RON HUBBARD



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IMPORTANT NOTE

In studying these lectures, be very certain you never go past a word you do not fully understand.

The only reason a person gives up a study or becomes confused or unable to learn is because he or she has gone past a word that was not understood.

The confusion or inability to grasp or learn comes AFTER a word that the person did not have defined and understood.

Have you ever had the experience of coming to the end of a page and realizing you didn't know what you had read? Well, somewhere earlier on that page you went past a word that you had no definition for or an incorrect definition for.

Here's an example. "It was found that when the crepuscule arrived the children were quieter and when it was not present, they were much livelier." You see what happens. You think you don't understand the whole idea, but the inability to understand came entirely from the one word you could not define, *crepuscule*, which means twilight or darkness.

It may not only be the new and unusual words that you will have to look up. Some commonly used words can often be misdefined and so cause confusion.

This datum about not going past an undefined word is the most important fact in the whole subject of study. *Every* subject you have taken up and abandoned had its words which you failed to get defined.

Therefore, in studying these lectures be very, very certain you never go past a word you do not fully understand. If the material becomes confusing or you can't seem to grasp it, there will be a word just earlier that you have not understood. Don't go any further, but go back to *before* you got into trouble, find the misunderstood word and get it defined.

DEFINITIONS

To assist in your understanding of these lectures, hard-to-find terms and other words which you may not be familiar with are included in a glossary in the back of this volume. Words often have several meanings. The definitions used in this glossary give only the meanings of the words as they are used in the lectures; this glossary is not meant to take the place of standard language dictionaries, which should be referred to for any words that do not appear in the glossary.

INTRODUCTION

In 1950 with the publication of *Dianetics: The Modern Science of Mental Health*, mankind had his first explanation of the mind, what went wrong with it and, most important, a workable therapy to de-aberrate it. In the sensation that followed, hundreds of thousands began applying Dianetics and benefiting from this new technology.

The breakthrough had been made. The race now was to get the engines to the fire before it was too late. Given that period's proliferation of weapons by which man seemed intent on destroying himself, the need was urgent. Hence, Ron's continual search, not only for techniques to attain faster results, but the means for broader application to bring those results to greater numbers. And his work outpaced mankind's nonsurvival impulses.

By 1952, breakthrough after breakthrough had advanced research beyond Dianetics and physical universe survival and into Scientology and the realm of beingness. Discovery of higher and higher strata of livingness opened the door to the resolution of how to make auditing available to a population that far, far outnumbered those able to deliver it. As Ron described the situation:

"It was manifestly impossible for one being to individually train and audit 2.5 billion people. Time alone would have prevented it."

The question was this: Could a single auditor effectively audit more than one individual at a time? A workable answer to that would level the playing field, which historically had always tipped in favor of the reactive mind.

While Ron as early as 1947 had occasionally audited several people simultaneously using an early forerunner of Straightwire techniques, the numbers audited never exceeded three. Development of Scientology with its address to increasing the individual's native ability, made it possible to achieve far, far broader application.

By early 1953, Ron had developed technology and processes to audit a group of people simultaneously. It was a major milestone in planetary salvage—unlimited numbers could individually benefit

from auditing delivered in a group situation. For the first time, case gain could be attained by as many people as could be brought within the sound of an auditor's voice.

There is no telling how many thousands of Scientologists took part in Group Processing in the years that followed. Ron himself delivered hundreds of sessions, many to packed halls. Individual Scientologists took Group Processing out into society in schools, businesses, groups and institutions of all size and description. In one instance from the period, a class of "backward" London schoolchildren were reclassified as "normal" by school authorities after their teacher group processed them for fifteen minutes a day out of the book *Self Analysis*. In America, a sales manager had his salesmen group processed one evening per week with a resultant 500 percent increase in sales for the company.

By any account, the number who benefited from Group Processing was huge. In the decades since the advent of this technology, Group Processing became and remains not only the sole low-cost therapy available on Earth but the only one that is truly workable.

Now, the essence of this vital body of technology is contained in these, the *Group Auditor Course Lectures*. All the essentials of Group Processing technology are in this collection. Seven lectures cover the principles and data involved in setting up a session, delivering the auditing commands, communicating effectively to a group of people, the mechanics of making oneself heard to the furthest reaches of a hall, every detail of the technology of delivering auditing to an assembly of any size.

The remainder of this set consists of nine session demonstrations, Ron himself auditing groups. While the first seven, then, contain the *technology* of Group Processing, these demonstration sessions epitomize how to use it. The TRs, session control, presence, the attitude with which Ron approached the session, his tone level as an auditor—all this constitutes the *application* of Group Processing. With the continuing rise in its popularity, these lectures make Group Processing even more viable as the means to bring case advance to all sectors of society.

To aid your study, a glossary of hard-to-find terms has been included, starting on page 281. Turn to it whenever you encounter a word or term that is unfamiliar. Use the glossary in conjunction with the *Dianetics and Scientology Technical Dictionary* and a good English dictionary to ensure your greatest duplication and understanding of this important technology.

The gains of Scientology auditing are available to billions for the first time.

We are proud to assist Scientologists the world over to bring Group Processing to the planet by presenting here the *Group Auditor Course Lectures*.

The Editors

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LECTURE ON GROUP PROCESSING

A lecture given on
17 June 1954

Okay. I want to talk to you now about Group Processing. There is in Scientology a technique known as Group Processing.

We have had relatively little Group Processing here in this particular unit compared to the amount of Group Processing which exists. However, Group Processing is a very, very interesting activity and is probably in itself the only terrifically low-cost therapy which can solve criminality on a broad basis and neurosis on a broad basis throughout the length and breadth of this here land.

On a much higher level Group Processing could be looked to, to furnish, in the school and so forth, a higher level of IQ for the disposal of the teacher (who could then lower it, of course, by giving lots of data out), and would therefore be an essential part of an educational system.

Where Group Processing goes and what it does is terrifically embracive. Penal institutions, schools, industrial organizations, so forth—all of these could increase their effectiveness and capabilities.

Here for instance we have had in this country for a great number of years a fellow known as Scott. You know this man? It's technocracy. This fellow has a very interesting idea. That idea, however, depends upon the execution of orders and a high level of integrity and devotion on the part of subordinates and the groups which are so organized. This idea has been relegated to many categories by many other organizations. We're not interested in that. Let's just look at his problem and discover that it could be solved by Group Processing. And I do mean *solved* by Group Processing as contained in the *Group Auditor's Handbook* from the HASI.

This contains, I think it's twelve hours of Group Processes. And these twelve hours are missing only one process which isn't in there because it's really too easy to give and would simply be a page full of the same words. And that would be Group Processing by duplication. But you have an example of that at the congress and there is—exists a tape on that which I made at the congress: Group Processing: Procedure by Duplication.

Now what would happen if we took this whole organization and we brought in . . . Let's supposing you're operating someplace and you ran into this fellow, Scott. You gave him the word on this; you told him what this could do. And you had him bring in a half a dozen of his very best boys from major areas and you took those fellows under instruction as how to group audit. And having taken these fellows under instruction, you would then demonstrate on them by running the techniques on them that something happened by reason of these processes

**Group
Processing
can solve
criminality
and neurosis
on a broad
basis**

contained in *Group Auditor's Handbook*, Issue One of the HASI, and by Opening Procedure by Duplication—you would run that in, in addition to that.

And then you would train them up and you would put a copy of this book in their little sweaty hands and send them back to take care of their immediate units and process up each one of these units so many nights a week over such a period of time. What do you think would happen to the organization called technocracy? It would be very, very, very good indeed.

In the first place, the integrity of the organization itself would rise and, in the second place, orders could be duplicated instead of being perverted, which is his main trouble, by the way, with his organization—his orders do not get duplicated. He always has to have a strong-arm squad around someplace to rush into an area where orders from headquarters were not duplicated. And you would get a duplication of orders. You would get an ability to follow instructions intelligently, which every organization dreams of and never accomplishes. Well, you could do this by running *Group Auditor's Handbook*, Issue One, HASI, plus Opening Procedure by Duplication. All right.

A state is unable to afford the amount of money necessary to the individual processing of prisoners. And yet every state would tell you that it would be very, very fine if the state itself would declare all criminality to be insanity, instead of putting insanity outside the law.

Canada is having a royal commission meet to decide whether or not to throw this out or keep it in; whether or not insanity should ever be used as a defense. The answer to it is, of course, is that all criminality is insanity.

As soon as the law takes this view (a view by the way which has already been taken in Russia and Mexico and is written into their constitutions, I am informed), you pose the state with this problem: A criminal, one who commits intentional harm to the society, is incarcerated until such time as it is safe to release him into the society.

You have immediately given a vast public a great deal of relief from crime that you do this. But you have also burdened the state with a tremendous number of prisoners.

How are we ever going to release these people? Well, it would take somebody actually who was an expert in this line acting with the parole boards, a good Scientologist operating with a parole board, to tell what prisoner to release and what prisoner not to release. You have to give psychometric testing of our design in order to establish this. And you would establish it, but you would make it necessary, and make it possible and necessary before anybody could come before the parole board, to see that he had many, many, many hours of good, solid Group Processing.

Now in view of the fact that it could be given by tape, in view of the fact that your individuals could be selected out on group-response tests, you know (just that Certainty Assessment which you saw at the congress is good enough to select out who is at least a candidate to come up before the parole board), gives you a minimum of handling of all of these people and would release what percentage?

Well, we can only guess at this time what percentage it would release. But it'd certainly release a very, very worthwhile percentage of these people to review by the parole board, to entrance into the society again. It'd at least give some guarantee to the society again, even if it were done poorly, that these crimes would not be committed again.

Now what happens today? Your prisoner is incarcerated on an arbitrary term of years. And when he is released he is simply released because the parole board felt sympathetic that day or something on this order. And he goes back and he commits the same crime again *almost always*. The police are uniformly engaged in returning to prison recently paroled prisoners or

Group
Processing
by tape

LECTURE ON GROUP PROCESSING

recently finished-term prisoners. And it becomes a little circle that goes on and on and on at what large cost? But you would not be able to sell any taxpayers the idea that a prison should be given any money for that stuff called, you know, psychology or something, you know. You couldn't convince anybody unless you could demonstrate to them that it only cost two cents a prisoner. And they'd say, "Well, that's nothing. That's nothing." You could go ahead and do it then, if it could cost that low. And it can cost that low with Group Processing.

What do we do in the schools? Well, there are more classes of backwards children which have ceased to be populated today because of the use of old Self Analysis than we can properly keep track of. Yet Self Analysis isn't a fine Group Processing answer by a long ways. It's a very good one but it's not a real, honest-to-goodness one; 8-C rephrased one way or the other for children is much more effective. Yes indeed, much more effective than mock-ups because they hit a certain peak, hit their Not-knowingness level with regard to mock-ups and hang there. And they don't get up above that line. All right.

You could sell a school board or something on the idea of Group Processing if it didn't cost anything. Actually, low-cost psychotherapy is here. It's been dreamed of for years by people who were interested in the humanities; it's been dreamed of for years by wardens, superintendents, all kinds of people everywhere that have really been interested in people. And it is here.

Compare this to two-year psychoanalysis at a cost of nine thousand plus dollars. Think of that. And that's what they mean when they say giving psychotherapy to prisoners. They mean two years of arduous work on the part of a highly skilled practitioner at a cost of nine thousand dollars. Well, nobody knows whether psychoanalysis works or not, for the excellent reason that very few people can afford to find out whether or not it works if it takes two years. They generally go one year just to discover whether or not they can be psychoanalyzed. The psychoanalysts tell you this, by the way. Then they at least get a year's fee out of you. All right.

What is the role of Group Processing in this society today? It would eliminate from the United States Army, from the United States Army Air Forces, from the US Navy, the equipment cracker-uppers; the guys who would turn around and run. It would eliminate the fellows who when they hit the silk with a parachute would forget to pull the rip cord. It would eliminate from industry the fellow who's going to push the button which is going to drop that hot kettle of steel on the heads of his fellow workers. It would eliminate from the transportation corps of a big laundry the drivers who are wrecking their trucks. It would eliminate from their mechanical department and repair department the people who are going to put trucks into such a state that they would be wrecked.

Where doesn't it go? Where doesn't Group Processing go?

It's a tremendous field. Group Processing today has climbed up and has become more and more and more and more effective. And you see Group Processing at its peak in this *Group Auditor's Handbook*, Issue One, for this period and time of the development of Scientology. But it is peak stuff.

I mean, cases do change with those processes, particularly when this Opening Procedure—an object in the right hand, an object in the left hand. Have the fellow look at the first one, you know the first object in the right hand and get its color, its weight and its temperature. And then look at the object in the left hand and get its color, its weight and its temperature, one after the other, back and forth, for a couple of hours. Always with the same auditing question, it's always the same series of questions and no variation except this: every fifteen minutes give the right hand twice. See, your right hand, give it twice and then you get into the machine and you just cut the machines to pieces. Most of your

**Role of Group
Processing in
society**

audience the first time you do this will recognize that they're on a machine and they thereafter will not go back on a machine. See that?

They get their right hand, *bang*, and then: "All right, look at the object in your right hand. Get its color, its weight, its temperature," or "color, temperature and weight," doesn't matter much. Now you've been going, "Look at the object in your left hand. Get its color, temperature, weight," see. Only this time every fifteen minutes you say, "Right hand; color, temperature, weight," see. "The object in your right hand; color, temperature, weight." Oh, boy. You'll see three quarters of your audience either start to or go halfway through this left hand over here before they catch themselves. They put it on automatic. This will break them from using a machine and so on. You do that every fifteen minutes; you just repeat the hand.

And it's just the same command and that is what you do with a group and with that added to the *Group Auditor's Handbook* you can much more thoroughly change the state of case of the people in the group as a whole than individual auditing could have done a year ago. So let's not look lightly at the effectiveness of Group Processing. It isn't just a secondary thing that we kind of throw in because we can't do it; it has its own usefulness and it has its own effectiveness. It's an odd thing that it produces a somewhat different effect.

All right. Supposing you went out and you got some industrial firm or you got Scott or you got some police force or somebody or other interested in Group Processing. Well, you're not going to stand there and give all the Group Processing there is, because you say—let's say you got this and you did do all the Group Processing for a while, but then other units started to get interested. Well, you would have these people furnish you people to train in order to group process or you would take a set of Group Processing tapes, one thing or the other, but preferably you would train somebody to group process. That's preferable. Do you see that? There's nothing like a live human being standing there. That's preferable.

Group Processing by tapes—a live human being is preferable

So therefore you'd have to know what to train them. And so I'm going to give you a very fast rundown on this.

Now you say, "You couldn't possibly give us a rundown on how to train all these people in the next ten minutes." Yes, I can because you're trained in Scientology.

Now I'll just tell you what to look for and that'll be that.

Your Group Auditor must stand in front of his group or sit, preferably stand, in front of the unit and give his commands in a distinct voice, which at the same time will not cut into the reverie and upset and muddledness of some of the preclears present. In other words, he's got to give his command in a voice more or less of this level: "All right, get three places where you are not." "Now three people who are not present."

That's not proper spacing, but that's the proper way to give that command, see. Slide into it.

The wrong way to give the command: "Give me three people." See that? Wrong way to give the command.

Proper spacing of commands

Now what is the spacing? I hate to tell you this, but I space by feel and I don't expect you ever to have to teach anybody how to space by feel. I know when the majority of the audience have completed the command. I just know that. That's too nebulous to teach anybody.

So let's give it a reasonable time for the command to be completed, and let's even it out in giving these commands in such a way that an individual has at least time to get one, so that a slow case can get one and a fast case can get several. So, you very often hear me in Group Processing say, "Now get several places where you are not," which is a proper command phrasing. The other is just proper command tone. Now proper command phrasing:

LECTURE ON GROUP PROCESSING

“Now several people who you are not.”

“Get just one now. And then some more.”

“Just one you’re sure of and then some more.”

“Okay. Give me some more people who you are not.”

“Now some places where you are not. Get just one and then some more, if you can. But get that one now.”

See that? So, if we gave specific numbers to get, such as three, as I said earlier, that’s an individual auditing command. Because the individual’s going to respond, but the group can’t.

Now, the boys who are very fast will get a great many and the boys who are very slow will get only a few, so we no longer—if we know that trick and the operation behind it, we no longer have to break a group into the fasts and slows. We don’t have to break up a group to group process them. Now, that’s quite an advance, isn’t it? Then we can just take any group and go ahead with it.

Now, your next thing that you have to know is that in groups of people, you will inevitably get people, particularly those whose cases are being hit for the first time or the first few hours, we will get people who are going to slop over.

Now, I notice you all kind of look like I’m group processing you now. That’s because I’ve group processed you so often, so that’s end of session.

Now we’re going to get, in proportion to the size of the group, a number of people or one person who is going to show some affect, who is going to be upset one way or the other about it, and you may get individuals who break wildly into screaming (that’s very, very rare), who break wildly into grief (which is much more common), or who begin to laugh hysterically, disturbing the people around them (which is even more common yet), and people who boil off, dope off or drop off and are not following the group commands. And all these people that I’ve just listed are cared for by the Group Emergency Auditor. It takes two auditors to process a group. Somebody, even if he’s relatively unskilled, can still act as an Emergency Auditor. But you always should have an Emergency Auditor on deck.

Now, in the recent congress you did not see very much upset on the floor, did you? There was a lot of upset perhaps that people talked about from the standpoint of “Boy, those Emergency Auditors there, those seminar leaders: they sure were walking around making sure you knew they were there,” and so on. They talked about this somewhat, because they were aware that they were there. But you know what? There wasn’t really any marked disturbance through the entire congress. Do you know how many people were emergency audited during that congress? A very interesting number. There were several who really went to pieces but royally and were cared for by those Emergency Auditors so smoothly and so quietly, really, that there wasn’t any upset. Nobody was disturbed in the session. Now that’s the way it ought to go. That’s the way it ought to go.

Your Emergency Auditor is not there to take the fellow out and clear him. He’s there to take the fellow out, quiet him down and return him to the auditing session. Or if it’s very close to the auditing session, fix him up into some kind of way so he can complete the session. It should be *very, very plain* and this one you can force in on your Group Auditors as you train them because they’ll take a lot more training than just a few words here. I’m just hitting these very important points.

The Emergency Auditor *at no time ever should give anything that could seem to be a special session to the preclear*. Why? Not because he can’t, but because if he starts to do it and your group is going to go on consistently as that group over very [any] length of time you’re going to have, in the general run of public, a lot of people who beg for this individual attention by breaking down. And therefore you’re going to overload your Group Auditor. They’re going to turn on a problem for that Emergency Auditor. You see that? So—because they mean that’s going to get some individual processing, and they think that’s just fine.

**Group
Emergency
Auditor can
be relatively
unskilled**

**Emergency
Auditor should
never give
what could
seem a special
session to a pc**

**Group
Processing
children**

Now, that is really not as acute with adults as it is with children. It becomes *fabulous* with children. It gets up to the proportion of 50 percent of the unit you're processing. They all want special processing. They want special attention, because children are really attention hungry. And they want so much special attention that nobody has a chance to get any processing done.

If you, processing children, were fool enough to let one of the kids come to the front of the room and you gave him a special mock-up or a special command to do himself, with the other children there, you're just done, because three quarters of that room—maybe not that many, but certainly half of that room—on the next few commands are not going to be able to get any of them done. You gave attention to inability. You validated inability and having validated inability you get hung with it. So your Emergency Auditor never gives a session. Now, I'm just making the point there. What he does is patch them up and throw them back in the group. See that?

Now, what's he do then? What technique does your Emergency Auditor use when he does this? Oh, he could use a dozen techniques. If he's a good Scientologist, you just let him roll. But if he's somebody who is simply helping out the Group Auditor and is not as well off as the Group Auditor, you therefore have to give him a rote process. He does this every time somebody breaks down or gets upset. Therefore it would be like this:

"Feel the floor beneath your feet."

"Find a spot on the wall."

"Go over and touch it."

"Find another spot on another wall."

"Go over and touch that."

He just takes them out into the anteroom, see.

"Find the floor beneath your feet."

"Find some spots on the wall."

Total process. That's all he'd do with them. When they've broken down and they're no longer going out of their mind or something of the sort, and they've kind of woke up and gotten in present time and so forth, shoves them right back into the group. Now that's what you'd do. That's what you train your Emergency Auditor to do. You train him to run Contact Processing, Step VII of SOP 8.

Now, you could train him to run it well or you could train him to run it poorly. It all depends on how much time you'd have to train your Emergency Auditor, you see?

But you train your Group Auditor in tones, assurance, command value and make it possible for him to tolerate that much space out in front of him. Boy, is that important!

I gave you a demonstration in the December congress, which, by the way, is amazing on the tapes. It wasn't as amazing to people in the room at the time, but it was amazing when this was played at a later congress. And I put two anchor points out at the back of the room and talked in the back of the room, see. And people noticed that and then I talked with the same tone of voice, with the anchor points, pardon me—at first up close and then further away and then finally the two back corners of the room.

What happened is very, very strange. I was heard very plainly through the theater, *very* plainly through the theater on all three lines but I was heard somewhat more loudly, particularly the people in the back, although I didn't vary the tone of my voice after I had put two anchor points at the back of the room, you see. I was still on stage talking—I was about, oh, about five, six feet up above my body on the stage. I didn't leave the stage to talk that. What do you know? When the tapes were prepared and played this astonishing thing had occurred: When I had the anchor points all the way out my voice is practically off of the tape. I was

**Process for the
Emergency
Auditor**

LECTURE ON GROUP PROCESSING

speaking with the same voice tone. Everybody in the room live heard it one way, the tapes heard it quite another way. They heard it—when I had the two anchor points out at the back of the room, the command is practically inaudible on the tape. All right.

You've got to have a Group Auditor who can, one, tolerate space out in front of him and, two, tolerate people. And so you have to audit him in that direction. You just have to get down and group audit your Group Auditors or individually audit them to a point of where they can tolerate that much space without coming to pieces.

If you take somebody who can't tolerate space and tell him to put two anchor points out there or talk to the back of that room, oh brother! You'll just pull the whole front of his mock-up apart, that's all. And after an auditing session he will be a rag. Furthermore his voice won't reach to the first row. Nobody will know what he's doing. He'll be trying to smother his auditing commands. He'll try to rush people and everything else. He will do a bad job of auditing if he cannot tolerate the people or that space, and he'll do a good job of auditing if he can. And that's all there is to knowing about running a group session, is what I've told you right now. And you just train people in those fundamentals and you'd have it.

If you couldn't trust a fellow to run a good group session then you would simply train him to be an Emergency Auditor to a set of tapes. If you felt that you were just failing all over the boards in training your Group Auditors, you would simply train them to run a set of tapes which contained that information and you'd have them—show them how to emergency audit and police the room while the tapes were running. So you could even hit it at a simpler level.

There isn't a heck of a lot to know about Group Auditing if you're a Scientologist. It's a vast, vast mystery however, if you don't. So you'd have to give a Group Auditor a pretty good rundown on the very basics and fundamentals of Scientology. Otherwise he'd think he was looking at complete mysticism and he himself would not be able to duplicate the commands in order to group audit.

Okay.

Group Auditor has to be able to tolerate space, tolerate people

Anchor points

Group Processing with tapes and Emergency Auditors

GROUP PROCESSING

A lecture given on
28 July 1954

I want to talk to you now about Group Auditing.

A Group Auditor is one who stands in front, sits in front of or relays by some voice-canning system to a group—and a group consists of two or more people—and audits them so as to improve their condition of beingness, as thetans. That's a full, complete definition of a Group Auditor.

If he's standing there to improve their condition, he will of course do his Group Auditing well. If he's simply auditing, he might do something too, because mechanics will carry forward a great distance. But if he really wants to make people well, cheerful, better, put them up into an operative band, change their condition, make the able more able and so forth, he recognizes as he audits a group that he's auditing a number of preclears, and he's auditing them collectively and individually all at one time. And a good Group Auditor recognizes that this is not unlike driving one of these twenty-mule teams. It's a trick.

So, some people are good Group Auditors—they recognize it and they don't flinch and they can do it—and some stand up in front of the room and give auditing commands but you'd hardly call them a Group Auditor.

Now what are the conditions under which Group Auditing is best done?

One, the atmosphere should be quiet. Two, the methods of ingress into the Group Auditing room, such as doors, windows, chimneys and so forth, should be to some degree policed so that we don't get people walking into the session.

So this would include, under a subhead, the fact that people don't come late to a Group Auditing session. Those people don't *come* to a Group Auditing session. You understand that?

I mean, there's no such thing as coming late to a Group Auditing session. A Group Auditor who knows his business simply follows that as a rule. He doesn't let people come late. They just don't come. When they get there, they will find the next Group Auditing session is next Thursday (which fact it might announce on the door or something of the sort). But he impresses this upon his people and upon his group that people mustn't come stumbling in fifteen or twenty minutes after the Group Auditing starts, fall over a couple of chairs, fall over a couple of preclears, drop a couple of ashtrays, step on a couple of ashtrays and then drop their pocketbook, upset the chair, nudge the fellow in front of him so they can say, "Excuse me," and, in other words, interrupt the session.

Do you know what can happen by reason of that? You might have somebody sitting there in the back of the room where these people came in and sat down, who was just at that moment getting into something that was pretty darn hard to handle, and he was having to wrestle it with himself. You are there helping him

What a Group Auditor is

The conditions under which Group Processing is best done

No one comes late to a Group Processing session

as a Group Auditor, true, and your next command would have a tendency to straighten this out, but this individual has started to flounder, and all of a sudden somebody comes in and helps him out by falling all over him. This introduces an automaticity into the environment which is not conducive to that case improvement—so a Group Auditor is somebody who starts case improvement and that's *not* conducive to case improvement.

Group Auditor's Code

So the Group Auditor has a code all of his own which happens to be the Auditor's Code. But the Group Auditor's Code has some more to it, and amongst those things is people don't *ever* come late to a Group Auditing session.

Another thing is that he doesn't audit . . . Just to give you—there are a few other little items on this code—he doesn't audit with processes which establish long comm lags. He avoids processes which do this on individual preclears. If he knows that a certain process produces a long comm lag on individual preclears here and there, he *certainly* avoids it in auditing a group. He audits primarily with techniques which will discover *every* person in the group alert at the end of an hour's processing, and that certainly doesn't include anything that will give somebody a twenty-two-hour comm lag.

Now, another one in that same bracket is he must be willing to grant beingness to the group. He isn't a lion tamer sitting up there with a bunch of lions about to pounce upon him. He is somebody who is standing up in front of a group willing to grant beingness to that group. And as he grants beingness to the group, so the group recovers. If he is willing to grant beingness to a group, a great many things immediately fall into line, and these follow:

What to do if some in group don't follow or get the command

He gives his commands in a clear, distinct voice and if he notices that people at some part of the room or another look at him suddenly, after he's given the command or look at him questioningly, he simply repeats the command for the whole group. In other words, his mission is to get that command through and registered.

The mission of a Group Auditor

He recognizes, and *must* recognize, that the people to whom he is talking in *this* group are not an audience. They are a number of people who are, in a greater or lesser degree, involved in recognizing, looking at or resolving problems relating to their beingness, and as such, of course, they are slightly out of communication with him. And so he must recognize this, just as he has to be—in an individual session he has to give his commands clearly, distinctly and get an answer.

The group is not an audience

In a Group Auditing session he doesn't have the answer. He doesn't get that answer that says, "Yes, I've got that." "Yes, I've finished that," and so forth. Therefore, he must do *all* of his auditing on such a basis that it obviates those answers. You see, he says this and he's not going to get a reply from his preclear. And so he must therefore take enormous precautions, actually very exaggerated precautions, to make sure that every word he says is clearly registered to the most anaten person in the entire group. They're registered. He must also be careful to give his commands in such a way as not to give a number of failures to one or more individuals in the group.

Must make sure every word of the commands get across to the entire group

Don't give a number of failures to one or more members of the group

For instance he says, "Now, get a place where you are not. Now, just contact that place."

And he shouldn't give another contradictory command until he's sure that everybody in the group has found at least one place where he is not.

Now, let's take an example of that. He says, "Give me a place where you are not."

And he waits for a moment and several people in the group already have spotted this place with accuracy. And so he says, "Get one place certainly, and then some more."

You see? Now, what he's done is take those five, six, eight people in the group who did not find that one place right now, right away, and he let it be all right for

GROUP PROCESSING

them to go on and comm lag on it, you see? And still made it all right for the remainder of the group to go on and find some other places.

Now, one doesn't have to have a stylized patten in order to do this, but that happens to be a very stylized patten—"Get one place, one place for sure and—get that place, now. All right. And when you've got that one place, get some more. Get some more places." You see?

Now, if he's willing to grant beingness to the group, he'll be heard all the way through the group, and if he's not willing to grant beingness to the group, he won't be heard all the way through the group.

Furthermore, if he's not willing to grant beingness to the group, he will find himself willy-nilly shifting processes halfway through. He suddenly decides he'd better run something else. He'd better run something tricky. He'd better run something that's very stunty.

You know, I mean, "Let's—oh, let's see. Now, we were doing all right. We were spotting the walls of the room, and we were doing Group Opening Procedure," which, given in the *Group Auditor's Handbook*, is a very precise process; it was figured out as an opening procedure for a group.

And he's got that going fairly well, and he's just got that well started and he decides "Well, let's shift off to some Duplication by Attention. All right. 'Look at the right wall. Look at the left wall. Look at the right wall. Look at the left wall. Look at the right wall. Look at the left wall.'

"I don't know. That doesn't seem to be getting very far. Let's see what really should we do? 'Well, fix your attention very, very solidly on the front wall and just look at it. Well, that's fine. Just fix your attention on the front wall, now, and look at it. Now, look at it. Now, let's pretend it isn't there. Let's pretend the front wall isn't there, and let's mock up something in its place.'"

The group by this time is getting sort of restless, you know? What's basically the trouble here? Is it the fact that the man doesn't know what he's doing? Well, it could be to some slight degree, but why doesn't he know what he's doing? Every single one of those commands and the theory behind it can be found in the publications of the HASI. What's he doing not knowing what he's doing?

Well, I'll tell you what he's doing. He's trying *not* to grant beingness to that group. And there will be people in that group who are worried about granting beingness to the group and all these people getting well and improving and becoming thetans and flying around and demoniacally attacking people and "You shouldn't make everybody free like that, you know?" And these people will step on ashtrays, upset chairs, come late, get up in the middle of the group session and open and close windows, open and close doors.

And then we discover, of course, that they don't want to have beingness granted to them, but particularly, they're worried about the group session going on with this individual granting all that beingness to all these people and improving all these people and if all these people improved, why, goodness knows what would happen—something horrible would happen—competition would get too high or something of the sort, but something dreadful would occur. That's the computation that's running on when bad auditing commands are used and don't ever think otherwise.

No, don't say, "Well, he just doesn't know," or something of the sort. Every one of *Homo sapiens*, individualized the way he is to an "only one" complex and so forth, has some facet of his beingness which is refusing to grant beingness. Every man alive has it to some degree, otherwise he'd never have a game or a contest. There's always the other side: he isn't going to grant any beingness to the Princeton football team—that sort of thing, you know?

And when you exaggerate this consistently and continually, you'll get somebody who doesn't want to have any beingness granted to anybody anywhere.

**Someone
trying not
to grant
beingness**

And so before he does some Group Auditing, he won't bother to read over the way you do it, you see? And if he does, he'll do something else. And he won't study up his subject, he won't look over his people and he won't audit in such a way as to make them well.

Attendance will increase to the degree the Group Auditor grants beingness to the group

And you will find, by the way, that his group sessions will not be well attended. A Group Auditor's group sessions cannot be anything but well attended, and they will be continuously well attended, and they will increase in their attendance to the degree that the individual is willing to grant beingness to people. In other words, do a good job.

Now, that's the long and short of it and that's a very uncompromising statement and you can tell me there are a lot of things which mitigate this statement, but I'll argue you out of them. The truth of the matter is that it comes down just to this business of granting beingness—he will or he won't.

Now, can that be remedied with him? Yes, when he has a little more freedom. Just the standard auditing sessions which are given in the *Group Auditor's Handbook* will bring him up to a point where he will grant more beingness to people. It will do this.

You could run it just as a straight process, as a group session. "Let's grant some beingness to the front wall and some beingness to the back wall." And so you could do this if you wanted to, but again this is too much significance in the process.

The reason he's not granting beingness is because he himself is enchained and enslaved, and he feels himself attacked to some degree by the environment, and you've got to get him up to a point where he has a little more operating margin in his survival. And if he has a little more survival margin and so forth, he's willing to let somebody else survive. He can—he begins to treat survival as a commodity. There's only five quarts of it in the world, and he's darned if anybody is going to get any part of those five quarts, because he knows he needs it all himself. Now, there you can tell immediately a good auditor and a bad auditor, so there is a case computation at the bottom of Group Auditing, isn't there? An individual who is afraid of effort is a good mark of that.

Now, people recognize that instinctively—that a fear of effort, an unwillingness to put out energy or effort and so forth, is right there along with "bad off," "won't grant beingness," "got to slow other people down too."

So we have a Group Auditor who sits down, who puts his feet on a desk and audits a group? Oh no, we don't. The group won't get well, won't recover and won't do anything. Why?

They'll sit there and run the commands, because they've heard that Scientology is a good thing. But they say, "This guy, this guy doesn't care. He isn't interested."

There is no necromancy involved here. We don't have a beam of energy coming out from the Group Auditor settling over like a little star over the head of every person. That is not the case in point.

But there's another case in point, there's the simple matter of duplication of a communication. Why do people recognize this rather instinctively: that a person doesn't care and so forth, if he hasn't any energy or effort?

Well, here's this individual: he seems to have some vitality. If he's got some vitality, the communication line has as its source-point, vitality. And whatever it's got at its effect-point at the beginning, it will at least wind up at the end of it with vitality.

If you've ever talked to somebody for a while in a rather bored tone of voice, you have found them after a while getting kind of bored. Well, this is just Q and A.

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Have you ever listened to somebody who was very electrifying, a William Jennings Bryan sort of a speaker? I mean, boy, pound and howl and beat and so forth. Look at an audience that has been talked to this way: they're aroused—they definitely are aroused. The man didn't say anything logical at all any time during the time he was talking, and yet just simply the fact that they are duplicating a speaker who seems to have some vitality comes on through to the audience and gives them some vitality. But does it *give* them some vitality or do they simply *duplicate* that vitality? They just duplicate it, that's all.

Now, a Group Auditor could sit down, you see, and talk to the group. As a matter of fact, that actually—and this is a very dangerous point to tell anybody—that actually brings about a little bit better duplication, because the audience is sitting down. But if he is sitting down, for heaven's sakes, think of how much, now, his voice has to do. He can't depend on his—on anything else to do anything for him. Everything he does must be contained in his voice—everything he *does* must be contained in his voice. Everything he *thinks* must be contained in his voice.

"Oh my goodness," you say, "this then requires an actor."

Yep. If you're not willing to be various things and if you can't be various things at will, you actually haven't even got any business auditing.

Why? Because you're trying to keep things from being. And the first person you're trying to keep from being is you. And if you're trying to keep *you* from being, to any marked degree, you will on a duplication basis, more or less restimulate this fact and on the other end of the line, you'll keep others from being. You see that?

So a Group Auditor could sit down, that would make a good physical duplication, but if he does, think of the vitality that has to go into his voice. See the audience has got to become even more aware of the command line.

Now, it isn't really absolutely necessary that a Group Auditor sit down, I mean, this is very far from it. As a matter of fact, the best results I have ever gotten in Group Auditing session was actually walking up and down in front of an audience and picking them out every now and then—singly, you know? "Did you get that all right?" you know, and so on.

And the audience tone just starts up. And then the fact that they're doing drills which are just dynamite, of course will just practically lift them right straight out of their heads.

I think one of the last broad Group Auditing sessions I did—I got a report on it afterwards—I came away from a mike and was simply talking to the crowd, and I was really trying to do something for the cases and so forth. And I was quite interested because it was getting on down toward the end of a series of group sessions, and I got the report afterwards, and there were more people exteriorized during that particular session than in any other single session.

Well, here I was feeling more alive and I was feeling more interested and I was feeling more urgent about what was going on, and that in itself was communicating, and it was communicating very strongly.

A Group Auditor who has no wish to have anything happen will be disappointed. If he sits there and reads the commands in a flat, dull, dead voice out of the *Group Auditor's Handbook* to a crowd of people, he will get some results. This we've tested out—tested out.

We took the worst Group Auditor you ever saw or ever heard, and took this Group Auditor and gave him some commands that were not too well written, and we sent him out to audit somebody and he goes, "Well, I've got some commands here now. I've got some commands. Uh, let's see—uh . . . Uh, let's see—uh—mm—uh—look at the front of the room. It says here—let's see, uh—look at the right wall."

Willingness to be various things at will

A Group Auditor who has no wish to have anything happen will be disappointed

This guy still got some results. So what we're doing with processes is fabulous.

And in view of the fact that we have the *Group Auditor's Handbook* and all of these various sessions which go with it—and by the way, the best sessions we have for Group Auditing are in the *Group Auditor's Handbook*. The results on the part of people will come up just if they're read in that fashion. So the operating margin we have to improve here is the auditor, isn't it?

Now, he then becomes the variable. So that we could take four separate groups, with four separate auditors running the same—let's just say Session One in the *Group Auditor's Handbook*—and we would find that the most animated, most alive, most willing auditor there, who was the most interested in his audience, would produce the highest tone rise on his people, because that's the bonus we're operating on.

And the others if we just left that factor out, they'd all improve equally, but we do add that factor and we get a *considerable* jump in our people in that group.

So there's something to know about Group Auditing, isn't there? And the most that you can know about Group Auditing is this: If you're afraid of a crowd, you won't want to grant beingness to them because that's why you're afraid of them. You're sure that they're liable to interrupt you; you're sure they're liable to jump over the seats and attack you—something. If you're in that frame of mind toward a group, you will not be heard clearly through the group. You will have a tendency to change techniques, and your attention hunger will probably cause you to drop ashtrays, lose the place and do other things.

Now what is this thing called—if we're going into this auditor, then—what is this thing called stage fright and how could a person resolve stage fright?

Best way to
cure stage
fright

Well, the crudest way he could resolve it is simply by some kind of mock-up. You know, just do mock-ups on being scared to death and audience jumping him and so forth. Well, that's a very crude way to do stage fright—very, very crude way to do it.

The best way to cure stage fright is to walk up on a stage before a vast number of people and do your best. And after you've done it a few times you'll recognize that this is an as-iness, this condition, and generally everything connected with it, the strain and so forth, will blow. You just recognize clearly that you're under strain when you talk to this audience, you're just under strain. "So? So what? So I'm under strain when I talk to the audience," and you won't be.

All it is, is fear of what you will do, that you might do something unpredicted or something strange might occur. And after you've done it a few times, you discover that no strange things occur, that you get away with it every time, and you become quite accomplished.

Beingness

Now, there's something else that you could do—there's something else definitely that you could do to improve your capabilities as a Group Auditor, and that's beingness. You could just practice beingness. Yeah, you could be actors and be therapists and be swamis and be this kind of thing and be that kind of thing, and just work on it on this kind of a gradient scale until you've got the idea you could be anything—you could have this run on you, you see—processing. And it will cure stage fright too. Because a person with stage fright is being somebody who has stage fright. That's all there is to it, you see? It's just an as-is—Q and A. All right.

The whole subject of Group Auditing then involves itself, today, not so much with a knowledge of technique, but it involves itself with a stage presence on the part of the Group Auditor and his command over the group itself. If he's willing for the group to get well, they'll get well; if he's interested in whether they get well, they will; if he's interested in having a group, he'll have one.

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It's a very odd thing, that the very best auditors we have now have no real difficulty in collecting groups; if they're really good auditors, they have no real difficulty in collecting groups. So I don't know where all the scarcity of groups—where this idea came from unless it came from the same source as bad auditing—you know, the individual is having a rough time.

Now, you can't have a feeling of embarrassment towards your fellow man, actually, and walk up to him on the street and say things to him, you know, and ask him to come places or sell him things or anything else. As long as you have an *embarrassment* toward somebody, or toward men, you'll have difficulty collecting a group or running a group or anything of this sort.

What is this quantity called embarrassment? It is a matter of exhibition. Here we have appearance and disappearance as a dichotomy, you see, and a Group Auditor is somebody who has to be willing to appear. And if he's been compulsively made to appear many, many times against his will—one of his mother's favorite phrases might have been "*Look at you. There you are dirty from head to foot and I just cleaned you up. Look at you. Look at you. Lookit, you're appearing, you little swine.*" Some gentle upbringing of this character will tend to promote embarrassment. But you shouldn't go looking for embarrassment into deep-seated significances.

The embarrassment is, is the fellow is there kind of apologizing for his presence and trying to disappear at the same time. That's the as-iness of embarrassment, and that's just an as-iness. We don't care where it came from, see? He's apologizing.

So one of the first things you could do is simply don't apologize for your presence. You might expect people to apologize for theirs, but don't you apologize for yours. You're here, and their hard luck, they're there too—or their good luck that they're there. But if a fellow is in real good shape, why, this is the sort of an atmosphere that goes around a group session.

He says, "I'm here and you're right there and I'm real glad to see you. And you're sitting there and that's awful unlucky for you if you're sick, because you're going to get well. And you could come in and not run any of the commands at all and sit down and you'd get well, naturally, I mean, that's a matter of course.

"And I'm sorry you've got some things to be ashamed of, but you know I haven't got a single one. I can remember back down the track just as far as I can reach and all the women I've ruined and everything else. Well, you're just jealous, because you couldn't have ruined that many women."

And in other words, "Here I am and here we go and everything's fine," and so forth. Just a fairly calm atmosphere rather than an excited, ecstatic atmosphere.

But even an excited, ecstatic atmosphere or a swami atmosphere or an Aimee Semple McPherson atmosphere is better than somebody standing there saying, "You know, I—I'm—I'm sorry I'm up here *visible*."

So the best way to get into the groove of Group Auditing is get your case in good shape just exactly as you would get your case into good shape, just with standard processing. Nothing peculiar, nothing slanted, nothing odd or unusual run on it—just it gets in good shape, you're a little freer. And as you become freer, then you are more competent to let yourself appear.

And the other that goes right along with that and is not at all dependent on you getting your case in good shape, is the fact that you just go on making public appearances and group auditing people with this postulate: "Everybody is glad to see me. They're very happy to hear me talk, and I'm here and I know at the same time I'm scared to death and that's the as-iness of it. So what? But I'm putting on a good show anyhow."

And the next thing you know, why, all of that is gone—it's all that feeling of strain, tension and everything is gone, and you'll go on and give group sessions.

**What is
embarrass-
ment?**

28 JULY 1954

But you give sessions to people to make them well, not to be somebody standing on a stage running off a set of words.

**You have
reason,
purpose and
meaning in
what you are
doing**

You have reason, purpose and meaning in what you are doing and consider it a personal affront if somebody in this group did not immediately get entirely well after a couple hours' processing. That's a personal affront—and you treat it as such when they tell you about it. "You mean, you've come to one of my sessions and not gotten well? Humph! Well, I'll let you come to another one, but don't pull this again."

Okay.

ADDRESSING GROUPS AND STARTING SESSIONS

A lecture given on
23 November 1954

And practice trying to put a couple of anchor points back on the back end of the room—not saying anything, you understand. Just stand there and practice doing it, that’s all.

You get the idea? Just stand up and put anchor points, the back end of the room. You will be answered at once—whatever unsuccess you ever might have had in the past concerning the addressing of groups or any embarrassment or nervousness. You will understand immediately; just keep throwing anchor points back there at the back end of the room.

Now I’ll throw a couple of anchor points at the back end of the room and talk very softly, in spite of the fact that we have hammering going on here.

Now, there’s a couple of anchor points at the back end of the room and you’re not having any trouble hearing me. Also I’m talking barely loud enough to be heard about a foot from my face.

Now we’ll take the anchor points and put them up here at the front of the room. That way we’ll talk just to this first row only. Interesting. All right.

You guys try that, and you will find some—that was awfully cramped for those anchor points. I generally talk with a pair of anchor points up on McDowell when I’m talking to you guys. It’s uncomfortable to get in any closer.

But you try that, and you will find out what the total mechanics of stage fright happen to be. The total mechanics of an audience behaving as you tell them to do or not behaving. They’re all wrapped up in just that one point there.

If you could throw anchor points out that far, you’ll be certain.

Now, the first time you try it, don’t be a bit surprised if all of a sudden eight ridges cave in. Don’t be surprised. Just put them out there again. It is terribly destructive of havingness on some people—very.

So, in the whole process of Group Auditing, in the whole process of Group Auditing the very best thing to do is to embrace the group in your space. And if you embrace the group in your space, they will listen to you and they will follow your auditing commands and you will have no difficulty.

Another point is, if you are paying attention to individual members of the audience or entering into some sort of a conversation with some member of the audience. Now, for instance, I’m going to shorten up and I’m going to talk to just one member of the audience—just talk to one member of the audience here, and I’m going to wonder why they’re not doing this processing. What happened in the back end of the room? It went, didn’t it?

**Putting anchor
points at the
back of the
room**

Why? You just, of course, put an anchor point up close here. No further secret than that. See, you pulled your anchor points in.

Don't go into
comm with
individual
members of
the group

Therefore, a speaker who goes into communication with individual members of an audience ceases to speak to the audience as a whole. So, if you are ever getting questioned or heckled from the audience, you are actually permitting somebody to take over the space of that audience. So don't ever do it, don't ever answer them—the hell with them. And you will find out that nobody after that will get bold enough to question you. Now, it's a curious manifestation.

But you ever see speakers out in the park start to talk to individual members of the audience? You know, here and there? And then the next thing you know, they're talking to this fellow over here. The rest of the audience, you see, is not any longer in this person's space. See, you're talking to this person right here, see. And that permits the rest of the audience to get sufficiently self-determined about their already existing antagonism to start caving in on the speaker.

So the next thing you know, the only person he could talk to would be somebody who would be right here. And he could talk to this person here, and that doesn't include the rest of the audience. So of course you lose your command of the audience. Why? It's simply because you're pulling your anchor points up into the audience and you're not embracing the audience and that takes out of your spell, you might say, those people who are no longer embraced in your anchor points. And that's the end of that. So don't ever go into communication with these individuals.

So you're running a roadshow or something like that and you find out there's members of the audience who keep asking the question, "What do you think of L. Ron Hubbard? I understand Hubbard is in an insane asylum—isn't that so?" And other intelligent questions as placed by psychiatrists and so forth.

And if you went ahead and went into a dissertation with these individuals, you would lose your audience. The audience is not *their* audience, it's your audience. So you just go on talking to the entire assembled group.

Now, you don't have to do anything with these anchor points. If you keep on trying to do something with the anchor points you put up at the back end of the room, why, you of course will be in difficulty because the truth of the matter is that the anchor points you put back there are going to stay there or not, as you put them there.

So if you put them there and then pull them out again and then put them there again and then juggle around and then put some force and strain on getting them there, that's the way to keep anchor points—not.

You simply park them there by knowing they're there, you see? And you park them there.

Now, you can pull them up—you can actually select out an audience, chair row by chair row. You can pull them on up forward, you can pull them on up forward and you can push them way back. It's a very curious thing.

How do you
group audit?

How do you group audit? You group audit by making sure that your anchor points—and I mean actual anchor points, gold balls—are sitting back there in the back end of the room; at least two of them, at the back end of the room. It's best if you put four of them back there and you talk to everything inside that.

Now, that does not mean that your face is facing the back end of the room, because your face has yet to make one anchor point anyplace. You might be depending on it as an anchor point and other people might be, but that just shows how silly they are.

Now, you see that? The anchor points which you actually are using are put up there thetawise. And although they are there and continue to be there

ADDRESSING GROUPS AND STARTING SESSIONS

straight through your conversation with the audience, your talk to the audience, your group auditing of the audience, you will find out that you continue in a mastery of the situation and you'll find out that your embarrassment is zero. And the single practice that you really ought to do, as an exercise, as an individual, is simply stand at one end of a room and practice putting anchor points at the other end of the room.

**Practice
putting up
anchor points**

Try two and try four, back at the back corners of the room, upper and lower, until you finally can make four anchor points stick back there. And if it doesn't kill you in the bargain, why, you'll be a Group Auditor.

We have covered, now, a demonstration in Straightwire, haven't we? We've had a demonstration in Straightwire, and that is about the easiest thing to audit you ever heard of, but it is so easy to audit that there's hardly an auditor alive that can't make it more complicated.

The reason we must know Straightwire—the reason we must know Straightwire is to know how to sit or stand opposite a sitting, standing or lying-down preclear and give him material which he can perform or resolve. And as far as an auditor under instruction is concerned, this is the first thing he really has to know how to do. And if he doesn't do that . . . That sounds idiotic. I'll go over it again because it sounds too silly and simple to be a problem and yet some people are so scarce, as far as problems are concerned, that they can make a problem out of it: being in an auditing room with a preclear and having a preclear sitting, standing or lying down, and being there as an auditor and delivering him material which he can perform or answer. And that is quite a little act all by itself.

**The entrance
point of
auditing**

And there is, really, the entrance point of auditing.

And if you haven't recognized that auditing itself has an entrance point for study, you yourself might never have entered that particular phase and then never would really have begun to audit at all. You follow me?

There is this act, scene and performance, you see? There is this thing. It is an auditing room (it can even be a coffee shop, in some people's firm belief), and where the auditor, as an auditor, is giving another human being, as a preclear, commands or questions to be performed or answered. And there's—that's all there is to it. But that is a scene. And unless you can set this scene with comfort, as an auditor, why, thereafter auditing might look awfully complicated to you.

It'd be something like taking San Juan Hill without any jump-off place. You know, you could say, "Well, let's do something about Russia." But nobody ever gives you a jump-off place to do anything about Russia.

From whence or where shall we do something about anything? Well, remember there's always a starting point. People who have trouble performing things in life have not ever determined their starting point in life, you see?

I mean, there's—that sounds like one of these *horrible* simplicities that any boob would know. But the funny part of it is, is very few people know this.

No matter how great, magnificent, insignificant, horrible, diabolical or beautiful an action or accomplishment might be, such as, "Let's remold Earth so that it is a cube." You know, a nuclear physics' goal. "Let's . . ." if you had this as a goal, "let's remold Earth as a cube." Well, the first thing you'd have to do, of course, is to have a goal and find out what you were trying to do. And the next thing that you'd have to have would be, of course, a starting point.

Where are we going to start in order to do this?

Well, if you never had a starting point, believe me, you would never get Earth into a cube. But the funny part of it is, if you had a starting point, you would at least accomplish part of your goal, if not all of it. And if that starting point was simply to recruit and train ants to pile up grains of sand, in order to

start this goal on its way, you *still* would be further along than a fellow who had *no* starting point at all. Do you follow me?

Now that's what makes an auditor. He has a starting point. If he recognizes that a starting point exists, why, then he can accomplish the goal that he has set for the preclear.

The auditor, by the way, sets the goal for the preclear. The preclear never sets the goal.

You can ask the preclear, for the sake of two-way communication, what his goals are that he's trying to achieve. But you can be perfectly certain that after you audited him for a relatively few hours, he's going to have entirely different goals. I say a few hours, you'd have to give him a lot of good auditing in order to alter these goals. They will be better—when you first talk to any preclear, you find his goals are usually very petty: “Uh—I—I'd—I'd—I'd like to keep from gettin' any more ingrown toenails,” you know? Something big and important like this, you know.

Here he sits, this marvelous organism, a man, and this tremendous thing, an awareness of awareness unit, and he's worrying about ingrown toenails. But we have to pay some attention to his goals, but we never work in their direction.

The auditor sets the goal for the preclear. And he should set fairly simple, short goals.

But having set some sort of a goal for this preclear or this session, “Yeah, we're going to do such and such in this session. We're going to flatten the communication lag, goddamnit, on at least one command—just at least one! Going to flatten it this time. We're not going to get off in the brush again like we did in the last session.” See? This is a goal.

Now, the preclear will never set that goal. A preclear stating this same goal would be, “Let's see how far we can detour this guy this time. The bum! Bum auditor. I'm always getting bum auditors assigned to me, that's what.”

So we can't take his goal, can we? 'Tisn't one. It's just how far can we derail or delay this whole action or situation?

So we'll take the auditor's goal every time. And no matter how fine that goal is or how short, it doesn't matter, as long as there's *one* goal.

A goalless session is something like walking through Chicago—you just never get anywhere. You just keep on and there's more buildings and more stockyards and more buildings—they all look like the last ones. You would just go on wandering through this preclear's bank, and there would be another engram and there would be another situation and another situation.

And if you've ever struck this with preclears, you've struck it very, very definitely because you never started a session with a goal. If your preclear continues to operate in this fashion, it's not because he's wandering, it's because you are. Follow this?

So we have a goal now.

Now let's take the next thing we have to have, which is a starting point. And we don't ever have a starting point, we're sunk. One of the things we'd never become is an auditor.

Now, the starting point of an auditing session is having a preclear there, a location in which there is an auditing session to occur, you see, a time for that auditing session to occur—you see, preclear, location, time and an auditor. All right. That's actually, geographically, and on the time track, your starting point for an auditing session, isn't it? This is horribly elementary, isn't it? But nevertheless, there it is.

Now, as far as the case is concerned, it's a case of your *action* starting point which is, “What do I do now?”

ADDRESSING GROUPS AND STARTING SESSIONS

Well, you are going to give, whether by Mimicry or in any other fashion, you're going to give some auditing commands, which he's either going to perform or answer.

If it's to be answered, it is a Straightwire form of question. You understand? See, if it's to be answered or to be formed, it's a Straightwire performance. Let's get this real clean.

We're going to string a communication line between cause and effect or kill him in the process. That's actually the goal in any of these processes.

And so what we call Elementary Straightwire, and which has always been formally Straightwire, is simply some questions about the actual past of the preclear.

See, so that's some Straightwire to his past, which is terrific. I mean, there's nothing wrong with this as a process. A little bit slow, makes people well, has other faults, but there's really nothing wrong with this as a process.

So this is one of the easy ways: If you are skidding your wheels on what you do in Two-way Communication, solve it with Straightwire or solve it with Mimicry.

If you're really skidding your wheels, if you don't quite know exactly what—what is this process called a Two-way Communication, you know? Well, just solve it for yourself with some Mimicry. You know? Say, "Now look preclear, every time I do an action with my right hand, you do the action with your right hand, okay?" You know, you get an agreement going here, and then you go like this . . .

And he says, "Well, I can do that."

There you are. And you will all of a sudden know a great deal about two-way communication, won't you? You also know about comm lag. Do you know what comm lag is in that? It is the interval of time intervening between your request that he do this and his performance of it.

So if he just went . . . , he wouldn't have done it at all. Actually you haven't flattened the communication lag until he does this . . . , see. Communication lag is now flat. Get the idea? Hm?

That's terribly elementary, isn't it?

But there *you* are in an auditing session. There is a preclear and you're going to give him orders of one kind or another which he's either going to perform—you know, like 8-C, walk around the room and touch walls—or he's going to answer, such as, "Did you ever have a grandmother?"

He finally says, "Yes." That question is answered, see. That's discharged from the computer.

If you said, "Did you ever have a grandmother?"

And he says, "Well, let me see . . ."

You say, "Well, don't bother with that. How many fathers did you have?"

And he says, "Well, that's a silly question."

And you say, "Well, then we'll forget about that. What did you have to eat for breakfast? Oh well, never mind."

What would you do if you had a big adding machine sitting in front of you and every time you started to put on a couple of figures you would change your mind and put on a couple of more figures and never hit a clearing bar over here, see, or never hit a subtotaler or anything, see. And you just keep saying, "One . . ." You'd get a remarkable figure after a while, but it'd be completely meaningless—if you didn't break the machine.

Well, so here is this thing called Straightwire.

But it is the situation in which an auditor finds himself that is the starting point for any process. And the thing to do, if you get a preclear into that situation, a very good thing to do, is simply to get him to respond to some

Straightwire questions, most elementary nature: "Something you wouldn't mind remembering. Something you wouldn't mind forgetting."

"Something you wouldn't mind remembering."

"Something else you wouldn't mind remembering."

"Something else you wouldn't mind remembering."

"Now give me another one that you wouldn't mind remembering."

All the time watching the fact that he is taking the longest time. And all of a sudden, he'll come off *bing, bing, bing*.

Long communication lag, long communication lag, longer, longer, shorter, shorter, shorter, *bing, bing, bing*. See, no communication lag at all.

If you were to drop the process any time he hits one of these rapid response sequences, so forth, you're all right. You've evidently cleaned up a sequence.

What are you doing? You're cleaning up a subtotal on the computer, that's all you're doing.

Long communication lag, longer communication lag—you say, "Something you wouldn't mind remembering." Long communication lag.

"Something else you wouldn't mind remembering." Long communication lag.

"Something else you wouldn't mind remembering?" Long communication lag.

"Something else you wouldn't mind remembering." Fairly short communication lag.

"Something else you wouldn't mind remembering." Fairly short communication lag.

"Something else you wouldn't mind remembering." Fairly short communication lag. The last three have been of equal length. (*snap*) Drop it.

All right. "Give me something you wouldn't mind forgetting."

"Something else you wouldn't mind forgetting." You see, the long communication lag, the long communication lag.

"Something else you wouldn't mind forgetting." Long, long communication lag.

By the way, I've seen on that question all by itself—I have seen, on that one question, I have seen a two-hour communication lag. And I've had reported to me that there's been people who have four- and five-, six-hour communication lags on this one question.

Well, what happened? You had an hour and a half session on this individual, and you said, "Well, now you've cleaned up this." You've got him—you know, he's gotten real sharp. You've hit in some of these null points on "Something you wouldn't mind remembering." You know, they're equal communication lag lengths. So you ask him, "All right. Now give me something you wouldn't mind forgetting." And time goes on . . .

Now, the funny part of it is, he's busy the whole time. If you think you and he are just sitting there, you're wrong! He's busy as a squirrel in fall, or in Fairhope, Alabama. He's sitting there and he's sorting this out. He's foggy, he's doping off, he's coming back, he's thinking it over, other things are untangling, he's got a couple of more . . . No, he couldn't handle those but . . . See, he's not finishing anywhere. He's never getting to an effect-point, much less being at a cause-point.

See, and he's almost there and he's almost there and, of course, it's kind of boring for you as an auditor to simply sit there. But you'd be wrong if you thought he was bored, because he isn't bored. He *never* is unless you come up through the strata of boredom. All right.

So there is the actual essential of auditing. There is the beginning, you might say, of auditing. There is the starting point of an auditing session, and there is actually the starting point of auditing training. And that *is* the starting point.

ADDRESSING GROUPS AND STARTING SESSIONS

They have a goal for the preclear—you wouldn't be here if you didn't want to see people well, so we have a general goal already. But what's the actual starting point in learning auditing or learning how to audit? Well, it is simply right there: time, location, a preclear and an auditor. And now you've got that scene, now let's get a command of one kind or another, and he's either going to perform or answer it.

You're going to give him a question—you know, that's a command too—all questions have an implied command in them. They say, "Answer this." And you're going to make some noise or you're going to make a motion and he's going to do something as a result of this noise or motion.

Now, if it upsets you to have people in motion, of course, you'll have a tendency to nullify what he is doing, so on.

Now, if you feel at all uneasy—at all uneasy in being part of that scene, about the best thing I could suggest for you to do would be to get ahold of a copy of *Self Analysis*, the original *Self Analysis* available from the Foundation, get ahold of a copy of it and just open it up at random and read him some questions out of it.

Now, if you have any difficulty doing that, it will be because your preclear is restive and he doesn't know what he's supposed to do, you see? So you just tell him what he's supposed to do. He's supposed to sit there and answer these questions, you know, and you go on from there. "Can you recall a time when _____?"

You know, it's just straight, just the way it was in the original edition.

And let him flounder around and flounder around and he'd finally get that one more or less, go on to the next one.

Now, I call to your attention that *Self Analysis* violates communication lag. But if used long enough, it gets the man over being upset about communication lag, see? I mean it is a cure, in a violent sort of way. You follow me? You could keep throwing him these things and throwing him these things and he would finally work out the process lag, see.

And he'd say, "Well, it's nothing very harmful. This guy keeps asking me these questions."

You could do many other things, but this one is a very good place to begin.

If you have any feeling like something drastic is going to happen to you, that something terrible is going to happen to the preclear, if you have, as some people sometimes do have, the feeling that tampering with somebody else's mind is a very, very delicate affair, well, remember that tampering with their mind is a very delicate affair, if by *mind* you mean brain, and by *tampering* you mean prefrontal lobotomy. That *is* a delicate affair, sufficiently delicate that one of these days we'll have to hang ourselves a few psychiatrists—for murder.

But you're not doing that, you see. All you're doing is, is asking this fellow to recall some incidents.

Now, we know that there are sufficiently violent questions which can be asked, and sufficiently violent things which can be done to a preclear to put him into a remarkably secondhand state. You can do things like this. You know, there's a whole category of them. But every one of them, after you know just a little bit about auditing, it becomes very obvious why this works.

Supposing you ask somebody to sit there and repeat—it's a male preclear—and ask him to simply repeat the words "It's a boy" many, many times. Where is he going to wind up? He's going to wind up in birth, of course, naturally. Because that's—undoubtedly some sort of a remark like that was made when he was born—you repeat him back into his bank. You see, there's a weird thing you could do to him.

One of the first things psychoanalysts tried to do with Dianetics was just that kind of thing: make a guy go into his bank so that then they could get some data and evaluation and then sit there while the guy is way back on the track and say, "Well, finally we've discovered what's the trouble with you. The trouble with you is you had incestuous desires toward your sister."

That's not auditing. That hasn't anything to do with making people well. It may have a lot to do with controlling people, but nothing to do with making them well.

You want to have your session progress toward further and further determinism and less and less comm lag. Less and less comm lag, which means greater and greater mental and physical alertness. That's where you want that session to go. And if you simply reduce the comm lags as you hit them, why, you'll just do beautifully.

Now, some preclears, if you were to start sessions with something like Elementary Straightwire—this isn't the way you start sessions. You start sessions by saying, "How are you today?"

And the fellow of course says, "Fine."

And you say some other things. "And what would you like to get done in the session?" and so forth. And you talk about it a little bit. And, you know, you just discover some discussion here, some point of meeting or discussion.

The fellow says, "Well, actually I was born, you know, in Saskatchewan."

And you who come from Alabama, say, "That's a very funny coincidence, but I was born in Saskatchewan too." Anything you want to do to get a duplication going here.

But the main point is (somebody in the back of the room saw me do that to somebody yesterday)—anyhow, the main point you want to get going is, you want to get him aware of the fact that you're there as an auditor. And that's part of the ingredient of auditing, of course. And . . . You know?

I'm sorry to get so elementary on this, but sometimes auditors overlook this.

And there you are, and you give him some questions. Now, if you just said, "Well, give me something you wouldn't mind remembering." (You know, you gave him this as a question, you repeated it several times over.) Why, you're off. You have hit a starting point in an auditing session.

Now, you can probably check back over and find several preclears you have audited where you never really started a session. You could possibly discover several preclears you've audited without ever really starting a session.

Now, the scene, remember, is a place where auditing is taking place. It's not necessarily an auditing room, an office or anything. It'd be a living room, a bedroom, a coffee shop, a bus. But whatever that scene is, auditing is taking place there and there's a certain time when this is going on, and there is a preclear there and there's an auditor there.

But let's define a preclear. An optimum definition for a *preclear* would be "somebody who is there to be audited."

Now, his condition can be improved by having a preclear who was aware that there is an auditor there. And this is always a good place to start. You'll never miss on psychos or neurotics if you've started with that as a starting point in the session, see. We've got the scene, we've got the time, we've got the auditor, we've got a preclear, but he is not aware of the presence or purposes of the auditor. Just make him aware of these things.

I made a psychotic aware of this. By the way, we very much too loosely use this term *psychosis*. The fact of the matter is that a lot of people you mentioned occasionally in talking, as psychotic, are simply normal. And you're going to have to go way downhill to get real psychosis, you think.

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But the next grade that you'd say, "Well, if that is what normal is, why, then of course a psychotic is somebody who is going around with obsessive or compulsive drive or he's doing something like this." No, that's a *neurotic*. A *psychotic*, really, is somebody who is simply completely out of control. He can't control himself on the first dynamic. That's a psychotic.

So I made this psychotic aware of the fact that there was an auditor present simply by picking up the person's hand every time he dropped it, and moving it.

I just sat alongside of this person's bed—the person was catatonic. Arm would flop back, you see, and I would pick it up and move it, with great definiteness, about a half an inch or so. And the person, after a long time would let the arm slop back, you see, and I would move it. Of course, I was putting the arm into a position where it would more or less naturally move away from. I was putting a little stress on the position, you see. And every time it would leave that position, why, I'd put it back to where it would, you know . . .

All of a sudden this person opened his eyes and looked at me—kind of annoyed—but he looked at me.

I said, "How are you?"

And he said, "Fine." Anyhow . . .

Now, do you get where the start of this auditing session is?

Now, if you think—if you think that there is anything very horrible going to happen to you, that's because you have compared yourself to a psychiatrist or a psychoanalyst or a psychologist. Horrible things happen to *them*, not to Dianetic auditors or Scientology auditors. And the reason why is, the only liability in auditing is failure—failing to get anywhere, failing to get a communication in, failure to make a change.

It's only at the times when a person fails in a session that he feels the slightest aftereffects from a session. The first aftereffect you'd feel is going away wondering why that case hadn't improved better or what you should have done, you see?

Well, now, if you have effected a change in the case, and you know that and you know it very well, that you've effected the change in this case, why, of course, you'd go away from the session—this preclear could tell you, and his Mama could tell you, and his Papa could tell you, and his business manager could tell you, and everybody could tell you, "Do you know it's just terrible what you did to Joe!"

You'd know what you did to Joe. You wouldn't have to be told.

So, all right. Do we see a starting point in a session?

Now, let's just check over our auditing and just go over these points. Let's go over these points.

You're there. Does the preclear know he's there to be audited? Are you there to audit him? What does auditing consist of? All right. Let's get a goal for the preclear, and now the starting point would be, of course, your first two-way communication with him—that's actual starting point. But your session could not be called *well* started unless auditing has begun to take place.

Be all right for you to sit there and quote the Lord's Prayer for five hours, but if you weren't getting any response from the preclear, believe me, no auditing would be taking place, would it? Hm? Wouldn't matter what you did—shake a gourd rattle. The primary lesson that you could learn from a medicine man is simply that. This fellow with skunk pouches—you know, he cuts them out of skunks and puts them in his belt—with beans in a dry gourd, with pungent powders, with stuff which flashes suddenly, was very good at making his patient aware of the fact that there was a medicine man present. And it's

upon that fact alone that he chalked up all of his cures, except where he used herbs. And very few medicine men ever used herbs, or they occasionally did.

See, he just made that patient completely aware of the fact, whether by odors or flashing explosions or deafening drumrolls or sticks or thighbones or something of the sort, he made that person aware of the fact that a medicine man was present. And there was no slightest doubt in the patient's mind concerning this one point.

Trouble with a medicine man is he would *start* a session.

You see, that's how you start a session. You made your patient *completely* aware of the fact that medicine-manning was about to happen. And that's good enough so that he had a lot of cures. He had the same number as psychoanalysis: 22 percent. That's right. That's the accurate percentage: 22 percent; 22 percent of humanity will get well no matter what you do to them. We're after the other 78. All right.

Anytime you better that 22 percent you know you're cooking. Medicine gets about 15 these days. Anyway . . .

Where your session starts is actually your patient's awareness of the auditor. You might boil it down to that, if that sounds clearer to you.

Actually, the session starts with the scene being set. Real auditing, real medicine-manning would simply take place right there when the patient became aware of the existence of that auditor or medicine man or a whatever.

Has a great therapeutic value. You know what the patient says at that moment? Patient might have walked into the session, might even have given you some money, might have done this, might have done that, might have taken his seat without ever really being aware—look at his level of reality, see—without ever really being aware of the fact that he is actually in the presence of somebody who is going to do something with him, see?

He could go through all those motions in a sort of a dim, social-machinery sort of a way. But if he came completely aware of the fact that you were present and that he was being audited, you see, it would have therapeutic value. It definitely would have. Because it would say to him, "My god, after all of these millennia, help has arrived!" See. He may be parked in space opera someplace doing a perihelion around some planet in a decayed spaceship—which he's been doing, he thinks, for a hundred thousand years. Or he's stuck on a theta trap someplace.

Preclears are stuck in some of the wildest places, by the way. They're not in present time because they're not here.

We dug us up somebody the other day out of a black stone in the middle of the Sahara Desert. He was there as a thetan, operating his body here. Of course we did it; we dug him out with exactly the same processes as you're being taught. He just became aware of this fact.

But I think that was really the first time this fellow ever became aware of the fact that an auditor was present. The rest of the time he was sort of sitting there self-auditing in some peculiar fashion.

Now, one of the reasons why I get a fairly high level of percentage with my auditing is I never leave any doubt in the patient's mind that he's being treated. The patient never has a chance to doubt this at all.

It's helped out by repute, of course. But in the matter of fact, you see, this is not in question.

He gets up and starts to walk over to the wall and put his finger on the wall, and I said, "Did I tell you to start walking?"

Long comm lag. "No, no."

"Well, go back where you were and stand there for a moment. Got it?"

"Yeah."

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“All right. Now walk over to the wall.”

And he goes over to the wall.

“All right.”

“Did I tell you to put your finger on the wall?”

“No.”

He’s aware after the while, in spite of the fact I’ve jawed at him, that’s still upscale from where he is. Actually, scolding a preclear once in a while is way upscale from where he is operating. Okay.

Now, is there anything more I can do for you this morning?

Female voice: You mentioned using mimicry in two-way communication.

Mm-hm.

Female voice: Do you also use it in straight conversational two-way communication? Someone with . . .

Oh, you mean aid and abet your conversation with it?

Female voice: Yeah.

You mean echo. Now, you asked me this yesterday, didn’t you?

Female voice: No, no, no. Now, I mean use it during a conversation, but do you use physical mimicry if you’re in just plain conversational two-way communication?

Oh yes, you can and watch its effect; it’s quite peculiar as an effect.

Matter of fact, the things which you can do with physical mimicry shouldn’t happen. I can hypnotize people with physical mimicry. No more, no less. That’s why I quite ordinarily stand up while an audience is sitting down. You get that?

Female voice: Yes.

Stand up while an audience is sitting down. Therefore, they’re not doing a physical mimicry, therefore, you don’t grab anybody into one of these rapports where *you’re* walking out the door with *their* body while you walk back to the dressing room.

Terrific things can be done with mimicry.

When a person says, “cat,” and you say, “cat,” and he says, “cat,” and you say, “cat,” and he says, “cat,” and you say, “cat,” first he’ll start to get mad at you. But if you were to keep it up he would blow on through. It would probably become obsessively funny to him. This would become tremendously, uproariously funny to him if you kept it up long enough.

The fellow says, “Cat.”

So you say, “Cat.”

He looks at you again and he says, “Did you say cat?”

And you say, “Cat.”

Any way he gets “cat” in there, why, you put it in there again. Next thing you know, it becomes very funny.

Yes?

Male voice: Which process is most effective in duplication—Mimicry or the one we had before?

Oh, don’t confuse these processes. That one is a very upper-echelon one, which is operated by the thetan. Mimicry is something which exercises the ridges of the body more than anything else. It’s a very low-level process.

Male voice: You’d use Mimicry first then if you were . . .

Mimicry is a form of duplication, this is perfectly true. But Opening Procedure by Duplication is not mimicry, see.

Okay. Now, I’ve held you way overtime, and you’ve got a schedule to meet and keep.

So thank you very much for your courtesy and attention this morning.

AUDITING GROUPS

A lecture given on
9 February 1954

I want to say just a few things about the auditing of groups.

With the processes you have and the way they can be delivered, it's really not necessary to divide up groups anymore. You noticed, there, when I was group processing a bunch of you while exteriorized, and we still had some people interiorized, the Straightwire processes which you would think normally would apply to your case who was still interiorized were applying quite well to those who were exteriorized.

We had an example there of three—a tape there with three types of processes: one which could only be done while exteriorized, and one sort of media-media, and one which could be done by everybody. And I asked you when we got through which one of these processes was the most effective on you, and the first one, which was the one where people interiorized or exteriorized, could do it, was the most effective on the exteriorized cases.

It's interesting, isn't it? That means you're still a being, still an individual, even though you're exteriorized, and even though you might not have found it out completely, yet.

Now, the processing of a group is done with an eye out toward the possible screamer, the possible commotion. The processes which are very, very hard on people, such as Nothingness in large quantities would—you might not think so at first, and you, of course, didn't see it in this group, but in a broad group you'd see it—will turn on a screamer. Just like that. And you'll all of a sudden have somebody in the group who is at high C and going higher. This is disturbing to other group members.

Furthermore, one of these days you will notice that getting a group line charging is not necessarily the most desirable process. Now there are processes—I could give you a list of processes which would get a group line charging, and after you've been at it for a while you'll find this to be the case. Unfortunate fact, but those processes applied which cause a lot of line charge in a group and a lot of laughter don't necessarily make the people feel better. And this will be very sad to you.

You'll have the whole group laughing and everybody obviously feeling fine. Well, they're having a good time right then, that's certain. And you're going to come along—you're going to come along a couple of days later and check over this group and you will find the individuals in it who were worried about their cases, still worried about their cases.

Line charge or a lot of laughter won't necessarily make the members of the group feel better

Now a line charge is all right in its place and where you'll get an individual preclear who never has laughed and all of a sudden you get him really line charging all over the place and blowing stuff in all directions, that's a very desirable situation, but this is not necessarily desirable in a group. That's a funny one.

And we don't have to have any reason for it or explanation, it just sits there as a phenomenon which you yourself can observe as a Group Auditor.

The group, at first glance, has a tendency to come up uniformly in tone, at first glance this is the case. They tend to move upscale as a group, rather than as an individual. Well, this would seem, then, that there would be groups in which you had some people who are very well off and some people very bad off, who would be retarded by the people who are bad off. You see, you would suppose that, if they were all coming up on a uniform average tone.

Well, this is shades of Ralph Waldo Emerson. Nearly everybody has this "compensation phobia." And you'll see it dramatized out in the society this way: "Well, it's rained now for four days, so we're going to have fair weather for four days." See, next four days they have a hurricane. But they figure out that if it rains for a week, why, it's going to be fair for a week. And if a fellow's been sick for a month, he'll be well for a month. And this is their effort to master this "maybe." And the society dramatizes the effort to master a maybe by talking about compensation.

So if a fellow has had bad luck for a long time, he's bound to have a turn of luck. Gamblers make fortunes out of this—make *fortunes* out of it. You too can make a fortune out of it any time you want to, because that is the way the public bets.

At Monte Carlo one time, red had come up twelve times consecutively. Now, obviously, if red has come up twelve times consecutively, my god, it's just got to get black, hasn't it?

Well, the odds for the thirteenth turnup of red or black happen to be fifty-fifty, just the same as they always were. The number of times that it has come up does not influence the next time it's going to come up.

Now, you start flipping a coin . . . (Oh, and by the way, everyone lost his shirt on that because everybody went in and immediately bet on black and what came up? Red.) The odds are fifty-fifty.

If you're flipping coins with somebody, every time you flip a coin is an independent chance and that independent chance results in a fifty-fifty chance. So it doesn't matter how many times heads has come up, the new time, then you flip the coin, is a fifty-fifty. It's either going to be heads or tails. The coin is not influenced by the number of times that it has come up heads or come up tails.

Now, likewise in a group, a group is not going to rise or be retarded in rising in tone, individually, because of any kind of an average, an overall average of the group. You could have about four total morons in the group who were not even capable of understanding your commands and you would find out that the ten other people you had in the group would come on up, whether those four morons were in the group or whether they were not in the group, with this reservation: If you have somebody in the group who has an embarrassed or nervous laugh, you'll find that the group will be retarded.

Now, there are some people who titter. We don't have any here, so don't think this is that. But they titter.

Now, it is a symptom of embarrassment. That symptom of embarrassment was first pointed out to me by Commander Thompson one time when I was really a little boy. We were in a lecture on Freudian analysis at Saint Elizabeth's—oh yeah, I used to bum around with Commander Thompson. I talked better psychoanalysis when I was fourteen than most psychoanalysts

Someone in the group with an embarrassed or nervous laugh will retard the group

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I've ever met. The difference was—the difference between them and me was that I was perfectly willing to take the subject or let it alone, I wasn't obsessed with it. And you get that kind of an attitude toward a subject and you can generally discuss it or not discuss it.

Well, anyway, there was a chap there who was giving his experiences with schizophrenics and it was an interesting lecture, nothing wrong with it. But a Navy commander, a doctor, sat in the audience and he laughed and squirmed and laughed and laughed and after it was over, well, he had a lot to say about, "Well, the schizophrenics," and so forth and so on.

And I asked Commander Thompson, I said, "What on earth is wrong with that man?" I said, "Everybody else was sitting here simply taking the material down and getting along fine and here's that guy just laughing and upset and so on." I said, "There's something funny, the way he feels."

And Commander Thompson's name was Snake. He, by the way, had collected some of the largest collections of reptiles in various islands. Why, he was a fantastic man. He actually needs a niche in history. He did so many things in so many different directions that nobody ever adds him up. Practically all you know about anthropology as applied to psychology was invented by Thompson. He invented this subject. They now teach it in universities. They never mention Thompson, mostly because they've never read his work. If they did, why, they'd get to it. One of the reasons they've never read his work is he never paid much attention to what he did with his work. He'd write it and throw it back in the corner.

Anyway, he pointed out to me, he said, "That man—that man is ignorant. He hasn't any idea what the lecturer has said or what the subject is about. But he is so afraid of it being discovered that he's ignorant, that he must throw up this large facade of laughter and ridicule."

And so it is you will find in your groups, individuals occasionally—when you're just running guys here and there, and people one way and another, you'll find that there are those present who are *not* capable of—and this by the way was true, I talked to the man myself out in the hall afterwards. And I talked to him about automobiles—sly little cuss—and I found out that he didn't even vaguely know any mechanics of an automobile. He had no idea of an automobile and so I talked to him about cooking. I found out he knew nothing about cooking. In other words, this was a—this was a fellow who was just blank across the boards, but his total dramatization, the way he got along through life and made everybody think he was very wise, so forth, was to say, "Well, that isn't so good. Ha-ha-ha! Listen to that fool." See, and this was just the way he carried on; everybody would think he was a very wise man, see? He was a stupid ass.

Now, you're going to find in processing wide groups of people, then, several kinds of laughing members. And that one is going to be the hardest on you, because he is determined to upset your apple cart. And the reason he's laughing is to show that, well, he can take it, too, you see, and he knows what it's all about.

Now if you were to audit a large, strange group without an Emergency Auditor standing by, this one would throw your group, because you'd find there was a little area of comment going out from this individual and it would be getting worse and worse. Your stature or altitude with the group would be suffering continually. So that's the first boy you look for in a group—for your Emergency Auditor to look for in a group.

And we find that that would disturb a group the most. Mostly because in every break and so on, he has so many comments to say that he's knocking down the tone of all the people around you. But it's only because he's

Group member comments causing the stature and altitude of the Group Auditor to suffer

communicating—laughing and so forth—that he’s harming the group. You see that? It’s a tone he is manifesting.

So you can get an island of disturbance going on and it can be bad enough to ruin the entire group before you get through.

So, we get to the first principle of Group Auditing—rather sloppily get there. I did want to tell you about line charging. It has many, many manifestations. I mean, there’s honest laughter, there’s the laughter of relief, there is the laughter of embarrassment, there is the laughter of self-ridicule, there is the laughter of overt ridicule.

It’s just as an old Chinese physician, one time, thought that I was a very ignorant fellow for not knowing there were eighteen different kinds of pulse, you know? The Western world doctor measures the speed of pulse and he measures it against the second hand of his watch. And if it’s going at 72 it means one thing and if it’s going at 86 or 105 or something of the sort, it means something else and it’s only going at 32, it means something else. Well, that’s a manifestation the Chinese physician pays no attention to at all. It’s the *kind* of pulse.

Is it going *bud-a-ba-bah, bud-a-b-b-bah*? Well, that means the fellow has a very bad kidney condition, believe me. And if it’s going *brrrrrom-boom, brrrrrom-boom* the fellow is going to get a stroke by the time he’s about fifty-five and so on. They do a diagnosis, then, with the sensitivity of their fingers upon the pulse. There’s eighteen different kinds of pulse. Those are the broad general classes, the eighteen.

And just in such a wise, there are eighteen different kinds of laughter—only I’ve never counted them or categorized them, but it’s a good project for somebody. Somebody who wants to turn in a thesis sometime, let him go around and study some laughter. And you’ll find out exactly what each kind of laugh is trying to do.

Laughter in general is trying to reject. But what it’s trying to reject gets very interesting. Well, you’d better be sensitive to this as a Group Auditor. You’d better be real sensitive to it, because there is a time to start line charges and a time not to. And there’s a certain kind of line charge that’s bad and there are not many kinds that are good. But the laughter of relief has a lot of *whews!* in it and, *huh, ha-ha-ha* and *huh, yeah, huh, gee, haaa!*

It’s the manifestation of a fellow who has just gotten away from a saber-toothed tiger, and while he does not have his lion skin on still, he at least has his own skin on. And he’ll sit down and laugh about it. And that’s a good healthy manifestation to get from a group, it’s the laughter of relief.

But the hectic, giggly, tittery laughs you just might as well—you just might as well just skip the process because you’re not doing the group any good.

Now, the time to call for your Emergency Auditor (and I—let me put in first that we have an Emergency Auditor), when you’re auditing strange groups of considerable size, you park five or six. (I mean considerable size. We’re auditing, now, a hundred and fifty, two hundred people.) You go in there with a crew.

If you don’t have at least *two* boys standing by for you, oh brother! You can get into some of the hottest water you’ve ever been in. There you are up on the stage, you see, and you start dramatizing “I have to be someplace else”—which is down in the audience getting that woman who just fainted. And it disturbs your aplomb and poise. And it also has some bearing upon your altitude with the group, because tension starts entering into you and starts entering into your voice and it’s mirrored then by the whole group, generally.

When you use
five or six
Emergency
Auditors

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So the group manifests something. The auditor who is auditing them tends to react to this, one way or the other, and it kicks back into his auditing. And he misses entirely this fact: He's auditing a lot of people. A lot of people. He's not auditing just two people or three people. He's got a lot of people out in front of him. And if he starts to (quote) go in communication with the group (unquote) he's sunk. Because he'll only be going into communication with maybe three, four, five people in the group. You get the idea?

If Group Auditor starts to "go in communication with the group" he's sunk

In other words, he's picking up and registering the kickbacks he's getting from the group. Because the people who are really processing aren't throwing out a superovert communication line.

And so he hears a little disturbance in the crowd, if he's very sensitive and not very poised, he'll go into communication with this little disturbance which is sitting there in the crowd and he will gauge his auditing against two or three people who are probably too stupid to do any auditing anyhow. And so he'll miss the entire group.

Now, if you want to know what happens to Group Processes and why one Group Auditor fails and one wins, it's just this factor of whether or not this auditor goes into communication with some small section of the group and then processes on that level.

Why one Group Auditor fails and one wins

Now, you can do that in instruction. You can forget about the people who are not communicating with you and start instructing just those people that address you from the crowd. You're missing if you do that.

It's not that the people who are addressing you from the crowd are bad or good or stupid or anything of the sort, but these people are on a different communication level than the other people in your group. And if you go into communication only with those who will communicate with you, then you are missing the tone-action level of others in the group which may be well above or well below that. So you're not broadly instructing the group. You're just maybe instructing those people who ask you questions.

You can err many, many times as an Instructor in thinking that the regard of your group for you is measured by the fact of those who immediately address you or communicate with you from the group. And it's not monitored by that at all. But it will be if you pick the people who communicate with you directly up, hit their communication level, use that as the group level and throw it back at the whole group. And you have created, then, in the entire group that level of reaction to you.

Now, supposing these people who communicate with you—supposing you've got some sarcastic fellow who had eighteen years of psychology at Downbeat U and so forth, and he always has a comment to make. He's not sure of his own ground or what you're telling him or something of the sort, and he always has a comment to make to you.

At every fell swoop that you make a remark—you say, "Well, now children will be observed to follow the Tone Scale in manifesting behavior with regard to their toys. And you can see a child drop down Tone Scale with regard to his toys, and you will see the Tone Scale show up and so on, as he is refused toys and given toys and so forth."

And this fellow will say, "Well, according to Downbeat University, we didn't discover that. We found that dyspepsia was caused by *Coca-Cola*."

And you never say suddenly, "You dumb bastard." You never say this. As a matter of fact, you're a very smart one if you don't say anything. You just skip it.

If you skip it, he has no communication line to the group. If you pick it up, you've got a communication line.

Don't take two people as the cue for the rest of the group

Now you can ignore people in that fashion as an Instructor or a Group Auditor and get yourself way far in the lead of where you would be otherwise. So it is, that if two people in a group of twenty-five or fifty are laughing—everything they run, and it's apparently very good laughter—"Oh, my, that's good," and so forth, and if you then take *them* as your cue for the rest of the group, so as to get the rest of the group laughing, you're just going to tip the whole group over. You're just not going to do a single thing for them.

Interesting, isn't it? Hm?

Now, I made a clinical test of this, a real honest-to-goodness test of this. I had a group in which I had three people who line charged very easily. Unfortunately, it was not the kind of line charge that we really call line charge, and I processed an hour one time against their line charges. That is to say, I kept them line charging. And the net result and gain on the rest of the group was zero. And, of course, there was no gain on them because that was just their dramatization; their method of meeting life was with this kind of laughter.

And the next hour that I processed this same unit, I completely ignored whatever they were doing and picked up the members of the group who were processing quietly and just continued to process them, leaving this disturbance in the group, and everybody got a gain—even the people who were doing the laughing. But, of course, it was a sloppy hour because people were disturbed by this charge.

Now in processing groups of children this becomes extremely upsetting to some of the children present. Some of the children present are very nervous, and children are quite overt and as you start processing them a little boy suddenly mocks up a choo-choo train and, by golly, he is the choo-choo train. And he'll come down the aisle *choo-choo-choo-choo-choo*.

You say, "Mock up a choo-choo train," and here he comes.

And another guy, you say, "Mock up an airplane."

This little fellow mocks up an airplane, "*Rhrrrr-rrrrrr*." Oh, full sound effects. You said an airplane, well that's an airplane.

When to split a group

Well, you can process this group of children very broadly. And for the first time we get into a necessity to split a group on that level, or when you would see this same manifestation occurring too much in an adult group, you would split the group. Otherwise, you can keep the group together.

Now we get down to what process do you use on the group? Well, you can use the same processes on the group now because we have this little trick of *some* places.

Occasionally you give them a specific number, one or three or something, just to nail somebody down, but you've got *some* places, you see.

"Give me some places where you are not."

"Some people who are not present."

Well, your swifties will go in there and they'll get, "Well, Mom, Dad, Grandpa, George, Bill, Agnes, Uncle Oscar—yeah, none of those."

And the guy who is slow will say, "Let's see, somebody who is not present. Well, let's see—let's see. Now I'm—I'm not present. Oh, I've got somebody who isn't present—me. Okay. Now wait a minute, that's wrong. I—I—I—he means somebody else who isn't present. Let me see, let me see, let me see. Oh—uh—uh—mmm—uh—mmmm—uh—well, a fellow named Oscar isn't present because there isn't any such fellow. Yeah." Bang.

Now, you see the same command will get the same boys. When you start splitting them up is when part of the Group Processing is being very badly disturbed by the other part of the group. And you do not go into communication—I repeat, I repeat—you do not go into communication on a conversation basis with the group.

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In other words, you don't get their reaction, you don't pick up what they say and then immediately reflect this back at them. If you're doing that, you need to run the process of going around and assigning cause to an awful lot of things, because you're doing an *effect* side of the line.

Now, it would amaze those that we were working with on the—getting up the voice and so forth, that the amount of conversation intended by the auditor, you see, the amount he was receiving, the backlash of sound from the group and so on, was directly proportional to his inability to get out to the group.

In other words, let's put it even more plainly and in another way. His ability to be *heard* across the group was proportional to the amount of avoidance of the sound coming in from the group. In other words, if he wasn't meeting or paying any attention to the sound coming in from the group, he was heard across the whole group. And he was not heard to the degree that he was taking in this sound.

Some people are meeting it at the first row. And some people are meeting it at the second row. And some people are meeting it way back, and some not at all. And the person who is meeting that inflow of sound and action from the group not at all is heard by the whole group. And that, by the way, probably has some very significant facts about leadership in it.

If you depend as the Group Auditor upon knowing the reaction of the group only by means of three or four people in the group communicating with you and making comments to you, then you have to a large degree overlooked the majority of your group. And you are not, probably, hitting their tone level.

It's a very interesting thing that an auditor has a tendency to look through a group, and those people who communicate with him in a group, to take those—because they are merely sitting in the middle of the pool of the group—to take those as knowing more about the group than he does.

Well, let me give you this one: Most people work on this basis—this is getting in down toward the “only one” computation—they work on this basis: there are two classes. There is me, and they. And when you see that the whole sea, this vast sea of “they,” each one, is running on “me and they,” you see that there isn't a whole mass of “they” at all.

And in terms of stage fright, an individual only need to throw that up to himself, and all of a sudden he'll realize that everybody sitting there—everybody sitting there is sitting there as an individual versus the world.

Now, they look like a cohesed mass to him. And seeing this mass of people sitting there in neatly arranged chairs and so forth, it's liable to give him this feeling that he's talking to a mass. He'll react to a mass. He'll react to a mass to this degree: After he's processed the group he's liable to leave the room, go outside someplace or leave the session or go home, and he'll feel a little bit downhearted or a little bit degraded.

Well, that's just exteriorization from mass. He's left the mass of the group. You see that? He feels he didn't do them much good, and so forth. This is not true at all. It's just the fact that he walked away from the mass and so he lost a big mass. And you quite often get an auditor not processing groups simply because after a while this manifestation has gotten just a little bit too onerous to him. And of course it's progressive, this manifestation. So that after he's done this a few hundred times, or a few dozen times even, why, it can become very upsetting to him to face a group. Because what's it done?

It's got him to a point where he can't have a group. Well, all he—need to do, if he has to process himself on such a thing, is just mock up the group a few more times, and this mass will remedy.

Group Auditor's ability to be heard is proportional to the amount of avoidance he has to sound coming in from the group

Going into communication with the group

Now, going into communication with a group is, at best, an art. You look at a group, there's a certain feeling about a group, there's a certain feeling of reaction about them and so on. But do you know something? The truth of the matter is that the auditor who does a completely dispassionate piece of work with regard to the group is—he's not monitoring everything he does against everything the group does and so on. The fellow who really isn't paying very much attention to the group actually gets the furthest with the group.

Well, you can know that a group is getting sullen, for instance. You just know the group is getting sullen. It's getting worse and worse and worse. And you could then make an effort to bring them out of this sullenness. Or you could simply ignore their tone and continue to do a job of work that you know is a good job of work.

Inexorableness of the auditor

They will come out of their sullenness faster if you do the latter. You just go on processing the group. They finally get the idea that a hurricane could strike and a ten-ton truck rush in the back door and that eight ambulances could suddenly materialize in the middle of the audience, complete with accident, and you would still stand there processing the group. And it's a certain inexorableness which finally knocks them flat.

Those that are still resisting like mad and resisting running commands and so forth will run them much more easily, and sooner, if the auditor is apparently very poised and very undisturbed.

Command value of a group

They associate serenity with command value—poise, aplomb, so on. So that resisting the group itself is probably the best manifestation to process in an auditor who can't be heard by the group. Somebody who can't be heard broadly across a large group is probably just to that degree resisting the group or interlocking with the group and is upset about the group. This is command value of a group.

Of course there are many tricks that are used by people on the stage and lecturers and so on, but these tricks are of questionable value.

Do not address a heckler

A group which has in it a lot of hecklers—let's take park lecturing, it has in it a lot of hecklers—will disintegrate the moment that the lecturer addresses one of the hecklers. His command of the remaining portion of the group will disintegrate.

Now, this can be carried through just a little bit too far. When they're climbing up on the platform and drawing knives, it isn't likely that continued aplomb will send them back into the mass. So this is a point of judgment.

Once in a while you have to pay attention to something like this, and the odd part of it is that when you're handling a broad group, sarcasm and irony are really the only truly effective weapons as you come downscale.

As you come downscale from serenity, sarcasm, irony, are themselves about the only weapons that you dare lay your hand on. They're cruel weapons. They're vicious.

Now, here we have a case of a fellow addressing a group and one of them keeps heckling, heckling, heckling so loudly that he is having a very difficult time being heard.

If he's to say, "Well, if you'll just come up here and give them your views," and so on, this will silence the fellow. But every once in a while he does get somebody up on the platform. That's all right, if he is very careful to make sure that the fellow makes a fool out of himself the second he gets up on the platform, just by stopping communication suddenly. The communication line is from the person in front of the group to the group. And if the fellow doesn't aid and abet somebody else's communication line who suddenly steps up on the group, why, the chances are the newcomer finds himself without a comm line and this is upsetting.

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You see what happens there? You can actually call somebody up on the platform and then refuse to give him a comm line. And don't say, "Well, *we're* waiting." Say, "Well, now I have these good people waiting here and so on, and now we will undoubtedly hear something very enlightening." And then wait.

You've ruined the guy, just cut him to pieces. But that's very dangerous, to go into stuff. And fortunately Group Auditing doesn't go too much into group lecturing, but you'll run into it occasionally. So we have to know something about it.

Sarcasm and irony are the safe means and getting the group to help you are—that's a very safe mechanism. This fellow all of a sudden starts heckling you or getting upset and causing commotion and tittering and laughing and causing something of the sort and you can look down and say, "If the people around that gentleman don't feel too safe, why, there are some other chairs over here on the other side of the room." Something that simply divorces him from the group. You just cut him out, utterly. His influence stops at that moment on the group to a large extent.

But in Group Auditing, again, we do not run into the same problems of lecturing. I say, there's just a little fringe problem there.

So, you leave this up to a group Emergency Auditor. And you don't process a group of any size, and you certainly don't process a group of strangers without having an Emergency Auditor or two standing by, at least.

And the duties of this person are very simple: They are to take people who start snickering or getting upset at a private upset when everybody else is being very solemn. He just waits for the moment, see, he waits for the moment when the group really starts to object to and is becoming upset by this, you see? The Emergency Auditor does.

This fellow has laughed—that's all right, that's quite common in a group. A fellow will laugh, he'll laugh for a minute or so, and that's all right. It doesn't disturb anybody.

But the group Emergency Auditor starts to see heads turning now and then—a flick toward this individual, and this manifestation continues, then your group is being disturbed by this. And as soon as he observes this happen, then he creates the additional disturbance of taking the fellow out of the group to give him a moment or two of Straightwire or straighten it up, or really let the guy get the charge off, and then bring him back to his seat. You'll see relief kind of spread through the group when this is done and when it's done right.

Your Emergency Auditor is very quiet. Now I'll give you a tip on Emergency Auditors, is if you're doing this very well, the gentleman will not wear hard-heeled shoes and so forth. In other words, *minimum* disturbance. His moving around can itself be more disturbing than somebody line charging.

An officious Emergency Group Auditor can practically ruin the Group Auditor by knocking over a chair now and then, and by yanking somebody out of his seat, and by going back and saying, "*Shh*" you know, to three or four—oh no, see? No. So you want to advise your Emergency Auditor what he's supposed to do. And he's supposed to pick up those who are, independently from the group, line charging on something that nobody else is, to the disturbance of the group.

And you're not doing that because it's bad for this individual to disturb the group; this individual's hit something and he could probably blow it.

Now, a noteworthy example of this: One time I was processing a group and I was running mock-ups for the group on stealing babies—fathers and mothers stealing babies and so forth, you see? And of course this was knocking out the Assumption.

And this fellow whose case had been hanging fire for, I am ashamed to say, months and months—this was a long time ago—and his case had just been

Emergency Auditor takes upset or disturbing person out

Emergency Auditor is very quiet

Advise your Emergency Auditor what he's supposed to do

hanging fire for a long time and he'd just been getting auditing from this Book Auditor or that auditor or something of the sort, you see, and it—really, no advance. All of a sudden, he starts to line charge. The fellow was stuck right in the middle of the Assumption and it went on for about fifteen minutes.

Now, the rest of the group got no processing, really, during those fifteen minutes, it was so disturbing. But this fellow's case broke to smithereens. He changed physiologically, afterwards. He came out of the arrested development state that his body was in and so on.

Well, I was processing that group without an Emergency Auditor, so there was nothing I could do about it except just keep on processing, just as I was. I had merely started it as a demonstration process. And this fellow simply kept on. He suddenly started to laugh and it was a sort of, at first, an embarrassed self-conscious laughter, and then it finally got into very overt line charging, which is the way it would.

Emergency Auditor handling someone by finding the command he's stuck on

Now, what does your Emergency Auditor do after he grabs somebody out of the unit like that? He finds out what command he's stuck on. The fellow is stuck back on the track. He's not continuing to run the things you're giving him, he's back there running something earlier.

So let's just find where he is. You just get that, you see, by—ask him, "Well, what was the thing that caused a change to take place in your case here?"

You don't say, "What started you laughing?" or anything. Don't call his attention to the laughter or the crying even.

And "What command was it?" The Emergency Auditor would find out then that it was a command that was maybe ten, fifteen minutes earlier.

Now, you as a Group Auditor just been laying stuff in on a point where the individual was suddenly ruminating and chewing around and knocking the bank to pieces, and you've just been disturbing this fellow with additional auditing, you see? You wouldn't as an individual auditor go on auditing somebody who was doing that. Well, same way in a group.

Emergency Auditor handles someone who is crying

The other thing is crying. Now, crying is very easy to handle. Psychotherapy had no other manifestation than crying. Actually, crying is simply a dramatization—a physical dramatization of the Boohoo. It's an automaticity. And the way you handle somebody who suddenly starts to cry in a group . . . It's a cruelty, by the way, to keep on processing, because people around will start feeling sorry for this person and they'll start going into grief. It's a cruelty to keep on auditing over the top of this preclear who has started to cry. It's a cruelty. Because the individual has hit something too hot for him to handle. So your Emergency Auditor should keep fairly alert to this.

Where the Emergency Auditors are located

Well, now this tells you where the Emergency Auditor ought to be in a room. He ought to be at least on the flank of the group and at best, if you have a couple of Emergency Auditors, on the front wings.

That is to say, they ought to be on the same floor level as the group, and not as far back from the group as you are, but if you were to put them there in chairs they would be facing the group. And one would be way to the right of you and the other one would be way to the left of you, off the points of the group. Not between you and any group member and not in any straight line, because people will have a tendency to fixate on them slightly and say, "Oh boy, here's where I get a little individual auditing." That's the reason why these boys don't give much auditing. They handle line charging just by finding out what the fellow hit and then solving that immediate problem with some mock-ups or something else that can be given for that and they handle grief, or any other manifestation, as an automaticity.

They tell this person who suddenly started to cry, "All right, now get an idea of yourself breaking into tears again. Now get yourself breaking into tears

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again. Breaking into tears again. Now breaking into tears again. Now mock yourself up breaking into tears again.” And all of a sudden, the fellow has clipped out the automatic machine which is connected to the command that made him cry.

It’s really therapeutic. You’re just not stopping him from crying, you see, you’re just making him run the automaticity of these sudden tears—which, by the way, is occasionally quite alarming to somebody.

Then your Emergency Auditor, if you’re doing a really superlative job, will start looking through the group for *bad* boil-offs. Real bad boil-offs. The fellow is flopping over sideways and practically snoring, see?

And he looks for this boil-off and he just takes him out and has him mock up lots of unconsciousness, one way or the other, and takes the edge off of this boil-off.

Well, it’s best to do that because it’s not terribly harmful for your commands to keep going in on top of a boil-off, this is not going to really upset anybody badly. But the case has a tendency to worry concerning the commands which have been going while he’s been out and he worries about it a little bit. Well, that’s one thing, but the main thing the Emergency Auditor rakes this fellow out for is the individual isn’t getting all of the process. The process then is being wasted for this group member.

So there are two categories there that people fall into. The Emergency Auditor taking care of them for their own sakes and the Emergency Auditor taking care of them for the group’s sake, and he takes care of both.

Now, his auditing of the group members is very brief. And he should have a place where he can go to, immediately near to hand, to do this without his voice then being heard echoing back into the group. Should be out of sound range or back of closed doors which are soundproof to some degree.

Well, that door right there is perfectly adequate for that purpose. You just take somebody in there and straighten them out and put them back in the group. But your Emergency Auditor should remember this: he should put them back in the group as fast as possible—right away. This person is being group audited, not being grabbed for individual auditing. Because the moment that you lengthen the time of individual auditing, you will get other people in the group suddenly demonstrating manifestations which will get them some individual auditing.

Now, you can turn the mock-ups of a whole group of children off—can turn them off right now, by bringing up one child and giving him a special mock-up.

This little boy, you’ve noticed, as you processed this group of children, just was sitting there with a blank stare on his face. And you finally said—asked for hands, how many of them could get that last picture and his hand didn’t go up. And now how many of them didn’t get it and his hand goes up—oh, boy.

And you bring him up to the front of the room and you say, “All right, now, let’s get a mock-up of a cowboy,” something on that sort.

Now you turn around to the rest of the group and you say, “All right. Now, let’s all get a picture of a cowboy,” or something of this sort. “Now how many didn’t get that?” and you will see practically every hand in the room go up.

Well, this works on adults. The only difference between an adult and a child is the adult isn’t free anymore. All right. Then it works out the same way.

So you want to get that person which has been snaked out of the group back into the group right away.

Now, when you get a whole group line charging with relief, carry it on. Two-thirds of this group are line charging with relief, pour it to them. If only one or two are, you just keep right on with what you’re doing, don’t pay any attention to them. If they start to upset the rest of the group, your Emergency

The two categories of people the Emergency Auditor takes care of

Emergency Auditor’s auditing is very brief

Space where Emergency Auditor does his auditing

Auditor, without any signal from you—and you should *never* have to give an Emergency Auditor a signal, he just operates—out they go. And they get enough to settle what they're stuck on.

Remedy: What one of those commands were you particularly interested in?

They hit something that was very funny to them. And he settles it, that's all, just in a hurry. He just says, "All right, now. What one of those commands were you particularly interested in?" and he just runs it again. Now he can sort of run it on a repeater technique basis. He can make him put it up and move it around the room. Or he can make him go into the automaticity of laughing, but people get awfully upset when you do that. They'll go into the automaticities of grief, but when you make them run the automaticity of laughing they get upset with you. You're trying to run out their laughing machine; that's all they have got left, they think.

So he just remedies whatever command they're stuck on and gets them back to battery, or lets them get the laugh off their chest and then gets them back into the group again—*zong, zong*, real quick.

So that you have—you have another team member there then, don't you, as a Group Auditor? And if you're auditing any number of people, particularly strangers, without an Emergency Auditor present and without a couple of Emergency Auditors, if the group is very big, you're trying to do what? You're trying to audit in a subway station or—I mean, it's the equivalent of it. You're not going to be able to do too much with the group because they're going to break down on you.

Shouldn't have to vary commands against manifestations of group

Now, you shouldn't have to vary commands against the manifestations of the group. You don't suddenly have to run some new kind of command for this particular group, just to handle their manifestation. You *can* do that. I've got one I throw at people very calmly as I go along on the thing. The group was getting more and more bogged and more and more serious and there were more and more people who were boiling off. I can always shock a group into wakefulness by having them pat their body on the head for being a good Seeing Eye dog, which is of course exactly what a body is, is a Seeing Eye dog.

And people will get this, and you have them do that many times and something of this sort, and you'll have the whole group line charging. It's funny. It's a very funny process. There are some of them that are quite funny.

ARC Straightwire, next-to-the-last list, if run for forty-five minutes or something, just that and nothing more, will finally start a general line charge, and a very healthy one, with an entire group. It's been tested quite a few times, by the way.

This is one thing you can't lie about, is a group reaction.

Run general processes, not slanted to the group

Now, is there any difference between processing a group of veterans and a group of streetcar conductors? Not a bit. You start slanting your processes too strongly at the profession or past and—of this particular group, and you lose some of the effectiveness of your processes. The housewife has not really come down there to be told she's a housewife. She's looking for something new and strange. It is adventure which she wants.

Now, don't run processes which are out beyond her understanding, and you could run processes directly that would lighten up her housework very materially. But the best success that you will get is just by running general processes.

Now, if we get a group of veterans and we insist on running bullets and bombs, just because they're a group of veterans who have been bunged up in the war, we're going to bog the whole group, because they're being constantly reminded by this auditor that they are veterans and that they have been bonged up and you're going to get them into all of their pet engrams. You can do that individually, but you can't do it with a group.

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You can slant your patter but that's different than slanting your process. You take a group of GIs: all you'll do is drive them into a flock of line charges which are totally meaningless, really. It's just funny. It's like you told them a supremely funny story. You know you can stand up in front of a group and process them in such a way that they will react just as though you have released the largest number of new jokes these people have heard in any one place for a long time.

You can do a Bob Hope on them. You get the same therapeutic result as though Bob Hope had talked to them for a while. Well, all right, that is a therapeutic result, see? But you're looking for something a little higher than that.

Now, you can say, "Get four captains that you are not," or "four second lieutenants that you are not," to a group of GIs and they'll laugh like hell. This is, by the way, *bing, bing, bing, bing, bing*, this is hitting it right on the button, because they're resisting like mad being second lieutenants or captains or something, you see? "Give me three second lieutenants that you are not."

You can tell some housewife, "Give me several children that you are not." You know, some housewife who has some children, and she'll spring the communication collapse on her children. Therapeutic; no doubt about it. But you tell a group of housewives this and so on and they will line charge like mad. Well, that's not bad, you understand, but that's slanted processing.

Slanted processing—the only point I'm trying to make is that slanted processing is interesting, keeps a group very alert, but is not, fortunately, as therapeutic for a general group as just general processing. They don't want to really be reminded they're privates or housewives. You've just agreed with their agreement with the MEST universe and the process is poorer just to that extent.

Now, as far as your poise is concerned, you can get poise mixed up and calm mixed up with a ministerial presence. This is bad. A supersympathetic attitude of "Oh, you poor people," or something like that and so on—a group just runs like mad from this. They don't like it. They like a rather usual but crisp delivery. And they want to hear what you're saying.

Now, a Group Auditor who can't be heard easily should get himself one of these little hand-PA systems. You know, they've got them, they just magnify his voice. You can buy them for guitars. They amplify the guitar. If he has any question in his mind about his being heard across this group . . . Now, by the way, this would apply to almost anybody, you see. We're just talking about the generalized sizes of groups. If an individual can be heard very easily across a group of twenty-five, thirty people, well that's—no point in that.

But the same fellow, when he gets a group of two or three hundred, starts to accumulate the inevitable mass noise. The rustle of clothing in itself will begin to magnify into a considerable sound barrier. Just that. Breathing in a large mass of people becomes audible enough so that you can't be heard across it. This is what you call cumulative sound. It is the sound of a group of people. They're not talking. They are attentive. They are being quiet. And their cumulative sound can get so large that you've actually got to go up to parade-ground volume in order to be heard across them. Well, at such a time, don't go up to parade-ground volume because you're just going to start ripping out your vocal cords. You take a PA system or something of the sort and rig it up and let it boost for you.

Now, there's a thing called an electronic megaphone which we had during the war. And instead of talking into it as a megaphone you can just put a mike connection to it. And you can simply lay it on a table. It's battery operated and battery contained. It's a—simplest unit in the world. They're still available and they're not terribly expensive.

A Group Auditor must be heard

But one of the things that would maybe look strange to a small group of people wouldn't look strange to a large group of people.

If you just took a megaphone, a cheerleader megaphone, and blew your commands at them, they would understand what you were doing. Well, similarly, they'd understand a PA system. But a PA system always—I don't care what kind of a PA system, whether it's a stereophonic or hydrophobic sound, will always depersonalize the Group Auditor or the speaker. Always does.

The difference and amount of success, of various—down through the years—of various lectures has been, very often, the difference between whether a PA system was being used or not. Just that single difference.

**Clarity
(of Group
Auditor's
voice) comes
first always**

But *clarity* comes first. *Always*. If your group is sitting there unable to hear what you're saying, they will come out of the group session muddled and confused because you've broken a communication line on them which is the highest level of aberration that you can hand them. So be heard. Whether your voice is being beautifully heard or not is secondary. For god's sakes, be heard.

Now you can be heard so thoroughly, you're scaring them to death. So that is a matter of judgment.

GROUP PROCESSING: START LAUGHING

A lecture and Group Processing session given on
19 January 1955

Psychotherapy, as such, demands at the beginning of the action, that a person be potty. And people who are a bit potty, psycho, who are skidding their wheels mentally and other technical terms, don't group audit worth two nickels and a collar button. They just don't group audit.

You put them in a group and they goof—that's the technical term for sitting there.

Now, Group Auditing actually belongs in the field of the sane and able, although you could take a group of people who weren't too well off and do a lot with them with Group Auditing; this we know.

But at the same time, the place where it belongs is with the people who are pretty sane, who just have some minor odds and ends—broken backs and that sort of thing—wrong with them, and who actually want to do a little bit better in life than before.

Now, what exactly does Group Auditing do? Group Auditing has the remarkable ability to increase one's awareness of the environment, and to increase one's communication.

Now, let's take playing baseball. Do you suppose that if a baseball player had difficulty communicating with a baseball he would be a championship baseball player? No, if you were to actually test just this one factor: the communication consideration of the baseball, amongst a lot of baseball players, you could pick out blind the big-league players. See, you could just pick them right out of the lineup. Or two or three bush-league players who ought to be in the big leagues, and two or three big-league players who ought to be not even in a bush league. It'd be the ability of the individual to communicate with a baseball. All right.

Here is an individual who is not having too good luck with a car. We put him into better communication with this car. Just have him touch the steering wheel and let go of it, and touch it and let go of it. And touch the fender and let go of it. And touch the starter button and let go of it. And touch another wheel and let go of it. And touch the steering wheel and let go of it. And we keep this up for about a half an hour a day, for a week or so, an individual who was not able to drive a car is now able to drive a car. Peculiar, isn't it? We increase his communication, we increase his ability.

Group Auditing belongs to the sane and to the field of increasing endeavor and ability. And unless somebody in this mechanical society today starts to practice increasing one's ability to do, the next thing you know we're all going to

Please note: This recording begins abruptly as did the original master recording.

**Group
Auditing
belongs in the
field of the
sane and able**

**Group
Auditing
belongs to
the sane and
to the field
of increasing
endeavor
and ability 43**

be sitting back there with folded hands while the machines grind on. The ability to construct the machine will have been gone.

That would be an interesting society, wouldn't it? One that ran totally on machinery and then all of a sudden there was nobody in the society left who could build a whole machine. And a machine breaks down, and another one breaks down, and another one breaks down, and another one breaks down, and nobody can put together any machines anymore. Be an interesting society—look peculiarly like this one.

So Group Auditing belongs to the field of higher alertness and higher awareness, and what we are trying to do with these exercises is simply increase your alertness and awareness. If it accidentally knocks out a psychosomatic, if it betters your eyesight or does something of this character, why, do not be alarmed, do not be alarmed, that was just an added bonus. And don't look for anything to happen at all. Don't expect something to happen. If it happens, I will simply make it happen. You don't have to do anything about it. Okay.

Now let's find the floor.

That's an easy job, just find the floor.

Male voice: It's there.

Let's find the floor.

Okay.

Now do you think if you threw your hat down you would be able to hit it?

Audience: Yes.

Well, what able people we are. Let's find the floor again.

You got a floor there?

Audience: Yes.

Is it a solid floor?

Audience: Yes.

Hey, what's under it?

Audience: Ground. The ground.

Are you sure the ground is under it?

Audience: Yes. No.

Do you think so?

Audience: Yes.

Oh, not "probably"—do you really think it is?

Audience: Yes.

Well, tell me, is the floor solid or if you hit it a little bit with your heel would it go through?

Audience: No. Solid.

Well, hit it a little bit and let's see if it goes through.

Audience: No. It doesn't go through.

Well, all right.

It didn't go through. Well, what do you know, we're in luck tonight.

Let's find the chair you're sitting in. You don't have to look very far, let's see if we can find this chair.

All right.

Now let's find out if the chair has an arm.

Audience: Yes. No.

Does it have a back?

Audience: Yes. No.

Does it have a seat?

Audience: Yes. No.

Does it have a back?

Audience: Yes.

Does it have legs?

GROUP PROCESSING: START LAUGHING

Audience: Yes.

Does it have legs?

Audience: Yes.

Male voice: Support.

Well, well, it has legs. Now, where do the legs end?

Audience: At the floor.

Well, wait a minute. Where do the legs end?

Female voice: At the floor.

Audience: (various responses)

They end at the floor and . . . ?

Audience: At the seat.

At the seat!

Well, all right.

Let's find out where these legs end again.

Female voice: These legs don't end.

Audience: (various responses)

All right.

Have you got a chair there?

Audience: Yes.

Well, is there a floor there?

Audience: Yes.

Well, fine.

Is there a ceiling over your head?

Audience: Yes.

Does it fall in?

Audience: No.

As you look at it, does it drop?

Audience: No.

As you look at the ceiling—look at the ceiling now—as you look at that ceiling, is there a ceiling there?

Audience: Yes.

You sure?

Audience: Yes.

All right.

Look at the floor. Look at the floor. Is there a floor there?

Audience: Yes.

Are you sure there's a floor there?

Audience: Yes.

Well, let's look at the ceiling, and is it distant from the floor?

Audience: Yes it is.

Oh, it's *different* than the floor?

Audience: Yes.

Is it different than the floor?

Audience: Yes.

Well, all right. It's different than the floor.

Audience: Yes.

All right.

Now let's look at the floor and find out if it's different from the ceiling.

Audience: Yes it is. Yep.

All right.

Now let's look at the right-hand wall.

Male voice: I see it.

Is there a right-hand wall there?

Audience: Yes.

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Is it a wall?

Audience: Yes.

All right.

Now let's look at the left-hand wall.

Male voice: I see the left-hand wall.

Is there a left-hand wall there?

Audience: Yes.

Are you sure there's a left-hand wall there?

Audience: Yes.

Are you absolutely positive there's a left-hand wall there?

Audience: Yes.

All right.

Are you sure there's a left-hand wall there?

Audience: Yes.

All right.

Now let's look at the right-hand wall. Is it any different from the left-hand wall?

Audience: Yes. Closer.

All right.

Let's look at the left-hand wall. Is it any different from the right-hand wall?

Audience: Yes.

Are there two different walls here?

Audience: Yes.

Well, what do you know.

Let's look at the front of the room. Let's look at it real good. Is it there?

Audience: Yes.

All right.

Let's look at the back of the room. Is there a back of the room here?

Audience: Yes.

Is there a back of the room?

Audience: Yes.

You sure there's a back of the room?

Audience: Yes.

Well, all right.

Let's look at the front of the room. Is it any different from the back of the room?

Audience: Yes.

All right.

Now let's look at the back of the room. Is it any different from the front of the room?

Audience: Yes.

Well, fine.

Now let's look at the front of the room.

And now let's look at the floor. Now is the floor any different from the front of the room?

Audience: Yes.

Is the right-hand wall any different from the floor?

Audience: Yes.

All right.

Is the left-hand wall any different from the floor?

Audience: Yes.

All right.

Is the right-hand wall any different from the front of the room?

Audience: Yes.

All right.

GROUP PROCESSING: START LAUGHING

Is the left-hand wall any different from the front of the room?

Audience: Yes.

Are all these things different from the back of the room?

Audience: Yes.

Is the ceiling different than the rest of the room?

Audience: Yes.

Is the ceiling there?

Audience: Yes.

Oh, is there a room here?

Audience: Yes.

Hey, what do you know, we got a room. All right.

Now if we've got a room, tell me, what is the distance between the front and the back of the room? Let's look at it.

Audience: (various responses)

See that distance?

Female voice: Yeah.

What distance is it?

Audience: (various responses)

All right.

It's as it is, isn't it?

Audience: Yes.

All right.

Now let's find out what distance there is between you and the front of the room.

You got that real good?

Audience: Yes. Mm-hm.

All right.

Now let's find the distance between you and your eyeballs.

Female voice: Yes.

All right.

Now the distance between you and the front of the room.

Audience: Yes.

Good.

Now let's get the distance between you and your eyeballs. Is there observably something . . .

Audience: Yes.

. . . distant here?

Well, what do you know.

Let's get the distance between you and the front of the room.

All right.

Now the distance between you and your eyeballs.

All right.

The distance between you and the front of the room.

Female voice: Mm-hm.

Distance between you and your eyeballs.

And all right.

Now let's get the distance between you and the front of the room.

Now let's look this over real carefully. Let's get the distance from you to your eyeballs.

Good.

Well, now let's get the distance between you and the front of the room.

You do that?

All right.

What am I doing to you? You're awfully quiet here.

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Let's get the distance between you and the front of the room.

Female voice: Okay.

Now the distance between you and your eyeballs.

Okay.

Now the distance between you and the front of the room.

And now the distance between you and your eyeballs.

Now, this is real cute, now.

All right.

Now let's look at the distance between you and the front of the room.

Let's look at the distance between you and the front of the room. I didn't say
look at the front of the room. Now, you look at the distance.

Got that?

Good.

Now let's look at the distance between you and your eyeballs.

Do that easily?

Female voice: Yes.

All right.

Now let's look at the distance between you and the front of the room.

All right.

Now let's look at the distance between you and your eyeballs.

All right.

Now let's find something in the room that you could have.

You do that?

Let's find something else in the room that you could have. It could even be
your hair, but there must be something in the room you could have.

All right.

Let's find something else in the room that you could have.

You got that now?

Did you find something?

Audience: Mm-hm.

Anybody present not find anything?

All right. Fine.

Now let's look at the distance between you and the front of the room.

All right.

Did you do that?

Now let's look at the distance between you and your eyeballs.

All right.

Now let's look at the distance between you and the front of the room.

And let's look at the distance between you and your eyeballs.

Got that now?

How's that?

Female voice: Fine.

Hm?

Female voice: Good.

You feel odd?

Feel peculiar?

All right.

Find three places in the room where you are not cross-eyed.

Come on. Find three places where you're not crossed-eyed.

Female voice: Yes.

Now find three things in the room that aren't giving you orders.

Okay.

Now find three people in the room.

Good.

GROUP PROCESSING: START LAUGHING

Now find three more people in the room.
Fine.
Find three more people in the room.
Good.
Now find three people in the room.
Are they alive?
Audience: Yes.
Well, all right.
Let's look at the front wall.
Now let's look at the distance between you and the front wall.
Now without turning around, let's look at the distance between you and the
back wall.
Well, good.
Let's look at the distance between you and the front wall.
Well, fine.
Let's look at the distance between you and the back wall.
Well, fine.
Let's look at the distance between you and the right-hand wall.
Well, fine.
Let's look at the distance between you and the left-hand wall.
Well, fine.
Let's look at the distance between you and the floor.
Good.
Let's look at the distance between you and the ceiling.
Got that now?
All right.
Let's open our eyes and look at the distance between you and the front-
hand wall.
Male voice: Front-hand?
Mm-hm. Front-hand wall.
You got it?
Audience: Yeah.
You see the distance?
Audience: Mm-hm.
Oh, let's look better than that. Let's look at the *distance*. Let's look at *all* of
the distance between you and the front wall. Just look at it. Is there a distance
there?
Audience: Yes.
Did anybody find the wall on his face?
All right.
Let's look at the distance there.
You got that now?
Well, fine.
Let's look at the distance between you and your eyeballs.
All right.
Let's look at the distance between you and the front wall.
Well, fine.
Let's look at the distance between you and your eyeballs.
Now we got that real good now?
Well, fine.
Now let's have the front-hand wall start saying, "Hello" to you.
Have it say, "Hello" to you over and over.
Good.
Let's have it say, "Hello" to you over and over.

Well, fine.

Let's have the back wall say, "Hello" to you over and over.

Got that?

The back wall say, "Hello" to you over and over.

You have to put the hellos there.

Male voice: Oh!

Okay. All right.

Now let's have the front wall say, "Okay" to you.

How's that, hm?

Female voice: Fine.

Real easy?

Female voice: Yes.

All right.

Now let's have the back wall say, "Okay" to you.

Good.

Now let's have the front wall say, "Okay" to you. Over and over.

Good.

And how's that now, huh?

All right. All right. You asked for it now.

Have your eyeballs, both of them, start saying, "Okay" to you over and over.

Have your eyeballs start saying, "Okay" to you over and over. Anyone's eyes who drop out, they'll have to sweep them up themselves.

Have your eyeballs say, "Okay" to you over and over.

"If a pain turns on, please do not stop the processing," it says right up there on the sign.

All right, that's fine.

Now have your eyeballs say, "Okay" to you over and over.

Good. Good. That's fine.

How you making out?

Male voice: Fine.

Female voice: Okay.

All right? Anybody stop it because it hurt?

Female voice: Uh-uh.

Huh?

All right.

Now let's have the back wall of the room say, "Okay" to you over and over.

Highest prices paid for old ridges.

Female voice: Got one right here.

All right.

Let's have that back wall say, "Hello" to you now. Now have it say, "Hello" to you, over and over.

Okay.

How's that working, huh?

Male voice: Fine.

Has anybody had a pain or a somatic? No pains? You're doing all right, huh?

Okay.

Successfully no result.

Good. Good.

Now let's have the back of your head say, "Okay" to you over and over.

Okay. That's fine. That's fine.

Have the back of your head say, "Okay" to you over and over.

Well, that's real good.

Now is there anybody who hasn't gotten any sensation at all because of this?

All right.

GROUP PROCESSING: START LAUGHING

Now let's have the eyeballs say, "Okay" to you over and over. Have your eyeballs say, "Okay" to you over and over.

Good. That's real good.

Now have your eyeballs say, "Okay" to the environment, to your surroundings. Have your eyeballs say, "Okay" to the surroundings.

Okay.

Your eyes saying, "Okay" to the surroundings?

All right.

Now have the surroundings say, "Okay" to your eyes.

Been doing that?

Well, how about the *back* of the room saying, "Okay" to your eyeballs?

Okay.

Now let's have the sides of the room say, "Okay" to your eyeballs.

Okay.

How you doing—horrible?

Female voice: No.

Or horribly?

Male voice: Horribly.

How you doing? Has anybody had their eyes burn or anything like that?

Female voice: Burnt, yes.

Hm?

Male voice: Just got bright all of a sudden.

Second female voice: Dry and quivery.

Well, that's too bad, I'm sorry.

Let's have, now, the floor—the floor say, "Okay" to your eyeballs.

Okay.

How are you doing, huh?

Audience: (various responses)

Working real well?

Female voice: Well.

All right.

Now let's have the ceiling say, "Okay" to your eyeballs. (*pause*) Your eyes roll back in your heads or anything else, don't disturb your people around you. (*pause*) The ceiling above your head, please.

Have it say, "Okay" to your eyeballs.

Doing that easily?

Well, what do you know, what do you know.

Have the right-hand wall say, "Okay" to your eyeballs.

All right.

Let's have the left-hand wall say, "Okay" to your eyeballs.

You doing this now?

Female voice: Yeah.

Okay.

How you making out?

Hm? Rough? Easy?

Female voice: Yeah.

Just getting real easy?

Audience: Mm-hm. Yeah.

Is it getting easy? Is it getting hard?

All right.

Now let's have your chair say, "Hello" to you.

You having your chair say, "Hello" to you?

All right.

Chair saying, "Hello" to you very nicely?

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Female voice: Mm-hm.

Mm-hm. Well, that's fine.

Isn't that nice and obedient of your chair?

Who's getting an argument out of the chair?

Anybody getting an argument?

Okay. All right.

Now let's have your chair say, "Hello" to your eyeballs.

Have your chair say, "Hello" to your eyeballs.

Okay, now.

Now have the floor say, "Hello" to your eyeballs.

Good.

Have the ceiling say, "Hello" to your eyeballs.

And the front of the room say, "Hello" to your eyeballs. Now let's have the front of the room say, "Hello" to your eyeballs.

Okay.

How are you doing?

Audience: Fine. Okay.

Huh? Horrible? Has anybody got an eye ache?

All right. Now let's see if we can't get rid of this eye ache in a hurry.

Have your eyes say, "Hello" to you.

Did you have your eyes say, "Hello" to you? Huh?

All right.

Still got a headache?

Is it better?

Oh, how could this have happened?

Let's have your eyes say, "Hello" to you a few more times just to make sure.

Okay.

How is that now?

Anybody got an eye ache left?

Huh?

Is it all right now?

All right.

I'll tell you what. I'll bet if you looked around, carefully you understand, you could find the floor.

Let's find the floor.

Have you got the floor?

Audience: Uh-huh. Yes.

Does it exist?

Audience: Yes.

All right.

Does the ceiling exist?

Audience: Yes.

Well, let's find it real carefully.

All right.

Now let's ascertain this with some care. How many corners does the ceiling have?

Come on, let's look at the back of the room. How many corners does it have back there, huh? Front of the room? Let's look at this carefully.

Audience: (various responses)

If anybody has counted four, let's look.

If anybody gets more than twenty, let's uncross the eyes, huh?

Audience: (laughter, various responses)

Got them?

Audience: Yeah.

GROUP PROCESSING: START LAUGHING

All right.

Are you very puzzled about how many it really does have or whether this is a corner or not a corner?

Audience: (various responses)

Well, just decide either way and we'll go on with the processing.

All right.

Now having inspected it very, very carefully, I wish you to face to the front of the room—face to the front of the room, compose your body very, very comfortably, and discover from where you sit, the two back corners of the room and kind of pretend like you're holding on to them. The two back corners of the room, pretend like you're holding on to them and then sit there and don't think.

Male voice: Which corners back there?

That's your choice.

Hold the two back corners of the room and sit there and don't think.

Male voice: I'm stirring up saying, "Hello" to them.

If it's hard for you to hold them from inside, try holding them from outside.

Everybody, let's do it.

Two back corners of the room, hold on to them and don't think.

Okay.

How is that, huh?

Audience: All right.

Is that real easy?

Audience: Mm-hm.

Real easy?

Did you really hold the two back corners now?

Audience: Yes. Mm-hm.

Did you sit there without thinking?

Audience: Yes. Mm-hm.

Did you do a real good job of it?

Audience: Yes. Mm-hm.

Well, that's a success. Let's do it again.

Okay.

How is it now?

Audience: Fine. All right.

Hm?

All right.

Let go. Let go.

And let's find the floor.

Find your chair.

Find the floor.

Find the floor.

Find the floor.

All right.

Find your chair.

Find the front wall.

Find the front wall.

Find the front wall.

Real good.

Find your chair.

Good.

Find the front wall.

Find your chair.

Find the front wall.

Did you do that?

Audience: Yes. Uh-huh.

All right.

Find your chair.

Did you do that?

Audience: Yes.

Well, all right.

Find the front wall.

Did you do that?

Audience: Yes.

Well, good.

Find your chair.

Did you do that?

Audience: Yes.

Well, all right.

Find the front wall. Find the front wall.

Okay.

Find your chair.

Good.

Find the front wall.

Good.

Find your chair.

Fine.

Did you do that?

Audience: Yes.

You sure?

Audience: Yes.

All right.

Let's see if you could grope around now and find the front wall. Let's see if we can't do this. Grope around and find that front wall.

You find it?

Audience: Mm-hm.

Well, good.

Let's find our chair.

You got it?

Audience: Yeah.

Is it a chair?

Audience: Yes.

You sure it's a chair?

Audience: Yes.

All right.

We are now going to run, for a very short time, a very difficult process known as "Start Laughing."

Come on, let's start laughing now.

All right.

Let's start laughing.

Come on, start laughing.

Fine.

Keep on laughing.

Good.

Keep on laughing.

Okay.

Keep on laughing.

Fine.

Keep on laughing.

GROUP PROCESSING: START LAUGHING

Fine.
Come on, let's laugh.
Come on, let's laugh. Say, "Tee-hee," anyhow.
Let's laugh.
Come on, keep on laughing.
Okay.
Let's laugh.
Okay.
Let's laugh.
Fine.
Let's laugh.
All right.
Let's laugh.
Let's laugh.
Come on, let's laugh.
Okay.
Let's laugh.
Come on, let's laugh.
Let's laugh.
Okay.
Let's laugh.
All right.
Let's laugh.
Okay.
Let's laugh.
Okay.
Let's laugh.
Okay.
Let's laugh.
All right.
Everybody, let's laugh.
If you can't laugh, say, "Tee-hee."
Let's laugh.
Female voice: Tee-hee. Tee-hee.
That's right. Got it. All right.
Let's laugh. If you can't laugh say, "Tee-hee."
Let's laugh.
All right.
Let's laugh some more.
Let's laugh some more.
Okay.
Let's laugh some more.
Let's laugh some more.
Let's laugh some more.
Come on, let's laugh.
Okay.
Let's laugh.
Okay.
Let's laugh.
Okay.
Let's laugh.
All right.

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Let's laugh some more.

Okay.

Okay. Good. Good.

You know, that's a horrible thing for a Group Auditor to have to run, because he can spot every case in the room that's having trouble—they didn't laugh.

Okay.

Now let's find the floor.

Let's really find the floor this time.

Let's find the ceiling.

Let's find a chair.

Let's find another chair.

Male voice: Now, wait a minute here. He took my chair.

Audience: (various responses)

Find another chair.

Audience: (various responses)

Find another chair.

Female voice: Okay.

All right.

Find another chair.

Audience: (various responses)

Can you conclude there are chairs in this room?

Audience: Yes. Yeah.

All right.

There's a multiplicity of chairs in this room, right?

Audience: Right. Right.

Okay.

Let's take two of them and find the difference between them.

Audience: (various responses)

Got a difference between the chairs?

Audience: Yeah. Yes. I got gypped.

You find a difference between two chairs?

Audience: (various responses)

Well, all right. All right.

Now hold up your two hands in front of your face—hold up your two hands in front of your face and find a difference between them. Find a difference between your two hands.

Audience: (various responses)

You got them?

Audience: Yeah. Mm-hm.

All right.

Turn them over now and look at the back of them and find a difference between them.

Audience: (various responses)

Male voice: They have nicotine on them.

Got it?

Audience: Yeah.

Did you find a difference?

Audience: Yeah. Several.

Well, good.

Let's turn them over and find another difference.

Audience: Yeah. Mm-hm.

Is there really a difference?

Audience: (various responses)

All right.

GROUP PROCESSING: START LAUGHING

Let's find several differences between these two hands.

Audience: (various responses)

You got it?

Audience: Yeah. Mm-hm.

Well, all right.

Do you have two different hands?

Audience: Yes.

You do have?

Audience: Yes.

All right.

Now let's find the difference between one side of your head and the other side of your head.

Audience: (various responses)

What's the difference between the left and right sides of your head?

Male voice: It's missing one side.

You got that?

Audience: Yeah. Mm-hm.

Hm?

Audience: (various responses)

You got the difference between the left and right side of your head?

Audience: Sure.

Well, good.

Now without looking at them, find the difference between your right and left foot.

Male voice: Yeah.

Is there a difference?

Audience: Mm-hm. Certainly.

You sure there is?

Audience: Sure. Yeah.

Have you got a right foot?

Audience: Yes.

Have you got a left foot?

Audience: Yes.

Let's find another difference between them.

Male voice: Yeah, I've got six toes on one foot.

Second male voice: Yeah.

Got one?

Audience: Yes. Sure.

All right. All right.

Now let's get a difference between your right shoulder and your left shoulder.

Male voice: Yeah.

Get such a difference?

Female voice: Mm-hm.

Is there a difference?

Audience: Yes.

Well, all right. Fine.

Now let's get a difference between your right elbow and left elbow.

Audience: (various responses)

Got that?

Audience: Yeah.

All right.

Now let's get a difference between your right knee and your left knee.

Male voice: Yeah.

Got that?

Audience: Mm-hm.

Huh? Did you find one?

Audience: Mm-hm.

Do you have any knees?

Audience: Yes.

Well, all right.

Do you find a difference?

Audience: Yes.

Well, that's better.

Now let's get a difference between the right and left side of your head.

Is there a difference between the right and left side of your head?

Audience: (various responses)

Well, all right.

Now, something we were examining earlier in the session, let's find out if there's a difference between your right eye and your left eye.

Audience: Oh yes. Yes.

See if you can find *another* difference between your right and left eye.

Audience: (various responses)

Can you get that difference?

Audience: Yes.

Huh?

Well, tell me, are they two different eyes?

Audience: Yes.

They are?

Audience: Sure.

Well, just kind of guess at this now. What would happen if they both occupied the same space?

Female voice: Don't see as good.

Second female voice: Yeah.

Male voice: See better with one eye—big one.

Audience: (various responses)

What would happen if that happened?

Female voice: They'd unmock.

Audience: (various responses)

Well, now let's make sure that they *don't* occupy the same space. Let's check them carefully and find out if there's a distance between them.

Audience: Sure. Yeah.

There is?

Audience: Yes.

Well, is there a distance between the eyes themselves? Is there a difference between them?

Audience: Yes.

You got it?

How about the *back* side of them? Is there any difference in the back side of them, the right and the left eye?

Audience: Sure. Yeah.

Uh-huh?

Audience: (various responses)

There is a difference, huh?

Audience: Yeah.

Well, all right.

Now let's take your right ear and left ear. Is there a difference between your right ear and left ear?

GROUP PROCESSING: START LAUGHING

Audience: Certainly. Yeah.

Hm?

Male voice: Sure.

All right.

Let's find another difference between your right and left ear.

All right.

How's that now, huh?

Female voice: Fine.

Real good?

All right.

Now let's find a difference between the right and left wall of the room.

A difference between the front and the back of the room.

A difference between the floor and the ceiling.

Audience: Mm-hm.

And a difference between you and the person next to you.

Audience: (laughter; various responses)

Male voice: Okay, wise guy, shush up.

Can you find a difference between you and the person next to you?

Audience: Yes. Yeah.

I thought you couldn't laugh.

Female voice: What do you want me to laugh at?

All right.

Now let's find another difference between you and the person next to you.

Female voice: All right.

Audience: (various responses)

Can you get this difference?

Audience: Yes.

Is it unique and distinct?

Audience: Yeah. Yes.

All right.

Now let's find a difference between *you* and the rest of the people in your row.

Audience: Yeah. Yep.

Can you find that difference?

Audience: (laughter; various responses)

All right.

Now let's find a difference between you and the people in the room.

Audience: (various responses)

Got that?

Now let's find a difference between the people in *your* row and the people in the row *next* to it.

Is there one?

Audience: Yes.

Is there one really?

Audience: Yeah.

Well, fine. Fine.

Now let's find a difference between the lower part of the room and the upper part of the room.

Audience: (various responses)

Is there a singular and remarkable difference?

Audience: Yes.

What's the difference?

Audience: People.

No people in the upper part of the room! That's fine.

Now let's consider the upper part of the room the lower part of the room.

Female voice: Sure. Sure.
Can you do that easily?
Audience: (various responses)
Huh?
Audience: (various responses)
Can you consider you're sitting on the ceiling?
Audience: (various responses)
All right. Fine.
Let's consider now that you're sitting on the floor.
Audience: Okay.
Male voice: Plop.
All right.
Now let's consider you're sitting on the ceiling.
Audience: (various responses)
All right.
Now just for novelty, let's consider you're sitting on the floor.
Audience: Okay. Floor. The floor.
All right.
Now let's consider, just for novelty, that you're sitting on the ceiling. No, so that it's commonplace that you're sitting on the ceiling.
Audience: (various responses)
You get the idea of you're sitting *on* the ceiling, and that if you fell you would go down there?
Audience: (laughter)
Can you get this easily, that if you fell you'd go down there? Can you get that?
Audience: (various responses)
Well, fine.
Now let's consider that if you fell, you would fall to the floor.
Male voice: Ow!
Now let's consider that if you fell you would fall to the ceiling.
Female voice: Oh.
Male voice: Altogravity.
Now, can you consider now you're all sitting upside down?
Audience: Mm-hm.
Huh?
Female voice: Right.
Can you consider that easily?
Audience: Yeah. Mm-hm.
All right.
That's a good place to end the session, isn't it?
Audience: (laughter)
All right.
Now let's consider you're sitting right side up. Just for fun, let's consider you're sitting right side up, that the room is right side up and that Earth is beneath you.
You got that?
Audience: Yeah.
Huh? Can you do that?
Audience: Yes. Yeah.
Well, now let's consider that Earth is sitting above you.
Audience: (various responses)
You get a roly-coaster sort of feeling?
Audience: (various responses)
All right.

GROUP PROCESSING: START LAUGHING

Now let's just suppose that Earth is sitting under you—can you do that?

Audience: Yes.

That you *are* sitting in this room.

Audience: Yes.

That you *are* sitting in a chair.

Audience: Yes.

Good.

And that you *are* sitting in a body.

Male voice: Yes. We can do that.

Can you do that?

Audience: Yes.

All right.

Now let's consider that you're in good condition.

Male voice: Yes.

Can you do that?

Audience: Yes. Sure.

All right.

And now let's consider it's end of session.

Thank you very much.

Thank you.

GROUP PROCESSING: PRESENT TIME

A Group Processing session given on
2 February 1955

Do you realize that I am absolved from all responsibility of any consequences which may occur, because I did tell you that this is very experimental and probably wouldn't do anything for you and so forth, and you came back anyway, so you see it's on your heads.

So what we're going to do now are just some—few little minor exercises in alertness.

And if you follow the auditing commands which I give, why, you'll find it very, very simple. And if you don't follow them, but just sit there (now let me repeat that, some people miss that almost always on these Wednesday nights) if you just sit there and say, "Well, that's not for me," you know, and you sit there, tomorrow—tomorrow you've—"I don't know quite what happened." Now that happens to be a fact.

He isn't here tonight, so I can tell a story. My own father—you know how fathers are—my own father sat at a congress we had over at the Little Theater last December, and he omitted doing about an hour's processing. He sat there and he got interested in watching the people and watching me and so forth, and he just omitted doing this. And he didn't come next day to the congress because he had such a bad cold. And he could not connect this bad cold which he had with having sat there not doing the processes, but saying, "Oh, well," you know, "don't have to worry about it."

So let's just follow these through as best you can, and if you miss some of them, that's all right, we can always go back and sweep them up. And you will find these exercises very, very simple.

Now, if you have a pain or something like that—the pain turns on or you get a pain in your eyes, as occasionally once in a great while happens, why, don't just cease and desist, you see, from doing the process. What turned it on will turn it off. And if you get a sudden pain in your head or something like that, don't worry about it, just keep on doing the process and the pain will undoubtedly go away. We're not worried about your psychosomatic ills. What we're mainly concerned with is your alertness with this thing called present time, so let's take a look at it.

Where is present time?

Audience: Here.

Well, let's look around real good. That's good. Where is present time?

Audience: Here.

Is this present time?

Audience: Yes.

**If a pain turns
on don't cease
and desist**

**What turned it
on will turn it
off**

Okay.

Is it present time?

Audience: Yes.

All right.

Is the floor in present time?

Audience: Yes.

Is the chair in present time?

Audience: Yes.

Is that wall in present time?

Audience: Yes.

Is the other wall in present time?

Audience: Yes.

Is the ceiling in present time?

Audience: Yes.

Well, fine.

Are you in present time?

Audience: Yes.

Okay.

Is the chair in present time?

Audience: Yes.

Good.

Is the floor in present time?

Audience: Yes.

Is your head in present time?

Audience: Yes.

Well, let's feel it and find out.

Is your head here?

Audience: Yes.

Didn't leave it home?

Audience: No.

All right.

Your head is here, huh?

Audience: Yes.

All right.

Let's find out if your right shoulder is here.

Audience: Yes.

Is your right shoulder here?

Audience: Yes.

Well, good.

Now let's find out if your left shoulder is here.

Audience: Yes.

Good.

Is it here?

Audience: Yes.

Well, good.

Let's find out if your right knee is here.

Audience: Yes.

Is that here?

Audience: Yes.

All right.

Now let's find out if your left knee is here.

Audience: Yes.

It's here?

Audience: Yes.

GROUP PROCESSING: PRESENT TIME

Well, good.
It's really here, huh?
Audience: Yes.
All right.
Let's find out if your right foot is here.
Audience: Yes.
Oh, let's be more careful about that. Is your right foot really here?
Audience: Yeah.
Okay.
Now is your left foot here?
Audience: Yes.
Well, good.
Your left foot is here, your right foot is here. Is your head here?
Audience: Yes.
It didn't leave?
Audience: No.
All right.
Is your right hand here?
Audience: Yes.
Good.
Your right hand is here?
Audience: Yes.
Oh, let's find out better than that. Is your right hand here?
Audience: Yes.
Well, why don't you pinch it a little bit and find out.
Male voice: Yeah, it's here.
Is it here?
Audience: Yes.
Huh?
Female voice: Yeah.
It really here?
Audience: Yes.
Oh, that's a big convincer, isn't it? Now let's take the left hand and find out if it's here.
Audience: Yes.
Is it here?
Audience: Yes.
Well, good.
Your left hand is here, your right hand is here, your feet's here. My goodness, are you here?
Audience: Yes.
Well, fine. Fine.
Is your head here?
Audience: Yes.
Are you here?
Audience: Yes.
Good.
Is your head here?
Audience: Yes.
Well, now let's look. Is your head here?
Audience: Yes.
Come on, let's look at your head. Is it here?
Audience: Yes.
All right. All right.

Are you here?

Audience: Yes.

Well, if your head is here, then are you here?

Audience: Yes.

Well, all right.

If you're here, is your body here?

Audience: Yes.

All right.

Are your feet here?

Audience: Yes.

All right.

Is this room here?

Audience: Yes.

Good.

Am I here?

Audience: Yes.

Well, fine.

Are you here?

Audience: Yes.

Thank you.

All right. Now, I'm going to ask you to do a little exercise, which is a very interesting exercise, and that is to have a small spot, a little spot right here out in front of your face and I want this little spot—want you to have this little spot say, "Hello." Now we got that?

Audience: Yeah.

A little spot say, "Hello." And every time it says, "Hello," you say, "Okay."

All right.

Now get this little spot and have it say, "Hello."

Got that?

Audience: Yeah.

Well, fine.

Now you say, "Okay" to it.

Audience: Okay.

All right.

Now have it say, "Hello."

Now you say, "Okay."

Audience: Okay.

All right.

Now let's just keep that up rapidly. Have the spot say, "Hello." And you say, "Okay." And the spot say, "Hello." And you say, "Okay."

Okay?

Let's do it.

Audience: Okay. (repeated many times)

Tell it okay.

Audience: Okay.

You still got it there?

Audience: Yes.

Well, that's fine.

Now have it say, "Hello." And you say, "Okay" some more.

Audience: Okay.

Got it now?

Audience: Yeah.

Is that working real good?

Audience: (various responses)

GROUP PROCESSING: PRESENT TIME

Well, fine.
Now have it say—you got that now?
Female voice: Yeah.
That was easy.
All right.
Now have it say, “You can fight” and you say, “Thank you.”
All right.
Now, you got that?
Have it say, “You can fight” and you say, “Thank you.”
“You can fight.” “Thank you.” “You can fight.” “Thank you.”
Come on, let’s do it now.
Audience: Thank you. (repeated many times)
Good. Good. Fine. Fine.
Now have it say, “You can fight” and you say, “Thank you.”
Audience: Thank you.
Good. Good. That’s fine.
Let’s do it some more.
Audience: Thank you.
Okay.
How you making out with this now, huh?
Male voice: Good.
Making out good?
Audience: (various responses)
All right.
Now let’s have this little spot say, “You don’t have to fight” and you say,
“Thank you.”
Audience: Thank you.
Good. Good.
Audience: Thank you.
Good.
How is that, nice and easy?
Female voice: Very easy.
Audience: (various responses)
Is it getting easier?
Audience: Yes.
Getting harder?
Female voice: Easier!
All right.
Now let’s have this little spot back of your head, back here now, and have it
say, “You don’t have to fight” and you say, “Thank you” back to it.
Okay.
Let’s do that.
Audience: Thank you.
How is that going? Keeping a little spot there real easy?
Audience: Yes.
Huh?
Audience: (various responses)
All right.
Now let’s have this little spot back of your head say, “You don’t have to
fight” and you say, “Thank you.”
Female voice: Okay.
Audience: Thank you.
Good. Good.
Getting easier to do?

Audience: Yes.

All right.

Now let's have that little spot—now you got that, that's just fine. All right. Now let's have that little spot say, "You can fight" and you say, "Thank you."

Audience: Thank you. (repeated responses)

That going better now?

Audience: Yeah.

Female voice: Real fine.

That going easier?

Audience: Uh-huh. Yeah.

Huh?

Audience: (various responses)

All right.

Anybody that's going harder speak up.

All right. Fine.

Now, got that little spot back there now?

Audience: Yeah.

All right.

Now you tell it, "You can fight" and have it say, "Thank you."

Audience: You can fight.

Got it real good now?

Audience: Uh-huh.

All right.

Now you tell this little spot right back there, "You don't have to fight" and it says, "Thank you."

Audience: You don't have to fight.

Okay.

Is that getting easier?

Female voice: Uh-huh.

All right. Fine.

Now let's have the little spot back here again, in front of your face and you tell it, "You don't have to fight" and have it say, "Thank you."

Audience: You don't have to fight.

Okay. That's fine. That's real swell.

Now let's have that little spot out in front of your face there still, and you say to it now—you say to it now, "You can fight" and have it say, "Thank you."

Audience: You can fight.

Come on now, you're giving it permission.

Audience: You can fight.

Okay.

How's that going now, huh?

Audience: Fine.

Is that getting real easy?

Audience: (various responses)

Well, swell.

You don't suppose the floor is still here, do you?

Audience: Yes.

All right.

Is your chair still here?

Audience: Yes.

All right.

Is your right shoulder still here?

Audience: Yes.

Good.

GROUP PROCESSING: PRESENT TIME

Is your left shoulder still here?

Audience: Yes.

Good.

Is your head still here?

Audience: Yes.

Fine.

Is your right foot still here?

Audience: Yes.

Good.

Is your left foot still here?

Audience: Yes.

Swell.

Is your right hand still here?

Audience: Yes.

Good.

Is your left hand still here?

Audience: Yes.

All right.

Now, you must be here then.

All right.

Now we're going to do a little exercise into the future, a little exercise in the future.

Now, you're going to say to yourself, now, "My right hand will still be here in five seconds." And then I'm going to count them out.

Say it.

Audience: My right hand will still be here in five seconds.

And two and three and four and five. Check it.

Audience: Here. Still here.

Okay.

Now say to yourself, "My left hand will be here in five seconds."

Audience: My left hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yes.

Is it there?

Audience: (various responses)

Hey, what do you know?

All right.

Now say to yourself, "I will be here in ten seconds."

Audience: I will be here in ten seconds.

And two and three and four and five and six and seven and eight and nine and ten. Are you here?

Audience: Yes.

Well, good.

You were right, then.

Male voice: Yeah.

Well, fine.

Now say, "My right hand will be here in five seconds."

Audience: My right hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yep. Yes.

Well, good. All right.

Say, "My left hand will be here in five seconds."

Audience: My left hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yep. Yes.

Is it there?

Audience: (various responses)

Well, good.

Now say to yourself, very determinedly, "I'm going to be here in ten seconds."

Audience: I'm going to be here in ten seconds.

And two and three and four and five and six and seven and eight and nine and ten. Check it.

Audience: Yep. Yeah.

Well, you were right again, huh?

Female voice: Yes.

Gee, we can get five and ten seconds into the future real good.

Okay. That's real good.

Did anybody have any difficulty doing that?

All right.

Now I'm going to ask you a question which is in a process which we call "Straightwire." I'm going to ask you now a question which has not been run on groups before, but I said this was an experimental process and so I'm going to live up to my word on this.

Now I'm going to ask you to remember something you wouldn't mind forgetting.

Got it?

Audience: Okay. Yeah.

All right.

Now let's recall something else you wouldn't mind forgetting.

Audience: Okay.

Got that real good?

Audience: Yes.

Well, good.

Now let's get something else you wouldn't mind forgetting.

Female voice: Okay.

Got that now?

Male voice: Oh yes. Got it.

All right.

Now, you got that real well?

Audience: Yes.

Give us something else you wouldn't mind forgetting.

Audience: Okay.

Got it?

Audience: Yes.

Well, fine.

Now get something else you wouldn't mind forgetting, and then some more things you wouldn't mind forgetting. Gotten them?

Audience: Mm-hm.

Have you gotten them really?

Audience: Yeah. Yes.

Real good?

You got some things you wouldn't mind forgetting, huh?

Audience: Uh-huh. Yes.

Well, fine.

Now we've got a slightly different one: Give me some things you wouldn't mind other people forgetting about you. Let's just check off a few of them. Things you wouldn't mind others forgetting about you.

GROUP PROCESSING: PRESENT TIME

All right. That's fine.

Now let's get some more things you wouldn't mind others forgetting about you.

Okay. That's real fine.

Now let's pick out one person, one person, who is your favorite nemesis. You know, the one person who is responsible for everything that ever happened to you. The one person that's the downfall of your life. The one person that made you as you are today. You got that?

Audience: Yes.

Just pick one out now. Let's pick one out. Got one?

Audience: Yes.

All right.

Now let's get some things you wouldn't mind this person forgetting about you.

All right.

Let's get some more things you wouldn't mind this person forgetting about you. Now, you know what person it is. Now, don't change your mind. Don't change your mind, ever.

Okay. All right. That's real good. That's real good.

Now let's get some things you wouldn't mind forgetting about this person. Same person. Things you wouldn't mind forgetting about this person. Getting that real easy?

Well, let's get some more things you wouldn't mind forgetting about this person. Oh, you're really getting some now, huh?

Female voice: Uh-huh.

Well, fine. All right.

Now let's play it the other way to, and this same person. Now let's get some things you wouldn't mind this person forgetting about you. Some specific things now. Getting those real easy?

Female voice: Mm-hm.

Well, fine.

Are you working with this person easier now?

Male voice: Yeah.

All right.

Now let's get some things you wouldn't mind forgetting about this particular person.

Okay.

You got some of them now real good—hm?

All right.

Now let's play it the other way around. Now let's recall some things or get some things that you wouldn't mind this person forgetting about you. Same person.

Some more things you wouldn't mind this person forgetting about you.

All right. Fine.

Now say, "Okay" to all those memories.

Audience: Okay.

All right.

Say it again to all those memories.

Audience: Okay.

And again, to all those memories.

Audience: Okay.

Okay.

And again, to all those memories.

Audience: Okay.

All right.

And again, to all those memories.

Audience: Okay.

All right.

Now let's have all those memories say, "Okay" to you.

And have them say all—"Okay" to you again.

Good.

And have those memories say, "Okay" to you again.

Fine.

Now you say, "Okay" to those memories.

Audience: Okay.

All right.

And say, "Okay" to them again.

Audience: Okay.

Good.

And say, "Okay" to them again.

Audience: Okay.

Good.

And say, "Okay" to them again.

Audience: Okay.

All right.

Now say, "Okay" to that person wherever he may be—she may be.

Audience: Okay.

Say, "Okay" to that person again.

Audience: Okay.

All right.

Get the idea of that person saying, "Okay" to you.

Audience: Okay.

All right.

Now you say, "Okay" to that person.

Audience: Okay.

Get the idea of that person saying, "Okay" to you.

Female voice: Yeah.

All right.

Say, "Okay" to that person.

Audience: Okay.

All right.

Get the idea of that person saying, "Okay" to you. Got it?

Audience: (various responses)

All right.

Now let's have that person, wherever that person may be, simply say in your direction, "Okay, okay, okay, okay," many, many times.

All right.

Now you say to that—"Okay" to that person many, many times. Go on, say it aloud.

Audience: Okay. (repeated many times)

Got it?

Audience: (various responses)

All right.

How do you feel?

Audience: Fine.

Let's find the floor.

Let's find a chair.

Good.

GROUP PROCESSING: PRESENT TIME

Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.

Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Fine.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the chair.
Audience: (various responses)
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
Good.
Let's find the chair.
Audience: Okay.
Good.
Let's find the floor.
All right.
Did you do that?

GROUP PROCESSING: PRESENT TIME

Audience: Yes.

Is that real easy to do now?

Audience: Yes.

Anybody got any aches or pains?

Audience: No.

Aw, gee, no aches or pains?

Female voice: No.

None?

Audience: No. None.

All right.

Now we'll just show you, we'll just show you you were wrong. *(laughter)*

Find your right ear.

Audience: (various responses)

Find your left ear.

Audience: Okay. Sure.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your left ear.

Female voice: Okay.

Good.

Find your left ear.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your left ear.

Audience: Okay.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your left ear.

Audience: Okay.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your left ear.

Audience: Okay.

Good.

Find your right ear.

Audience: Okay.

Good.

Find your left ear.

Audience: Okay.

Good.

Find both ears.

Audience: Okay.

Okay.

Find the floor.

That was real easy to do wasn't it? Real easy to do.

Female voice: Sure.

But that's not the half of it. Now without your hands—without your hands and with your attention only—find your right ear.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

Okay.

Find your right ear.

Audience: Okay.

You do that?

Audience: Yeah.

Good.

Find your left ear.

Audience: Okay.

All right.

You give me an "Okay" when you've done so.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

All right.

Find your right ear.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

All right.

Find your right ear.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

All right.

Find your right ear.

Audience: Okay.

Okay.

Find your left ear.

Audience: Okay.

All right.

Find your right ear.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

All right.

Find your left ear.

Audience: Okay.

All right.

Find your right ear.

Audience: Okay.

All right.

GROUP PROCESSING: PRESENT TIME

Find your left ear.
Audience: Okay.
Okay.
Find your right ear.
Audience: Okay.
Okay.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.
Audience: Okay.
Okay.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
All right.
Find your right eye—no hands.
Audience: Okay.
Okay.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
Right eye?
Audience: Yes.
All right.
Find your left eye.

Audience: Okay.
Okay.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
All right.
Find your right eye.
Audience: Okay.
All right.
Find your left eye.
Audience: Okay.
Okay.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
Okay.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.
Audience: Okay.
Okay.
Find your right ear.
Audience: Okay.
All right.
Find your left ear.
Audience: Okay.
All right.
Find your right ear.

GROUP PROCESSING: PRESENT TIME

Audience: Okay.
Okay.
How are you doing?
Audience: Fine.
Got any pains?
Audience: No.
Feel good?
Female voice: Feel good.
Real easy?
Audience: Sure. Yes.
All right.
Now let's look yourself over very, very carefully and find out if there's anything around that you could have.
Female voice: Why, yes.
Anything that you could have in your vicinity or on your person. Do you have anything you could really have?
Audience: Sure. Mm-hm.
All right.
Let's find some more things you could have.
Audience: Mm-hm.
All right.
Let's find some more things you could have.
Audience: Okay.
Okay.
Let's find some more things in the room you could have.
Audience: Mm-hm.
All right.
Let's find some more things in the room you could have—you know, under certain conditions.
Let's find some more things in the room you could have.
Audience: (various responses)
Anybody found any yet?
Audience: Yeah.
All right.
Let's find some more things in the room you could have. You're in the room, too, you know.
Audience: Yes.
Good.
Let's find some more things in the room you could have.
All right.
That real easy?
Audience: (various responses)
Okay.
Now what part of your past could you own?
Male voice: All of it.
Let's look it over and find one item. Find out whether or not you could own it.
And let's find some more things in your past that you could have.
Good.
Now let's find some more things in your past that you could have.
Find some?
Audience: Mm-hm.
Well, good.
Now let's find something in your future that you *will* be able to have.

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Let's find some more things that you will be able to have in your future.

Good.

Now let's find some more things that you will be able to have in your future.

Okay.

Let's find some more things you will be able to have in your future. Old crusty bread, something.

All right. That's fine.

Now let's get some more things you'll be able to have in your future.

Now if these things that you're getting are in picture form and they're coming from some direction, every time one goes by, say "Okay" to it too.

Let's get some more things you can have in your future, now.

Male voice: Okay.

All right. That's fine.

Now let's find some more things you'll be able to have in your future.

Okay. That's fine.

You really getting some now?

All right.

And let's find some more things you'll be able to have in your future.

Okay.

Let's find some more things you can have about your future.

Some more things you can have in your future.

All right.

Now let's find some more things you can have in your future.

Okay. That's fine. That's fine.

How are you doing?

Audience: Fine. (various responses)

Anybody find one thing?

Female voice: No.

Huh? Did you find one thing?

Audience: (various responses)

Well, then let's find the floor.

Good.

Find the chair.

All right.

Is the chair there?

Audience: Yes.

Okay.

Is the right wall there?

Audience: Yes.

Okay.

Is the left wall there?

Audience: Yes.

All right.

Is the right wall there?

Audience: Yes.

Good.

Is the left wall there?

Audience: Yes.

Good.

Is the right wall there?

Audience: Yes.

All right.

Is the left wall there?

GROUP PROCESSING: PRESENT TIME

Audience: Yes.
All right.
Is the right wall there?
Audience: Yes.
Okay.
Is the floor there?
Audience: Yes.
All right.
Is the chair there?
Audience: Yes.
Okay.
Is the right wall there?
Audience: Yes.
Okay.
Is the left wall there?
Audience: Yes.
All right.
Is the right wall there?
Audience: Yes.
Okay.
Is the left wall there?
Audience: Yes.
All right.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?
Audience: Yes.
Okay.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?
Audience: Yes.
All right.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?
Audience: Yes.
Okay.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?
Audience: Yes.
Okay.
Is the left wall there?
Audience: Yes.
Okay.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?

Audience: Yes.
Okay.
Is the left wall there?
Audience: Yes.
All right.
Is the right wall there?
Audience: Yes.
All right.
Is the left wall there?
Audience: Yes.
Okay.
Is the floor there?
Audience: Yes.
Is your chair there?
Audience: Yes.
Are you there?
Audience: Yes.
Okay.
Is there another person in the room?
Audience: Yes.
All right.
Let's spot him.
Audience: (various responses)
All right.
Tell him "Hello."
Audience: Hello.
All right.
Now, is there a third person in the room?
Audience: Yes.
Well, let's check it real close.
Audience: (various responses)
Okay.
Tell him "Hello."
Audience: Hello.
All right.
Now, is there a fourth person in the room?
Audience: (various responses)
You sure of that?
Audience: Yes.
You sure of that?
Audience: Yes.
Well, tell him "Hello."
Audience: Hello.
Oh, tell them so they know you said it.
Audience: Hello.
Tell them again.
Audience: Hello.
All right.
Is there a fifth person in the room?
Audience: Yes.
You sure?
Audience: Yes.
All right.
Are there five of you here?

GROUP PROCESSING: PRESENT TIME

Audience: Yes.

Male voice: No.

Well, all right.

Is there one person in this room?

Audience: Yes.

Well, check it over.

Audience: (various responses)

All right.

Are there two people in the room?

Audience: Yes.

Check it.

Female voice: Say something, Ron.

Okay.

Are there three people in the room?

Audience: Yes.

Check it.

Audience: Yes.

Come on, let's check it. Dickens with this bashfulness, let's check it over, this third person.

Audience: Yes.

You sure of that?

Audience: (various responses)

Well, come on, let's make real sure.

Audience: Yes.

All right.

Is there a *fourth* person in the room?

Audience: Yes.

Pick him out. Check it. Check it real good.

Audience: (various responses)

All right.

Is there a *sixth* person in the room?

Audience: Yes.

Okay.

Check it.

Audience: (various responses)

Tell him "Hello."

Audience: Hello.

Tell him "Hello."

Audience: Hi. Hello.

All right.

Tell him "Hello."

Audience: Hello.

Okay.

Tell the people in the room "Hello."

Audience: Hello.

All right.

Tell the people in the room "Hello."

Audience: Hello.

Okay.

Tell the people in the room "Hello."

Audience: Hello.

Okay.

Tell the people in the room "Hello."

Audience: Hello.

Okay.

Tell the people in the room "Hello."

Audience: Hello.

Come on, everybody. Tell the people in the room "Hello."

Audience: Hello.

All right.

Tell the people in the room "Hello."

Audience: Hello.

All right.

Tell the people in the room "Hello."

Audience: Hello.

Okay.

Tell the people in the room "Hello."

Audience: Hello.

All right.

Tell the people in the room "Hello."

Audience: Hello.

All right.

Tell the people in the room "Hello."

Audience: Hello.

Okay.

Tell them "Hello."

Audience: Hello.

All right.

Say, "Okay" now to all those hellos.

Audience: Okay. (repeated many times)

More of them.

Audience: Okay.

All right.

Now—now answer me, answer me this: Are there people present?

Audience: Yes.

Are you alive?

Audience: Yes.

Okay.

Are they alive?

Audience: Yes.

Find out.

Come on, let's find out.

All right.

GROUP PROCESSING: PRESENT TIME

Are the people in the room alive?

Audience: Yes.

Are you sure?

Audience: Yes.

Okay.

Are they alive?

Audience: Yes.

Okay.

Are you alive?

Audience: Yes.

All right.

How do you feel?

Audience: Fine.

Okay.

How are you?

Audience: Fine.

Okay.

How are you?

Audience: Fine.

Okay.

How are you?

Audience: Fine.

Okay.

How are you?

Audience: Fine.

All right.

Now you ask me.

Audience: How are you?

Fine.

Audience: How are you?

Okay.

Audience: (various responses)

All right.

Are you alive?

Audience: Yes.

Okay.

Am I alive?

Audience: Yes.

Okay.

Are *they* alive?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Are there people in this room?

Audience: Yes.

Okay.

GROUP PROCESSING: PRESENT TIME

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

All right.

Is there a left wall in this room?

Audience: Yes.

All right.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

Okay.

Is there a right wall in this room?

Audience: Yes.

Okay.

Is there a left wall in this room?

Audience: Yes.

All right.

Is there a right wall in this room?

Audience: Yes.

Okay.

Are you here?

Audience: Yes.

Well, all right.

Is anybody else here?

Audience: Yes.

Find out.

Audience: (various responses)

Come on, let's find out.

Okay.

Is there anybody else here?

Audience: Yes.

Good.

Now answer me this yes or no: Are you the only one in the world?

Audience: No.

You sure of that?

Audience: Yes.

You sure there are other people in the world?

Audience: Yes.

GROUP PROCESSING: PRESENT TIME

Well, fine.
Are they sure you're in the world?
Audience: Yes.
Well, okay.
Are you alive?
Audience: Yes.
Well, all right.
Are you alive?
Audience: Yes.
Okay.
Are you alive?
Audience: Yes.
All right.
Are you alive?
Audience: Yes.
Okay.
Are they alive?
Audience: Yes.
Okay.
Are they alive?
Audience: Yes.
Okay.
Are they alive?
Audience: Yes.
Okay.
Am I alive?
Audience: Yes.

Okay.
Am I alive?
Audience: Yes.
All right.
Am I alive?
Audience: Yes.
Okay.
Are you alive?
Audience: Yes.
Okay.
Are we alive?
Audience: Yes.
Check it.
Audience: (various responses)
Okay.
Do you know that for sure now?
Audience: Yeah.
You absolutely know that for sure?
Audience: Yes.
Okay.
Find the floor.
Okay.
Find your chair.
Audience: Okay. Yes.
Tell me when you have with an "Okay."
Audience: Okay.
All right.
Find the floor.
Audience: Okay.
All right.
Is there a chair there?
Audience: Yes.
Okay.
Is there a floor there?
Audience: Yes.
All right.

GROUP PROCESSING: PRESENT TIME

Is there a chair there?

Audience: Yes.

Okay.

Is there a floor there?

Audience: Yes.

Okay.

Is there a chair there?

Audience: Yes.

Okay.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a chair there?

Audience: Yes.

Oh, come on, speak up. Is there a floor there?

Audience: Yes!

All right.

Is there a chair there?

Audience: Yes!

All right.

Is there a floor there?

Audience: Yes.

Okay.

Is there a chair there?

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Audience: Yes.
Check it.
Okay.
Is it there?
Audience: Yes.
Well, fine.
Is the floor there?
Audience: Yes.
Good.
Is there a chair there?
Audience: Yes.
All right.
Is there a floor there?
Audience: Yes.
All right.
Is there a chair there?
Audience: Yes.
All right.
Is there a floor there?
Audience: Yes.
All right.
Is there a chair there?
Audience: Yes.
All right.
Is there a floor there?
Audience: Yes.
All right.
Is there a chair there?
Audience: Yes.
All right.
Is there a floor there?
Audience: Yes.
All right.
Is there a there?
Audience: Yes.
Where?
Audience: Here.
All right.
Are you alive?
Audience: Yes.
All right.
In good shape?
Audience: Yes.
All right.
End of session.

SESSION: CONTROL OF BODY, THINK A THOUGHT

A Group Processing session given on
9 February 1955

All right. I'm going to give you a Group Processing session. All you have to do is follow the auditing commands as nearly as you can. And if you can't, follow them anyway.

And I want to know now the inevitable thing, a thing of great interest to any Group Auditor.

Is there a floor beneath your feet?

Audience: Yes.

Okay.

Is there one?

Audience: Yes.

All right.

Is there a chair?

Audience: Yes.

Is there a floor?

Audience: Yes.

All right.

Is there a chair?

Audience: Yes.

Where?

Audience: Here.

All right.

Where?

Audience: Here.

Where?

Audience: Here.

Okay.

Is there a floor?

Audience: Yes.

Where?

Audience: Here.

Okay. All right.

Are you there?

Audience: Yes.

All right.

Where are you?

Audience: Here.

Okay.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Now, I'll bet you haven't looked. Where are you?

Audience: Here.

Well, all right.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Okay.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Okay.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Okay.

Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Now, let's look, let's look. Where are you?

Audience: Here.

All right.

Where are you?

Audience: Here.

Okay.

Where is here?

Audience: Right here.

All right.

Where is here?

Audience: Here.

Okay.

Where is here?

Audience: Here.

All right.

Where is here?

Audience: Here.

All right.

When are you?

Audience: Now.

SESSION: CONTROL OF BODY, THINK A THOUGHT

Okay.

When are you?

Audience: Now.

Okay.

When are you?

Audience: Now.

Well, fine.

When are you?

Audience: Now.

Okay.

When are you?

Audience: Now.

Okay.

Now when are you?

Audience: Now.

All right.

When are you?

Audience: Now.

Okay.

When are you now?

Audience: Now.

All right.

When are you now?

Audience: Now.

All right.

When are you now?

Audience: Now.

Okay.

When are you now?

Audience: Now.

Well, all right.

When are you now?

Audience: Now.

All right.

When are you now?

Audience: Now.

All right.

When are you now?

Audience: Now.

Okay.

Now, now that we have established this fact beyond question, does anybody feel that it is beyond question?

Do you have a right hand?

Audience: Yes.

How many fingers does it have?

Audience: Five.

All right.

Can you feel them?

Audience: Yes.

Okay.

Who is feeling them?

Audience: I am.

All right.

Have you got a right hand?

Audience: Yes.

Okay.

Have you got a left hand?

Audience: Yes.

All right.

How many fingers on this left hand?

Audience: Five.

All right.

Do you feel them?

Audience: Yes.

Do you feel them all?

Audience: Yes.

Okay.

Do you have a left hand?

Audience: Yes.

Well, fine.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

SESSION: CONTROL OF BODY, THINK A THOUGHT

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Good.

Do you have a right hand?

Audience: Yes.

Good.

Do you have a left hand?

Audience: Yes.

Which hand is your left hand?

Audience: This one.

Oh, this one?

Well, fine. Now, all right.

Let's see it. Come on, let's see it. Let's prove it. You got a left hand there?

Audience: Yes.

All right.

You got a right hand?

Audience: Yes.

Okay.

Is that your right hand?

Audience: Yes.

Good.

Is this my right hand?

Audience: No.

Okay. All right.

Let's hold up this hand over here. Come on, same one. Mirror image. Hold it up.

Shake it back and forth. Shake your hand back and forth.

Okay.

Now hold up your other hand.

Okay.

Shake it back and forth.

Shake it back and forth.

Shake it back and forth.

Good, good, good.

Now let's take both hands and hold them right in front of our chin. Right here. Right in front of our chin.

Okay.

Now let's flop them up and down like this.

Okay.

Let's flop them. Let's get them real relaxed. Real relaxed. Come on, let's get them real relaxed. Real relaxed. Let's flop them. Let's flop them.

That's fine. That's fine. Good, good, good.

Who's doing it?

Audience: I am.

All right.

Come on, who's doing it?

Audience: I am. We are.

Okay.

Who's shaking your hands?

Audience: I am.

All right.

Who's shaking your hands?

Audience: I am.

Okay.

Well, who should quit?

Okay.

Now, do you have a right ear?

Audience: Yes.

Are you sure?

Audience: Yes.

Well, feel it.

Okay.

Do you have a left ear?

Audience: Yes.

All right.

Feel it.

Is it there?

Audience: Yes.

Okay.

Do you have a right ear?

Audience: Yes.

All right.

Feel it.

All right.

Now without your hand, feel it.

Audience: Okay.

Did you do that?

Audience: Yes.

Okay.

Now let's take your left ear, and without your hand feel it.

Audience: Okay.

Can you feel it?

Audience: Yes.

Stroke it. Without your hand, now stroke that ear.

Audience: Okay. Yeah.

You do that? Can you make a sensation doing that?

Audience: Sure. Yeah.

All right.

Now let's take your right ear.

Female voice: Okay.

Now let's stroke that.

Audience: Okay.

Did you do that?

Audience: Yeah.

Did you stroke your right ear?

SESSION: CONTROL OF BODY, THINK A THOUGHT

Okay.

Now let's find the top of your head with your right hand.

Female voice: Okay.

Is it there?

Audience: Yes.

All right.

Let's find the top of your head with your left hand.

Audience: Okay.

Both there?

Audience: Yes.

All right.

Now with both hands pat yourself on the head.

Good. Good. That's fine. That's fine. That's fine. Okay.

Both hands, pat yourself on the head. Now let's make sure you're patting both sides equally, let's not play favorites. Both sides equally. That's good. Both sides equally.

Okay.

Who's doing it?

Audience: I am.

Well, all right. All right.

You're doing it.

Okay.

Let's put your hands down.

And now without your hands, let's pat yourself on the head.

Audience: Okay.

Now pat yourself.

Audience: Okay.

Say, "Nice body."

Okay. That's good.

Now pat yourself on the head and say, "Nice body."

Okay.

Now pat yourself on the head and say, "Good Seeing Eye dog."

Okay.

Now pat yourself on the head and say, "Nice" and your first name.

Okay.

Let's do that again. Pat yourself on your head and say, "Nice (your first name)."

Okay. That's fine.

Now pat yourself on the head again and say, "Nice (your first name)."

Audience: Okay.

Fine.

Now let's pat yourself on the head again, very lovingly, and say, "Nice (your first name)."

Do that well?

Female voice: Sure.

Well, good.

Now, let's pat yourself on the head again and say, "Nice (your first name)."

Do that easily?

Audience: Yeah.

Huh?

Audience: Yeah.

All right.

Now let's do it so you get a sensation on the top of your head.

Female voice: Mm-hm.

You got it? You got a sensation now?

Audience: Uh-huh.

Let's pat it till you get a sensation.

Everybody done it now?

Audience: Yeah.

Anybody hasn't got a sensation?

Okay. That's fine.

Now let's find your right foot.

Good.

Now let's reach down with our left hand and feel our right ankle.

Now let's pat it. Pat it.

Got it?

Audience: Yes.

Well, fine.

Now let's reach back.

All right.

Now let's reach down with our left hand and pat our right ankle.

Is it there?

Female voice: Okay.

Huh?

Is that real good?

Audience: Yeah.

Well, fine. All right.

Now, sitting back and without using our hands let's pat our right ankle.

Okay. Fine.

Now let's pat our left ankle.

Okay.

Now let's pat our right ankle.

Now say, "Nice ankle."

Audience: Nice ankle.

Good.

Now let's pat our right ankle and say, "Nice ankle."

How is that now, huh?

Female voice: Fine.

Real good?

Audience: Yeah.

Real good.

Now let's take our left hand and pat our right hand on the top.

Say, "Nice hand."

Audience: Nice hand.

"Nice hand."

Okay.

Now let's take our right hand and pat our left hand on the top. "Nice hand."

Audience: Nice hand.

"Nice hand."

Okay.

Now we got it?

Audience: Yes.

All right.

Now let's pat the back of our left and right hand, simultaneously, without using our hands. Let's pat the back of our hands and say, "Nice hands."

Audience: Okay.

Now let's do it some more. Let's say, "Nice hands." Let's pat them. Pat, pat, pat. "Nice hands." "Nice hands."

SESSION: CONTROL OF BODY, THINK A THOUGHT

All right.

Now let's take our right hand and pat our left shoulder.

Now say, "Boy, I'm some guy."

Okay.

Now let's take our left hand and pat our right shoulder and say, "Boy, I'm some guy."

Audience: Boy, I'm some guy.

Okay.

Now, that's fine.

Now let's pat our left shoulder, without our hand, let's pat our left shoulder and say, "Gee, what a nice guy."

Female voice: Okay.

All right.

Now let's take our right shoulder and pat it and say, "Gee, what a nice guy."

All right.

Now let's take our left shoulder and say, "Gosh, what a *swell* fellow."

Female voice: Okay, Ron.

All right.

Now let's pat both shoulders at the same time. Pat them both—the back of both of them at the same time and say, "What a wonderful person!"

Now pat the body on the head and say, "Gee, I'm lucky."

Female voice: Okay.

Got that?

Audience: Mm-hm.

"Gee, I'm lucky."

All right.

You got that real good?

Audience: Yeah.

Now let's find something that's right about your body. Something that is okay about your body.

Audience: Okay.

You find something that's okay about it?

Audience: Yes.

You got something?

Audience: Yes.

All right.

Let's find something else that's okay about your body.

Female voice: Okay.

All right.

Everybody done that?

Audience: Yes.

Well, fine.

Now let's find something else that's all right about your body.

Audience: Okay.

Good.

Now let's find another thing that's all right about your body.

Audience: Okay.

Did you?

Audience: Yes.

Fine.

Now let's find something else that's all right about this body.

Audience: Okay.

Good.

Now let's find something that's all right about your perception.

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Audience: Yes.

Did you?

Audience: Yes.

All right.

Find out something else that's all right about your perception.

Audience: Okay.

Good.

Let's find something else out that's all right about your perception.

Audience: Okay.

Good. All right.

Now, let's find something that's all right about your looks.

Audience: Okay.

Find something that's all right about your looks, huh? Don't look like a Martian. Something that's all right about your looks.

Okay.

Let's find something else that's all right about your looks.

Female voice: Okay.

All right.

Now let's find something that's all right about the way you work.

Female voice: Okay.

All right.

Let's find something else all right about the way you work.

Female voice: Okay.

All right.

Now let's say, "My right hand is going to work," and pick it up and make it flop. Pick it up and make it flop.

Now, were you right? Did it?

Audience: Yes.

Well, all right.

Now let's stop that hand flopping and say, "Okay, now I'm going to make my left hand move." Did you say that?

Audience: Okay. Yeah.

All right.

Now do so.

Audience: Okay.

Make it flop.

Well, good.

Now say, "Now I'm going to make my left hand stop flopping," and do so.

Now say, "Now I'm going to make my right hand start flopping," and do so.

Female voice: Okay.

All right.

Now say, "Now I'm going to make my right hand stop flopping," and do so.

Okay.

Now say, "Now I'm going to make both hands flop," and do so.

Now say, "Now I'm going to make both hands stop flopping," and do so.

Did you?

Audience: Yes.

Say, what do you know. Boy, are you under control!

All right.

Now start your head . . . Now say, "Now, I'm going to start my head bobbing." Do so.

Say now—while it's still bobbing, say, "Now I'm going to make my head stop bobbing," and do so.

Female voice: Okay.

SESSION: CONTROL OF BODY, THINK A THOUGHT

Okay.

Now say, "Now I'm going to make my head *start* nodding," and do so.

Female voice: Okay.

Now say, as it's still nodding, "Now I'm going to make my head stop nodding," and do so.

Boy, are you under control! Say, that's all right. Say, that's all right.

Now just to show you can control your eyes say, "Now I'm going to open and shut my eyes," and do so. Go ahead and do so.

Say, "Now I'm going to stop opening and shutting my eyes," and do so.

Hey, boy, are you under control.

All right.

Now say to yourself, "Now I'm going to feel something with my back," and do so.

Audience: Okay.

Say, "Now I'm going to stop feeling something with my back," and do so.

Audience: Okay.

All right.

Now say, "I'm going to start feeling something with my back . . ."

Female voice: Okay.

. . . and do so.

Now say, "I'm going to stop feeling something with my back," and do so.

Female voice: Okay.

Easy?

Audience: Yes.

All right.

Now say to yourself, "Now I'm going to have sensation in my body."

Female voice: Okay.

Now do so.

Audience: Okay.

Did you?

Audience: Yes.

All right.

Now say, "Now I'm going to stop having sensation in my body," and do so.

Female voice: Okay.

All right.

Now say, "Now I'm going to have sensation in my body," and do so.

Female voice: Okay.

Say, "Now I'm going to stop having sensation in my body," and do so.

Female voice: Okay.

Say, "Now I'm going to have much more sensation in my body," and do so.

Female voice: Okay.

Say, "Now I'm going to have the normal amount of sensation in my body," and do so.

Okay.

How's that?

Audience: (various responses)

All right.

Now here comes the tricky one.

Say to yourself, "Now I'm going to hear better," and do so.

Female voice: Okay.

Say, "Now I'm going to hear less," and do so.

Female voice: Okay.

All right.

Say, "Now I'm going to hear better," and do so.

Female voice: Okay.

Say, "Now I'm going to hear less," and do so.

Female voice: Okay.

Say, "Now I'm going to hear the normal amount," and do so.

Female voice: Okay.

"Now I'm going to hear as I usually do," and do so.

Female voice: Okay.

Okay.

How's that?

Now let's look out across the room, and now let's see more light.

Now let's see less light.

Female voice: Okay.

Okay.

Now decide you're going to see more light and see more light.

Female voice: Okay.

Now decide you're going to see less light and see less light.

Female voice: Okay.

Say, "Now I'm going to see more light," and see more light.

Female voice: Okay.

Say, "Now I'm going to see less light," and see less light.

Female voice: Okay.

All right.

Now see the normal amount of light.

Female voice: Okay.

Now see the amount of light you usually see.

Female voice: Okay.

Why, can't you determine it easily? Huh? What's the matter?

All right. Now, that's real good. That's real good. That's fine.

Now, say, "Now I'm going to think something," and think something.

Female voice: Okay.

Say, "Now I'm going to stop thinking," and stop thinking.

Female voice: Okay.

Okay.

Say, "Now I'm going to think something," and think something.

Female voice: Okay.

Say, "Now I'm going to stop thinking," and stop thinking.

Female voice: Okay.

Now think the normal amount.

Now think the amount you usually think.

Audience: Yeah.

Figure, figure, figure. How's that, huh? You got that good?

Audience: Yes.

Hm?

Audience: Yeah.

Okay.

Now I'm going to ask you to think a thought with your right foot.

All right.

Now let's think a thought with your left foot.

Female voice: Okay.

All right.

Now let's think a thought with your right hand.

Female voice: Okay.

All right.

Now let's think a thought with your left hand.

SESSION: CONTROL OF BODY, THINK A THOUGHT

Female voice: Okay.

All right.

You do that easily? Huh?

Audience: Yes.

All right.

Now think a thought with your brain.

Female voice: Okay.

Come on, with your brain.

Oh, let's do this whole thing over again. This is . . . Now listen. You're supposed to think with your *brain*. It says everywhere you think with your brain. Now let's do this carefully.

Now think a thought with your right foot.

Female voice: Yeah.

We'll get you oriented.

Did you think a thought with it?

Female voice: Yes.

All right.

Now think a thought with your left foot.

Female voice: Okay.

Okay.

Now think a thought with your right hand.

Female voice: Okay.

All right.

Now think a thought with your left hand.

Female voice: Okay.

Did you do that real good?

Now think a thought with your right shoulder.

Female voice: Okay.

Now think a thought with your left shoulder.

Did you do that real good?

Now think a thought with your brain.

Female voice: Okay.

Did you?

Audience: Sure. No.

Come on, come on, let's get on the ball. Think a thought with your brain now.

Audience: Okay. Yeah.

Don't let the professor of psychology at Illinois State hear you making mock of this. The brain is a computer. It says that everyplace. Think a thought with your *brain*.

Now think another thought with your brain.

Female voice: Okay.

With your *brain*. Not fringe stuff. With your brain.

All right.

Think another thought with your brain.

Female voice: Yeah.

Now stop thinking that thought with your brain.

Female voice: Okay.

Now start thinking that thought with your brain.

Female voice: Mm-hm.

Now stop thinking that thought with your brain.

Now start thinking that same thought with your brain. And just think it over and over and over and over.

All right.

Now stop thinking that thought with your brain.

Female voice: Yeah.

How's that, huh?

Audience: Okay.

All right.

We all have a right shoe.

Audience: Yes.

Think a thought with your right shoe.

Now at the same time think a thought with your left shoe.

Audience: Okay.

Got that?

Female voice: Yeah.

Now think a thought with the back of your chair.

Female voice: Okay.

Good?

Female voice: Yeah.

All right.

Now think a thought with the right wall of the room—the right-hand wall of the room.

Female voice: Yes.

Now think a thought with the left-hand wall of the room.

Female voice: Yes.

How's that, huh?

Female voice: Real fine.

All right.

Now think a thought with the floor.

Female voice: Yes.

Good.

Did you do that?

Audience: Yeah.

Huh? Real good?

Audience: Uh-huh.

All right.

Now think a thought with my right hand.

Female voice: Yes.

You do that easily?

Male voice: Yes.

Hold up your own right hand. I'm going to think a thought with it.

Good. That's real easy. You got real intelligent hands.

All right.

Now let's think a thought with the back of the room. The whole back of the room. Just think a thought with it.

Female voice: Oh.

That good?

Audience: Mm-hm.

Easy? Anybody have anything go *pow* or anything?

We don't want anything to go *pow*. If anything happens while we're doing this process, why, it doesn't count. We're only trying for alertness here.

All right.

Now you doing real good with this thinking?

Audience: Yeah.

All right.

Think where people normally think.

Now think a thought where *you* generally think.

SESSION: CONTROL OF BODY, THINK A THOUGHT

Now let's think another thought with where you generally think. Oh, come on. Let's think a thought with where you generally think.

Okay. That's fine.

Now are you thinking normally, I mean, just as you were before? Thinking the same way? Huh? You thinking the same way, the same location? Huh?

All right.

Think a thought which is utterly contrary to your nature and disposition.

Female voice: Yes.

All right.

Now think a thought that is in complete agreement with your nature and disposition.

Female voice: Yes.

Did you?

Audience: Yes.

Was it in complete accord with your nature and disposition?

Audience: Yes.

Well, let's think it again.

How's that?

Now let's think a thought completely contrary to your nature and disposition.

Did you do that?

Audience: Mm-hm.

All right.

Now think a thought that is much better than your usual thought, about yourself. You know, such as like "I'm not quite paralyzed." Better it. Better it enormously.

Female voice: Okay.

Did you do that?

Audience: Yeah.

Well, fine.

Now let's think a thought which is much, much better than you ordinarily think about yourself.

Female voice: Okay.

Did you?

Audience: Yes.

Now let's think a thought that is much worse than anything anybody has ever thought about you.

Let's do that again. Now let's think a thought that is much worse than anybody has ever thought of you.

Come on, let's do that again. Let's think a thought that is much worse than anything anybody has ever thought of you.

All right.

Now let's think a thought that's much better than anybody ever thought of you.

Female voice: Okay.

Now let's think a thought that's much worse than anybody ever thought of you.

Good.

Now let's think a thought that is much better than any thought anybody ever thought of you.

How's that, huh?

Now let's think the usual thought you think about yourself.

Audience: Mm-hm.

How's that, huh?

Audience: Mm-hm.

Did you get it?

Audience: Mm-hm.

Did you get it real good?

Well now, let's fix it more solidly. This usual thought you think about yourself, let's fix it much more solidly.

Okay. Fine, fine.

You got that so that you know it's there, huh?

Good.

You got it so it won't change?

Audience: Yeah.

All right.

You got it real carefully now so it won't change?

Audience: Yeah.

Now let's look at it and make sure it's not going to change.

All right. All right.

Now let's think a thought about our case, much worse than anybody ever thought about it.

Now let's think a better thought about our case or state of sanity than anybody has ever thought about it, much better.

Female voice: Yeah.

You got that?

Audience: Yeah.

All right.

Now let's think a thought which is much worse on the subject of our sanity than anybody has ever thought. Got it?

All right.

Now let's think a thought about our sanity which is much superior to anything anybody ever thought about it. Got it?

Male voice: Yeah.

Now let's think our normal thought regarding our sanity. Got it?

Male voice: Mm-hm.

Now let's fix that so it won't change. Get it fixed there so it won't change.

Now let's look at it to make sure it's not changing.

How's that?

Female voice: It changes.

No!

All right.

Now let's think a thought about ourselves that we would like to have others think about us. You got it?

Audience: Mm-hm.

Did you think it?

Audience: Yes.

Now make it stick. Get it there so it won't change.

Okay.

Now let's think a thought which tells us what we are generally doing.

Now let's change it and make it worse.

Now let's fix it so it won't change.

Did you fix it so it wouldn't change?

All right. That's fine.

We're safe about that, huh?

Audience: Mm-hm.

Now let's think a thought much better than anybody ever thought about anybody anywhere at any time. Got that?

SESSION: CONTROL OF BODY, THINK A THOUGHT

Now try to change it.

Did you?

Okay.

Now decide—decide now you've had a horrible session.

Female voice: Yes.

Got it?

Audience: Yeah.

Now fix that so it's a complete conclusion.

Now decide nothing happened.

Where did you decide it?

Audience: (various responses)

Where did you make these other decisions?

Audience: (various responses)

Let's look them over to make sure they're still there.

Let's look at our body to make sure we're still in it. Got it?

You still got it?

Let's find the floor.

Let's find the chair.

How do you feel?

Male voice: Better.

Huh?

Audience: Fine.

Do you feel pretty good?

Audience: Yeah.

Well, how are you?

Audience: Fine.

Well, okay.

How are you?

Audience: Fine.

Well, okay.

How are you?

Audience: Fine.

Well, okay.

How are you?

Audience: Fine.

Okay.

How's everybody else?

Audience: Fine.

Okay.

How's everybody else?

Audience: Fine.

All right.

How are all these people?

Audience: Fine.

Okay.

How are all these people?

Audience: Fine.

All right.

How are all these people?

Audience: Fine.

Well, all right.

How are all these people?

Audience: Fine.

Good. You sure?

Audience: Yes.

Well, all right.

How are all these people?

Audience: Fine.

Good. How do they think you are?

Audience: Fine.

All right.

How do these people think you are?

Audience: Fine.

Okay.

Let's find a person near you.

Is that person alive?

Audience: Yes.

All right.

Let's find another person.

Is that person alive?

Audience: Yes.

All right.

Let's find another person.

Female voice: Okay.

Is that person alive?

Audience: Yes.

All right.

Let's find another person.

Is that person alive?

Audience: Yes. No.

All right.

Let's find another person.

Female voice: Yep.

Is that person alive?

Audience: Yes.

Well, all right.

Let's find another person.

Is that person alive?

Audience: Yes.

All right.

Let's find another person.

Is that person alive?

Audience: Yes.

Now let's make a conclusion about the aliveness of these people.

Audience: They're alive. Yep, they're alive.

All right.

What's the conclusion?

Audience: They're alive.

Well, all right.

Are you alive?

SESSION: CONTROL OF BODY, THINK A THOUGHT

Audience: Yes.

All right.

Are they alive?

Audience: Yes.

All right.

Is there a floor there?

Audience: Yes.

All right.

Is there a ceiling there?

Audience: Yes.

All right.

Is there a right-hand wall there?

Audience: Yes.

All right.

Is there a left-hand wall there?

Audience: Yes.

All right.

Is there a room here?

Audience: Yes.

All right.

Is this present time?

Audience: Yes.

All right.

Are you in present time?

Audience: Yes.

Well, all right.

Are you in present time?

Audience: Yes.

Well, all right.

Are you in present time?

Audience: Yes.

Well, all right.

Are you in present time?

Audience: Yes.

Well, good.

Are you in present time?

Audience: Yes.

Good.

Are you in present time?

Audience: Yes.

Fine.

Are you in present time?

Audience: Yes.

Good.

Well, that's how it is.

Thank you very much.

Audience: Thank you.

Thank you.

ENCHANTMENT PROCESSING

A Group Processing session given on
11 May 1955

Thank you.

Group Processing is a vice which some people superstitiously believe assists their general ability. This of course is a superstition because everybody knows that you have to look very deeply into somebody's psyche in order to "unpsych" them or to throw them out of cycle.

And we, however, find that Group Processing does improve coordination. The fact of the matter is that one's ability here, on planet Earth, depends in a large measure upon his knowledge of what is around him.

If you have a boa constrictor in front of you and you can't observe very well, something is liable to happen. If an airplane pilot believes that he is sitting in his rocking chair while flying a plane, planes don't get flown very well.

Now, this is a very extreme set of circumstances. But let's take a much milder circumstance. Let's take the individual who is sitting at his office desk believing that he is sitting in an automobile accident. Yeah, that would be an interesting thing, wouldn't it?

And yet what is a person who is suffering from psychosomatic illness, but a person who is still in the accident or the illness which occurred a long time ago. And this is the anatomy of psychosomatic illness and loss of ability. An individual is not quite as aware as he was once upon a time, because he's sitting in an area of unconsciousness—no more, no less than this.

So the function of Group Processing is to bring someone into present time. Occasionally little aches and pains turn on. This is simply the phenomenon of escaping from a place where one has been to the place where one is.

So let's do a little escaping right this moment and find the floor.

And now that we've found the floor, let's find the center of Earth. Did you find it?

Audience: Yeah.

Very easy to locate.

Good.

Now right where you are, let's find the Sun. Can you sort of spot where the Sun is, maybe?

All right.

Now where is the center of Earth?

Good.

Now where is the Sun?

Well, fine.

Now let's spot the center of Earth again.

11 MAY 1955

And now once more spot the Sun. Sun changed location?
All right.
Now let's spot the center of Earth.
Now let's spot the Sun.
And now let's spot the Moon.
Well, that's fine.
Now let's spot where you are at this moment.
Well, fine.
Now let's spot the center of Earth.
Good.
Now let's spot the Sun.
Good.
Now let's spot the Moon.
Fine.
And let's spot where you are at this moment.
Well, now that's fine.
Now let's spot where you live.
And let's spot the center of Earth.
And let's spot the Sun.
And let's spot the Moon.
And now let's spot where you live.
Good. Now let's spot where you are.
And let's prove it by finding the floor.
And then by finding your chair.
And now once more, spot the center of Earth. Center of Earth any further
away from you than before?
Good.
Now let's spot where you are.
All right.
Let's spot the Sun.
All right.
Let's spot the Moon.
Good.
Let's spot where you live.
Now let's spot where you are.
Well, fine. Fine. All right.
Now, one of man's greatest abilities is making things talk. So let's make
the center of Earth say to you, "Hello."
And now to that hello say, "Okay," right where you are.
Good.
Now let's have the Sun say, "Hello."
And right where you are say, "Okay."
Good.
Now let's have the Moon say, "Hello."
And right where you are say, "Okay" to the Moon.
Good.
Now let's have the place where you live say, "Hello."
Now to that hello say, "Okay."
Fine.
Now let's have the place where you are say, "Hello."
And to it say, "Okay."
Good. Fine.
Now to the center of Earth you say, "Hello."
Good.

ENCHANTMENT PROCESSING

Now have the center of Earth say, "Okay" in answer to your greeting.
Now to the Sun say, "Hello."
And have the Sun say, "Okay."
And to the Moon say, "Hello."
And have the Moon say, "Okay."
And have where you live say, "Hello."
And to that say, "Okay."
And to the place where you live say, "Hello."
And have where—the place you live say, "Okay."
And have the center of Earth say, "Hello" to you.
And you say, "Okay" to it.
Good.
Have it say, "Hello" to you.
Good.
You say, "Okay" to it.
Good.
And you say, "Hello" to the center of Earth.
Good.
And have it say, "Okay" to you.
And you say, "Hello" to the center of Earth.
And have the center of Earth say, "Okay" to you.
Good.
Now you say, "Hello" to the Sun.
And have the Sun say, "Okay" to you.
And you say, "Hello" to the Sun.
And have the Sun say, "Okay" to you.
And have the Sun say, "Hello" to you.
And you say, "Okay" to the Sun.
And have the Sun say, "Hello" to you.
And you say, "Okay" to the Sun.
And you say, "Hello" to the Moon.
And have the Moon say, "Okay" to you.
And you say, "Hello" to the Moon.
And have the Moon say, "Okay" to you.
And you have the Moon say, "Hello" to you.
And you say, "Okay" to the Moon.
And have the Moon say, "Hello" to you.
And you say, "Okay" to the Moon.
And now have the place where you live say, "Hello" to you.
And you say, "Okay" to it.
And it says, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
Now have the place where you are say, "Hello" to you.
And you say, "Okay" to it.
And you say, "Hello" to it.
And have it say, "Okay" to you.
Good.
How do you feel?
Fine.
Let's find the floor.
All right.
Let's find the chair.

And let's find the floor.
And let's find the chair.
And let's find the floor.
And let's find the chair.
And let's find the floor.
And let's find the chair.
And let's find the floor.
And let's find the chair.
All right.

Now that we have a little practice in "hello, okay," an orientation, let's locate your biggest problem which you can now touch. Let's just locate your biggest problem. Where is your biggest problem? That you know of at this moment. You may think of a bigger one later. Just stay with this one that you just located.

All right.
Have you got that problem located?
Female voice: Yes.
All right.
Say, "Hello" to it.
Have it say, "Okay" to you.
And you say, "Hello" to it.
And have it say, "Okay" to you.
And you say, "Hello" to your biggest problem.
And have it say, "Okay" to you.
And have your biggest problem say, "Hello" to you.
And you say, "Okay" to it.
And have it say, "Hello" to you.
And you say, "Okay" to it.
And have it say, "Hello" to you.
And you say, "Okay" to it.
All right.
You say, "Hello" to your biggest problem.
And have it say, "Okay" to you.
And you say, "Hello" to your biggest problem.
And have it say, "Okay" to you.
And you say, "Hello" to your biggest problem.
And have it say, "Okay" to you.
And you say, "Hello" to your biggest problem.
And have it say, "Okay" to you.

All right.
Now you have this problem you've selected say, "Hello" to you. Really make it say, "Hello" to you now. Put the hello in it. Have it say, "Hello" to you. And you say, "Okay" to it.

And have it say, "Hello" to you.
And you say, "Okay" to it.
And have it say, "Hello" to you.
And you say, "Okay" to it.
Have it say, "Hello" to you.
And you say, "Okay" to it.
All right.
Has it changed location?
You still got it?
All right.
You say, "Hello" to it.

ENCHANTMENT PROCESSING

Have it say, "Okay" to you.
And you have it say, "Hello" to you.
And you say, "Okay" to it.
And you have it say, "Hello" to you.
And you say, "Okay" to it.
And you say, "Okay" to it.
And have it say, "Okay" to you.
Now have your biggest problem say, "Hello" to you.
And you say, "Hello" to it.
Have it say, "Hello" to you.
You say, "Hello" to it.
Have it say, "Hello" to you.
You say, "Hello" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
All right.
Let's find the floor.
All right.
Let's find the chair.
All right.

Now where is that problem located? Just where is that problem located now?

If you haven't got *that* one now, let's have another one. Got it?
All right.
Have it say, "Hello" to you.
And you say, "Okay" to it.
And have it say, "Hello" to you.
And you say, "Okay" to it.
Have it say, "Hello" to you.
And you say, "Okay" to it.
And you say, "Hello" to it.
And have it say, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Hello" to you.
Now it says, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Hello" to you.
And you say, "Hello" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
And have it say, "Okay" to you.
And you say, "Okay" to it.
All right.
Let's find the floor.

All right.

Let's find the chair.

All right.

Let's find the floor.

All right.

Let's find the chair.

Still got the problem?

If you have, we'll continue to process it. If you haven't, find *another* problem.

All right.

Now have this problem say, "Hello."

And you say, "Okay."

And you say, "Hello" to it.

And it says, "Hello" to you.

And you say, "Hello" to it.

And it says, "Hello" to you.

And you say, "Hello" to it.

And it says, "Hello" to you.

And you say, "Okay" to it.

And have it say, "Okay" to you.

And you say, "Okay" to it.

And have it say, "Okay" to you.

And you say, "Okay" to it.

And have it say, "Okay" to you.

All right.

You say, "Hello" to it.

Have it say, "Okay" to you.

And you say, "Hello" to it.

And it says, "Okay" to you.

And you say, "Hello" to it.

Have it say, "Okay" to you.

And you say, "Hello" to it.

Have it say, "Okay" to you.

Now have it say, "Hello" to you.

And you say, "Okay" to it.

Have it say, "Hello" to you.

And you say, "Okay" to it.

And have it say, "Hello" to you.

And you say, "Okay" to it.

And have it say, "Hello" to you.

And you say, "Okay" to it.

All right.

Find the floor.

All right.

Find your chair.

Good.

Let's locate the center of Earth.

Good.

Now let's locate the Sun.

Good.

Let's locate the Moon.

Good.

Let's locate the place where you live.

Any changes in these distances?

ENCHANTMENT PROCESSING

All right.

Let's locate the center of Earth.

Let's locate the Sun.

Let's locate the Moon.

And let's locate your home.

And let's locate where you are.

And now let's look around your immediate surroundings, let's look around your surroundings and let's find some things that *are* here.

Good.

Now let's look around your surroundings and find some things that are not here. Let's discover that some things are not here. What things are not here now?

Good.

Now let's find some things that *are* here.

Good.

Let's find some things that are not here.

Good.

Now let's find some things that are here—you definitely know are here.

Now let's find some things that are *not* here. Find some things that are not here, hm?

All right.

Now let's look around and find some things that *are* here.

Good.

Now let's find some things that are *not* here. That you know for sure are not here. Got some for sure? Do you have some with certainty that you know are not here?

All right.

Let's find some things which *are* here. Look around, check them off. Find some things which *are* here. Know they're here for sure now? Are they here a little more brightly?

All right.

Now let's look around and find some things that are not here.

All right.

Do you discover these things are not here?

All right.

Now let's find some things which *are* here.

Find some things which are here? Find any new ones?

All right.

Now let's find some things which are definitely not here.

Find some more things that are not here.

All right. Good enough.

Let's find some things which are here.

Good enough.

Now let's find some things which are not here.

All right.

Now let's look around and find some things which you definitely know are here and you're happy to have here.

All right. Now that's fine.

Now let's check around and find some things which you now know for sure are not present.

All right.

Now let's find some things which you know for sure *are* present.

Good.

And now let's find the floor.

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All right.

Now the following process is known as "Enchantment Processing."

I want you to look at a wall in this room and have it tell you that it is what it is or something else. But have it say it's something. Have it say it's a wall or a dog or an airplane, it doesn't matter. But have it say something. You got it?

Now you say, "Well, that's okay." Tell it, "Okay."

Now have it say it's something else.

And you say, "Okay" to that.

Now look at something else in this room, and have it tell you it's something. Have it *say* it.

And you say, "Okay" to it.

Good.

Now let's look at something else in this room and have it say it's something.

And you say, "Okay" to that.

And let's look at something else in this room and have it say it is something. It doesn't matter what it says it is, but have it say it's something.

And you say, "Okay" to that.

And look at something else in this room and have it say it's something.

And you say, "Okay" to that.

Good.

Now look at something else in this room and have it announce to you that it is something.

And you say, "Okay" to that.

All right. That's fine.

Now let's look at one of the walls in this room. Tell it it's a wall.

Have it say, "Okay."

And look at something else in the room. Tell it whatever you think it ought to be. And have it say, "Okay."

And look at something else in the room and tell it what it is or whatever you want to say it is. And have it say, "Okay."

And look at something else in the room and have it say to *you* what it is.

And you say, "Okay" to that.

And now you tell it it's something new.

And have it say, "Okay" to that.

Good.

Now have the ceiling tell you it's the ceiling.

And you say, "Okay" to that.

Now you tell the ceiling it's a spade.

And have it say, "Okay" to that.

And find some other object in the room and have it say to you what it is.

And you say, "Okay" to that.

And then you tell it what it is.

And have it say, "Okay" to that.

All right.

Have the floor tell you it's something.

And say, "Okay" to that.

And have the ceiling tell you it's something.

And you say, "Okay" to that.

And have the right-hand wall say it is something.

And you say, "Okay" to that.

And have the left-hand wall say it is something.

And you say, "Okay" to that.

And have the front of the room say it is something.

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And you say, "Okay" to that.
And have the back of the room say it is something.
And you say, "Okay" to that.
All right.

Now you tell the right-hand wall what it is.
And have it say, "Okay."
And you tell the left-hand wall what it is.
And have it say, "Okay."
And you tell the front of the room what it is.
And have it say, "Okay."
And you tell the back of the room what it is.
And have it say, "Okay."
And you tell the floor what it is.
And have it say, "Okay."
And you tell the ceiling what it is.
And have it say, "Okay."
All right.

Now let's have the right-hand wall tell you it is something. Anything but a wall. Have it tell you it is something.

And you say, "Okay" to that.
And have the left-hand wall tell you it is something. Anything but a wall.
And you say, "Okay" to that.

Have the front of the room tell you it is something—anything but a front of the room.

And you say, "Okay" to that.
And have the back of the room tell you it is something.
And you say, "Okay" to that.
And have the floor tell you it is something.
And you say, "Okay" to that.
And have the ceiling tell you it is something.
And you say, "Okay" to that.
All right.

Now let's have the center of the Earth tell you it is something—anything but the center of the Earth. Have it tell you it is something.

You say, "Okay" to that.
All right.
And have the Sun tell you it is something, but anything but the Sun.
And you say, "Okay" to that.
All right.

And have the Moon tell you it is something.
And you say, "It is okay" to that.
All right.

Have your house tell you it is something. Your home.
And you say, "Okay" to that.
And have the place where you are at this moment tell you it is something.
And you say, "Okay" to that.
All right. Got it?

All right.
Let's find the floor.
Okay.
Let's find your chair.
Good.
Let's find the floor.
Good.

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Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Fine.
Let's find the floor—is it real?
Fine.
Let's find your chair.
Good.
Let's find the floor.
Good.
Let's find your chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find your chair.
Fine.
Let's find the floor.
Good.
Let's find your chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Fine.
Is it real?
Male voice: Yeah.
All right.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Fine.
Let's find the floor.
Fine.
Let's find the chair.
Good.
Let's find the floor.

ENCHANTMENT PROCESSING

Good.
Let's find the chair.
Good.
Let's find the floor.
Is it there?
Audience: Yeah.
Good.
Let's find the chair.
Fine.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Fine.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Let's find the floor.
Good.
Let's find the chair.
Good.
Now have the floor say, "Hello."
You say, "Okay" to it.
Good.
Have your chair say, "Hello."
You say, "Okay" to it.
Fine.
Have the floor say, "Hello."
And you say, "Okay" to it.
Fine.
Have the chair say, "Hello."
And you say, "Okay" to it.
Now you say, "Hello" to the floor.
And have it say, "Okay" to you.
And you say, "Hello" to your chair.
And have your chair say, "Okay" to you.
And now say, "Hello" to the auditing session.
And have it say, "Okay" to you.
Have the auditing session say, "Hello" to you.
And we say, "Okay" to it.
Have the auditing session say, "Hello" to you.
And you say, "Hello" to it.
And you have the auditing session say, "Goodbye" to you.
And you say, "Goodbye" to it.
And goodbye and good night.
Thank you.

SPECIALIZED AUDITING

A lecture given on
29 April 1959

Thank you.

Today we're going to take a departure from the highly standardized material which you've been getting. I'm going to talk to you about some specialized kinds of auditing. So you might say specialized auditing.

First amongst these, of course, is Group Auditing.

A professional auditor who cannot do Group Auditing makes a rather silly picture. So you'd better get some experience in doing Group Auditing. And I don't care where you find the group or how you group audit them or anything, you nevertheless should take a stab at it. Doesn't matter if the group is—consists of two or two thousand.

Now, Group Auditing requires a certain presence. And the first thing I should mention in Group Auditing is that an auditor who has to talk to many because he cannot confront one is not a good Group Auditor.

**Group Auditor
presence and
confront**

Now, it sort of runs a scale all by itself. And that is lowly and basically and first and foremost, we have the auditor at the bottom of the scale who can't group audit, of course. Well, he just can't confront a group.

Then just above that, why, we'd have the fellow who *has* to confront a group because he can't confront *one*, you see?

And above that is the fellow who confronts the individual but has a bit of difficulty with the group.

And above that's the fellow who can confront an individual and confront a group, both. And he is the most effective Group Auditor. He isn't confronting a great many people because he can't confront one.

This is—you perhaps feel I'm weighing on this a bit heavily, but the truth of the matter is that this just *is* what group auditing skill is all about: it's the ability to confront a group. And the ability to confront a group, of course, would include the ability to confront one member of the group individually.

Therefore, that person who can confront a group can do a good job of Group Auditing. You'll find that he can also run a PE Course—a Personal Efficiency Course. He's—people who—we always test a Personal Efficiency Course in this wise: how many did he have on Monday night? And how many does he still have on Friday night?

There's many a—many a fellow starts out with sixteen people on Monday night and winds up with two people on Friday. That's no good. It's no good. It tells you that this person cannot confront both a group and a person. He's somewhere below this ability.

Now, this is all it takes to remedy it. You see, it isn't—you don't have to give him large lessons in elocution. It helps to be able to speak the same language as the group, but you don't have to give him directions as to how to hold his hands while he's lecturing to the group, you know?

He's—did you ever get one of these old-time books on how to elocute? It's wonderful. The gestures—what they mean, you know? Gorgeous.

But all it takes—well, if you're running an organization, you get an auditor and you want to know whether or not he can confront a group, the only test is simply this: were the people still sitting there at the end of the series? You get that? If they had any opportunity at all to leave, did they avail themselves of it?

And as it works, this is just Monday night to Friday night's test. And you very often wind up with a unit of twenty or something like that, why, some—depends on diletantism, how much of *that* there is there. They just—some people came in to see what it was all about, you know, something like that. Well, you quite commonly lose these people, but they are a small percentage ordinarily.

So if he started out with twenty and he wound up with eighteen, you'd say, well, he's doing all right—doing all right. It's fair, you know, it's not too bad. I mean, people didn't scream quietly all night after they left or something like that. It wasn't too bad. And that's fairly acceptable. That's fairly acceptable.

Now, just give you an idea of what can happen though. If an individual evidently can confront an individual person and confront a group as well, and he does these things well, he will *build* during the week. This almost never happens, so don't look for it to happen, but it builds during the week.

You start on Monday night, and by Wednesday you got five more people, and by Friday night, why, eight or ten more have appeared. You get the idea? Building. This is always the test.

I know, for instance, in a public lecture series, whether or not that lecture series is going over well as itself (if it's just a repetitive lecture series, let's say once a week or something like that) if it continues to increase in numbers. If it continues to increase in numbers, then everything is going very fine indeed. If it stays static, I say, "I'm slipping." And if it starts losing some people, why, I decide that the advertising was at fault.

Now, if you are a very good Group Auditor and if you are giving Group Auditing to a Scientology group somewhere routinely and regularly—quite often Group Auditing goes something on the basis of one late afternoon or evening a week—why, the group has a meeting and an hour of the two-hour meeting is devoted to Group Auditing, something like that. And if you're handling a group like that you want to watch the attendance figure to know how well you're getting along. Because if that attendance figure doesn't dwindle any, you're doing all right. If it dwindles, boy, there's something wrong. There is something wrong, definitely—not just the advertising.

Now, if it starts increasing, well, you're definitely doing fine. Now basically, that's what it should do, is increase. If you increase a group, you're getting word of mouth.

Every once in a while somebody rushes up to me and says, "Can't we have an ad in the *Sunday Expectorial*?" or something like this and, "It only costs sixty-four quid or a couple of thousand dollars or something of this sort. You know, it's a minor expenditure. Can't we just have this big display ad?"

And they often wonder why I—I look at them, you know, and I say, "Well, I don't know. Let's—if you're going to run any ads let's run small ads, and let's have many insertions, rather than just one big splash. That's always better advertising policy," and so on.

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But basically, I'm being a little dishonest with them. If their group isn't building, they aren't getting the only advertising they can get. You cannot *buy* word of mouth.

Press relations agents—they call them public relations people, they're just press agents of one kind or another—these fellows know first and foremost that you can't buy word of mouth. And they try very hard by getting actresses to have their jewels stolen, you know, and stunts of one kind or another. Set the hotel on fire while they're taking a bath. You know, anything to—anything to get it up there in the public press. And they get basically just a little flash. And if the actress isn't really a good actress, it doesn't do anything for the picture, which is quite remarkable. This breaks more hearts in press agency than have been counted. If it's a lousy picture—to use a Hollywood technical term, *lousy* . . .

Reminds me of the producer, speaking of terms in Hollywood, the producer that said, "How are things going?"

And the other producer said, "Well actually, they're pretty terrible. How are things going with you?"

And he says, "Well, they're pretty terrible, too." He says, "Things have gotten down to just being colossal."

Now, these boys operate along this line because of this one fact of word of mouth. They realize that they haven't too much influence. They are simply the person trying to convey news into the papers. They are not the people doing the acting or really producing the word of mouth. They're not the producer who is making a good picture. They're not the writer who is writing a good script, you see? And they're just trying to *boom* something along. And they know this isn't very possible.

And so they develop a very low point on the Effect Scale. They're trying to make a total effect—big total effect on everybody, you see? *Great* big ads and *great* big billboards.

And they say, "Well, the people won't come to see our silent pictures, why, we'll make them talk," and that's all right, that's just a technical development. But how about the next one up? "Well, they won't look at black and white, so we'll blind them with color." Well how—that wasn't too bad, but how about the next one up? "Well, they won't look at a small screen, so we will take a screen that totally surrounds the theater and then everybody is totally surrounded."

Now you're getting up into—beyond merely technical development—just to an obsession for an effect. There is no reason under the sun why people will attend bigger screens than smaller screens.

As a matter of fact, a lot of movies I've enjoyed have been enjoyed with 16 mm, rather poor sound production. As a matter of fact, if they were a good movie, why, 16 mm in a living room was plenty good.

Down in Hollywood, heads of a—well, the head of a major studio has always got his homework. He's always got to drag home the picture. And I don't know why they need company to sit there and watch the picture, but you very often find yourself dragged out to look at the latest opus. And he runs the machine himself, you know. He sits there and looks at this thing. A little, tiny screen, so on.

If it's a good picture on a small screen, it's a good picture on a big screen. But it doesn't make it a better picture to have eight hundred thousand extras and all Rome burning. That's what they'd have you believe, though. But that's just the Effect Scale at work, and you should recognize it as such. These people don't have word of mouth and they try to force it into being.

Now, the moment somebody moved a small screen into the house, called TV, the motion-picture industry started to decline and it declined with great rapidity.

Well, if they had been able to make this terrific total effect, if they had been able to smash through the lines somehow or another, they'd still be smashed through, wouldn't they? And they're not. Somebody invented a shadow box that prattles merrily in the reception hall and that's it—the movies have had it.

Well, what happened to all of this? Well, it's because the movies basically never did develop as good a word of mouth as the stage. Why is the stage still here? You see very few stage plays advertised tremendously. There's very much less press agency goes on a stage. That's because it's live. That's because there are actual masses involved there. And there was something wrong with a two-dimensional screen in the first place—it didn't have any mass connected with it.

And so the stage play, good mass, good presentation, good script, that sort of thing, gets attended whether it is advertised very much or not. All they have to do is merely inform the public that so-and-so is playing someplace or another. And if that play is good, the public has got good opinion in general of those actors, those writers, so on, well, they sell the house out for the next year or so.

The critics come in and try to add their two bits' worth—doesn't matter a darn. It's almost a sure thing to have a sellout if all the critics in New York City got together and uniformly damned the latest play. It wouldn't influence it at all, but if they can agree on the fact that it's no good, why, usually the producer has made it. The critic doesn't influence it. The advertising doesn't influence it. It doesn't matter whether your newspaper says that you're a bum and a louse and you ought to be shot, and you're a mental quack. (I don't know what a mental quack is. I think they killed most of them off toward the end of the nineteenth century.)

But he says, "You're no good and nobody—and it's a cult and yap, yap, yap, yap, yap, yap, yap." The only mistake you can make is listening to all this, you see? It's probably got an audience of one: you. You worry, worry, worry over this. Man, if I worried about bad press or good press, we'd be noplac because we've certainly had plenty of both.

And I found out directly—I'm not talking randomly here at all, I'm just talking about a group and handling a group and presence of a group and what you get done. That's the only thing that measures it. I have seen news story after news story occur in a town, all kinds of stuff—good stories, bad stories and so forth, and have it move the actual business and attendance of a Central Organization not one person. The attendance did not vary one person, whether there was press or no press.

Now, the only thing that did vary it, the only thing I ever saw vary attendance madly on public dissemination: I made a series of fifteen-minute lectures—sixty-four of them—played them over a little tiny music station. I think it had three peanuts' power and you could almost hear it down the hall from the antenna if you had a strong receiver. And these lectures, which were just lectures, that's all—they were just fifteen-minute lectures—packed people in at 125 new people every night. That was the average, as long as those things ran. But this again is *presence*, not advertising. You get the idea?

Now, it wasn't the presence was good or the presence was bad. Something was happening there. The public did appreciate being lectured to. See, you have two things: You have what you are doing; and what people themselves think about it—resultantly, how they talk about it. You see, those are the two things that you're interested in. You're interested in, first and foremost, what you are doing, the service that you are rendering, the amount of interest which you

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yourself can generate. And the second one is the public personal reaction to that exact service.

Now, we can polish it all up and say, “Well, we need press relations people, and we need advertisements, and we need advertisements here and advertisements there and thousands of pounds there and we need special alertness here and . . .” Aw, no, no, no. No, no, no, no, no. That’s not one of the factors.

Remember, we’re moving into nine years internationally. We’re still on the road. Scientology today, in its combined activities, has more income and handles more people than any area or field of mental activity in the world. That’s not an idle boast, you see? And we do very little advertising. We advertise a few books. We make announcements in papers. We tell people where they can find us. And that’s about it.

So don’t you ever blame the dwindling of a group on anything but group presence in the person who is addressing that group, handling that group or group auditing that group. There is where it belongs. Right there. That’s how important that is.

The total responsibility in the thing is *service*. Don’t ever think that walking out onto a platform in pink tights is going to interest the public enough that they’ll come back the next time. That has nothing to do with it. It’s what *you* can do for *them*. And that is all.

And the amount of service which you render in Group Auditing, or in any group activity, is the exact amount of response you get from the public. Don’t suck to your bosom the idea that they don’t come around just because of this, that and the other thing. They don’t come around because you didn’t give service and that’s it.

Now, service is monitored this way: it’s how much you give versus how much people can afford. There’s always a two-way flow on service. If you don’t let the person who is being served contribute, you get him on a stuck flow. He’s got to be able to contribute back in some fashion or another. Now, he’ll contribute back in money or more service.

But part of service and the test of service is whether or not there’s a contribution. People who don’t get any results from an intensive and who still owe money for the intensive are very loath to pay for the intensive. And when people start telling you that they don’t want to pay for the intensive, you can chalk it up to the fact that they somehow or another didn’t get the results they thought they should have gotten. So they cut down their contribution to the degree that they don’t think they’ve been contributed to, you see?

You don’t have any trouble getting people to pay their bills if you’ve given them, in their reality and understanding, what they thought they should have bought. You get the idea? You don’t have any real trouble.

Now this is mirrored into the accounts department. You look into the accounts department and you look over every delinquent account. Then you go down to CF and all you are looking at is ARC breaks with the processing department. You’re not looking at delinquent accounts at all. You’re looking at inability to serve or not having served—that’s all—unwillingness to serve, a failure to exchange service.

The way to get contributed to is to contribute. Therefore, a Group Auditor who does a fine job of 8-C on a group in general and does good Group Auditing and has good presence and can confront every individual in the group, confront the group at large, doesn’t have any difficulty whatsoever getting lots of people to group audit. There’s no great difficulty about this, or getting people to come in and listen to him. This is what it takes. That’s all that it takes, too, and we’re kidding ourselves if we think it’s anything else.

The amount of service rendered is the exact amount of response you get from the public

How to get lots of people to group audit

I had a “Scientologist” (quote, unquote) one time who just hadn’t—he just never seemed to be able to get around to reading *The Fundamentals of Thought* or something informative on the subject. He could get up and make a lecture off the cuff, and actually didn’t know what he was talking about at all.

And we finally caught him and primed him up a little bit. Then some of the professionals around the neighborhood would come in and say, “Oh my god! Why don’t you muzzle that fellow?” No, this fellow was—his public presence, you see, was very good in that he could confront an individual or confront a group and he did! And when they asked questions, he answered them! And some of his answers were unfortunate, but they were still very positive.

Now, if he’d done this, he wouldn’t have had a group. He would have said, “Well, I have a lot of different ideas. Hubbard is all right, you know, of course, but I have a lot of different ideas, and this is all different,” and then the public doesn’t like this because it’s a via line of some kind or another. That’s a fine way to fold up an organization, is to tell people there are differences and schisms of some sort or another, you know, from one person’s opinion to the other person and get enturbulence. Public thinks they’re looking at enturbulence and they’re not looking at 8-C. So we get to our first thing about either Group Auditing or handling a group, and that is simply: bad 8-C or enturbulence keeps them away in droves.

What most failures in Group Auditing come from

Most failures in Group Auditing come about through, perhaps, an unwillingness to produce that much effect upon people. An individual says, “*Wa-wa-wuh*,” and he starts getting up out of his chair, you know, during the Group Auditing session, and the person who’s walking as the floor monitor, he doesn’t slam him back into the chair and get him to go through the process. He lets him—he Qs-and-As with it and argues with the fellow and lets him walk outside and doesn’t keep him in-session, you know. This much enturbulence all by itself will break up the smooth 8-C of a Group Auditor. Just that all by itself.

Handling a group member who’s not doing the process

The proper thing to do is quite something else. You simply slam the fellow into the chair and say, “Do it!” “Do it. Do it. Do it.” “Do it!” *Rrrr!* That disturbance doesn’t bother the rest of the group. It only bothers them when it keeps on and the fellow isn’t snapped right down into the exact groove of the group.

Now, handling a group is, of course, an activity, a know-how, a something, but it’s something that is best accomplished through familiarity. And you learn most about it by just making up your mind you’re going to handle a group, you know? And then you go ahead and handle them. And you’re going to group process them, well, you just go ahead and group process them. You get the idea?

You have to know the processes, and that’s easy. It’s PAB 114.* There have been no later or better processes for Group Auditing. It’s just pure gradient scale on isness, the whole works, and it does a very good job on groups. It’s Tone 40. You don’t Q-and-A with anything that happens in the group. You have a floor monitor. Anything that happens on the floor while you’re auditing the whole group, well, the floor monitor takes care of it. Somebody isn’t doing the commands? Why, the floor monitor takes care of it. This person is the monitor, and he just goes right on down the line and makes sure that the Group Auditor’s commands are enforced.

Group Auditor must have an Assistant Group Auditor

For an auditor to start group processing a group without a monitor is a considerable mistake, and he should not do it. You start group processing only three people, you’ve had it if one of them kicks up on you. It’d be much better if you were processing three people to take one, appoint him the monitor. Of

*[Editor’s Note: PAB 114 was also issued as HCO Bulletin 8 April 1957 entitled GROUP AUDITING which can be found in the *Technical Bulletins*, Volume IV.]

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course, he'll stand around and do the processes half the time and get all grogged up, but that's beside the point.

We used to get ahold of the seminar leaders and the floor monitors when I would group process a whole congress, you see? And I'd get ahold of them afterwards (have done this on several occasions) and run them on processes they were—or, “Ron's auditing commands that they were trying not to do”—recall one, you know? And they were stuck in resisting all of these commands, you see, and particularly on Tone 40. That's wicked, you see? Monitoring Tone 40 is quite remarkable.

But you should nevertheless appoint one person to monitor the other two. You'll be happier that way, because the second one of them gets out of the groove, your 8-C of the whole group breaks down if you, the Group Auditor, have to break pace and handle that situation. So you must never do that.

It doesn't matter if you walk into an area, you're all by yourself, there's a group there, they know you're a professional and they think you want to do some—they'd like to have you do some Group Processing, something like that, you don't have anybody else, well, you'd just better select somebody else and tell them what happens.

If a person is not doing the process, or is doping off, or is trying to blow, why, their job is to get them to do the postulate then. And that was just—that's not a slip. It's to make the Group Auditor's postulate stick and that's it. That's the only purpose the monitor has. And the Group Auditor's postulate is simply the auditing command. The person isn't sitting there, he isn't doing it, obviously, so blowing comes under the head of it too. Anaten comes under the head of that. You're just trying to make the Group Auditor's postulates or commands stick. That's all. That's the whole job of the monitor.

Therefore, he's ambulant. Therefore, your group is spaced out in such a way that the monitor can get up and down, back and forth amongst the group. You know, if the chairs are so stacked up that a person can't pass down the line without falling over other people, why, he just won't monitor the centers of the rows, that's all. So you have to set your group up so it *can* be monitored.

Now, if you do that and your own approach to the individual is good, your own confrontingness is good in the individual, your own confrontingness is good on the group, you've got it. That's it! You just go on—PAB 114, right straight on down the line. It'll take you through many Group Auditing sessions, PAB 114 will, because you can go rapidly through it or you can take one section of it at a time, or you can beat one section half to death for about five sessions, you see, and then go to the next session [section]. See you can proportion it in different ways. It doesn't matter whether it's flat on the people or not. The whole thing will eventually be flat if the people stay with you.

A lot of technical problems have been handled and solved in Group Auditing. And it is found that subjective processes are poor, and objective processes are very good. So that Group Auditing is done on a demonstrable isness.

In other words, they're looking at walls or ceilings or floors or holding on to something, and if they're “Thinking a thought,” or something like that, you have difficulty trying to get them to think a thought every time you get them to think a thought. They—some members of the group will think four or five thoughts or something like that. And they go out of control and it's just bad 8-C and they don't get any—very far with their Group Processing, that's all.

And then there's always the troublemaker in the group. He wants the attention. He's the terminal snapper. You run into the terminal snapper. He will become someday the bane of your existence. If you're teaching courses or trying to handle large crowds of people, why, you always get terminal snappers.

8-C of the whole group breaks down if you have to break pace

The only purpose of the Assistant Group Auditor

Proper spacing of the chairs in the group

Troublemakers in a group

It's—in I don't know how many congresses, tremendous numbers of people trying to have appointments with me, and tremendous numbers having appointments with me exactly at the end of the congress and so forth, have yet to bring up any vital business concerning anything. These people got to have appointments, you see, but they just—there isn't any reason for it at all. All they're doing is snapping terminals.

And that you put out an order restimulates the overt acts of the person in himself putting out orders, to such a degree, and you just get a snap of terminals. It's just totally mechanical. You're causing—well, they do a flip on it—and if you're causing, they snap, that's all. The overt act—motivator sequence just brings them right straight up to you. You always have the—one, two, three, four of these in a group. You're very, very lucky if you don't have more than two. You can cope with that sort of thing.

So, your monitor essentially has another duty and that is to keep terminal snappers from snapping terminals with you during breaks, or you never get a chance to breathe during a break. Got the idea? You shouldn't spend a break, whether you're teaching a course or processing a group or doing anything else, standing around talking to the people who snap terminals with you. In the first place, they generally didn't want anything—there's no reason for them to. And if you're going on for a second session of Group Auditing, you owe it to yourself to have a breather, that's all.

So your monitor has a dual job. In view of the fact he isn't taking any great responsibility in the matter, he has to do a protective action with regard to the Group Auditor, particularly in a very large group.

Now, it isn't true that everybody who comes up to speak to you is simply a terminal snapper. That isn't true. But the people who do it consistently and obsessively are. And generally if you've got friends in a group, why, they'll come around and say something to you. That's natural, nothing much to that.

But if you were to process a group of five hundred people without any covering or any cover during the breaks, you'd just be trampled in the rush and that would be that. Got the idea? I mean, there are just—that many people off the street would have such a proportion of terminal snappers in it that they would practically knock you out.

Now, how many floor monitors do you need for how many people? Ah, that's a question you can settle, but we have handled fairly well seventy-five or eighty people per monitor, when it gets up into large numbers.

Now, therefore, it isn't true that one auditor can process an unlimited number of people. He can process as many people as he can also provide monitors for and reach. Therefore, you couldn't group process over a radio, not very successfully. Been tried—never terribly successful. In the first place, the people aren't under direct control and so forth. The thing to do would be give a talk over radio and invite the people down to be group audited. See, that would be the proper thing.

You'd have to have monitors for at least every seventy-five or eighty people present. There'd have to be at least that many monitors. Now, you'd probably be much more comfortable with a monitor for every thirty. That would be much happier state of affairs. Nevertheless you could certainly process an awful lot of people, given monitors. The monitor doesn't have to be a trained Scientologist, so it's perfectly all right.

How many people could be processed in a group and how much good could it do? Well, it'd be probably the number of people you could get into the largest visible space. Take Yankee Stadium, something of that sort, but you'd still have to provide for monitors. You'd still have to have arrangements whereby your

**How many
Assistant
Group
Auditors are
needed for
how many
people?**

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commands could be policed. Otherwise, the whole thing will start to go out of gear. You've lost your grip on the situation or your control of it.

You could easily use a PA system to group process. There'd be nothing wrong with using a PA system. But at the same time, if you're reaching or trying to reach that many people, if you haven't got terminals that can take care of the enturbulence, you won't get much Group Processing done.

Now, given an ability to confront an individual person, given an ability to confront a group, given the know-how in PAB 114—that; given the know-how on monitors (they're supposed to make the Group Auditor's postulate stick), you couldn't help but have an increasing group. It'd be pretty hard to do. Your group would keep increasing.

This is highly effective, highly effective dissemination because you get word of mouth. If you're not getting word of mouth, you're not getting results. You're just fooling yourself.

Now on individual pcs, you don't expect much word of mouth. They have their own private lives and the society at large feels that if they have to—if they want to get better, there's something wrong with them. They very often don't do a great deal of talking about it, unless you get very spectacular results. You get very spectacular results, why, they do something about it. But they will talk about—on an individual basis, they don't talk about it much, but on a group basis they *do* talk about it.

So you actually, in the absence of other programs, owe it to your own peace of mind . . . I don't care what you're working at, whether you have a professional practice or not, you owe it to yourself and your own repute to scrape yourself up a group one way or the other. Keep it building. Give them good processing, give them some talks, give them some data, play them a tape once in a while, and give them good Group Auditing. You owe it to yourself to do that. In that way, why, you keep up your familiarity and life's much better.

Group Auditing, of course, will never clear Earth. Don't underestimate it, but don't overestimate it.

Now, right now, HAS Co-audit is so powerful and is so thoroughly off to the races in the direction of Clear, Clear, Clear, that you are going to believe that it supersedes Group Auditing, and people will have a tendency to forget good old Group Auditing.

Let's not forget it. Group Auditing wiped out class after class of backward children—just wiped out their backwardness, that's all. And it wasn't even good Group Auditing. You or I with a professional eye would have *gurked* to watch the *lousy, stupid* auditing they were calling Group Auditing. Oh, just dreadful! Horrible!

“Well, of course, you don't have to do that, Johnny, because you didn't want to do the last one. But that's . . .”

“Now, Billy, you don't seem to be doing the process. Now come up here, Billy. Come up here, Billy. Now, you certainly can do the process.”

When you do that, you know, the rest of the children have to have difficulties so they can get attention. And it downgrades the whole class to call one up front who couldn't do it.

This Group Auditing basically was done without monitors. It was done with a lick and a promise. It was done with Creative Processes. It was done—oh! It just should never have happened. And yet it was this tremendously successful thing that it actually did upgrade these people with actually no further auditing.

They—the kid that had energy enough to get to school, enough sense to sit at his desk, evidently could be improved by Group Auditing. That doesn't mean all mentally retarded children could be improved by Group Auditing. You

understand? Because they're already selected out by the fact that this child could sit at a desk. That was a skill. It's probably the only skill that upper-level government has. Now, that's not a bitter remark—I've been reading the papers lately. It's just—just as an effort to as-is the situation.

Now, take such a thing as a team. It's going out, it's going to play a game for dear old do and die. You actually haven't anything better to do for that team than to do some of the processes in PAB 114. There's nothing better you can do for them. That's it. Just grab them all off. You're going to process all of these fellows. Well, you don't want to get them onto the idea of processing people and all of that sort of thing. They're just sportsmen and you know sportsmen, you know?

Nothing wrong with being a sportsman. I have many indoor sports myself, see, all interesting and so forth; chess, other exciting games. Outdoor sports—I'd rather navigate than pull on ropes but—or something of that sort.

But sportsmen in general, you know, it's muscle. It's duration. It's perseverance. They handle themselves like a bunch of livestock. It's quite interesting. You know, they run up and down with a sweater on so that they work up a sweat, and then they go in at the proper moment and then they play through the proper number of innings or chukkers, or whatever it is. And then they come out and then a blanket is put over them and then they're exercised to be cooled down and they take them into the barn and feed them more hay. And they're generally in terrible mental, physical condition.

The one thing—if you ever go into sports—sports auditing and the handling of sports, and so forth, you're going to be just flabbergasted.

You say, "How can these internationally famous athletes hang together another ten minutes?" Because the trainer and all these boys that are running around, and the water boy—boy, it's just one long roll of adhesive tape, let me tell you! They're gluing them together and patching them up and so forth and bandaging the ankle that had a strain that morning and putting arnica on the shoulder that's under strain. And these guys are a bunch of prima donnas.

You listen to them, you know, while they, "Oh-oh! Oh-oh-oh-I-ah-um-um oh-oh I—I just—I had a pain. I had a pain right there. Ah-ah ah-ah ah-ah. I don't know—I don't know. What's my pulse? What's my pulse? I wonder if I'll be able to bat this afternoon? What's my pulse? Umm . . ."

They're a bunch of hypochondriacs. It's really fascinating. I'm not downgrading them. I'm just—that's just the way it is. If you get out, fool around—about the only totally abandoned characters I know are jockeys. And the jockeys, they're so interested in keeping weight off and so forth, that it's the mental exercise or something of the sort, keeps them sane or interested. They're quite alert. Most other sports aren't.

Of course, you take a heavy mental sport such as golf and its isolationism and so forth, you look for something different than team sports. But there's nothing better that you can do than the isness of things for anybody engaged in sports, because he's always attacking MEST with violence. And the isness of things tends to even it out and you put him at cause-point over MEST and he becomes a much better sportsman.

Now, once in a blue moon you will get into a situation whereby you have—you want to process two or three fellows who are members of teams or something of the sort. Now, you're in for another surprise. The total apparency of the situation is they're just cases that are out the bottom. The truth of the matter is, they're simply simple cases. Their simplicity of an injury or a strain worries them like mad. This worries them. At the same time they can do practically anything you ask them to do in processing. And these two things are hard for a pro to reconcile.

SPECIALIZED AUDITING

You say, "Be three feet back of your head." Bang. They go three feet back of their head.

You say, "Now concentrate and control over a certain area," you know? They concentrate and control.

"Hold that gun still." Next thing you know, he's national champion. "Keep the gun from going away," you know? Just nothing but a drill like this and the fellow becomes a terrific marksman.

They process very easily in spite of the horrible condition they're apparently in.

And you can take a team and group audit them. Just as crude as, "Look at that grass. Look at the sky. Look at the bleachers." Or "Look at the wicket. Look at the coach. Look at that car. Look at the fence." It's crude, you know? All of a sudden they're all feeling wonderful. It's fantastic! It's fantastic! And you can create such magic that the poor trainer and so on is just put in the shade. And the trained doctor that they have hanging around, he's in the shade too.

Oh, these fellows that come off with a sprain, something like that, you know, I don't know if you've maybe ever processed a sprain or not, but if you just ask the individual to touch things with his—a sprained ankle for instance—ask the individual to touch things with his foot.

You know, "Touch the ground with your foot. Touch the car with your foot. Touch the bench with your foot. Touch that cushion with your foot," you know? "Touch the shoe with your foot."

Just got a—get naked foot and just have him touch things with it, you know? *Bing, bing, bing, bing, bing, bing, bing, bing, bing, bing*. And boom! All of a sudden, he hasn't got a sprained ankle anymore and he's back on the playing field again, when everybody knew he was going to be laid off for six weeks, see? This is magic!

Broken bones? Well, you can get somebody with a broken bone back in action in about a week with individual processing. These fellows are so worried about their health, their health is so important, that it makes them look like a lot of very sick people. They're not. But there is such vested interest, such importance to ill health that it materializes and you can knock it out rather easily, particularly with Group Processing.

If you were to walk in to the manager of a team and ask him if you couldn't group process his team, maybe he'd say yes. You could explain to him what it was all about. You could show him what you're going to do, possibly work out fine. You might get there. It's doubtful if he'd pay you very much to do it. The way to make money on that is simply to get a team before a game, put a very large money bet down, you see, on that particular team, and then in one fashion or another worm yourself in, group process the living daylights out again and collect your bet.

That works very easily with boxers. You can take some boxer that has a famous name or something like that and put yourself in chips rather rapidly. He's had a famous name, now he's a has-been. Just fix him up, get him so he can confront another fellow in the ring, that's all. All punch-drunkenness is, is the inability to confront another fighter. And you could win.

Well, Group Processing has so many spheres and has so many values that a professional auditor who can't do it would be something like a professional auditor that can't do an assist. You know, he sees an injury, he can't do anything about it. He'll soon become the effect of such things.

The Group Auditor should handle a group with great 8-C. He should handle a group very effectively, and he shouldn't be upset if one or two people—those are the terminal snappers—come forward and say, "We didn't get any results." That is an indication that he has almost reached them.

**The person
who tells you
you've got no
effect on him**

Something you should know about that, that the first thing a fellow tells you that you are almost reaching, is that you've got no effect on him. Because he's a no-effect case, an effect on him restimulates his statement, which is a dramatized statement, that he has received no effect. So that's the first thing he tells you. So the first thing you know about a case that tells you he had no effect—you've got someplace. If there are two or three people in the room that are strictly, "What wall?" and apparently did the processes and who didn't afterwards tell the monitor or you that they got no effect, you didn't do a good job of processing. See how that would be? They're always a good index.

Now, in Group Processing it is always best to issue some kind of a test, we don't care what kind of a test it is, before and after. Appoint a series of processes. Say, "This series is going to be ten weeks. And for ten weeks on Friday evening, you're all going to rally round and we're going to have some Group Processing." Well, give them a test when you start the series. Run a certain number of processes, and then give them a test to end the series, and then compare the results and give them to the people you have group processed. They've got something to show for it. They like a piece of MEST.

You will find that the amount of gain which you can make over a wide group is very, very sizable; is very, very real. It's very, very satisfactory, too.

Now, when I say, "You group process with vitality, you group process with verve, you group process with a little pinkie held at a certain angle, you group process always wearing a jacket"—you get the rules that could be set down for this now? "When you group process people, never pace back and forth rapidly, pace slowly, you see? It shows deliberation. It shows confidence." We could just go on and on and on, you see, and with rules, rules, rules, rules.

When people feel pretty lost, and they don't have much confidence, they try to substitute rules for action. They get them totally reversed. You don't need many rules. You do need the processes, because they were very hardly won with a tremendous amount of research and action over a great many years. It's a very thorough branch of Scientology. It's very well worked out.

And there are some old textbooks called the *Group Auditor's Manual*. I think there's a newer *Group Auditor's Manual* that's available. These tell you various things to do about groups and are quite useful and handy. The exact processes you ought to run on a group, however, are in PAB 114.

Now, whenever you use poor 8-C, you get poor results. And the only thing which you have to overcome is any inability that you have to confront an individual, and any inability you have to confront a group. Given the auditing commands, you got it made. You'll always do a good job of Group Processing, that's it! You don't have to worry about it any further than that.

It's a very funny thing that people are apparently more appreciative of Group Processing than they are of individual processing. And if you think your morale could stand a boost every Thursday night or something like that, well, by all means run a Group Processing unit. Because it'll always boost your morale.

Now, the most fun to process probably, in groups, is children. They don't need anything different than anybody else. They run the same processes.

You don't have to make it all cute, say, "Now, mock up a bunny rabbit." They get along just fine on "Look at *that* wall." "Say hello." You know, any kind of a process that's a communication process. Children get along beautifully on it.

You'll find out that you can get the most appreciation from your neighbors with vocal Group Processes, which had a vogue. They'll wonder, "What the hell is going on there?" You know? And they'll probably come in to find out and wind up in a session. Another way of advertising.

**Confronting
an individual,
confronting a
group**

SPECIALIZED AUDITING

When we look over the successes which have been had by Group Auditing and when we look over its limitations, we should realize that it is far too good to be abandoned, and it is a piece of skill which an auditor is hardly a professional if he is without.

You can group audit people off of a sheet of paper, keeping the sheet in front of you and so forth, but don't make it a habit. You should actually memorize the commands in PAB 114, the order of the processes, know exactly what's going to happen. You should try to run every process that you run so the majority of the people have it flat. Don't develop a guilty conscience because a quarter of them are still very badly restimulated. They always come up and tell you they're very badly restimulated, and the rest of them all look happy. You say, "Aha. I got to them." See? They must have had some result if they're badly restimulated.

It takes a somewhat cavalier attitude to group process people. It's—you have to be capable of sadism because you'll always have cases present that should have been run another hundred hours on "Look at that wall." You just said one command, "Look at that wall," and they immediately needed another hundred hours of it. That's true.

Well, I'd just try to sign them up for individual processing, not worry about it any further. Not use this restimulation factor to get individuals—process cases, although that works beautifully.

"Look at—oh yes. Look at that wall. Look at that wall. Look at that wall. Look at the floor. All right. Now, I'm going to change the process. All right. Hold on to your head, keep it from going into your body. Thank you." A few processes of that character and you'd have some cases on your hands, that's true.

The Auditor's Code, by and large, applies to Group Processing. But it is a specialized activity. It is something to do and it's something you'd better not forget about, because there would be terrific uses for it.

If you want to know exactly *how* you group process somebody, get so you can confront a person, get so you can confront a group, and get the familiarity of doing it. And that's exactly how you do it.

Thank you.

**The Auditor's
Code applies**

GROUP AUDITING SESSION

A Group Auditing session and lecture given on
2 January 1960

Thank you. By the way, do you have a congress yet?

Audience: Yes!

Well, all right, all right.

Now, I think you are arranged here for some purpose or another, and I'm not quite sure what. What purpose are they arranged for? Does anybody have any—the stage manager know what they're arranged for down here?

Male voice: Yeah, for Group Processing.

Oh, thank you, thank you. Group Processing. Yes. Well now, let's see who are we going to get to group process you? Let's see, there's Jack, we could get him to do it. There's Chuck, we could get him to do it. Is there anybody you'd like?

Audience: You! Yes!

Boy, sometimes you really have to work for them, you know?

Of course, it's just pure cruelty on my part to stand here and delay the beginning of this because you're all wondering what I'm going to run. Now, the only reason I am willing to group process you at all is because, believe it or not, Mary Sue, when D of P here and there and elsewhere—Director of Processing, taking care of cases and that sort of thing—keeps getting stuff on the subject of "What auditing have you had?" And people will invariably put down, somewhere along the line, "I've had Group Processing from Ron. Results: fine."

Now, people had me more or less believing that I had occasionally messed up cases at congresses and so forth and for the last many congresses I have more or less dropped it off as part of the routine and regimen. Well, when this preponderance of evidence came through of the number of good results which had been obtained by Group Processing at congresses run, and this broadly, of this many people by me, you see, I said, "Well, we can't let it go any longer," so I'm—got it back in the run. And I hope this one will live up to these expectancies. And it's cruelty on my part not telling you what I'm going to run on you.

Is it all right if I give you a session?

Audience: Yes!

All right.

Start!

Think of a goal you would like to achieve for this session.

Audience: Okay.

You got one?

Audience: Yes.

Who hasn't got one?

Good. All right.

Now, you got a goal for this session, good. We'll try to achieve that goal.

Now, in the last day or two I have been giving you some heavy, over-the-hedges stuff on overts and withholds and so forth, and have given you to believe that there may have been sinners in the past but, ha-ha-ha-ha, they don't compare to you, huh?

Have any of you had that idea? Well, if you haven't had that idea then you've missed some of the things I've said. Anyway . . .

Now, having made you . . . By the way, the greatest overt act is making people guilty of overt acts, as you know. So I am not trying to make you guilty of overt acts at all; I'm trying to make you Clear. Therefore, I can call your overt acts to your attention because the end product of same will be some cleared people. And this is one of the processes we're going to run now. This is one of the processes (America—processes) that you actually should run sometime down toward the end of auditing a pc, not at the beginning, but somewhere toward the end of it.

**Group Process
that gives
overts and
withholds**

This is the one Group Process that gives you the overts and withholds but puts them into a condition where they can be, to some slight degree, lived with without violating particularly the privacy of a preclear. Actually, this is not a *total*—you can't run this *only* and expect everybody to come clean. So those of you who have dreaded telling somebody something and for a second there thought that I had a process whereby you could get Clear without telling anybody, just come off of it because you'll have to tell them sooner or later. But at the same time, this is the leveling off process and actually does take some of the kick, some of the dynamite out of trying to live with one. And what I'm going to run on you is "Think of something you could admit doing," alternated with "Think of something you could withhold."

Got it?

Audience: Yes.

All right.

Now, when I say, "admit doing"—"Think of something you could admit doing," that would just mean anybody or anything you could admit it to, you understand?

And when I say, "Think of something you could withhold," that is just from anyone or anything or something. I won't run the tough one. The tough one would be almost unrunnable, "Think of something you have done to me," "Think of something you could withhold from me." I'm not going to tag you with that one. That's a rough one. Okay?

So it's going to be "Think of something you could admit doing" and "Think of something you could withhold." All right?

Now, I'm going to give you just a few seconds spacing and if you miss out a command or two and draw a blank, why, just let it skid and pick up the next command. Just don't sit there in a fog. I won't hold it against you if you miss one, okay?

Audience: Okay.

All right.

You all set now?

Audience: Yes.

All right.

Here is the first command: Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

GROUP AUDITING SESSION

Think of something you could withhold.
All right.
Now how's that going, huh?
Audience: Fine.
Is that too fast for anybody?
Audience: No.
No, that's all right. All right, very good.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Okay, now how is that? Getting a little easier?
Audience: Yeah.
Is anybody missing out totally?
Male voice: Yeah.
A little easier?
Audience: Mm.
All right. All right.
Now, you're a part of this, now. Let's get in there and pitch hard, now. This is your chance here. Might never have another one. You might blow, you know. (*LRH laughing*) Nah, you're not going to blow after I do this.
Here's the next command: Think of something you could admit doing.
Male voice: Okay.
Thank you.
Think of something you could withhold.
Male voice: Okay.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Getting easier? Tougher?
Audience: (various responses)
Getting a little tougher in spots here. It'll be getting a little easier. I notice there are a few wheezes of relief coming off there. Let them come off.
All right.
Here's the next one: Think of something you could admit doing.
Male voice: Okay.
Thank you.

Think of something you could withhold.

Thank you.

All right, is anybody having any—feel like you're going out of your head or anything of the sort? If you are, why—if you are, fine.

Here's the next command: Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Male voice: Okay.

Okay.

Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Male voice: Okay.

Thank you.

Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Female voice: Okay.

Thank you.

Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Thank you.

How are you doing?

Audience: Fine.

Making it now?

Audience: Sure.

Feel any better than you felt?

Audience: Yes.

Oh, you're getting—got over that little hump there, some of you, huh?

Audience: Mm.

Well, how many feel no different at all?

Well, good.

Then I don't have to snarl, "Well, answer the auditing question," see? I don't have to do that; I can remain pleasant.

All right, here's the next auditing command: Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Female voice: Mm-hm.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

GROUP AUDITING SESSION

Male voice: Okay.

Thank you.

Think of something you could withhold.

Thank you.

All right. Is that going okay now?

Audience: Fine.

You finding out this is taking some of the edge off of that stuff?

Female voice: Yes.

All right, feel a little better?

Female voice: Yes.

Is it all right now for me to louse you up the way I have the last few hours?

(laughter)

You forgiven me yet?

Okay.

Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

How you doing?

Audience: Fine.

Doing a little better?

Female voice: Yeah. Yes.

Anybody doing worsen?

Audience: (various responses)

Anybody gone into another decline?

Audience: (various responses)

Well, just let that be a warning to you, run the process now.

Here we go.

Think of something you could admit doing.

Male voice: Okay.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
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Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
All right, now how's it going, huh?
Audience: Fine. Great.
Have you got any idea of what you're walking into here?
Audience: (various responses)
Do you get a little insight in this now?
Get a little insight on where you're going here?
Look it over. Let's get a little subjective reality on this now.
You able to find more things now?
Audience: Yes.
Hm?
Audience: Yes.
Easier to do?
Female voice: Yes.
Fine, fine.

GROUP AUDITING SESSION

All right. Here's the next auditing command: Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

How's it going?

Audience: Fine. Good.

Hm? Some parts of it rough there?

Male voice: Yes.

A little rough, huh?

Male voice: Yeah.

Well, you think you'll survive here till the end of the session?

Audience: No. (laughter)

Possibility?

Audience: Yes.

Male voice: It's possible.

Okay. Here we go. Here's the next auditing command: Think of something you could admit doing.

Thank you.

Think of something you could withhold.

Thank you.

Think of something you could admit doing.

Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
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Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.

All right, now we're just going to run this a few more commands and end the process if that's all right with you. Okay?

Audience: Okay.

All right.
Think of something you could admit doing.
Thank you.
Think of something you could withhold.
Thank you.

And here's the last pair of commands: Think of something you could admit doing.

Thank you.
And here's the last command: Think of something you could withhold.
Thank you.
All right now. That was the last command.

Audience: Thank you.

GROUP AUDITING SESSION

Okay?

Audience: Thank you.

You're welcome.

It's all right now if we end that process totally, huh?

Audience: Yes.

All right.

That's the end of that process.

Audience: Yes.

Now, do you remember the goal you set for this session?

Audience: Yes.

Well, did you attain it to any degree?

Audience: Yes. No. Yes.

If you didn't, do you think you might in some future session?

Audience: Yes. Yeah.

Do you think it's an overt act against me that you didn't attain it in this session?

Audience: No.

Well now, look it over again, did you attain any part of that goal?

Audience: Yes.

All right, thank you. I thought so in the first place.

All right, that's the end of that process and that's the end of that session.

Thank you very much.

Audience: Thank you.

Okay. Now you're all in PT, I trust, and so forth. Are you in PT? You in present time? You here? All right. You're here. How about the seminar leaders, they here, too?

Male voice: Yeah.

All right. Sound man? Huh! We still got a sound man. We often lose him in those Group Processes.

Well now, what do you think you just ran?

Audience: (various responses)

You ran the basic commands of Responsibility.

Male voice: That's right.

It's not necessarily "think of," that was just for the Group Process. But to admit doing and to be able to withhold—now that's the anatomy of responsibility. At any time you say "admit causing" with regard to anything, you're running responsibility on it. You could run just that. "What could you admit causing? What could you admit causing?" Now, that runs responsibility. Now, many people you say "responsibility" to them and they say that means, well, "being in charge of" or "that's taking the blame for" or something of this sort. Most anybody who has much sense has got responsibility right end to and can run the process just as responsibility.

But the process runs, oddly enough, very positively in "admit causing." And "admit causing" does sum up responsibility because "admit causing a doingness" or "admit causing a withholdingness"—those are the two causingnesses. So "admit causing" is the keynote of responsibility and you can run that on any preclear, and you'll find out that works just dandy.

(Plink!)

You're welcome.

Audience: (laughter)

That's the anatomy—that's the anatomy of responsibility. We've looked for a long time.

Actually now, you know, we needn't talk learnedly and horribly and come down on people with an iron heel and say, "You must take responsibility for

**Basic
commands of
Responsibility**

your life,” because what they think—what they think you mean is they must be blamed for living, see, or various other odd definitions. They don’t know what you’re talking about, and they’d probably take responsibility if they could face up to what it was.

Instead of that, you could say to them very cleanly and clearly, “You must be cause over your existence or your deeds, or you’re dead. You must take cause over these things. You must become cause over these things. You must be causative over your own life. You must be able to assume the position of admitted causation,” if you’re talking to somebody that likes syllables. Get the idea?

You don’t have to say, “Well, you take responsibility for everything, you got it made.” He knows what you mean. “It means,” if he gets elected mayor, why, he’s got it made, you know? Doesn’t communicate too well, mostly because *responsibility* is too aberrated a word in an aberrated society. But “admit causing” hasn’t been kicked to pieces and you can use that very well.

Unless you become cause over your own life you won’t live. Got the idea? Well, people will buy that sort of an argument. Okay? Well, I thought it was better to run the definition on you than explain it to you. Now I think maybe you got some subjective reality on it.

Group Process
for any PE
Course

That, by the way, is quite a killer as a Group Process, if you want to run Group Processing into any PE Course or anything like that that you have anything to do with and so forth.

There’s another one—there’s another one: “What would you let us know? What could you withhold from us?” “What would you let us know? What could you withhold from us?” That’s the overt/withhold basic process. Of course, the highest level of anything is knowingness, so that’s the highest echelon process. And you can run that on an individual in a group—I mean, pardon me, in an individual session, and you’ll see the needle slam all over the dial.

There’s a very, very cute way of running one of these things, by the way, is you set the person down, you take Mr. E-Meter, and you look at him very snidely, and he thinks you’re going to pry into his past. I’ll give you a little more dope. You up in PT enough to get some hot dope here?

Audience: Yes.

You in PT enough?

Audience: Yes. Sure.

Well, any of you that aren’t, come up to present time! Come on up to present time, it’s nice up here.

Male voice: Safe?

We’re all friendly up here.

Male voice: Is it safe?

The Battle of Acre was no good; come up to present time.

Now, you take an E-Meter and you say to somebody—you just set it up, you know? You set him up where he belongs. It’s about right. Average politician or something like that.

Anyway, if a pc is reading up here he’s practically dead. I mean, he’s so close to dead there’s hardly any worry about it, you know? He’s almost dead as a thetan. Over here he’s a mindless object. That’s right. He’s a mindless object below 2.0.

Anyway, but this pc sits down there—and he sits up here, you know, and you set him up, and you’re going to ask him some questions. Well look, there’s no sense in asking this person any questions about what he did because the probability is if he reads up here he—he won’t read enough responsibility to read on the meter. You got the idea? His overts don’t drop on the meter. So he can fool you. Unless you get the overt he’s sitting in or something like that and

GROUP AUDITING SESSION

that drops a little bit, see. He's just sitting up here all the time. He's just one solid overt act. His being there and saying anything has for the last two billion years been a constant and continuous overt act of magnitude anywhere he has been. You get the idea?

So you run this process on him. You say, "Now think of something you could let me know. Good. Now think of something you could withhold from me."

All right. You do that for a little while and you say, "How's it going? How's it going?"

"Oh, it's going all right."

"Well, is there anything you'd like to tell me?"

He says, "No. Been a pure boy and a good boy. Been a good girl and a pure girl. Recall vividly establishing the whole motives of Sunday schools. I was the one who knocked out beer in the United States. I've been good, good all of my life and all of my lives. No, I haven't . . ."

And you say, "Think of something—think of something that you'd let me know. Think of something you could withhold from me."

Sooner or later, running this along the line you say, "How you doing? How's it going? Now, is there anything you'd like to tell me?" Sooner or later this is going to go *draooooowww-druuumm-vruuummm*.

"Well, nothing very much except I murdered my father."

That's an interesting way of tackling a case, by the way. But the process all by the self—all by itself would take some edge off the case for the first dynamic, but you're auditing in the third. See?

But did you notice things kind of lighten up and you start feeling a little bit better, some of you? Huh?

Audience: Yeah.

Did you notice that?

Audience: Yes.

Well, that's plain magic.

Of course, a Scientologist now has a terrible liability. And I hope—I hope we don't get caught in this one—it just happens to be a fact. But it's as one of your very well-known personalities told me when I was running him over the jumps on an E-Meter. He named off three women and I said, "You mean you just took a fancy to them? You didn't go any *further* than that?"

He said, "Well, they were all in Scientology."

I said, "Yes, I know, but this is straight, is it, that you just looked at them and you consider that a little bit of an overt act against their boyfriends or husbands and so on?"

"Yes, that's right."

Said, "You didn't go any further than that?"

And he says, "*No!*" He says, "And I'm goddamn glad now I didn't! Look what—look what I'd have to be telling you!"

Well, fortunately as an individual goes up in tone he goes up in moral caliber. Otherwise it'd be too tough to bear on all of us. But the main thing about it is—the main thing about it is—you can run a higher degree of responsibility in with the process I just audited on you.

Oddly enough, an individual—an individual is as self-controlled, as well-controlled, gets along as well as he can take responsibility and gets in as much trouble and difficulty as he cannot take responsibility. There's a—it's a direct ratio.

Irresponsibility: difficulties and trouble. Responsibilities: everything goes along fine and so forth, and he has a lot of fun, too.

Now, if randomness is fun, then remember that an irresponsible person never has any fun. So if you're going to have any randomness, you're going to

have to postulate it from the top scale, taking full responsibility for it. And then it'll be a lot of fun. That's not a trap. But I hope we don't get trapped in any of these particular things because I hate to—I'd hate to spoil some of your games.

Audience: (laughter)

Well, all right. I trust now—I trust now, you will be able to sleep tonight where maybe you didn't sleep well last night. I trust that your consciences will be lighter or, if they need to be squared around, that they are heavy enough for you to tag an auditor quick.

Now, this is the end of the second day of this congress.

Male voice: We have the seminars.

Isn't it?

Audience: No. No. Not yet. Seminars.

You got the seminars coming yet?

Audience: Yeah. Yes.

You mean you're going to get some more auditing?

Audience: Yes!

Well, all right. That's very good. That's very good. Do you think you're going to profit by it?

Audience: Yes.

Do you think you're getting any results in it?

Audience: Yes.

Well, all right. By the end of the second day of this congress, do you suppose that you'll ever be the same again?

Audience: No.

Good.

It's not that I object to you as you are. As a matter of fact I was very fond of you the way you were. But there's a lot to be done; there's a lot of hand to be borne here. Truth of the matter is tomorrow—I don't know how I'm going to get it all in tomorrow to tell you the truth, because there's just too much dope and data and things and stuff and all the rest of it to give you, but I'll make a good try at it. And meantime, meantime, after your auditing sessions tonight—after your auditing sessions tonight—why, make sure that you sleep the sleep of the just and the blameless and that you are—that you are free of your conscience and so forth for the first time. As a matter of fact the HGC back there has a booth and you can check your conscience at it any time you want to.

I'll see you tomorrow, and good night.

PRESENCE OF AN AUDITOR

A lecture given on
2 April 1954

Okay. This is April 2nd, 1954. Hour's lecture to Professional Unit 5.

Want to talk to you something about the presence of an auditor—about the beingness of being an auditor. Most of the time I talk to you about techniques; talk to you about all kinds of manifestations, phenomena, how to produce results and so forth. Well, let's get very, very fundamental and let's go into how you could be an auditor.

Now, of course it's taken for granted that an auditor—if he were really a good auditor—would know all the processes and he would know all the definitions, he'd know all the fundamentals and he'd have them at his fingertips so quickly that anything the preclear did or any phenomena which turned up, he would be able to tabulate and account for quickly.

But we still would not have covered his own beingness as an auditor. Now, in the first place, an auditor is something that's not quite human. As a matter of fact an auditor had better not be human. The better auditor, of course, is somebody who is capable of exteriorization, stable exteriorization and able to maintain it and able, actually, to patch up anything that might go wrong as far as his own case is concerned. He ought to be up to that level. That isn't up to Operating Thetan but it's certainly Theta Clear. Now, that's stabilized exterior, no bang back in and so forth. He should be that, simply to resolve the most fundamental problem there is with regard to livingness.

Scientology has a great many processes which handle a great many conflicts. But there is one conflict that is inescapable and unavoidable wherever you have *Homo sapiens* and that conflict is this: The body is very insistent upon somethingness. It has tremendous insistence upon somethingness. It has to have insistence on somethingness because if it didn't have, it'd starve to death. It depends upon exterior attention in order to live. It is then an insistence upon somethingness.

Now, if you were to duplicate teeth on a preclear—you'll just say, "All right. Now, let's duplicate teeth." And he starts duplicating teeth, teeth, teeth, teeth, teeth, till he gets lots of teeth, lots of teeth, lots of teeth. First thing you know out of this big pile of teeth which he's gotten out there, he'll start to get the emotion "Whee! Let's all be teeth. Let's fill the whole universe up full of teeth. Everything's got to be teeth." Well, of course this is the central motive as far as teeth are concerned. Everything must duplicate teeth. Any object has this as an obsession. It must be duplicated. If it goes downhill, it gets down to a point, finally, where of course it must not be duplicated—which is it must hide, withdraw, get very small, be hard, compact.

But here let's take this problem of when it just has the obsession "We got to make everything into a similar object. Must have everything duplicated." This is living objects, of course, you understand? And we find then that the body, at the very best, is not necessarily obsessed with making everything in the universe into a body, but it's obsessed with the idea of filling up all space. It has that. It's going to fill up all space, that's what the body's going to do.

If given complete rein to its ambition, any effort to communicate would be an effort which would contain form—form, substance, mass. In other words, any communication the body itself does all by itself must therefore and thereby contain mass. In other words, the ambition of a somethingness is to have something. If it's going to communicate, it must have itself duplicated. And a body is something, so therefore something must be at the receipt-point of any communication emanated from the body.

So you could say the ambition of the body, then, is to fill up the universe and make a very simple statement of the thing. Okay, that's very well. The ambition of the body is to have something, to fill up something, so forth.

Well, what about the thetan? Let's supposing he gets into an obsessed state where he's very compulsive. Well, his beingness is nothingness. And so to have a complete and an accurate, perfect communication there must be nothingness in terms of form and mass. Any communication from a thetan, to be perfect, would have to contain no form, no mass. You see, a thetan doesn't have form or mass, and so an optimum communication from a thetan is, of course, something that contains no form and no mass. In other words, he wouldn't even have space. He wouldn't even want space. In other words, he would want nothing.

And he's trying to reduce the universe to a nothingness so he can communicate with it. That's obsessed, you understand? A body never gets above the level of being obsessed, a thetan easily does. Now, an obsessed thetan compulsively acting, not understanding what he's doing—long gone sort of thing; he doesn't quite know he's there, he doesn't quite know what he's doing—yet has this obsession to make nothingness out of everything. That would be nothingness out of all space. Well, how would he have to do this—make nothingness out of all space? He'd have to collapse it, wouldn't he? So he puts everything under collapse and restraint in order for it to get down to nothing.

Well, what do you think the emotion is of a thetan in a body trying to communicate? You know, that's pretty mixed up, isn't it? Here you have somebody in a body and he has the ambition of making everything into nothingness—you know, obsessively; he doesn't know what he's doing. And here you have the body trying to make everything into somethingness. And these two ambitions are crossed and conflicted in such a way that he doesn't know really whether he's trying to make something or nothing.

The composite, then, called *Homo sapiens* is never completely aware of whether he's trying to make something in existence or nothing. He isn't completely articulate on whether or not the future time track should have nothing on it or something on it. He never has quite made up his mind.

There is the primary decisional break in any lifetime. It's the break, you see—decisional. The individual can make up his mind as long as he's predominately thetan. See? He is a thetan, he knows this, so forth. He could make up his mind. But as he drifts out of complete knowingness of what he is and what he's trying to do, he gets obsessively into trying to make things duplicate him, which would be still all right—he's just trying to make everything into nothing. It would be a decisional thing. His decision would be "Well, what are we going to do about that General Sherman tank? Make nothing out of it, of course." Wouldn't matter whether it was on his side or some other side. His compulsive, obsessive response would be, in relationship to the General Sherman tank, "Let's make

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nothing out of it.” Wouldn’t matter whether it was on the German side or his own side or something, just the answer would be to make nothing out of it. If you want to look at the condition of war materiel and so forth which is normally in the hands of guys in fairly good shape and so forth, make nothing out of it, whether it belongs to their own—themselves or the enemy. All right. Wreck it, reduce it, squash it.

Now, he goes down on this “make nothing out of it, make nothing out of it” until he hits the body obsession line and he disappears out of view and we’re left in possession of the body’s ambition which is to make something out of it, to make something out of it. And the end product of this, of course, is to collect all the junk in the world and to make massive masses of mass wherever possible and so forth. It’s just something, something, fill up all space.

Well, another product of this, if you please, is to have all kinds of ridges sitting around. That’s one way to fill up all space. That’s a covert way of filling up all space. That’s to put up enough ridges, enough electronic masses, enough compulsive, obsessive mock-ups to really fill up all space. You know, doesn’t matter if it’s hallucinatory, that’s okay; if we’re going to fill up all space. Because we have a somethingness, we’re trying to communicate, therefore everything must be a somethingness.

Okay. We pop somebody three feet back of his head. He immediately recognizes something—if he has any certainty being exteriorized. He recognizes that there’s the body which he is using as a communication relay point. He’ll recognize that he is here and he is at liberty to make something or nothing at will. Well, there’s a tremendous resurgence the moment he really regains a big certainty on being exteriorized and is able to do it stably. As soon as he achieves that point, then he can selectively make something or nothing. In other words, just because he’s communicating and he is nothing is no reason everything he communicates to has to be nothing. He doesn’t have that obsessive duplication in mind. And he doesn’t pay very much attention to the desires and wishes of the body with regard to making the universe into something.

But he’s as bad off as he continues to pay attention to the body’s obsessive desire to make something everywhere and as long as he himself cannot differentiate between whether or not he ought to make something or nothing.

The ability to think, to make decisions, so forth, to the thetan who is very high up—he would not consider it necessary for a duplicate of himself to appear simply because he was communicating with something. In other words, he could talk to a wall and still have a wall there. He could talk to a mountain and still have a mountain there. He could talk to a body and still have a body there. The body wouldn’t have to disappear to nothing. He could also at the same time face the fact that he could talk straight into space, which is very close to nothing. It wouldn’t disturb him a bit to talk into space, and it wouldn’t worry him that space was not duplicating him.

All right. In other words, we would have a clear-cut idea of what we were doing. But as long as somebody is stuck in a body, he is up against this “maybe” classification. “Should I make something of it? Should I make nothing of it? What am I doing? What am I doing?” Well, we’ll make something of this and then we’ll be very selective about it and we’ll make somethings of all these things we consider good and we’ll make nothings of all these things we consider bad. And of course, all the things we’re trying to make nothing out of may have an entirely different idea and so we’ll get into a big conflict and an enormous confusion.

This is the confusion of an auditor who has not been exteriorized to a large degree. He doesn’t quite know whether he should make nothing out of the preclear or something out of the preclear. It apparently is all right to him the

preclear has massive ridges and hallucinations and everything else—permanent mock-ups, things like that sitting all over the place.

An auditor who is interiorized and who doesn't recognize the fundamentals with which he's dealing of course could sit there and, "Well, that's all right. And the fellow's got the whole universe full of energy and that's his universe and that's his universe. I mean, that's all right. We'll just let him sit there," and so on. He wouldn't recognize this as a rather undesirable condition.

And if he were, you might say, relatively high-toned for *Homo sapiens*, the idea of theta clearing somebody would be fine because you could really make nothing out of the guy. See? That'd be all right. But "Let's make nothing out of the body, too" would follow in immediately afterwards.

So this individual would be perfectly happy to grind out engrams, engrams, providing he had some security in the fact that it was sooner or later going to reduce the body down to a dust spot. And particularly let's make nothing out of the hopes, dreams, ambitions, protests, ideas and goals of the preclear. If he was just obsessively on this line, why, he'd just be making nothing out of the preclear. The preclear says, "I just had a horrible headache."

And this auditor who is making obsessive nothingnesses—he would say, "Mmm huh-hmm mm-hmm. Now let's process your foot some more," and so forth.

And the preclear would say, "I have a horrible headache."

"Mmm. Now let's get the other foot." Let's not make any capital out of any communication. Let's just make the guy into nothing as fast as possible.

Now let's get the reverse of this. Preclear is sitting there—the auditor knows what he has to run on this preclear. This preclear is obviously having a very hard time with direction and so forth. And the preclear should have run on him next-to-last-list *Self Analysis*, just as a little test on the case and then some Opening Procedure, something on that order, something mild. And the preclear's sitting there and the auditor's sitting there, and the auditor says, "Well . . ." He's got good ambitions. You know, his heart is in the right place. He knows he's going to do well by this preclear if possible. And he starts to say, "Well, now, let's get something . . ."

The preclear says, "You know, I've been having trouble with my elbow lately."

"Oh?" the auditor says. "Hmmm. Well. Well, let's see, can you get a duplicate of that?" And here we go. Where is this session going to wind up? In the dustbin.

The guy might as well never have sat down. Anything the preclear says, the auditor makes more of. Anything the preclear comes up with, the auditor makes more of. He makes something of everything the preclear communicates. He gets deeper and deeper in the somethingnesses too, and he'll get more and more and more and more significant about the case. More and more significances will turn up because he has to make something out of the communication. So, boy, will he make things significant.

This in essence was analysis. Every time somebody came up with the fact that they had a slight blink on their eye, why, the fellow said, "Well, did—you ever worried about flirtation?" You know, you got to have significances. No, the guy has got some dust in his eye. "Well now, this is a flirtatious manifestation which probably stems from the Oedipus complex." Now, let's get significant. Now, let's make more of it and more of it. And finally if we make enough more of it, why, we've really got the guy nailed down in a body.

What happens to a person undergoing analysis of the old school? He actually just gets sicker and sicker and more and more wrong with him, because more is being made out of everything he advances. And what he originally advances was that there was something wrong.

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So we have validated the wrongness of the case and have clung to that and have made something out of it up to a point of where the fellow thinks he's walking on glass twenty-four hours of the day. He just can't—he . . . So much is wrong with him. He wonders—a few weeks deep in analysis an individual begins to wonder how could he possibly have lived? It's an impossibility, obviously. Because he's—had been found to have all these repressions, these complexes; “make something out of it,” in other words. Well, that's because the analyst is there, he is pinned down and he is being 100 percent a body.

You get any race, any civilization or culture which has gone below the level of “man can have a soul” . . . You know, races and cultures go up to a certain level, and up to that level an individual has permission to have a soul or be a soul. You know, this is not outside of our computations. And then he crosses that little sharp borderline and he goes over into the never-never land of “an individual can't have and is not a soul.” The second we do that an individual can't have nothing. An individual will always have something.

Then you get advertisements for Kelvinators and—monopolizing all the entertainment time, and you got to have something, you got to have something, you got to have something, got to be something, something, something, something, more something, more something, more something—*wluuhhh*. And of course, he's just got to be this and that and so on.

In other words, the second we depart from a nothingness complex, nothingness ceases to be part of an individual's scheme of life. He couldn't think, for instance, of taking a vacation where he would simply go and sit down under a tree and do nothing for two weeks. And yet that's a very sensible kind of a vacation. Individual says he wants a rest. Well, all right, let him go sit under a tree for two weeks, see? Quiet. That's fine. All right.

No, no. You'll find that isn't the case in an electronic society or a mass society that has more or less abandoned the idea that there's any nothingness anywhere. And it's abandoned the idea of the spirit and the beingness and so forth. I'm not talking religiously. It's very silly that man went along—the way it decays is they finally say, “The soul is something else. You're you and the soul is something else.” That's modern religion.

You know, that's the same as a preclear saying—by the way, let me interject this one because it's something that you ought to know very well—it's the same as the preclear saying, “Well, yeah, I'm outside my head, I know that. I'm over there.” See? *wluuhhh*. He's over there. What are you dealing with? Immediately you should, without giving much outward manifestation, hold on to your chair, keep your hair from flying into the air and quickly go into “where we start.” Is it lying down and mimicking where he lies or just where do we find bottom for this case, see? “I'm over there.” All right. That's Christianity. They're always saying “my soul” you know. “And you've got to save your soul.” Well, that's the same as “I'm over there.”

Well, so having departed that line we find the individual today who goes on a vacation has to engage in more hard work than you ever racked up anywhere. He has to climb ski runs and he has to hack down trees and go bridle-pathing and all the activity, activity, activity, something, something, something, something. Guys—you know, I've seen—I've seen offices just practically on the verge of ruin because they'd given two or three vacations. Guys are laid up with broken legs and sunburn and snakebite.

You see, even the period of rest must be something. One of the—you know, a recent symptom of this is the fact that they can't even let a nothingness like sleep exist anymore. They have, I think, something that's called a Dormaphone or something like that. It's related to a dormouse; I think, it must be—it's about as silly. Here we have a guy with a pair of headphones on while he's asleep, learning

all night. Yeah, they do this. There's a—it's a very lovely address. It's the same address as the American Psychiatric Foundation, same building. And there are police forces in the United States which solve the problem of a policeman is unable to learn the thousands of pages of city regulations by clamping earphones on their police force while it sleeps and they play the regulations to them all night long. This is real cute. But this is all a manifestation of there can't be a nothingness; there must be a somethingness. So they've even invaded the world of sleep.

Well, what do you get when you get this eventually? Well, of course you're just getting everything into more and more solid matter. If you want to find . . . If you wanted to look over any planet—if you were to go to a strange planet and you would look it over—you want to find out which race there was going to cause the most trouble and upset, you would look at some of their constructions and you would take the heaviest mass. Let's say we had twenty nations on the face of this planet and they all made some kind of products of one kind or another. Let's say they all made phonographs or they all made rocks of various kinds. We would pick the heaviest and most massy phonograph or rock, whatever it is, and say, "There is the nation which in the past has been extremely warlike, has overflowed its borders and has caused a great deal of trouble on this planet."

And everybody would say, "How did you know?"

It's the one where a nothingness becomes impossible. We hectically have to make a somethingness. Well, that will cross up every time with the individuals who are fairly high-toned compared to the low tone of that society. And these guys are still going on the basis of an obsessive nothingness. And these two things go together—"We have to make heavy mass" and "We have to obsessively make nothing"—into such a conflict that we get the nation which will overflow its borders and try to enslave and enchain its neighbors.

This is true in terms of wide civilizations. If we were to go around to six stars . . . Let us just hypothecate that we have several stars and each one of them has a civilization. We were to go around to these stars and look over the civilizations on the planets surrounding them, we would discover that there was one outfit there that was real massive.

They weren't necessarily big bodied, but everything was dense and heavy and massive and "we got to have more mass" and "we got to have more mass," you know. There's the babies that are going to wind up eventually conquering that particular space area. And they're going to chew it up like mad.

Now, there is no human-type society or anything recognizably as such on Jupiter, but the habitable planets of the solar system here finds Earth the biggest one. And it finds here on Earth the heaviest machinery nation and so forth as the one which has caused the most trouble in the last few decades. Last few thousand years really. Now, that's the German nation. They are typical in this direction.

They're very significant, deductive logic, they figure, figure, figure, figure, figure, figure, figure, figure, figure, figure. Always got to make something out of it.

You come in, you say, "It's a nice day." Well, for god's sakes, let's drop it at that. It's a nice day. So it's a nice day.

"Well, *u-thu-thu-thuh* not over in Aachen. You wouldn't get away with that in Aachen. Well, it's a nice day, yes. But then, of course, this time of year—this time of year, we very often have nice days except on the days when we have bad thunderstorms. But we have lots of bad thunderstorms at this time of year ordinarily. And it doesn't look very well out there. As a matter of fact, this afternoon we will probably have a thunderstorm." Now, you just said it was a nice day—that's your hard luck.

Now, recognize this manifestation from some preclear you're trying to audit. Every time he runs into a concept which simply ought to go *poof*, instead of the

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concept going *poof*, the lock going *bap* and that's the end of it, or the engram just going over the shoulder and forgotten about and that's—it's just disappeared—instead of that occurring, you just start to get more and more mass energy.

The way this is manifested is the preclear says—the *preclear* says, “Well, let's see. I'm—you're saying—saying ‘Remember a time when your mother—when your mother was mean to you.’ Was your mother—ever mean to me? Well, yes. You see, that would make a big difference in my case because my mother was related to the Haberdashes of Port Boston. And you see they were very vicious people when it really came down to that. I remember there was somebody in that family—somebody in that family went insane if I remember rightly. Yes, yes, yes. They had a big, big quarrel about it one time. I wonder if I was in that quarrel. All right, let's see, how old was I at the time? No, I guess I would have been . . .”
Rrrrrr.

You just asked them if their mother was ever mean to them. You find yourself seven counties and eight families away before you finish up. Why? They're compulsively making something. Let's not get any more significant than just what they're doing. They're compulsively making something of every remark. And you bring up to view, you say, “Your mother ever mean to you?” A fellow should, you see, if he was in good shape, if he was getting into better shape and so forth, progressively—“Mother ever mean to you?”

And the fellow would say, “*Mmmm. Hey, yeah,*” see? *Bang.* We blew a lock, we blew another lock, we'd blow another lock and another lock and another lock, *bing, bing, bing, bing.* In other words, Straightwire all by itself will work on this individual as long as he has the liberty to make nothing.

But the second you start to run Straightwire on a case which is compulsively, obsessively being a body, why, the case has to make something more for every thing which they find there. And they just wind up in the midst of the doggonedest deposits of energy you ever heard of. Nothing ever blows! They've got to go in the direction of something all the time—something more, something more, more complex, more significant, more this, more that. They don't have the right to make nothing out of something. Well, your job as an auditor is to bring them up to a point of where they can blow these locks, blow these obsessions, not manufacture more of them.

This individual left to his own devices, because he's got to make something out of nothing, would just simply spin himself right down and right in. He would make something more and something more and something more. You tell him that there—if you told him there was anything wrong with his case he'd come back the next morning with eight more things wrong with it, see? He'd have multiplied it. What's he going on? He's dramatizing the body trying to fill the universe full of mass. Not be any—any more significant than that.

That's what we are looking at. That's what the individual will try to do. This is where he's going, this is where he's headed, and you as an auditor are supposed to head him off. And you're supposed to get him up to a point of where he again can make nothing out of things. Because if he can't make nothing out of things, he can't make nothing out of his aberrations, and that's your job.

Now, let's take you as an auditor. You can almost exactly predict what an auditor will do with a case—almost exactly predict it—simply by looking at the state of case of the auditor, unless the auditor is very well trained. There's two things you can do about this. You can bring his case level up or you could just train the hell out of him. That's why we do both in these Units.

Now, where would the auditor sit who was having a case go into deeper and deeper and deeper, more complex significances all the time? He would be making somethingnesses, wouldn't he? He's going to make something out of this preclear. He's going to also—he's going to do this: He's going to get the preclear three feet

back of his head and then, because he was told to do that, the preclear is there and then he's going to move hell and earth to get that preclear back into the head and mixed up in mass. Because it's an intolerable situation to the auditor to have that preclear be nothing. But in order to achieve a duplication, of course, the preclear's got to be something. So he hasn't any business out of his head. So we've got a basic disagreement, then, with the tenets that the auditor is dealing with. Net result: he can't audit worth a darn. See?

All right. Now, let's take the fellow who kind of knows he's a thetan and he's kind of doing all right. He knows he's a nothingness but yet, he doesn't articulate it. He isn't up to a point of where he can be completely choosy about what he's doing. He's still running on lots of machines, unseen urges and impulses and so forth. And all he'll sit there and do is just try to make nothing out of the preclear.

Now, one of the funny manifestations of this, we had a couple of auditors started in on somebody in Unit 2 and the next thing you know they had that preclear stretched out (he was also in Unit 2) and they had this preclear stretched out with practically every machine . . . This fellow was pretty good at blowing up machinery—that is to say, blowing up thinking machinery—and they had him in a condition where he'd blown up every machine that they could lay their hands on. In other words, they'd taken away all of his machinery, just like this, see? And boy, they were trying to make nothing out of him in a hurry. And he was lying there gasping. He was in horrible condition. Why was he in horrible condition? Well, they'd upset his havingness beyond the point of tolerance. He couldn't stand it.

And the staff auditor brought up the condition of the boy simply by feeding him some engrams. All he did was, you know, "Mock up some engrams." In other words, they rebalanced this fellow. This fellow wasn't yet in a condition where he could tolerate all this nothingness.

You ask a bunch of people to put nothingness in the walls, and if you were to ask a group to put nothingness in the walls for an hour or two, by George, you'd have an awful lot of those people sick. They'd get sick at their stomachs. A stomach for instance can't tolerate nothingness. It knows better than to have any nothingness. That's the way you starve to death. People get sick at their stomachs and dizzy and all that sort of thing.

So this fellow, of course, got very weak, very shaky. What were the auditors? They were in a condition where they knew they were nothingnesses, you see. But they were *not* in the kind of condition where they were trying to think or act or look, you see? They were just compulsively and obsessively dramatizing about the lowest level of recognition of being a thetan. They just had to make nothing out of everything in sight.

This preclear shows up; they've got to make nothing out of him. They make nothing out of his machinery. If they'd had a technique to do so, they would have erased his body from the skull to the toes.

Well, the business of living consists of a great many somethingnesses and a great many nothingnesses. And an adequate business of living, of course, is conducted by somebody who, at will and on his own volition, can make or tolerate something or nothing at will.

You can go down the street and you see a car down there, a very beautiful car, and you say to yourself, "Gee, that's a pretty car." You'd just as soon drive this car. And you go around the block and you see a wonderful—well, you see somebody walking along, you know, a politician, a vacuum. And you say, "Look at this complete nothingness." And you're perfectly happy about the thing. Of course if you wanted to, why, you could alter conditions on these things.

What's the difference then between being obsessively a body, obsessively a thetan and being self-determined? Well, a person who is self-determined is

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somebody who can tolerate or create something or nothing and be happy about it. And a person who's obsessively being something or obsessively being nothing has to—in the case of something—has to obsessively make something, create something, fill up the whole universe, or obsessively make nothing out of everything, and he *can't* be happy about it.

The two great differences. Now, you're trying to get your preclear up to where he can be happy. To be happy, he'd certainly have to be able to tolerate or create something or nothing at will.

And this requires, then, that preclears be worked by people who certainly have an understanding of this—not necessarily Theta Clear but they certainly have got to have a fair grip on this thing.

So what's the auditor doing? Now, you can be very—very precise. You can say, "What are my goals relating to this preclear? And I'm going to be a good boy and I'm not going to kick over the chair. I'm not going to spill cigarette ashes in his eyes at the moment when he's exteriorizing. After he gets out I'm not going to send him all around the room having him look for my pocketbook which—huh!—which I left home. I'm going to be a good boy. I'm not going to do anything like that. Going to be a real nice boy, conduct a good job of auditing."

Get the guy three feet out of his head, then go completely blank. "Let's see—uh—well—umm—oh yeah, there was Change of Space Processing. Oh, yeah. Be at the entrance to the MEST universe. Now, be here. Be at the entrance to the MEST universe. Be . . ." And the fellow—whoa, whoa, whoa, whoa, whoa.

He was sitting out there. He just that moment had found out he was exteriorized and now he's being sent off to some place he knows not wot of and probably doesn't believe in. The next thing you know this is all just too confusing.

Well, what's essentially then the goal of the auditor? Well, the auditor has to be pretty self-determined because, in effect, a Theta Clear is somebody who can be the nothingness of actual beingness or pretend to be a body or pretend to be a combination of both or he can tolerate something or nothingness at will.

Well, if that's the condition the boy's got to be in, your auditor's got to be up to where he can tolerate this kind of a condition, otherwise he'll never create it. And he's got to be able to tolerate it analytically or he has to be able to tolerate it simply because he can. Two ways to go about this, you see?

So in processing we find many flubs. Each and every one of those flubs can be categorized into two classes: one, the problems relating to what I've just told you—something—nothing, tolerance of, or two, the auditor simply doesn't know his business. See? I mean he has not studied enough, he doesn't know enough, he hasn't practiced enough, he doesn't have enough experience, he doesn't have enough confidence in the processes. And he's dubbing in some sort of a process which he hopes will work or which sounds good. He doesn't quite know where it's going to go. In other words, these departures. But these things fall into these two classes.

You could take somebody who was a Theta Clear and still have him not well informed with regard to processes and have him (quote) "lay an egg" processing. I've seen them do it. Their immediate assumption is that the person they're talking to is as well off as they are. And they kind of assume this. They take a look at him; makes them very impatient that the fellow is all clouded up and black or he's wearing green masses of energy down below his body or something of the sort. This is upsetting to them and they just say, "Well, tear all that off and we'll get on with the auditing." This of course the fellow can't do. He has to make something.

Well, so much, really, for that. An understanding of those principles, by the way, goes an awful long way toward clearing up the problem and poise of the auditor.

Let's go on to some more indefinite things such as poise. You know, calmness rather than serenity is pretty well the keynote of an auditor's attitude if it's going to be successful. You've got to be calm. Even if he's enthusiastic, he should be calmly enthusiastic. The most thing—he can throw his voice—dart his voice into the thoughts of the preclear, you might say, with such suddenness or with enough mismatch of tone to the situation so that the preclear will think he's frantic. The preclear is not good at reading what the auditor is doing. He's always quite sure the auditor is about to do something wrong, damaging or actively malicious. And being sure of that, he actually starts to audit real well only at that time when he becomes confident that the auditor is not going to do something strange, sudden or unheard of.

And the best way to treat this is simply to continue in a calm frame of mind with regard to the preclear. Well now, if you don't know whether or not your processes are going to work on this preclear, it's pretty hard to assume a calm frame of mind because you yourself are hung up on a maybe. You start feeling desperate. It's obvious this preclear is not recovering or something of the sort and you say, "Well, let's—obviously this case requires a little more desperation." That's just what the case never requires.

Processes you've got will work if you know how to use them and if you apply them with the proper sequence to the right cases and enter them in the proper lineup and get them to the level they're supposed to be before you start throwing heavy artillery at them.

In short, knowing that what you're doing does produce the result, in itself produces a state of poise on the part of an auditor. If you were absolutely sure that by doing such and so a technique on a Black V would eventually unblack him and make him into a IV and then a III and then a II, even if it were going to take you thirty hours of hard work to do that, you could sit there and be very calm about it, couldn't you?

But supposing you don't know what the hell is going to happen. You don't have any confidence this fellow will unblack. You don't have any confidence that these hallucinations will go by the boards or this fellow will get any better. You have no confidence in the fact that, although you've audited him ten hours today, that by Tuesday he won't be twice as crazy. You have no confidence in this because the whole world is trying to knock your confidence out from under you—the preclear, the preclear's relatives, the people who immediately surround you and so forth, all these things are depending on you to reassure them, and therefore they hand you bad news so that you will reassure them. And because you're an auditor, nobody ever reassures you. You see that? Nobody ever thinks it's necessary to reassure you. It never occurs, or would occur very seldom, that a preclear would think it was necessary the day after he'd been audited to reassure the auditor that he was coming along fine.

No, he came along 90 percent fine but that lock they tried to blow about Mama, that didn't blow. So the next day he's on the phone and he says, "You know that lock we didn't blow? Well, there was this—until I had a dream about it last night—a horrible nightmare." He doesn't tell you that he spent the three weeks before he came to see you, regularly from midnight till four o'clock in the morning, sitting in a brightly lighted room facing the door, holding on to the sides of the chair for fear Mama would walk in the door. He doesn't tell you this. No, last night he had a slight dream. He's going to complain. He's going to tell you what's wrong. They very easily think that your acceptance level are things that are wrong simply because you're remedying things that are wrong. So they tell you all the time. So they never bother to reassure you. You're in a bad spot if you expect preclears and the public to reassure you. They won't.

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You're going to create, eventually, almost a vacuum somewhere around yourself because you're pouring out reassurance, reassurance, "It's all all right," "Everything is calm," "We're all happy," "You're going to be all right," "Everything is going to be all right," "Yeah, it'll all work out somehow or another." And you keep pouring this out, pouring this out, pouring this out and the next thing you know, where the hell is the stuff you've been pouring out? And you'll kind of get the idea that you're sitting in a vacuum of it. You've given it all away. You're unwilling to create any more of it; it doesn't do any good anyhow. This is obvious to you—obvious that your reassuring people doesn't do them any good. And you're liable to get blue about it and you stop manufacturing it; it will make a vacuum.

If you want to have some fun sometime, why, just mock up thousands and thousands of people reassuring you. Magnificent. I mean, you've got all kinds of vacuums of this stuff already in life.

Okay. Let's see then that if you're sitting there expecting a license to survive from the preclear, you're in the wrong chair. You are the issuer of licenses to survive and the preclear is the issuee. And if you think that after you have run a particularly nifty technique, the preclear is going to sit there and applaud and tell you what a good auditor you are and how brilliant you are, I say you're in the wrong chair. You'll find out someday how lonesome God must get. And it's just on this sort of a basis. Nobody sits there and comments on it. You're the only one that comments on you really. Everybody else is so introverted, they don't even know you're there, hardly.

There's a case that's worse than "what fog?" is "what auditor?" Now, if you expect that your work is immediately going to result in applause and reassurance and that everybody will come around and that you're perfectly safe in the community because you're an auditor and so forth, well, you've got this civilization sized up wrong. You're setting yourself up in a position which is only tolerable. It's only tolerable. You can only actually maintain such a position if you can also maintain the position of not needing a whole flock of pats on the back every time you turn around. You're the guy that pats people on the back. They don't pat you on the back.

However lonely this must be, if you get around to a point of where you've got a vacuum of back pats, the way to get rid of the vacuum of back pats is to mock up a lot of people patting you on the back. See? And it isn't to look to the preclear for it.

Well, therefore the preclear expects calmness, assurance, confidence. The best way to achieve calmness, assurance and confidence is to have every reason in the world to be calm and assured and confident. You see that? I mean, the best way is to have every reason in the world to be. Well, that would be: one, you know what you're doing; two, you do it accurately; three, you know what the preclear needs when he needs it; and four, you know by experience that what you're using does change his case level. And you can be real calm.

Now, if you knew all those things, the psychiatrist at Mount Sinus Hospital, where they create sinusitis—that's where the United States gets its quota of sinusitis, I think. Anyway, he could come down and talk to you and say, "Oh, you know, that Scientology doesn't work." They don't talk quite like that. They say, "Well, *hrumph, hrumph*, you know—uh—this—uh—*hmm, hmm*—uh—subject—that—uh—you—uh—were trying to use—uh . . ." That's talking fast.

If you knew those four things, you could listen to that boy, or a whole board convened to find out whether or not you should be permitted to go on surviving and practicing this stuff. I mean, you could sit there with the greatest aplomb. You could say, "Oh, it works. What are we doing here? What's the matter with you people? Haven't you got anything that works?" You could be utterly

disgusting. They wouldn't do a thing to you; they wouldn't dare. Why? They know they're looking at somebody that knows. If they're looking at somebody that knows, he's dangerous! But they're not dangerous enough to do anything to him.

Confidence, calmness—these things actually result out of a condition of mind that knows that it knows what it's doing. That's the best remedy in the world for auditor presence, is simply know your job. Then you don't have to pose; you don't have to hold the right-hand pinkie in a certain position; you don't have to concentrate on the exact voice intonation to use when you say, "Now, give me three people where you are not," or what . . . You don't have any of these problems.

This preclear says to you, "All right. I'm all set."

And you say, "Well, give me three places where you're not."

And he says, "Well, *hmmm*, I'm not so-and-so and so-and-so."

You say, "Come on, three places where you're not. Only this time let's spot them."

And he says, "Hey! I'm up against a tiger. Gee, I guess I'd better find three places where I'm not. *Hmm*. This guy is dangerous. He's liable to do something to me." And he's made his first postulate that he's liable to get well. It may scare him to death, but you made him make the postulate. How? Just by being confident that he was going to get well, only you never told him he was going to get well.

You'll also adventure into comments of this character: Somebody comes in and says, "Well, I don't know. I spent eighteen years in self-help yogism and so on. And I've sat on my left foot for twelve of those eighteen years and that was supposed to make me very, very well. But now my left foot's crooked. And what—what can you do for that? And you say you can do something for that but I don't think you can do anything for that. But my neighbors told me to come over here and see you," and that sort of thing.

And you look at him and you say, "Well—well, sit down."

And the fellow, "Well, I don't know whether . . ."

"Sit down. All right. Now, mock up an acceptable left foot."

"Well, I don't know whether . . ."

"Mock up an acceptable left foot."

"Oh, let's see. There's an old one with bunions and it's twisted and it's been burned and it's just had a snake bite it. Yeah, yeah. What do you know? It snaps in."

You say, "Yeah, okay. Now, mock up some more of them."

You see, if you don't know that you know that you can do something about that he'd come over and he'd say, "*Yah-yah-yah-yah*, left foot."

And you'd say, "Well, I tell you, here's a lot of proof and here's so-and-so, and you know we really have worked on these things a lot of times and this stuff is fairly new. And it came out of nuclear physics and there's a lot of material in it which is very good. And I'm going to have to educate you to be a complete Scientologist before you let me process you."

And you don't have to tell him a thing. You say, "Sit down." You know you know what you're doing. You don't have to convince yourself you know what you're doing by explaining it to somebody else. See that? That makes a great deal of difference.

Now, there is no problem here where you're concerned of an aura, of an energy mass that exudes from you and somehow or other penetrates the pores, corpuscles or oblongata of the preclear. You are not telepathically communicating with the preclear so that your confidence is an emanating sphere which is registered by the preclear so he feels confidence.

This is just another way of trying to make something out of an empty universe. You see that? I mean, just explaining it that way. Because it doesn't

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matter whether that aura exists or not or whether you can make up energy or not. This is beside the question. The fact of the matter is the people you deal with couldn't register it if it was written with letters of fire on the seat of their pants. They are about as sensitive as a railroad spike.

Now, that's one that you can firmly keep in mind. You can sit with perfect confidence in an auditing chair and worry about whether or not your girlfriend is out with Henry or your boyfriend is going to leave you that evening. You can sit there and be a wrack of ruin actually and do a perfectly splendid job of auditing. You obviously are emanating sorrow and grief and upset in all directions, and obviously the preclear will pick this up and it'd spin him. Would a railroad spike pick it up? Well, the preclear won't either.

Sure, you're liable to give him a session which isn't a top session, but you'll still do more for him than any medicine man or doctor on the face of the Earth.

Now, let's go into actual beingness or presence. In practice, where you are meeting people and contacting people continually, it is not good for you to carry along the kind of a mock-up which would belong in some other field of endeavor. People have a certain stamp for a certain mock-up. They expect painters to wear overalls and painters' hats. They expect diesel engineers to smell of diesel oil and wear overalls. This is a communication symbol just as much as a name or a word is a communication symbol. There's nothing wrong with your avoiding communication symbols, but you should recognize that they do communicate and that the populace at large does depend upon these symbols for communication.

Well, let's say you like to dress very dishabille. You don't particularly care to wear any kind of clothing that would be professional clothing like a lawyer or something like that. You'd just—you'd rather wear some overalls, let's say, and so on. Well, it doesn't communicate. You're putting up a symbol of somebody wearing overalls who should be wearing something else. And thereby people look at you and you—your form, the mock-up you're putting up isn't communicating to them. It's communicating something else to them. It isn't communicating somebody who can do something for them.

Well, I don't know what the optimum mock-up would be really, because I haven't tested it out in the society. But to show you how far from your level of acceptance an optimum mock-up would be, I would say that in other times certainly the optimum mock-up for healing was somebody walking around in a clean sheet with a gold halo.

You can put up that kind of a mock-up if you want to, if you're good enough, if you're high enough on the Operating Thetan level. But sheets get in your road and so on. If you really wanted to make people well in windrows and make them slaves forever, why, appear in such a mock-up sometime before a crowd that's attending a soiree or something of this sort, you'd knock them dead.

Of course, you'd kind a feel like it would be real, real weird; you'd feel real weird walking around in such a mock-up. How come you'd feel weird just because a mock-up that you were pushing around looked weird? Oooh, this is strange, isn't it? I mean, *you* shouldn't feel weird just because you're pushing around a strange looking mock-up, to you. You should be able to push around any kind of a mock-up you want to.

So let's look at it from a basis of appearance. How much does appearance do for the preclear's case? Well, if you're taking strange cases and you're picking them up, people have no acquaintance or sympathy with what you're doing or anything of the sort, then you had better establish for yourself, in your time and era, what the public or what such people would expect you to look like. Look like that. That's easy. If they expect you to wear sport clothes and so on, why, wear sport clothes. This comes a little bit on the borderline of giving them what they

want. But it isn't giving them what they want. It's the first communication step. You want to communicate with these people.

Well, the first thing that communicates with them is your appearance. And if your appearance doesn't communicate to them confidence and it doesn't communicate to them this message—"Somebody who can do something for me"—doesn't communicate to them that message, then you have an awful time from there on trying to make that message go across. It doesn't go across. And so you will take much longer on a case, you'll have many—many less preclears and so on merely because you have not communicated to them.

Now, this can be carried out to *reductio ad absurdum*. What does the British public expect a psychotherapist to look like? *Wluuhh*. Supposed to wear a black suit (it's a uniform!)—a black suit, a black vest, very, very soberly cut, and if you please, a little white rim that goes around inside the black vest, and a certain type of tie and an exact kind of stud, pearl stud in the tie, and an exact kind of a hat, a kind of a homburg sort of a thing. And they're supposed to carry a stick, you know, of a certain kind and so on.

You can go over there, you can look at trades, you can tell what trades people are in just by looking at them. And you go over there and you can always tell who's a psychotherapist or a doctor. He's got this uniform on, see?

But the funny part of it is, is one of these guys in that sort of a uniform walks into a sickroom or he walks into a waiting room or something like that and everybody jumps up and says, "Yes, Doctor." There's no mistake whatsoever as to who's there, see? This way they keep themselves from getting confused.

Well, there isn't any reason for you to look somber or look this way or that, but what does the public expect you to look like? The public that you're trying to do something for—what do they expect you to look like?

Well, your first level of communication, of course, is your own appearance and when you violate this then you have broken down the first communication bridge. And you'll find out that it'd do a lot.

Now, of course, around here we know what we're doing. This is an entirely different thing. We know what we're doing. And then we're working at it and so on. We're not trying to treat or approach an alien and unsympathetic public. We're just being ourselves.

But when you go out into the highways and byways and so forth, if you just give some thought to that as the first communication point, you'll all of a sudden find out that it takes you lots less time to produce the first result. And there's lots less weight on your ability. And after you're a little bit known in your area, half your job is done before you walk up the front door, you know? "He'll be here in a few minutes, everything is going to be all right" sort of a thing. "I am now on the threshold of the office. I am half cleared. I am already exteriorized."

This is where communication starts working in your favor. Well, don't make it tough for yourself, any tougher than you have to. Don't make it tough for yourself by putting a communication bridge between you and the preclear.

All right. These are the elements I cover in the beingness and presence of an auditor. The impulses which you experience can be understood by these statures. Or you can simply get rid of the impulses by auditing which after all is the best way to do it.

Okay.

GROUP PROCESSING: HOLD IT ON EARTH

A Group Processing session given on
5 July 1957

Thank you. Thank you.

Well in actuality, we do have to cover, in the next few hours of lecture, quite a bit about new types of processing and so forth. And I'd like to give you examples of these. So we will. We'll start in at seven o'clock this evening with the evening lectures.

Male voice: Okay.

But you want seminars tomorrow night, don't you?

Audience: No.

Or are you going to make me work some more?

Audience: Yeah.

All right. Okay. Thank you. All right. That's the way it'll be.

Well, what does "acceptable" mean?

Audience: (various responses)

Well—well, I tell you, I tell you, that's quite interesting. You know, there's some possibility that pressure doesn't quite come into language. A possibility it's an experience rather than a syllable. But it's very interesting to note, very interesting to note that a thetan does have a certain experience with mass that he calls pressure.

Now, what do you suppose this is here between that solid object there and the floor? Where they contact each other, do you suppose anything is happening at that point?

Audience: (various responses)

You think there maybe is some there?

Audience: Yeah.

Well then it does seem that there is some pressure going on in the world. Is that right?

Audience: Yes.

Hm. There is a possibility of this.

Audience: Yeah.

Your chair, for instance, legs on the floor are exerting some pressure. Do you suppose this is the case?

Audience: Yes.

Well, where right this minute are you experiencing some pressure? Well, then it does occur, hm?

Audience: Yeah.

It does occur. Well, for instance, could you get the idea that there should be some continuous pressure between you and the chair?

Audience: Yeah.

Well, let's just get that idea, "There must be continuous pressure between me and the chair."

Audience: (various responses)

Must be. You get that idea easily, huh?

Audience: Oh yes.

Well, why do you suppose that is? Why do you suppose you have this idea? What would happen if you didn't have that idea?

If there's a great big wheel here and we were spinning this wheel very rapidly, it would exert a certain outward throw on its outer wheel. Isn't that right?

Audience: Yeah.

So if we had this spinning wheel here and we had a little marble or something up on it, the moment we spun it, why, the marble would go flying off of it, wouldn't it, hm?

Audience: Yeah.

Well, if we had a sphere here, and we had a little marble sitting on it and we spun it, what would happen to that little marble?

Audience: (various responses)

Well, let me call something to your attention. Let me call something to your attention: that when you pick things up—now take your right hand and pick up your left hand. Pick it up. Pick it up. Experience the pressure there. You are, huh?

Audience: Yeah.

Do you suppose it's possible that you're doing anything else at the same time?

Audience: Yeah.

Do you suppose there's a possibility?

Let's look at it this way now. Just pick up your left hand here. Now throw it down.

Male voice: Uh-huh.

All right. Now pick it up here and just drop it. Let me call something to your attention: You dropped it. Now pick it up and throw it down.

Audience: Yeah.

Now pick it up and drop it. You don't suppose that's an automaticity, do you? How come your hand falls when you let go of it?

Now, if we weren't all earthmen and earthwomen and totally nuts, this would be perplexing to us. Because there's no magnet down in the middle of Earth and no steel in your shoes. This is fascinating. The college professors, they got it all sewed up, you know; they got it all sewed up. They say, "Well now, students, there's gravity. Well, that's the end of that."

It's quite amusing. Somebody, one day, wrote a formula for gravity and I remember the formula's existence vividly but not the formula. I've always missed it on examinations. It's something or other—it's the mass-gravity formula. Mostly because every time I write it down, it gives me a different answer; it's quite an interesting formula. But it's my idea of formulas, they ought to be slightly invariable. They ought to be fixed stable data. And they say, "Well, gravity and electromagnetism are the same thing. Einstein said so. He must be right—he's dead."

What is this thing gravity, this automaticity that every time you put an apple out here, it goes splat? When you pick up your feet, they go back down on the ground. You don't suppose somebody could be working against somebody, do you? You can always ask a fellow to get the idea of fighting himself and he agrees with you at once. Can you get the idea of fighting with yourself? Hm?

Well, it's a very amusing thing running out gravity.

GROUP PROCESSING: HOLD IT ON EARTH

I want you all to get up and stand behind your chairs now.

Now I want you to carefully hold your chair on the ground. Hold it from going up. Now, don't let it go up. Keep doing it there. Don't let that chair fly in the air, now, hold it on the ground.

Hold it on the floor.

Male voice: Yeah.

Hold it.

Does it make you feel funny?

Female voice: Yeah.

Okay. Sit down.

Now, let me ask you this question—thank you for seating yourselves. My Tone 40 experience here. Thank you.

Let me ask you this question: Are you remaining on Earth or flying in the air?

Audience: Remaining on Earth.

You are remaining here on Earth, is that right?

Audience: Yeah.

Your body is not flying off.

Audience: No.

The mass of your bank doesn't fly off.

Audience: No.

So there must be something here holding you on. Is that right?

Audience: Yeah.

But your experience with gravity is lifting things up. If you want to carry a box from there to there, you go over and pick up the box and carry it over here and let gravity put it down, don't you?

Male voice: Yeah.

In other words, you pick it up and gravity puts it down, is that right?

Well, who is this guy, gravity? Oh, I know, it's the long lost genie from Aladdin's lamp that does this—namely you.

Now, therefore and thereby, if I ask you to hold the floor on Earth as an auditing question and hold your body in the chair with your hands on your head, you'd either get awful tall or somebody would start to float. Is that right?

Female voice: Yeah.

Well, that's what we're going to do in this group session. I'm going to ask you merely to hold the floor on Earth and I want you to do that, of course, just by your magnetic personality. I just want you to go *grr-grr-grr*. In other words, exert pressure against the floor to hold it down. Got that?

Male voice: Yeah.

See, that's without your hands or feet or anything, I want *you* to go *grr-grr-grr*, you know.

And with your hands, hold your body on Earth.

You got those two commands now?

Audience: Yeah.

Is there any question about these auditing commands?

Audience: No.

All right. Now what are your goals of this session?

Audience: (laughter; various responses)

All right. Now, whatever those goals are—good auditor; I won't tell you what your goals should be—whatever these goals are, your present time problem is wiped out because you're at the congress. And congresses float on the time track and being out of your environment your present time problem is negligible. And that's right, isn't it? *(laughter)*

Well, thank heaven we've cleared the present time problem.

All right. Then we have clarified the purposes here somewhat, and the auditing commands will be: "Hold the floor on Earth," and "With your hands, hold your body"—would you rather have "in the chair" or "on Earth"?

Audience: On Earth.

You would rather have "Hold your body on Earth." You're going to shoot the moon, in other words. (Colloquialism meaning "going all out," of course.) All right. Very well. You asked for it. You said you wanted processing this afternoon.

Audience: Yes.

By the way, if you do float off Earth, toss your badge down toward the back of the hall. They keep these, you know. They keep this plastic cover.

Is it all right, Steves, if they simply waste those this time? Oh, he says it's all right. You don't have to throw it back. Just keep your mind clear and free and as you float off . . .

Okay. All right. You got this now?

Audience: Mm-hm.

All right. You ready for this session?

Audience: Yeah.

Very good. The first command: Hold the floor on Earth.

Male voice: Yep.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you. Thank you. Thank you.

With your hands, hold your body on Earth.

Thank you.

GROUP PROCESSING: HOLD IT ON EARTH

Hold the floor on Earth.
Thank you. Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
All right. Now, how are you doing now? Hm?
Audience: Great.
Somebody's going like this. Now, is that pretty wog? Make you feel kind of wog-wog?
Audience: Yeah. It's silly, yeah.
You think maybe the process is too strong?
Audience: No.
The disdain in some of those noes! Anybody having any facsimiles flash by or . . . ?
Audience: Yes. Yeah.
Some of you, "It's just all black, like it always is."
How are you doing though for sure?
Audience: All right. Good.
You really doing all right?
Audience: Yes. Fine.
Is anybody having a hard time getting the idea of holding the body on Earth with the hands?
Audience: No.
Well, I tell you just—if you are having an idea—most of you aren't, but if you are having a hard time with it, why, just come down on it with a crunch, you know. Make up for lack of effectiveness with force, always.
Well, it's all right with you, then, if we continue this session, huh?
Audience: Yes.
You're doing okay then?
Audience: Yes.
All right. That's fine. Here goes the next auditing command: Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.
Hold the floor on Earth.
Thank you.
With your hands, hold your body on Earth.
Thank you.

GROUP PROCESSING: HOLD IT ON EARTH

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

All right. Now, we're going to give you just a few more of these commands. Is that all right?

Audience: Yeah.

All right.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

Hold the floor on Earth.

Thank you.

With your hands, hold your body on Earth.

Thank you.

And this is the next to the last command: Hold the floor on Earth.

Thank you.

And this is the last command: With your hands, hold your body on Earth.

Thank you.

Well now, it's all right if we end that process, okay?

Audience: Yeah.

And any of you have headaches or anything like that? I mean, did it do something terrible to you?

Audience: No.

You're all saying no. Well, look-a-here, I was ready here with two theta buckets full of theta sympathy. I was going to pass them out. You know, sympathy? You're all right then, huh?

Audience: Yes.

You mean, you're in good enough shape to stagger out to dinner and stagger back in again for the evening lecture.

Audience: Yeah.

All right. I will see you again at seven and it's been a pleasure processing you.

Thank you.

PROCEDURE 30—DUPLICATION

A Group Processing session given on
5 June 1954

Our main difficulty in any of this processing, of course, is following an auditing command. Now, as you do this process, just want you to do exactly the auditing command, if possible. If you find you cannot do the auditing command when it is given or if you have a definite impulse not to do the auditing command, just go ahead and do it.

Now, let's realize that these are not very difficult commands, really, and that if it becomes too much for you, why, of course we have made every provision to make it as easy as possible on you. You can leave and will be met up the hall by an Emergency Auditor who will turn you around and put you in a seat.

But what we're using here and what I'm going to use on you this afternoon—and we may not get out of here on schedule, because these breaks are just a little bit long—I'm using Procedure 30 and this is your first look at it and this is the first time it's ever been given to anybody in group form. So there is absolutely *no* tests have been made of this process of any kind, whatsoever. And this is new and so forth, in Scientology—it's not in medicine—so just realize that if anything very, very bad occurs here that it's all my fault and I'm cause. Okay.

Now, as your first auditing command, let's simply find the floor beneath your feet.

Now, as the second auditing command, let's put down or put away, so that it won't fall down, whatever you've got in your lap.

Now, as the next auditing command, let's find your right hand. I said right—that's on that side. Okay.

Now you got your right hand. All right.

Now, as your next auditing command, find your left hand.

Now you got those two hands?

Audience: Mm-hm.

You got them real good there now.

Audience: Mm-hm.

Now, don't be afraid to move these hands around, by the way. If you happen to smite somebody, we're not too far from a nearby first-aid station and so don't worry about it.

Now let's take a look at your right hand. *(pause)* Now, let's get its color, *(pause)* let's get its weight, *(pause)* let's get its temperature.

Now let's take a look at your left hand. *(pause)* Let's get its color, *(pause)* its weight, *(pause)* its temperature. All right.

Now let's take a look at your right hand. *(pause)* Let's get its color, *(pause)* let's get its weight, *(pause)* let's get its temperature.

Now take a look at your left hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Now let's take a look at your right hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

And let's look at the left hand. *(pause)* Get its color—really get its color, *(pause)* its weight, *(pause)* its temperature.

Let's take a look at the right hand. *(pause)* Let's get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Now let's take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature. Get each one of those now, very carefully.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its color, *(pause)* its weight, *(pause)* its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Let's really do this now.

Get the left hand. *(pause)* Its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its color, *(pause)* its weight *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its weight, *(pause)* its color, *(pause)* its temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its weight, *(pause)* color *(pause)* and temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color, *(pause)* its temperature.

Take a look at the left hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

PROCEDURE 30—DUPLICATION

Take a look at the left hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its weight, *(pause)* its color, *(pause)* its temperature. Really get these now.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Now take a look at the left hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the left hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the right hand. *(pause)* Get its weight, *(pause)* its color, *(pause)* its temperature.

Now *you* take a look at your left hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Now *you* take a look at your right hand. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Take a look at the left hand now. *(pause)* Get its weight, *(pause)* its color *(pause)* and its temperature.

Now take a look at your right hand. *(pause)* Its weight, *(pause)* its color, *(pause)* its temperature.

And now the left hand. *(pause)* Its weight, *(pause)* its color *(pause)* and its temperature.

And now the right hand. *(pause)* Take a look at it. *(pause)* Let's get its weight, *(pause)* its color *(pause)* and its temperature.

Now let's take a look at the left hand. *(pause)* Take a *good* look at it. *(pause)* Get its weight, *(pause)* get its color *(pause)* and its temperature.

Now take a look at the right hand. *(pause)* Let's get its weight, *(pause)* its color, *(pause)* its temperature. Get these real well now.

Now let's look at the left hand. *(pause)* Let's get its weight, *(pause)* its color *(pause)* and its temperature.

Now let's look at the right hand. *(pause)* Let's get its weight, *(pause)* its color *(pause)* and its temperature. Now put it exactly back where it was before.

Now let's take a look at the left hand. *(pause)* Let's get its weight, *(pause)* its color, *(pause)* its temperature. Now let's put it exactly back where it was before.

Now let's pick up and take a look at the right hand. *(pause)* Feel its weight, *(pause)* look at its color, *(pause)* its temperature. Now put it exactly back where you had it before.

Now pick up your left hand. *(pause)* Take a look at it. *(pause)* Let's feel its weight, *(pause)* look at its color, *(pause)* its temperature. Now put it exactly back where you had it before.

Now let's pick up the right hand. *(pause)* Let's look at it. *(pause)* Let's feel its weight, *(pause)* its color, *(pause)* its temperature. Let's put it exactly back where you had it before. Now make sure of that.

Now let's pick up the left hand. *(pause)* Look at it. *(pause)* Its weight, *(pause)* its color, *(pause)* its temperature. Now put it exactly back where it was before.

Now let's pick up the right hand. *(pause)* Let's look at it. *(pause)* Get its weight, *(pause)* its color, *(pause)* its temperature. Put it exactly back where you had it before. Make sure it's exact.

PROCEDURE 30—DUPLICATION

Now, let's think of a problem, just any kind of a problem—just think of a problem.

Now let's think of some kind of a problem you could be.

Got some kind of a problem you could be? Well, let's be it. Let's just be that problem.

Well, now let's think of another kind of a problem you could be, another kind you could be.

Now be *that* problem. Just be the problem. Don't bother to be yourself, just be the problem.

You be that problem real good?

Well, maybe there's a problem you can be even better than that, huh? Now let's think of another kind of a problem that you could be. (*pause*) Go ahead, be it.

You be that kind of a problem? A little more certainty? See if you can be this last one, just real good. All right.

Now what kind of a problem could you be to your mother?

Oh, come on, let's get some more problems you could be to your mother. (*pause*) Be another one? All right.

Now what kind of a problem could you be to your father?

Now what kind of a problem could you be to a schoolteacher? Don't dramatize it please.

Now let's get another kind of a problem you could be to a schoolteacher. You might even spot the teacher as you're being this problem. Can you spot the teacher? Let's be the problem. Okay.

Now what kind of a problem could you be to an employer? (*pause*) Go ahead and be it. (*pause*) You spot the employer?

And now again, what kind of a problem could you be to your mother? (*pause*) Go ahead and be it. Be it real good. You might have to modify it a little bit to be the *perfect* problem to Mother. All right.

Now what kind of a problem could you be to a small baby?

Now what kind of a problem could you be to a little child? (*pause*) Can you be it real good?

Now what kind of a problem could you be to a ten-year-old child?

To a fifteen-year-old child?

To a twenty-one-year-old child?

Now what kind of a problem could you be to your mother? Go ahead and be it. Let's be that problem. Be it real good.

Now what kind of a problem could you be to your father or guardian? (*pause*) Go ahead and be it.

Now what kind of a problem could you be to the immediate environment—your immediate surroundings—what sort of a problem could you be? (*pause*) Go ahead and be it.

Now what sort of a problem could you be to me? (*pause*) Go ahead and be it. Won't do you a bit of good.

Now what sort of a problem could you be to an auditor? Go ahead and be it.

Now what kind of a problem could you be to you? Come on, let's be it. What kind of a problem could you be to you? Let's be the problem.

Does that make you figure? Does that make the *you* figure? The thetan? Can you see this thetan figure as you're being this kind of a problem? Let's see if you can do that, let's—or does he just sort of go into apathy? All right.

Let's see if you can be another kind of a problem to you.

Weren't using this on the group, I would call you by your first name. What kind of a problem can you be to (your first name)?

Can you see *you* (your first name) figure? Hm? Can you be this problem and watch him figure—hm? All right.

What other kind of a problem could you be to you? All right.

Let's be that problem and watch you figure.

Does it make you figure? Can you see (your first name) figuring? Be the problem and watch you figure—figure-figure, figure-figure. Can you do that?

Now what other kind of a problem can you be to you? (*pause*) Go ahead and be it. (*pause*) Can you get which direction *you* are from you as the problem? You be the problem and look at you, know where you are? All right.

What other kind of a problem can you be to you? Now if you've just gotten one of them, I'm happy.

Come on. Let's be a problem that makes (your first name) really figure. (*pause*) Be a problem that makes (your first name) really figure. Really bother him. All right.

What other sort of a problem can you be? Okay.

What sort of a sexual problem can you be? Go ahead and be it.

Now what kind of an eatingness problem can you be? A problem on the subject of eating. What kind of a problem can you be there? (*pause*) Go ahead and be it. Who does it baffle?

Got who it baffles real good? All right.

Now what sort of a symbol—maybe a mysterious ill or maybe just a written word or something of the sort—what sort of a problem can you be in symbols? What sort of a symbolical problem can you be? Ran this on a preclear once and all he could be was an enigma.

Let's see what kind of a problem you can be now in symbols. Maybe it's English. Let's be that problem. Okay.

Now what sort of a figure-figure-figure problem can you be? You know, a problem that would just make somebody just think out of his wits!

Somebody down there being an algebra equation. I didn't ask for anything that drastic. All right.

Now what sort of a problem can you be in terms of effort—you know, that require a lot of strength to solve? What can you be that would require an enormous amount of strength to solve? Or maybe just a little bit of strength. Well, let's be a good problem in effort, though—you know, like the pyramids or something. (*pause*) Go ahead and be it.

Now what sort of an emotion could you be that would be a problem to everybody? What sort of an emotional problem could you be? Okay.

Now what kind of a problem could you be that would make everybody look? (*pause*) Go ahead and be it.

And now what sort of a problem in knowledge could you be that would just make everybody utterly stupid?

What sort of a knowledge problem can you be that would just make everybody completely stupid? (*pause*) Go ahead and be it. All right.

Now what sort of a problem could you be to sex? Sex is an urge to procreate. What sort of a problem could you be to sex? All right.

What sort of a problem could you be to a group, like the army or the navy or something? Or the ladies sewing circle. Any kind of a group. What kind of a problem could you be to that group? Go ahead and be the problem.

Got that real good?

What kind of a problem could you be to another kind of a group? (*pause*) Go ahead and be it.

Now what kind of a problem could you be to all mankind?

Somebody says Genghis Khan. All right.

What sort of a problem could you be to domestic animals? Cats, dogs—what sort of a problem could you be to them? (*pause*) Go ahead and be it.

Now what sort of a problem could you be to a fish or fish in general?

PROCEDURE 30—DUPLICATION

Now what sort of a problem could you be to birds? (*pause*) Go ahead and be it.

Now what kind of a problem could you be to wild animals? (*pause*) Let's be it. Okay.

Now what kind of a problem could you be to space. (*pause*) You got what kind?

Now what kind of a problem could you be to energy? (*pause*) Go ahead and be it.

Now what kind of problem could you be to objects? (*pause*) Any kind of object. What sort of a problem could you be to objects?

Now what sort of a problem could you be to a thetan? A spirit, a thetan. (*pause*) Go ahead and be it.

And another kind of a problem you could be to a thetan. (*pause*) Go ahead and be it.

And now what kind of a problem could you be to the devil? Any religion you happen to be—Buddhist, Magi. If there are one or two Christians present, use the Christian devil.

What sort of a problem can you be to the devil now? Go ahead and be it.

And now what kind of a problem can you be to God? (*pause*) Go ahead and be it.

And now what kind of a problem can you be to yourself? (*pause*) Got it? Be it. Be it real good.

Now unbe it.

Now be it.

Now unbe it.

Now be this problem to yourself again.

Now unbe it.

Now mock up a brand-new kind of problem for yourself. Let's be something else, much more difficult.

Oh, now let's be something else much more difficult than that. Let's *really* be a problem to you now. (*pause*) Go ahead and be it.

Oh come, come. You can be better than that.

Unbe that problem now and dream up an entirely new problem you could be to yourself.

Does it make you figure? This new one really make you figure? Mm, take a look at yourself: figure-figure-figure-figure-figure—and you're being the problem. Ha-ha. All right.

Now tell me where a mystery would be safe.

Let's spot the geographical location. Now, where would a mystery be safe? Where would a mystery be safe?

Let's find one place and then some more. Find one place, for sure, where a mystery would be safe and then some more.

Got some more places where a mystery would be safe now? Find the one—one for sure and then some more. Each one for sure. That mystery would be absolutely safe right there. Let's get that one for sure and then some more, each one for sure. A mystery would be safe.

Get some more places where it'd be safe. Okay.

Now get some places where a mystery would find *you* safe. Where would a mystery find *you* safe?

Some more places where a mystery would find *you* safe. Get one and then some more. (*pause*) Don't worry about what I mean, *you* say what I mean.

And now back to the first question. Let's find a place now where a mystery would be safe.

Some more places where a mystery would be safe.

GROUP PROCESSING

A Group Processing session given on
28 December 1954

I think it's high time we got down to business here. Usually it's hour three or something like that before we start processing anybody. What would happen if I started to give you a little Group Processing now?

Well, before I give you some Group Processing, I want to tell you something about Group Processing. May I?

Audience: Yes.

Group Processing has been variously announced as being unworkable, workable, too workable, not workable enough, practiced by the wrong people, uninteresting if the same processes are duplicated; it has been pronounced as the savior of the human race and as something that will never get anywhere, and I have been quoted as saying that it has now been abandoned. But none of these things are probably true. None of them.

All right, Group Processing. Group Processing is just as workable today as it ever was. For an organization such as Operation Phoenix in its experimental thrusts into the society, it was found to be temporarily rather unworkable. Because the people came in and they sat down and they did the Group Processes and they went away well and we never heard of them again.

It was a horrible thing! They—it's terrible. Particularly when the HASI was paying all the expenses of Operation Phoenix.

They would walk in, they would sit down, they would get processed, they would get well, they would go away—and their friends were so out of communication that nobody ever learned the Church was there. It was too good. It was too good. It didn't give individual auditors any practice at all. And so we started to concentrate for a little while on individual processing. Why? Well, we just wanted to get into circulation in the society.

Now, Group Processing is the answer for such a thing as a veterans' hospital. It is the answer for a sanitarium. It is the answer for an army unit, a bunch of jet pilots, for the AMA. I wouldn't go so far as to say you could get the AMA to sit still long enough to be group processed, but we could try!

And one of these fine days I'm going down to the American Medical Association local county something-or-other in some state or another, and I'm going to say, "I'm a physicist and I'm trying to destroy things, too. (*audience laughter*) And so how about me giving your local luncheon—you know, your get-together—a little talk?"

And I'll go in and talk to them at their local luncheon about their knives and their forks and their spoons and their plate, and about the ceiling and the

wall back of them and the floor. And who knows? Somebody might get into communication so that he would look and say, "My God, Hubbard!"

Now, you can do all sorts of things with Group Processing, but it's pretty hard to oversell. Pretty hard to. Some auditors manage it. I've managed to oversell things occasionally—but not out of innocence. (*audience laughter*) Not accidentally.

Now, Group Processing had its origin, actually, in 1947 when I had a practice in a little small town—a typical small town in the United States: Hollywood.

Now, I had a practice in Hollywood and nobody knew my name. And if they wanted witchcraft, they got it. Witchcraft was . . . A strange kind of witchcraft—they lay down on the couch and you started snapping your fingers. (*audience laughter*) All right. If they wanted spiritualism, they got that, too. Only it was a funny kind of spiritualism. They'd lay down on the couch . . . If they wanted mysticism of some kind or another, they got that, too. Only it was a funny kind of mysticism . . . (*audience laughter*)

But I had lots of friends. And one fine day an old lady walked into the Los Angeles Foundation. Just walked in, big as life. And, she'd seen my picture in the newspaper and she was looking for me. "You're that fellow who was out in Hollywood. And I've been looking for you for two years to tell you that I am still alive even though they said I was going to be dead. And you moved and disappeared before I could find you and thank you. So I've come down now to thank you. So thank you." And she turned around and walked out, and I've never seen her again to this day.

One time and another, quite a few of these people have shown up. Quite a few. But very few of them with curses.

Group Processing started in that stage. How? I had too many preclears. How did I process them? Well, you put two of them down in chairs and you say to them, "Remember something. Remember something else. Remember something else. Remember something else. Now let's see if you can hear something." And that was Group Processing.

And I've done it to as many as three people, in this fashion, and it's quite remarkable what has occurred. But for long years, nothing much was done with Group Processing until actually some of it was tried over in London, and then I started in in earnest in Philadelphia.

Some of the Group Processing which has been done on people, one should have been arrested for! But very few people who have been group processed ever have the complaints or the upset that people have from individual processing, for some peculiar reason. I never hear anywhere near the upset by reason of Group Processing—mostly because we're not in intimate enough contact with the people so they can talk to us. (*audience laughter*)

But we have an interesting thing in Group Processing. The Freudian people for many, many years looked for a low-cost therapy, and industrialists all the time are looking for ways to cut down absenteeism, and all sorts of material would show up that could be group audited. But it's too simple. That's the main trouble with it—it's too hard to sell.

You go in and you say to an insurance man, you say, "Now look. We could take your staff of salesmen and we could probably increase their sales if I would come in here every Thursday and for one hour group process them."

But they say, "Nothing could happen that way." Apathy. Apathy. "Salesmen can't be any good anyhow. I don't know any that are. It's outside their range of experience." But one very well-known Scientologist who actually did have a staff of salesmen working for him did process them and according to

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a letter he wrote me, their sales went up five hundred—or a factor of five, I think it was. Five hundred percent, something like that. Whee!

Not very much Group Processing either. Just regular, consistent Group Processing for a short space of time.

So the workability of Group Processing is not much in question. Trying to get people to come in for Group Processing is the main problem faced by Group Processing.

Now, its history is only a couple of years long, really—active use of. And it's only during the last year that we've really been doing Group Processing in earnest. But we have found that audiences will take the simplest processes and take to them best. An auditor often makes the mistake of thinking he has to go on and invent or rearrange processes in order to keep the interest of his audience while group processing. And this is not true. Quite the contrary.

George Wichelow over in London is—he's quite a showman. George knows a lot of things; what he knows best is showmanship. And when he was told that he was going to be permitted to run on free Group Processing sessions, just Group Opening Procedure and nothing else, he immediately registered a tremendous protest and he says, "But we won't have anybody, because nobody will come and run Group Opening Procedure week in and week out." And they did. And he had a much larger group by just doing that than he had by doing variations of processes. Real curious, isn't it?

Well, Group Processing has been very successful in many of these congresses. It has done some very interesting things for cases in congresses. The type of Group Processing which we're going to run during this congress is not necessarily designed to make you feel any better; it is not necessarily designed to teach you anything; it is not necessarily designed. (*audience laughter*)

So with your kind indulgence and cooperation, would you like a little bit of it right now?

Audience: Yes!

Okay. Well, let's start out in the more elementary stages. I'm going to give you an auditing command. You see if you can follow it out. It's just as simple as that. A little game we'll play here right now called "the floor."

Let's find the floor beneath your feet. Let's find the floor. Is there a floor beneath your feet?

Audience: Yes.

You sure there is?

Audience: Yes.

Is there a floor beneath your feet?

Audience: Yes.

Come on now. Don't be an "only one," some of you people that haven't been telling me so. Is there a floor beneath your feet?

Audience: Yes.

Are you sure of it?

Audience: Yes.

Is it a floor?

Audience: Yes.

Is there a floor beneath your feet?

Audience: Yes.

You sure of it?

Audience: Yes.

Does it feel like a floor?

Audience: Yes.

Okay. Okay, okay. Now is there a floor beneath your feet?

Audience: Yes.

Are you sure there's a floor?

Audience: Yes.

Is there a floor?

Audience: Yes.

Is there a floor?

Audience: Yes.

Is there a floor?

Audience: Yes.

Okay. Okay, okay. Is there a floor beneath your feet?

Audience: Yes.

Is there a chair under you?

Audience: Yes.

All right. Let's find out if there's a chair back of you. Is there a chair back of you?

Audience: Yes.

Chair under you?

Audience: Yes.

Is there?

Audience: Yes.

Well, let's hear about it. Is there a chair under you?

Audience: Yes!

All right. Is there a chair back of you?

Audience: Yes.

Chair under you?

Audience: Yes.

Is there a floor under the chair?

Audience: Yes.

Are you sure the floor is under the chair?

Audience: Yes.

Are you sure the chair isn't above the floor? Well, okay. Okay. But is it?

Audience: Yes.

Well, is there a chair there?

Audience: Yes.

Is there a floor there?

Audience: Yes.

You sure there's a floor there?

Audience: Yes.

Well, let's find out if there's a floor there. Okay. There *is* a floor there, then?

Audience: Yes.

Fine. Is there a floor there?

Audience: Yes.

Fine. Is there a floor there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

Is there a chair there?

Audience: Yes.

Okay. Is there a chair there?

Audience: Yes.

Okay. Is there a chair there?

Audience: Yes.

Okay. Is there a chair there?

Audience: Yes.

Are you sure there's a chair there?

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Audience: Yes.

What's there?

Audience: A chair.

Okay. Is there a floor there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

Are you sure there's a floor there?

Audience: Yes.

Are you sure there is a floor there?

Audience: Yes.

Are you sure there's a chair there?

Audience: Yes.

Well, okay, okay. Is there a floor and chair there?

Audience: Yes.

Is there a floor there?

Audience: Yes.

Okay. Is there a chair there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

All right. Now we sure have got some acquaintance, I hope, with the floor and the chair. Right?

Audience: Yes.

You sure?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes. No. Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Have you got a right hand?

Audience: Yes.

Have you got a right hand?

Audience: Yes.

Louder. Have you got a right hand?

Audience: Yes!

Okay! Have you got a right hand?

Audience: Yes!

Okay! Have you got a right hand?

Audience: Yes!

Okay. Have you got a right hand?

Audience: Yes.

Okay. You got a chair?

Audience: Yes.

Okay. You got the floor?

Audience: Yes.

You sure that's the floor?

Audience: Yes.

You sure you got a chair?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

You sure there's a right hand?

Audience: Yes.

Are you sure there's a right hand?

Audience: Yes.

Okay. Is there a right hand?

Audience: Yes.

Okay. Is there a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

All right. Have you got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

You sure you got a left hand?

Audience: Yes.

Okay. Are you absolutely sure you got a left hand?

Audience: Yes.

Whose left hand is it?

Audience: Mine.

Okay. Whose left hand is it?

Audience: Mine.

Are you sure of that?

Audience: Yes.

Okay. Are you sure of it?

Audience: Yes.

Okay. Have you got two hands?

Audience: Yes.

Good. Good. Have you got a floor?

Audience: Yes.

Whose floor is it?

Audience: Mine.

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Good. Whose floor is it?

Audience: Mine.

Whose floor is it?

Audience: Mine.

Okay. Have you got a chair?

Audience: Yes.

Okay. Whose chair is it?

Audience: Mine.

Okay. Whose chair is it?

Audience: Mine.

Okay. You got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Whose right hand is it?

Audience: Mine.

All right. Whose right hand is it?

Audience: Mine.

All right. Whose right hand is it?

Audience: Mine.

All right. Whose is it?

Audience: Mine.

You sure of that?

Audience: Yes.

Whose left hand is it?

Audience: Mine.

Okay. Whose left hand is it?

Audience: Mine.

Okay. Whose left hand is it?

Audience: Mine.

Okay. Whose left hand is it?

Audience: Mine.

Are you sure of that?

Audience: Yes.

Okay. Are you sure of it? -

Audience: Yes.

Have you got hands?

Audience: Yes.

You're sure of that?

Audience: Yes.

Have you got hands?

Audience: Yes.

Have you got a chair?

Audience: Yes.

Okay. You got a floor?

Audience: Yes.

Okay. You got a floor?

Audience: Yes.

Okay. You got a chair?

Audience: Yes.

Okay. You got hands?

Audience: Yes.

Okay. You got a head?

Audience: Yes.

Are you sure?

Audience: Yes.

Okay. Okay. Are you sure you got a head?

Audience: Yes.

Whose head is it?

Audience: Mine.

Okay. Have you got a head?

Audience: Yes.

All right. Have you got a head?

Audience: Yes.

All right. Have you got a head?

Audience: Yes.

Are you sure you got a head?

Audience: Yes.

Okay. Have you got a head?

Audience: Yes.

All right. Have you got a head?

Audience: Yes.

Okay. Have you got a head?

Audience: Yes.

Okay. Have you got a head?

Audience: Yes.

Okay. Do you have one?

Audience: Yes.

Okay. Did you have one?

Audience: Yes.

Okay. Do you have a head?

Audience: Yes.

All right. Do you have a head?

Audience: Yes.

Okay. Do you have hands?

Audience: Yes.

All right. Do you have a chair?

Audience: Yes.

Okay. Do you have a floor?

Audience: Yes.

Okay. Do you have a hall?

Audience: Yes.

Okay. Do you have a hall?

Audience: Yes.

Okay. Do you have a hall?

Audience: Yes.

Okay. Do you have a floor?

Audience: Yes.

Do you have the floor?

Audience: Yes.

Okay. Okay. Do you have the floor?

Audience: Yes.

Do you have a chair?

Audience: Yes.

Okay. Okay. Do you have a chair?

Audience: Yes.

All right. Do you have a chair?

Audience: Yes.

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All right. Do you have a chair?

Audience: Yes.

You sure you got a chair?

Audience: Yes.

Okay. Are you sure you got a chair?

Audience: Yes.

You sure you got a chair?

Audience: Yes.

Okay. Are you sure you got a chair now?

Audience: Yes.

Okay. Have you got a body?

Audience: Yes.

All right. Have you got a body?

Audience: Yes.

Okay. Is it your body?

Audience: Yes.

Are you sure it's your body?

Audience: Yes.

Okay. Have you got a body?

Audience: Yes.

Okay. You sure you got a body?

Audience: Yes.

Okay. Are you sure you got a body?

Audience: Yes.

Okay. Are you sure you got a body?

Audience: Yes.

You absolutely sure you got a body?

Audience: Yes.

Okay. You sure you got a head?

Audience: Yes.

All right. You're sure you got a head?

Audience: Yes.

Okay. Have you got a back to your head?

Audience: Yes.

Okay. Have you got a back to your head?

Audience: Yes.

Okay. Have you got a back to your head?

Audience: Yes.

Okay. Have you got hands?

Audience: Yes.

Okay. Have you got a chair?

Audience: Yes.

Okay. Have you got a floor?

Audience: Yes.

Okay. Have you got a hall?

Audience: Yes.

You sure you got the hall?

Audience: Yes.

You sure you own the hall?

Audience: Yes.

All right. You're sure you own the hall?

Audience: Yes.

Okay. You sure this hall's yours?

Audience: Yes.

Good. Good. Have you got a floor?

Audience: Yes.

Good. Have you got a chair?

Audience: Yes.

Good. Have you got a body?

Audience: Yes.

Good. Have you got a head?

Audience: Yes.

Good. Have you got a back to your head?

Audience: Yes.

What are you doing in it?

All right. All right. Have you got a right hand?

Audience: Yes.

Okay. You got a right hand?

Audience: Yes.

Okay. You got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Let's find out. Have you got a right hand?

Audience: Yes.

All right. Have you got a right hand?

Audience: Yes.

Okay. You got a right hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

All right. Have you got a left hand?

Audience: Yes.

Okay. You got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a body?

Audience: Yes.

Okay. Have you got a right foot?

Audience: Yes.

Okay. Have you got a left foot?

Audience: Yes.

Okay. Have you got a right foot?

Audience: Yes.

Okay. Have you got a left foot?

Audience: Yes.

Okay. Have you got a right foot?

Audience: Yes.

Okay. Have you got a left foot?

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Audience: Yes.

Okay. Do you have a body?

Audience: Yes.

Do you have a right hand?

Audience: Yes.

Okay. Okay. Do you have a left hand?

Audience: Yes.

Do you have a right hand?

Audience: Yes.

Okay. Do you have a right hand?

Audience: Yes.

Okay. Do you have a left hand?

Audience: Yes.

Okay. Do you have a right hand?

Audience: Yes.

Okay. Do you have a left hand?

Audience: Yes.

Okay. Do you have a right hand?

Audience: Yes.

Okay. Do you have a head?

Audience: Yes.

Okay. Do you have a back to your head?

Audience: Yes.

You sure you got a back to your head?

Audience: Yes.

Okay. Are you sure you got a back to your head?

Audience: Yes.

Sure? You sure?

Audience: Yes.

All right. Have you got a back to your head?

Audience: Yes.

Okay. Have you got a back to your head?

Audience: Yes.

All right. Have you got a back to your head?

Audience: Yes.

Okay. Have you got a body?

Audience: Yes.

Okay. Have you got a floor?

Audience: Yes.

All right. Have you got a chair?

Audience: Yes.

All right. Have you got a floor?

Audience: Yes.

All right. Have you got a chair?

Audience: Yes.

All right. Have you got a floor?

Audience: Yes.

All right. Have you got a hall?

Audience: Yes.

Okay. Is there a stage here?

Audience: Yes.

Okay. *Is there a stage here?*

Audience: Yes.

Okay. *Is there a stage here?*

Audience: Yes.

Okay. Is there a stage here?

Audience: Yes.

All right. Is there a stage here?

Audience: Yes.

All right. Is there a stage here?

Audience: Yes.

All right. Are there any lights here?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

You sure?

Audience: Yes.

All right. Are there microphones here?

Audience: Yes.

Okay. Are there microphones here?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

All right. Am I here?

Audience: Yes.

Thank you. Am I here?

Audience: Yes.

Am I here?

Audience: Yes.

Okay. Am I here?

Audience: Yes.

Okay. Am I here?

Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Is there a stage here?

Audience: Yes.

Is there a ceiling here?

Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Okay. Is there a ceiling here?

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Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Okay. Am I here?

Audience: Yes.

Okay. Are you here?

Audience: Yes.

Where?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Am I here?

Audience: Yes.

Okay. Are you here?

Audience: Yes.

Okay. Is there a chair here?

Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Okay. Is there a ceiling here?

Audience: Yes.

Okay. Is the back of the room here?

Audience: Yes.

Okay. You sure the back of the room's here?

Audience: Yes.

You sure the back of the room's here?

Audience: Yes.

Okay. Is the back of the room here?

Audience: Yes.

You sure the back of the room's here?

Audience: Yes.

Okay. Is the front of the room here?

Audience: Yes.

You sure there's a front of the room?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Is there a stage here?

Audience: Yes.

Are there lights here?

Audience: Yes.

Is there a floor here?

Audience: Yes.

Is there a chair here?

Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Okay. Is there a chair here?

Audience: Yes.

Is there a front of the room here?

Audience: Yes.

Good. Is there a front of the room here?

Audience: Yes.

Good. Is there a front of the room here?

Audience: Yes.
Good. Is there a front of the room here?
Audience: Yes.
Good. Are you hearing anything?
Audience: Yes.
Okay. Are you seeing anything?
Audience: Yes.
Okay. Are you being anything?
Audience: Yes.
Okay. Are you being anything?
Audience: Yes.
What are you being?
Audience: Me.
Good. What are you being?
Audience: Me.
Where are you being it?
Audience: Here.
Good. What are you being?
Audience: Me.
Where are you being it?
Audience: Here.
Good. What are you being?
Audience: Me.
You sure of that?
Audience: Yes.
Okay. Are you sure of that?
Audience: Yes.
Okay. Are you sure of that?
Audience: Yes.
Okay. Are you sure of that?
Audience: Yes.
What are you being?
Audience: Me.
Where are you being it?
Audience: Here.
Okay. Where are you being it?
Audience: Here.
Okay. What are you being?

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Audience: Me.
Okay. Who am I being?
Audience: You.
Good. Is there a floor here?
Audience: Yes.
Good. Is there a ceiling here?
Audience: Yes.
Good. Is there a floor here?
Audience: Yes.
Good. Is there a ceiling here?
Audience: Yes.
Good. Are you hearing anything?
Audience: Yes.
Good. Are you hearing anything?
Audience: Yes.
Good. Are you hearing anything?
Audience: Yes.
Good. Are you seeing anything?
Audience: Yes.
Well, look it over. Are you seeing anything?
Audience: Yes.
Good. Are you hearing anything?
Audience: Yes.
Good. What are you hearing?
Audience: You.
Okay. What else are you hearing?
Audience: (various responses)
What else are you hearing?
Audience: Us.
Oh, okay. What else are you hearing?
Audience: Us. Noise.
Okay. What are you hearing here?
Audience: Noise.
Good. What are you hearing here?
Audience: Noise.
Now what are you hearing here?
Audience: Noise.
Good. What are you hearing here?
Audience: Noise. You.
Good. What are you hearing here?
Audience: You.
You sure?
Audience: Yes.
Good. What are you hearing here?
Audience: You.
What are you hearing here?
Audience: You.
You hearing sound here?

Audience: Yes.
Good. What are you hearing here?
Audience: Sound.
Good. What are you hearing here?
Audience: Sound.
Good. What are you hearing here?
Audience: Sound.
All right. Is there a floor here?
Audience: Yes.
Good. Is there a floor here?
Audience: Yes.
Good. Is there a chair here?
Audience: Yes.
You sure there's a chair here?
Audience: Yes.
Good. What is there here?
Audience: A chair.
Good. Is there a floor here?
Is there a floor here?
Audience: Yes.
Good. Is there a chair here?
Audience: Yes.
Good. Is there a ceiling here?
Audience: Yes.
Well, look at it. Is there a ceiling here?
Audience: Yes.
Is there a ceiling here?
Audience: Yes.
Come on. Is there a ceiling here?
Audience: Yes.
You sure there's a ceiling here?
Audience: Yes.
Are you sure there's a ceiling here?
Audience: Yes.
Are you sure there's a floor here?
Audience: Yes.
Are you sure you're here?
Audience: Yes.
You sure of that?
Audience: Yes.
Okay. What do you see?
Audience: You.
Okay. What do you see?
Audience: (various responses)
Okay. What do you see?
Audience: (various responses)
Okay. Do you see?
Audience: Yes.
Okay. Do you see?
Audience: Yes.
Good. Do you see?
Audience: Yes.
Okay. Do you see?
Audience: Yes.

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Okay. Do you see?
Audience: Yes.
Okay. Do you see?
Audience: Yes.
Okay. Do you hear?
Audience: Yes.
How do you know you hear?
Audience: I hear.
Okay. What are you doing?
Audience: Hearing.
Okay. Can you hear?
Audience: Yes.
Good. Can you hear?
Audience: Yes.
Can you hear?
Audience: Yes.
Good. Can you hear?
Audience: Yes.
Good. Can you hear?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Can you hear?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Can you hear?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Can you hear?
Audience: Yes.
Good. What's here?
Audience: We are. We all are.
Okay. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a head?
Audience: Yes.
Do you have a head better now?
Audience: Yes.
Okay. Do you have a body?
Audience: Yes.
Okay. Do you have a chair?
Audience: Yes.
Okay. Do you have a floor?
Audience: Yes.
Okay. Is there a front of the room here?
Audience: Yes.
Good. Is there lights here?
Audience: Yes.

Good. Is there a ceiling here?

Audience: Yes.

Good. Is there noise here?

Audience: Yes.

Good. Is there noise here?

Audience: Yes.

Good. Is there noise here?

Audience: Yes.

Good. Is there any noise here?

Audience: Yes.

Good. Is there any noise here?

Audience: Yes.

Good. Is there any sound here?

Audience: Yes.

Good. Is there any sound here?

Audience: Yes.

Are there any voices here?

Audience: Yes.

Good. Are there any voices here?

Audience: Yes.

Good. Are you sure there are voices here?

Audience: Yes.

Good. Are they your own voice only?

Audience: No.

Okay. Is there a floor here?

Audience: Yes.

Okay. Are there curtains here?

Audience: Yes.

Okay. Is there a ceiling here?

Audience: Yes.

Okay. Is there a stage here?

Audience: Yes.

Okay. Is there a back of the room?

Audience: Yes.

You sure?

Audience: Yes.

Okay. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

Is there a ceiling?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

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Good. Is there a ceiling?

Audience: Yes.

Good. Good. Good. Good. Good. Is there a floor?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

How do you know it's a floor?

Audience: (various responses)

Is there a floor there?

Audience: Yes.

Good. Are you sure there's a floor there?

Audience: Yes.

What kind of a floor?

Audience: (various responses)

Good. Is it a floor?

Audience: Yes.

Do you agree it's a floor?

Audience: Yes.

Ah, then it's a floor. Good.

Okay. Is there a chair there?

Audience: Yes.

Good. Is there a chair there?

Audience: Yes.

You sure there's a chair there?

Audience: Yes.

Well, some of you are awfully reticent about it. Now let's speak up. Is there a chair there?

Audience: Yes!

Good. Is there a floor there?

Audience: Yes.

Is there a back of the room there?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Good. Is there a back of the room?

Audience: Yes.

Good. Is there a front of the room?

Audience: Yes.

Good. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a right-hand wall?

Audience: Yes.

Good. Is there a left-hand wall?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

Good. Is there a ceiling?

Audience: Yes.

Is there a ceiling?

Audience: Yes.

Oh, come on. Is there a ceiling?

Audience: Yes!

Whose ceiling is it?

Audience: Ours.

Good. Whose ceiling is it?

Audience: Ours. Mine.

Good. Whose ceiling is it?

Audience: Ours.

Good. Whose ceiling is it?

Audience: Ours.

Is there a ceiling there?

Audience: Yes.

Good. Is it real?

Audience: Yes.

Who says it's real?

Audience: I do.

Good. Then it must be real. Is there a floor there?

Audience: Yes.

Is there a floor there?

Audience: Yes.

Are you sure there's a floor there?

Audience: Yes.

Is there a floor there?

Audience: Yes.

You sure there's a floor there?

Audience: Yes.

You sure?

Audience: Yes.

Good. Is there a floor there?

Audience: Yes.

Good. Is there a floor there?

Audience: Yes.

Are you certain there's a floor there?

Audience: Yes.

Is that a floor?

Audience: Yes.

Good. Is that a chair?

Audience: Yes.

Good. Is that a chair?

Audience: Yes.

Are you sure that's a chair?

Audience: Yes.

GROUP PROCESSING

Are you sure it's a chair?

Audience: Yes.

Are you sure it's a chair?

Audience: Yes.

Are you certain it's a chair?

Audience: Yes.

Are you positive it's a chair?

Audience: Yes.

Who says so?

Audience: I do.

Do you agree it's a chair?

Audience: Yes.

Then it must be a chair.

Audience: Yes.

Is there a ceiling there?

Audience: Yes.

Is there a back of the room there?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Is there a back of the room?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Are there any people here?

Audience: Yes.

Are there people here?

Audience: Yes.

Okay. Are there people here?

Audience: Yes.

Good. Are there people here?

Audience: Yes.

Good. You sure there are people here?

Audience: Yes.

You agree there are people here?

Audience: Yes.

Well, wonderful. There must be people here.

Audience: Yes.

Well, fine. Am I here?

Audience: Yes.

Good. Am I here?

Audience: Yes.

Well, thank you. Am I here?

Audience: Yes.

You all agreed I am here?

Audience: Yes.

Well, good. I must be here. Is there a floor here?

Audience: Yes.

Is there a floor here?

Audience: Yes.

Good. Is there a floor here?

Audience: Yes.

Good. Is there a front of the room here?

Audience: Yes.

Is there a front of the room here?

Audience: Yes.

Is there a front of the room here?

Audience: Yes.

You sure it's a front of the room?

Audience: Yes.

Okay. Are there lights here?

Audience: Yes.

Good. Are there lights here?

Audience: Yes.

Good. Are there sounds here?

Audience: Yes.

How do you know there are sounds here?

Audience: We hear them.

Okay. Are there sounds here?

Audience: Yes.

Good. Is anybody nervous here?

Audience: No.

Is anybody nervous here?

Audience: No.

Okay. Well, just listen for a moment.

Is there any silence here?

Audience: Yes.

All right. Now let's listen for a moment. Is there any silence here?

Audience: No.

No. Okay. Is there a room here?

Audience: Yes.

You nervous?

Audience: No.

Why not?

Audience: (laughter; various responses)

Is there too much noise here?

Audience: No.

You sure there isn't too much noise here?

Audience: No.

Well, okay. Isn't there too much noise here?

Audience: No.

Oh, there's too much noise here, isn't there?

Audience: No!

Okay. Is there too much noise here?

Audience: No!

Are there too many people here?

Audience: No.

Are there too many people here?

Audience: No.

Well, okay. Okay. Okay. There aren't too many people here.

Audience: No.

Good. I'm glad. I'm glad. Am I here?

Audience: Yes.

Thank you. Am I here?

Audience: Yes.

Thank you. Am I here?

Audience: Yes.

Are you here?

GROUP PROCESSING

Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Are you here?
Audience: Yes.
You sure you're here?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Are you here?
Audience: Yes.
Good. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Please tell me. Where are you?
Audience: Here!
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?

Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Are you sure of that?
Audience: Yes.
Good. Are you sure of that?
Audience: Yes.
You're not someplace else?
Audience: No.
Are you here?
Audience: Yes.
Well, good. Where's present time?
Audience: Right here.
Where's present time?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where's present time?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?

GROUP PROCESSING

Audience: Here.
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Okay. Where's present time?
Audience: Here.
Okay. Where is present time?
Audience: Here.
Where?
Audience: Here.
Point to it.
Audience: Right here.
Okay. Where's present time?
Audience: Here.
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Are you just agreeing on it or are you here?
Audience: We're here.
Okay. What's the difference?
Female voice: None.
Okay. Where are you?
Audience: Here.
Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Is there a floor here?

Audience: Yes.

Is there a chair here?

Audience: Yes.

Okay. Is there a floor here?

Audience: Yes.

Okay. Is there a chair here?

Audience: Yes.

Okay. You got a body here?

Audience: Yes.

Okay. Have you got a body here?

Audience: Yes.

Okay. Have you got a body here?

Audience: Yes.

Okay. Did you bring a body?

Audience: Yes.

Okay. Did you bring a body?

Audience: Yes.

Okay. Is your body on straight?

Audience: Yes.

Let's look it over. Is your body on straight?

Audience: Yes.

Well, let's look it over again. Is your body on straight?

Audience: (various responses)

Huh?

Audience: (various responses)

Is that better? Is your body on straight?

Audience: (various responses)

All right. Let's look it over. Is your body on straight?

Audience: No.

Well, let's look it over. Is your body on straight?

Audience: (various responses)

Well, let's look it over. Is your body on straight?

Audience: Yes.

Well, okay. Is your body on straight?

GROUP PROCESSING

Audience: (various responses)

Okay. Is your body on straight?

Audience: (various responses)

Okay. Is your body on straight?

Audience: (various responses)

Okay. Is your body on straight?

Audience: (various responses)

Okay. Is your body on straight?

Audience: (various responses)

Okay. Is your body on straight?

Audience: (various responses)

You sure your body's on straight?

Audience: Yes.

Okay. Are you sure it is?

Audience: Yes.

Okay. You sure you got a body?

Audience: Yes.

Oh, sure. Whose body is it?

Audience: Mine.

Sure. Who are you?

Audience: Me.

Good. Good. Who are you?

Audience: Me.

Okay. Who am I?

Audience: You.

Good. Okay. Who am I?

Audience: You.

Good. Who are you?

Audience: Me.

Good. Who are we?

Audience: Us.

Good. Is there a floor here?

Audience: Yes.

Good. Good. Is there a floor here?

Audience: Yes.

Now I'm going to ask you this in confidence. Is there a floor here?

Audience: Yes.

Good. Is there a ceiling here?

Audience: Yes.

Is there a ceiling here?

Audience: Yes.

You sure there's a ceiling here?

Audience: Yes.

Sure there's a chair here?

Audience: Yes.

Sure there's a floor here?

Audience: Yes.

Sure there's a floor here?

Audience: Yes.

You sure there's a floor here?

Audience: Yes.

Okay. Okay. Okay. Now how do you feel?

Audience: Fine.

Feel pretty good?

Audience: Yes.

Good. Feel good?

Audience: Yes.

Good. You really feel good?

Audience: Yes.

Who feels good?

Audience: I do.

Good. Who feels good?

Audience: We do. I do.

Good. Who feels good?

GROUP PROCESSING

Audience: I do.

You sure you feel good?

Audience: Yes.

You sure you feel good?

Audience: Yes.

Well, who feels good?

Audience: I do.

Good. Who feels good?

Audience: I do.

Fine. Who feels good?

Audience: I do.

Fine. Who's got a ceiling?

Audience: I do.

Good. Who's got a body?

Audience: I do.

Good. Who's got a floor?

Audience: I do.

Good. Who's got a right hand?

Audience: I do.

Good. Who's got a left hand?

Audience: I do.

Good. Who's got a right foot?

Audience: I do.

Good. Who's got a left foot?

Audience: I do.

Good. Who's got a head?

Audience: I do.

Good. Who's got a back of the head?

Audience: I do.

Good. Who's got a head?

Audience: I do.

Good. Who's got a back of the head?

Audience: I do.

Who's got a back of the head?

Audience: I do.

Who's got a back of the head?

Audience: I do.

Okay. Okay. Okay. You got a back of the head?

Audience: Yes.

Good. Have you got a back of the head?

Audience: Yes.

Good. Is that your head?

Audience: Yes.

You sure that's your head?

Audience: Yes.

Okay. You got a floor?

Audience: Yes.

Okay. Have you got a floor?

Audience: Yes.

Okay. Have you got a floor?

Audience: Yes.

Okay. Have you got a hall?

Audience: Yes.

Okay. Whose hall is it?

Audience: Mine. Ours.
Good. Whose hall is it?
Audience: Mine. Ours.
Good. Whose hall is it?
Audience: Mine. Ours.
Good. Whose stage is it?
Audience: Mine. Ours.
Good. Whose stage is it?
Audience: Mine. Ours.
Good. Whose science is it?
Audience: Ours.
Good. Who owns it?
Audience: We do.
Good. Who owns it?
Audience: We do.
Good. Who owns it?
Audience: We do.
You sure of that?
Audience: Yes.
Good. Who's got a body?
Audience: I do.
Good. Who's got a science?
Audience: We do.
Who's got a hall?
Audience: We do.
Good. Who are you?
Audience: (various responses)
Good. Who are you?
Audience: (various responses)
Good. Who are you?
Audience: (various responses)
You sure of that?
Audience: Yes.
Good. Who are we?
Audience: Us.
Good. Who are we?
Audience: Us.
Good. Who are we?
Audience: Us.
You sure of that?
Audience: Yes.
Are we here?

GROUP PROCESSING

Audience: Yes.

Who's here?

Audience: We are.

Okay. Is there a floor here, too?

Audience: Yes.

Good. Is there a ceiling here, too?

Audience: Yes.

Good. Is there a front wall?

Audience: Yes.

Good. Is there a stage?

Audience: Yes.

Good. Is there a back wall?

Audience: Yes.

Good. Is there a right wall?

Audience: Yes.

Good. Is there a left wall?

Audience: Yes.

Good. Is there a floor?

Audience: Yes.

Good. Is there a ceiling?

Audience: Yes.

Hooray! We've got walls and floors and ceilings. What have we got?

Audience: Everything. Walls and floors and ceilings.

Got a hall. That's right. Who's got a hall?

Audience: We do.

Whose hall is it?

Audience: Ours.

You sure of that?

Audience: Yes.

Good. Are you sure of that?

Audience: Yes.

Good. Are you real sure of that?

Audience: Yes.

What have you got?

Audience: A hall.

Good. Who's got a hall?

Audience: We do.

You sure we got a hall?

Audience: Yes.

You sure we got a hall?

Audience: Yes.

Have we got a floor?

Audience: Yes.

Good. Have we got a floor?

Audience: Yes.

Good. Have we got a ceiling?

Audience: Yes.

Good. Have we got a ceiling?

Audience: Yes.

Good. Have we got a floor?

Audience: Yes.

Good. Have you got a body?

Audience: Yes.

Good. Where is the body?

Audience: Here.

Okay. Where's the body?

Audience: Here.

Okay. Where's the body?

Audience: Here.

Good. Are there other bodies here?

Audience: Yes.

Good. Where are they?

Audience: Here.

Okay. Where are they?

Audience: Here.

You sure of that?

Audience: Yes.

Is there anybody else here?

Audience: Yes.

Who's here?

Audience: You are. We are.

Okay. Is there a floor?

Audience: Yes.

Is there a ceiling?

Audience: Yes.

Is there a hall?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Is there a back of the room?

Audience: Yes.

Is there a front of the room?

Audience: Yes.

Is there a right-hand wall?

Audience: Yes.

Okay. Is there a left-hand wall?

Audience: Yes.

Okay. Is there a right-hand wall?

Audience: Yes.

Okay. Is there a left-hand wall?

Audience: Yes.

Okay. Is there a right-hand wall?

Audience: Yes.

Okay. Is there a left-hand wall?

GROUP PROCESSING

Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

GROUP PROCESSING

Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Which hand?
Audience: (various responses)
Which hand?
Audience: (various responses)
Okay. Have you got a left hand?
Audience: Yes.
Are you sure?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?

Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a left foot?
Audience: Yes.
Okay. Have you got a right foot?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Is there a floor?
Audience: Yes.
Is there a chair?
Audience: Yes.
Okay. Is there a ceiling?
Audience: Yes.
Okay. Is there a front of the room?
Audience: Yes.
Okay. Is there a right-hand wall?
Audience: Yes.
Okay. Is there a left-hand wall?

GROUP PROCESSING

Audience: Yes.
Okay. Is there a floor?
Audience: Yes.
Okay. Is there a chair?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
How do you know?
Audience: (various responses)
Okay. Have you got a right hand?

Audience: Yes.

You sure?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. Have you got a right hand?

Audience: Yes.

Okay. Have you got a left hand?

Audience: Yes.

Okay. How do you feel?

Audience: Fine.

Good. How do you feel?

Audience: Good. Fine.

Good. How do you feel?

Audience: Fine.

Good. Have you got a right hand?

Audience: Yes.

Good. Have you got a left hand?

Audience: Yes.

Good. Have you got a right hand?

Audience: Yes.

Good. Have you got a left hand?

GROUP PROCESSING

Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Is there a floor here?
Audience: Yes.
Is there a chair here?
Audience: Yes.
Is there a ceiling here?
Audience: Yes.
Okay. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a right hand?
Audience: Yes.
Good. Have you got a left hand?
Audience: Yes.
Left hand?
Audience: Yes.
Right hand?
Audience: Yes.
Left hand?

Audience: Yes.

Okay. Okay. Have you got a right hand?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

You sure you got a left foot?

Audience: Yes.

Are you sure you got a left foot?

Audience: Yes.

Good. Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a left foot?

Audience: Yes.

Good. Have you got a right foot?

Audience: Yes.

Good. Have you got a head?

Audience: Yes.

You got feet?

Audience: Yes.

Okay. Have you got a head?

Audience: Yes.

Good. Have you got feet?

Audience: Yes.

Good. Have you got a head?

GROUP PROCESSING

Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Sure?
Audience: Yes.
Okay. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Oh, boy! What bodies! You got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?

Audience: Yes.
And you got feet?
Audience: Yes.
Good. You got a head?
Audience: Yes.
Good. You got feet?
Audience: Yes.
Good. You got a head?
Audience: Yes.
Good. You got feet?
Audience: Yes.
Good. You got a head?
Audience: Yes.
Good. You got feet?
Audience: Yes.
Good. Wonderful. Have you got a front of your face?
Audience: Yes.
Got a back of your head?
Audience: Yes.
Got a front to your face?
Audience: Yes.
Got a back of your head?
Audience: Yes.
Got a front of your face?
Audience: Yes.
Got a front to your head?
Audience: Yes.
Got a back to your head?
Audience: Yes.
Got a front to your head?
Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?

GROUP PROCESSING

Audience: Yes.
Good. Have you got a back to your head?
Audience: Yes.
Good. Have you got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Got a back to your head?
Audience: Yes.
Okay. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. You got a front to your head?
Audience: Yes.
Good. You got a back to your head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Okay. You got a head?

Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Sure?
Audience: Yes.
You sure you got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
You sure you got feet?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. You got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got feet?

GROUP PROCESSING

Audience: Yes.
Got a head?
Audience: Yes.
Got feet?
Audience: Yes.
Well, well, well. Is there a floor?
Audience: Yes.
Is there a chair?
Audience: Yes.
Is there a ceiling?
Audience: Yes.
Is there a front of the room?
Audience: Yes.
Good. Good. Good. Is there a back of the room?
Audience: Yes.
Is there a right-hand wall?
Audience: Yes.
Good. Is there a left-hand wall?
Audience: Yes.
Good. Is there a right-hand wall?
Audience: Yes.
Fine. Is there a left-hand wall?
Audience: Yes.
Good. Is there a right-hand wall?
Audience: Yes.
Good. Is there a left-hand wall?
Audience: Yes.
Good. Is there a right-hand wall?
Audience: Yes.
Good. Is there a left-hand wall?
Audience: Yes.
Good. Is there a right-hand wall?
Audience: Yes.
Good. Is there a left-hand wall?
Audience: Yes.
Good. Is there a front of the room?
Audience: Yes.
Good. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?

Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a front to the room?
Audience: Yes.
Okay. Is there a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got a front to the room?

GROUP PROCESSING

Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. I got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Is there a front to the room?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. You got feet?
Audience: Yes.
Okay. You got a head?
Audience: Yes.
Okay. Can you look?
Audience: Yes.
Okay. Can you know?
Audience: Yes.
Okay. Can you look?
Audience: Yes.
Okay. Can you emote?
Audience: Yes.
Okay. Can you know?
Audience: Yes.
Okay. Can you look?
Audience: Yes.
Okay. Can you emote?
Audience: Yes.
Okay. Can you work?

Audience: Yes.

Okay. Can you work?

Audience: Yes.

Okay. Can you emote?

Audience: Yes.

Okay. Can you look?

Audience: Yes.

Okay. Can you know?

Audience: Yes.

Okay. Can you know?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. You got a head?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. You got a head?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. You got a head?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. Have you got a room?

Audience: Yes.

You got a room?

Audience: Yes.

You got a room?

Audience: Yes.

Okay. Okay. Is there a floor?

Audience: Yes.

All right. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. Is there a back to the room?

GROUP PROCESSING

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

All right. Is there a back to the room?

Audience: Yes.

All right. Is there a front to the room?

Audience: Yes.

Okay. Is there a back to the room?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. Is there a back to the room?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. Is there a back to the room?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

Okay. Is there a back to the room?

Audience: Yes.

Okay. Is there a front to the room?

Audience: Yes.

All right. Is there a right-hand wall?

Audience: Yes.

Is there a left-hand wall?

Audience: Yes.

Okay. Is there a right-hand wall?

Audience: Yes.

Okay. Is there a left-hand wall?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you?

Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Where's that?
Audience: Here.
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Come on. Really now. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Oh, come on. Really. Where are you?
Audience: Here.
Oh, where are you?
Audience: Here.
Okay. Where are you?

GROUP PROCESSING

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where are you now?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. We got a floor?

Audience: Yes.

We got a chair?

Audience: Yes.

Okay. We got a right-hand wall?

Audience: Yes.

Okay. We got a left-hand wall?

Audience: Yes.

Okay. We got a right-hand wall?

Audience: Yes.

Okay. We got a left-hand wall?

Audience: Yes.

Okay. We got a right-hand wall?

Audience: Yes.

Okay. Is there a front of the room?

Audience: Yes.

Okay. Is there a back of the room?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

Audience: Yes.

Okay. Is there a front-hand wall?

Audience: Yes.

Is there a right-hand wall?

Audience: Yes.

Is there a back-hand wall?

Audience: Yes.

Okay. Is there a right-hand wall?

Audience: Yes.

Okay. Is there a left-hand wall?

Audience: Yes.

Okay. Is there a back-hand wall?

Audience: Yes.

Okay. Is there a front-hand wall?

Audience: Yes.

Okay. Is there a floor?

Audience: Yes.

Okay. Is there a ceiling?

GROUP PROCESSING

Audience: Yes.

Okay. Where are you?

Audience: Here.

Okay. Where's present time?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where's present time?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where's present time?

Audience: Here.

Okay. Where are you?

Audience: Here.

Okay. Where's present time?

Audience: Here.

Okay. Where are you?

Audience: Here.

Oh, where are you?

Audience: Here.

All right. Where are you?

Audience: Here.

Okay. What shape are you in?

Audience: Great. Good. Fine.

Okay. What shape are you in?

Audience: Good.

Okay. What shape are you in?

Audience: Good. Fine.

Okay. How do you feel?

GROUP PROCESSING

Audience: Hello.
Hello.

Audience: Hello.
Hello and end of session.

Thank you.

If there are any casualties, Emergency Auditors are present. If you can't find them, it's because they're casualties. (*audience laughter*)

Thank you very much.

Thank you.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

A Group Processing session given on
13 April 1957

Thank you.

Well, it's a good thing, that's all I've got to say. And it's a good thing.

Audience: (various responses)

It sure is, isn't it?

Audience: Yes.

Yeah, it's a good thing.

Audience: (various responses)

Yeah. Good. It's a good thing. Don't you think it's a good thing?

Audience: Yes.

Good. Good. It's a good thing.

All right. Now, I noticed before there were only a couple of people here that weren't grooving, you know, and so forth. And you want to watch that. Everybody was doing so well, doing so well; another couple that weren't grooving too well. And that is a deadly state to get into. And actually, Group Processing is more harmful than beneficial when you don't follow its commands, isn't it?

Audience: Yes.

That's right. *(laughter)* Propaganda.

Now, would you like a little more processing?

Audience: Yes.

Or would you like some "prohcessing?"

When I went back to America calling it "prohcessing" last time—and they just got me educated again into calling it "prahcessing" and here I am, you see? All right.

Well now, this time you did get the news about the time, didn't you?

Audience: Yes.

You did find out that summer had arrived?

Audience: Yes.

Good, I'm very glad you did because I was outside a little while ago and it was quite cold and when you go outside again I'm sure you'll find it quite warm because . . . *(laughter)*

They don't manage those things, though, now the way they did in the old days. Summer came. *Click*, on went summer. Winter came. *Clonk*, there went winter, you know? Spring came, everybody got married—even when they were married. You know, they used to manage things better.

Now, this particular auditing session that we are going to do this time has the same point as the other one. I'm just showing you something about control as a factor, okay?

Audience: Yes.

And although this last time I did get a little significant there at the end when I said, "Meet somebody," that was a little significant. I really couldn't tell whether you were meeting anybody or not. That's quite significant though.

But this time, we are going to run more or less the same thing—more or less the same sort of thing. But possibly—possibly a little simpler. A little simpler. Okay?

Audience: Yes.

All right. Now, this time we're going to run something that when people tell you to do this, it normally irritates the living daylights out of you. They tell you to do something that you were doing. Have you ever noticed that?

Audience: Yes.

All right. Now, let's just see how far we get on this when I tell you to sit in your chair.

Audience: Yes.

Good. Sit in your chair.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Audience: Yes.

Good. Sit in your chair.

Audience: Yes.

All right. Now, are you sitting in your chair?

Audience: Yes.

Good. You sit in your chair.

Audience: Yes.

Good. Are you sitting in your chair?

Audience: Yes.

All right. Sit in your chair.

Audience: Yes.

Good. All right. Now, how's that?

Audience: Fine.

I noticed some of our secretarial staff yawning like mad. They have to sit in an awful lot of chairs.

All right. Now, you did that one well.

Audience: Yes.

That was perfectly done by everybody present.

Audience: (various responses)

Good. All right. Now, this next one is quite similar to this—quite similar to this, and you may not like it though. It may be antipathetic to you. Nevertheless, the auditing command is “Wear a head.” You got it?

Audience: Yes.

All right. Good. Wear a head.

Audience: Yes.

Good. Wear a head.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Audience: Yes.

Good. Wear a head.

Audience: Yes.

All right. That's fine.

Now, how'd you do that time?

Audience: Fine.

All right. Now we're going to do just a little bit different one, but it's on the same plane entirely.

I'm going to ask you to have two feet.

Audience: Yes.

All right? Is that all right?

Audience: Yes.

All right. Have two feet.

Audience: Yes.

Good. Have two feet.

Audience: Yes.

All right. Now, have you obeyed that auditing command?

Audience: Yes.

Well, very, very, very good. Very good. That's very well of you.

All right. Now, the next one we're going to do is back in the head department, okay?

Audience: (various responses)

All right. Now I want you to let your body have a head.

Audience: (various responses)

Okay. All right. Let your body have a head.

Audience: Yes.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

Good. Let your body have a head.

Audience: Yes.

All right. We're not going to run that very long because that's a no-game condition, you know?

All right. Now, how is that?

Audience: (various responses) (audience member yawns)

Rawrrr. We're in the London Zoo. *Rawrr.*

All right. Now, you seem—you seem in fairly good shape now, and I'm just trying to get you to get yourself assembled, you know? So the next auditing command is going to be a *very* significant command. It's going to be *extremely* significant. And the next auditing command is very difficult to do. But you've all been trying to do it for a long time. But I'm just going to ask you just like this, you know? Just do it, okay? Huh?

All right. Be.

Audience: (various responses)

Good. Be.

Audience: Yes.

Come on, I want you to do something now, I want you to be. Come on now, be.

Audience: Yes.

Good. Be.

Audience: Yes.

You know, you'd think it was impossible to—you'd just think it was absolutely impossible to disobey that auditing command, but I imagine somebody manages here and there. Are you having any difficulty with it at all?

Audience: No.

Do you understand the command?

Audience: Yes.

Is there anybody who doesn't understand the command?

Good. Be.

Audience: Yes.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Good. Be.

Audience: Yes.

Ah, you're working out of it now. I see some of them brightening up here a little bit. There's a sort of a glow about that high over the whole audience right this minute. That's very good.

Be.

Audience: Yes.

Good. Be.

Audience: Yes.

Good. Be.

Audience: Yes.

Good. Be.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Audience: Yes.

Good. Be.

Audience: Yes.

Good. Be.

Audience: Yes.

Good. Be.

Audience: Yes.

Good. Be.

Audience: Yes.

All right. There are some people present who are saying, "Well, I'm no good doing that," you know? I mean—so on. I'll point something out to you. It's impossible to disobey the command. Isn't that right?

Audience: Yes.

All right. Be.

Audience: Yes.

Good. Be.

Audience: Yes.

Hey, how's that now, huh?

Audience: Fine.

Huh? Raising your beingness. Pretty good, huh?

Audience: Yes.

Anybody get wog-wog over that?

Audience: (various responses)

A little bit wog-wog, huh?

All right. Now, this next one is very difficult to do. But I want you to do it. (This is razzle-dazzle processing. Don't ever—don't ever try to do this on groups because it's not a good model, you know?) But the next one implies that there must not be, standing in front of your body, an elephant. And the auditing command is simply, "No elephant in front of you." (*laughter*)

You got that now?

Audience: Yes.

Hm? All right. No elephant in front of you.

Audience: (various responses) (laughter)

Who didn't get one? (*laughter*)

Now, that just shows you the contrary beast you are, you see? How can you do anything with people like this?

All right. Well, we'll consider that one flat. (*laughter*) You can do what you please with it. All right. All right. If you get squashed, give me a phone call.

All right. Now, we're going to run one—we're going to run one serious this time. This is a serious process. I have permitted you to disobey an auditing command a hundred percent, do you notice that?

Audience: Yes.

Hm? That's interesting, isn't it? Because this time—this time we're not going to disobey it a hundred percent, because I'm going to ask you to get some air in front of your body's face. (*pause*)

In view of the fact that this is a Radiation Congress, I want to show you something that you might find interesting, okay? Only we're going to do it with our hand.

Audience: (various responses)

Got that?

Audience: Yes.

All right. Get some air in front of your body's face.

Audience: Yes.

Good. Good. Now get some air in front of your body's face.

Audience: Yes.

Good. You got some?

Audience: Yes.

Good. All right. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Get some air in front of your body's face.

Audience: Yes.

Good. Now how you doing, huh?

Audience: Fine.

Did anybody go wog-wog? Huh?

Audience: No.

You mean you didn't collapse on that?

Audience: No.

You know you got some air?

Audience: Yes.

How do you feel?

Audience: All right.

Pep you up a little bit? All right. Now. Now. We had an auditing command that none of us did, isn't that right?

Audience: Yes.

Huh? None of us did. But let me point out something to you: there isn't a single elephant in the flesh in this room. Boy, you guys are easy to convince, that's all I have to tell you. *(laughter)* Just look it over. Is there?

Audience: No.

Now I want you to reach out in front of you and feel no elephant. *(laughter)* Feel around—no elephant.

Audience: No.

All right. Thank you. Thank you. Okay. All right.

Now—now we have got this little cycle of series of processes which is just simply to take the actuality and give it as an auditing command, that's quite interesting, isn't it? And that is a control of sorts, isn't it? To take the existing state and say it is, huh? Hm?

Audience: (various responses)

All right. But it's not a very active control, is it? It's a sort of control that everybody does all the time, you know?

All right. Let's do a little bit more with the body, hm?

Audience: Yes.

And then let's do a little bit with the eyes, hm?

Audience: Okay.

Let's feel a chair and look at the wall. All right.

Now feel your chair.

Audience: Yes.

Look at the wall.

Audience: Yes.

Good. Feel your chair.

Audience: Yes.

Good. Look at the wall.

Audience: Yes.

Good. Feel your chair.

Audience: Yes.

Good. Look at the wall.

Audience: Yes.

Good. Feel your chair.
Audience: Yes.
Good. Look at the wall.
Audience: Yes.
Good. Feel your chair.
Audience: Yes.
See some more hands moving on that. Feel your chair.
Audience: Yes.
That's right.
All right. Look at the wall.
Audience: Yes.
Good. Feel your chair.
Audience: Yes.
Good. Look at the wall.
Audience: Yes.
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Audience: Yes.
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Look at the wall.

Audience: Yes.
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Audience: Yes.
Good. Feel your chair.
Audience: Yes.
Good. Look at the wall.
Audience: Yes.
Good. Feel your chair.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Audience: Yes.

Good. Feel your chair.

Audience: Yes.

Good. Look at the wall.

Audience: Yes.

Good. Feel your chair.

Audience: Yes.

Good. Look at the wall.

Audience: Yes.

Good. Feel your chair.

Audience: Yes.

Good. Look at the wall.

Audience: Yes.

Okay. Thank you.

All right, how you doing now?

Audience: Okay.

Well, that was kind of grim, huh?

Audience: Yes.

You find that a little grim, huh?

Audience: Yes.

Huh! A couple of people in the place got some color in their faces now, though. Their body's faces, I should say. A couple of people—couple of people. You look pretty good.

All right. Now, it's all very well to do these attention direction processes, but actually, they lead upscale. It's the only trouble with them. They go upscale. And now we're going to do a Communication Process which is simply going to be Hand Mimicry.

I'm going to make a motion with my hand, and mirror image you make the motion with your hand, okay?

Audience: Okay.

All right. Now, I'm going to sit down here. Everybody see me easily?

Audience: Yes.

All right. Everybody can see me. And I'm going to make a motion with my hand and then you, mirror-image-wise, make the same motion with your hand.

Hi.

Audience: Hi.

Good. Everybody's got it, that's real good. Mirror image, mirror image. The other hand.

That's right. Mirror image, same side to. All right. Good. Now we've got it.

All right. Now we're all ready to begin, see? Yeah, that's real good. Of course, this is a pretty simple motion.

(pause) All right. Good.

Now we're really going to begin this thing.

(pause) All right. That's good. Now I'll do it again.

(pause) That's it. All right. I'm going to do it again.

(pause) All right. That's fine.

(pause) That's good.

(pause) Good.

(pause) All right. Now you wait till I complete the motion because you're liable to be caught here, really, because I'm just starting you in.

Now I'm just starting you in here. You can still see this hand. All right.

(pause) Now wait a minute. *(pause)* That's right. That's pretty good, you know?

(pause) That's right. That's pretty good.

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(pause) That's right.

(pause) All right.

(pause) Yeah, that's pretty near perfect, huh? You're smart people, smart people.

All right. Now we're just—we're just warming up, you know?

(pause) You know you mustn't point. *(laughter)*

(pause) Okay.

(pause) Good.

(pause) All right.

(pause) All right.

(pause) Perfect. Hey, you know, you people do good, do good.

(pause) All right.

(pause) Good. Good.

(pause) Good. All right.

[Note: In the next section, LRH makes sounds for the audience to duplicate as well as Hand Mimicry.]

Schwitt!

Audience: Schwitt!

Good.

Schwitt!

Audience: Schwitt! (laughter)

You're getting it right away, I mean, you know, that's pretty good. That's pretty good. All right. You're too good at one hand, so we're just going into the two-hand business, okay?

Audience: (various responses)

(pause) Good.

(pause) That's it.

(pause) All right.

(pause) That's right.

(pause) Okay. Now, you're just too good at this, that's the trouble with you.

All right.

(pause) Good.

(pause) All right.

Now, don't jump the gun on this one. *(pause)* That's right. That's right.

That's good.

All right. Now, don't jump the gun on this one. *(pause)* All right.

(pause) Okay. You're too sharp. You're too sharp.

(pause) That's right.

(pause) You got it. Good.

All right. The next one is very complex so don't jump the gun on it.

(pause) Very good. Pretty smooth.

(pause) All right.

(pause) Good.

(pause) Good.

(pause) That's correct. That's correct. Okay.

Now. *(pause)* Good.

(pause) Good. You're real smart.

Schwitt!

Audience: Schwitt!

Yeah, you're too sharp. I'm just going to have to go over into the complicated field now.

(pause) Oh, you're too good. You're too good. You all did it. All right.

Ptock, ptock, ptock.

Audience: Ptock, ptock, ptock. (laughter)

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

All right.

Ptock, ptock, ptock, ptock, ptock, ptock.

Audience: Ptock, ptock, ptock, ptock, ptock, ptock. (laughter)

(pause) That's correct.

Now, how do you do?

Audience: How do you do?

Right.

How do you do?

Audience: How do you do?

This is for schiz's, you know? *(laughter)*

How do you do?

Audience: How do you do?

One side meet this side.

Audience: One side meet this side.

You're too good. You're too good.

[Note: In the next section of the lecture, LRH periodically claps or makes other sounds with his hands or feet. These are sounds, not spoken words. The audience duplicate him.]

Clap-clap-clap.

Audience: Clap-clap-clap.

Boy, are you guys sharp.

You know, this is really a pleasure. All right.

(pause) Perfect. Okay.

Clap, clap-clap-clap, snap-snap.

Audience: Clap, clap-clap-clap, snap-snap. (laughter)

Okay.

Clap, *(pause)* clap.

Audience: clap, (pause) clap.

Clap, *(pause)* clap.

Audience: Clap, (pause) clap.

Pretty good. Pretty good.

(pause) Most everybody got that.

(pause) Very good, very good. Very good.

Boo!

Audience: Boo!

Okay. Boo!

Audience: Boo!

Good. Pshew.

Audience: Pshew.

(pause) All right. Now watch this one carefully.

(pause) Perfect. Perfect.

(pause) Good.

(pause) Good.

(pause) Good. Good. Perfect. Perfect.

(pause) Very good. Very good.

(pause) Pretty clear. That's right.

(pause) Did you get that one?

Audience: No.

(pause) Yeah, I got too complicated for you, didn't I?

(pause) You're getting it.

(pause) You got it yet?

Audience: No.

(pause) Boy, we certainly went up too high there.

(pause) You got it?

Audience: Yes.

I think you have. That's a whip.

(pause) Try again.

(pause) All right. Good.

Now I'll give you an easier one. *(pause)* Good.

(pause) Good. You got that one real good. Now we're going to have a complicated one again.

All right. *(pause)* All right.

Now much simpler. *(pause)* Good.

Now much simpler. Watch it now, don't anticipate this one. *(pause)* You're pretty good, aren't you, huh? Did you get that one?

Audience: Yes.

All right. All right.

(pause) What you doing?

Audience: (various responses)

That's pretty good.

All right. Now, let's get this next one. *(pause)* Good.

(pause) Good.

(pause) Good. Okay. You did that real well. All right.

(pause) Okay.

(pause) Okay.

Now. *(pause)* Very good. Very good. All right. At once I see that we have gotten much too simple so . . . *(pause)*

Make it simpler. *(pause)* Okay. Did you get that one?

Audience: Yes.

All right. Now. *(pause)* Good. All right.

[Note: In this section, LRH is tapping the floor, clapping and so forth and the audience is duplicating him. These are not spoken words.]

Tap-tap, tap-tap, tap-tap.

Audience: Tap-tap, tap-tap, tap-tap.

Good. Tap-tap, tap-tap, tap-tap.

Audience: Tap-tap, tap-tap, tap-tap.

Good. Tap-tap-tap, tap-tap-tap, tap-tap-tap.

Audience: Tap-tap-tap, tap-tap-tap, tap-tap-tap.

Tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap.

Audience: Tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap, tap, tap.

Tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap.

Audience: Tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap-tap-tap-tap, tap, tap, tap. (laughter)

Poifect. Poifect. Wonderful. Wonderful. All right.

(pause) Okay.

(pause) Right. All right.

Now, how you doing on this, huh?

Audience: (various responses)

Okay.

(pause) Right.

(pause) Good. All right.

(pause) Right.

Clap-clap, clap-clap, clap-clap, snap!

Audience: Clap-clap, clap-clap, clap-clap, snap!

Clap-clap, clap-clap, snap-snap!

Audience: Clap-clap, clap-clap, snap-snap!

Good.

GROUP PROCESSING: EMPHASIS ON CONTROL. PART II

(pause) Good. All right.

(pause) Got it now?

Audience: Yes.

All right. Now, you know you're pretty good at this sort of thing, but we'll have to give some much more complicated commands now, okay?

Audience: *(various responses)*

(pause) That's pretty good.

This is a New Yorker's idea of exercise, you know? *(laughter)* *(pause)* Okay.

(pause) Okay.

Snap-clap!

Audience: *Snap-clap!*

Good. Thump.

Audience: *Thump.*

Tap-thump.

Audience: *Tap-thump.*

Tap-thump.

Audience: *Tap-thump.*

Tap-thump.

Audience: *Tap-thump.*

Snap-snap.

Audience: *Snap-snap.*

Tap-tap.

Audience: *Tap-tap.*

Tap-tap.

Audience: *Tap-tap.*

Snap-snap.

Audience: *Snap-snap.*

Tap-tap.

Audience: *Tap-tap.*

Snap-snap.

Audience: *Snap-snap.*

Tap-tap.

Audience: *Tap-tap.*

Snap-snap.

Audience: *Snap-snap.*

Tap-tap.

Audience: *Tap-tap.*

Clap-clap.

Audience: *Clap-clap.*

Thump-thump.

Audience: *Thump-thump.*

Thump-thump.

Audience: Thump-thump.

(pause) Okay?

Audience: Yes.

All right. You all look very, very sad, and we have a difficulty—a difficulty in our midst of being capable; being capable. And I think by this time, and this much Group Processing, that you can see.

So I want you to find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Got it?

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

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Audience: Yes.

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Audience: Yes.

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Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Good. Find a woman.

Audience: Yes.

Good. Find a man.

Audience: Yes.

Okay.

How you doing now?

Audience: Fine.

You're doing pretty good now, huh?

Audience: Yes.

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Well, this next one is just a little bit different. Not very much, not very much, but I'm going to space the commands a little more widely, and the command is: Touch a man, touch a woman. Okay?

Audience: (various responses)

All right. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

GROUP PROCESSING: EMPHASIS ON CONTROL, PART II

Good. Touch a woman.

Audience: Yes.

Good. Touch a man.

Audience: Yes.

Good! Thank you very much. *(laughter)*

Good night.

HOW GOOD YOU CAN GET

A lecture given on
15 October 1955

Thank you. How are you this afternoon?

Audience: Fine.

Good. Well, I haven't a blessed thing to talk to you about. Nothing. The after-dinner speaker, you know, who prepared the tremendous speech and then got up, and when he got up the speech sat down. Well, I'm a little better off than he, since I didn't prepare a speech, so there's no speech to sit down. But there are possibly a few minor items about which we could talk, without the tremendous formality of lecturing, you know?

Professional lecturing is a very interesting activity, extremely interesting. A professional lecturer is one who gets up and says, with great conviction, things he is not even vaguely convinced about—but he says them with great conviction.

Down in Hyde Park there is, here and there, a speaker's stand with an enormous number of people standing around. And I hear fellows down there saying things that nobody could believe. Just nobody. I mean, I know they don't believe it and the crowd by its reaction certainly doesn't believe it.

But, great oddity: since Scientology there is *one* speaker in Hyde Park who is an exception to that rule. A very fine speaker, he always has a quiet, orderly crowd around him that doesn't heckle him, stands there, listens to him, appreciates what he says and when he's finished, they thank him. Two or three come around and say, "Well now, you certainly helped me out," and they go away.

Great difference there. Right down the line there's speakers speaking for something else, and he has what you might call, colloquially, a pitch. He has a curve. He himself isn't convinced what he's talking about, and therefore he has to prepare a speech with *great* care because he might make a slip. He might open his mouth and something might come out that isn't quite according to the proper line that has been tailored.

But that's not true of this other speaker. And people never heckle him. And he never prepares his speeches, either. And he's probably the only speaker down there that is fully and completely accepted, unreservedly.

The thing he's talking about, I read the other day, in a popular American picture paper—magazine, was a thing called Scientology. And maybe for the first time we don't have to carefully prepare our speeches because we might make a slip. Because we're not trying to convince anybody of anything, and all we are convinced of ourselves is of our own good intentions in trying to get our job done.

Well, that speaker down there in Hyde Park has been doing a tremendously good job, a very good job.

You would be amazed how many people from how many quarters of the world come and listen to him. You would be *utterly* amazed. Looking over his audience we find people from Africa, from India, from over on the Continent, from up in the Scandinavian countries. And here and there I believe probably on the outskirts we could probably locate a Russian or two. I know I've seen an Arab.

And those people stand there and they listen and they say, "This is very strange. This is something I have never heard of before: somebody with an honest attention and intention to the problems of man." And they go away.

Well, I won't tell you what they say in their countries, but they must say something, because that speaker started talking three years ago and now the Hubbard Association of Scientologists International has an office on every continent of Earth. It is probably the most widespread, widely accepted organization on Earth today, since it is accepted by all contending parties. The very people who are talking alongside of this man in Hyde Park are at violent odds one with the other, but nobody is at odds with Scientology unless they themselves have some vested interest in holding down and controlling slaves. But these men have no argument with this speaker in Hyde Park.

So I've been hammering a typewriter and he's been speaking in Hyde Park, and we've been assaulting the citadels of ignorance and we've all been winning. And I'd like to take this opportunity to give that speaker in Hyde Park a very big hand.

Thank you. We have him at the fantastic disadvantage of not being able to say a single word in rebuttal.

Male voice: That's what you think. (laughter)

He did, didn't he? You just can't stop him from talking.

I want to talk to you today very specifically about how good you can get, how good Dianetics and Scientology have been able to make people and I'm going to talk to you today very honestly. There are people around who have exaggerated what can be done with Dianetics and Scientology, back through the years, in the frame of reference of the exact reality of the practitioner.

Now, these men have exaggerated unknowingly, but exaggeration was there. It was there because an insufficient number of practitioners, skilled men, were trained in order to *do* what the subjects *could* do, and therefore claims which were not attained by these people were exaggerated claims.

They were exaggerated in 1950, simply because these results could not immediately occur in the hands of those people who were doing the job. And they could not immediately occur, from my viewpoint, because I had several jobs to do. Furthermore, in 1950 we did not have Group Processing. In 1950 we had many people interested, few of them skilled. And therefore, the majority of claims of Dianetics, as of 1950, were exaggerated. Fantastically a fact that anything like this is the work of a team, it is not the work of one man—it can't be.

Now, I may sit up in the ivory towers of thought and pound on a somewhat-less-than-ivory typewriter and dream beautiful dreams, but the actuality is that when the dream has been dreamed, it has to fit in somewhere into the framework of humanity before it is any good to anybody.

So therefore it isn't enough to dream a beautiful dream or write an enthusiastic sentence. We have to have people to know those things, to add to them and with their own skill and sincerity and learning to back them up and act with them and bring about with them a reality. That's what is necessary. And at no time during this entire activity has Dianetics or Scientology been other than the work of a team—a team of very good people, a team for the most

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part, of very splendidly intentioned people. Their only shortcomings I'm afraid, to a large degree, I was responsible for by not putting into their hands everything I knew as fast as I knew it, but then there is this matter of there only being twenty-eight hours in a day. You've got to face that reality.

Nevertheless, a claim I would make had to be a claim for the team, didn't it? It had to be binding on everybody if it were not an exaggerated claim. If everybody couldn't back up and produce the result spoken about by myself or by somebody else, then it was an exaggeration. Am I right?

Well, I myself, in my enthusiasm, had overlooked probably about 30 percent of humanity. These cussed, ornery, vicious people who simply sit there and say, "I'm not going to survive no matter what you do."

And when with great adventurousness I claimed a totality for Dianetics, I was doing something that scientists are in the habit of doing, and that is taking some section of the field and simply moving it out of my own sight and saying, "It isn't there, you know." Cures everybody—who wants to be cured. Big difference.

This 30 percent was of great interest. Maybe it was higher than that in the earlier days, but what exactly did Dianetics do in my hands and in the hands of this team of good fellows—what did it do? What is the fact? The fact is, that it cured about 60 or 70 percent of the chronic illnesses it addressed, that's the fact of the matter, in the 70 percent of humanity that wanted them cured.

Now, you got that figure?—60 or 70 percent, in the 70 percent that wanted to get well—if and when they walked up to a practitioner, an auditor, and said, "Do something for me."

Well, the only reason we went on at all is because that is better than had been done before. But a statement that Dianetics could deal satisfactorily as a team of good fellows working together with 100 percent of man's ills was, for that moment in time, an exaggeration. A thing which was borne out by our experience, not a thing which was weighted beforehand.

So we had to know more and we had to get better people, didn't we? Of these people—not we had to get better people, we had to get people who knew more. We had to teach the people we already *had* more. Very great problems of finance, of research, problems of compiling results, problems of relaying this information to people, were actually more important than the actual results themselves, since we were getting results.

Now, what is the real average result in the field of healing? Now, by that I don't mean by these to slam or throw aside or cast any aspersion of any kind against the professional healer. He worked with his tools, he was a team, and we now are part of the team of healers, whether we have a brass plate hanging up on Harley Street—overt act against medicine: they're going to wake up one of these days, by the way, they're going to be driving to work in their Jaguar or something of the sort and they're going to look up and they're going to see a great big sign up there, "so-and-so, HPA, Consulting Scientologist."

We're taking bids right now to get a big enough brass plate. And that brass plate, by the way, isn't going to be there in contest with medicine. It's there to say, "We will help *you* out too. And we expect *you* to help *us* out." And if they don't, we'll process them till they do.

But in no wise is this a criticism. It's merely the offering of a statistic which is borne out by the more honest data given to us by healing professions. And now you can understand that healing professions include a *very* great number of activities and practices, they're not just medical.

The figure is 22 percent of the illnesses offered, cured.

Now you say, "Is that 22 percent for homeopathy? Is that 22 percent for chiropracty? Is that 22 percent for medicine? Is it 22 percent for psychoanalysis? What is it?"

No. It's 22 percent for all of them. That's the average—22 percent.

When I was a boy I had a lot to do with some of the more barbaric places of Earth. I don't mean, by the way, Brooklyn and I'm certainly not talking about Liverpool. But down in the—down in the depths of this jungle or that, we had, and have today, a great many savage tribes. And just because they're running around in breechclouts doesn't mean they don't get sick. They do get sick. They get sick of all kinds of illnesses and ailments. They're most remarkably human. I don't care if they hunt for heads or if they find the most satisfactory dish to be putrefied fish, it doesn't matter. They are still human beings and they respond to the same rules as other human beings.

And I had some friends when I was a lot younger—they were shamans, witch doctors, nothing more nor less. And I did a little addition on the thing and they were 22 percent effective, just exactly. And the other day I was reading a medical bulletin put out by a drug house which had looked over all of the various ramifications and it announced a figure perilously close to this figure—23½ percent.

It's an oddity, isn't it? I mean, we get a figure here, it's a constancy. Well, I invite you, if you're interested in research, to go and look up this figure because it is simply too constant not to be inspected by somebody. But from that figure, we can assume that if treated and given the interest of a practitioner in any field of human assistance, that 22 percent of the people respond to it and get well invariably, no matter *what* they're treated with. Follow me? In other words, there's a percentage of humanity that gets well. And it's 22 percent of humanity.

If you took the figures in a hospital and went through them very carefully, you would find that very close to a total cure (and this is what we're talking about, not a relapsing, stagger along condition), but very close to a total cure was achieved in 22 percent of the people admitted to that hospital.

We go down to an insane asylum oddly enough and we find out this percentage is more or less holding good there. All I'm telling you is, that one had to *better* this percentage very, very markedly before he could make a statement that Dianetics was doing a thing. Follow me? Twenty-two percent had to be cured, and then what was Dianetics doing? It was doing anything in advance of 22 percent. Did it do anything in advance of 22 percent? Yes, it did. We could count on its going up to about 50, just count on that. And therefore, it was better than man had been doing, and so it was worth doing.

In my own statements—I'm supposed to be an incurable optimist. I am not part of the 22 percent. And I would state this and that, and very often it would concern cases that were very close in, series of maybe five or six, and they did recover and I would assume, optimistically, that the percentage was higher than that. Well that was a mistake, but it kept me going. And that was one bonus.

But it upset a lot of people, too. They'd been led to believe, by my facile pen, that all they had to do was walk up to an auditor and he would make some sort of a magic sign over their medulla oblongata and they would promptly assume a state never heard of before in the midst of man. And about 50 percent of them did. And the other 50 percent said, as a social opinion, "Aw, nuts."

And we kept going and moved into 1951. There was more research and more investigation in more cases, and we were getting to be—and this is what is important—a better team. We knew more about each other, there were more

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people out in the public joining us, we were getting smarter, we were getting more experience and my incurable optimism kept on.

And the next thing you know, we were getting about 55 or 60 percent. (*sigh*) But that's a pretty good gain for a year, isn't it, in view of the fact that we've always got 22 percent who will walk up and get cured. Pitchman standing on the street can sell pills that maybe taste a little better to convince somebody and do you know that 22 percent of people who buy those pills will get well of whatever he says? It's wonderful. But we had added 5 more percent to our 50 in a year.

And then came 1952. We worked hard. And we were getting to be a better team and the results were coming up. And I realized something: that no great advance in research had made this gain. The gain had been made by better training amongst the people who read and studied. The book auditors, the professional auditors, the school auditors, all these people, just the people casually interested, they were getting to know more about the thing.

Furthermore, they were getting more familiar with my intentions and I was getting more familiar with their intentions. Very often I thought their intentions were better than they thought mine were. But, where did we have any possible permission to go on? That additional 5 percent we'd added in a year. Well, let's add to it a little more. And in 1953 we had.

We're getting so, in 1953, that we could fairly well count on somebody walking in with some sort of a chronic somatic or some sort of an ailment of one kind or another and fairly well count on reducing it so that he didn't worry about it anymore. I mean, we could pretty well count on doing that. It would be an oddity if this didn't happen, except for a certain percentage of people who never walked up and asked—that 30 percent that never walk up and ask.

I all of a sudden realized with a shock that that 30 percent was missing and we could go no higher than 70, because the 30 would never walk in and say, "Please." So 70 percent would be absolute height, tops. But in this 30 percent we missed. We continued to miss. And we also missed, remember, a certain percentage of the people who were right in there begging.

And 1954 came along and for the first time we found out how to train a person in Dianetics and Scientology. For the first time we found out how to train one. We found out *why* training was difficult, and why there were often splinter schools arising in every forward endeavor in the field of the mind or in healing. We discovered this. We discovered it right in Scientology itself. And we discovered at the same time something we had always more or less known, but we really discovered it this time and that is: *we* had the cure for each ailment and ill Scientology had as a broad social movement. And if we could just find out what was wrong with Scientology as a broad social movement, then we could find out in Scientology what would cure it. Interesting thing, you know. Self-curing mechanism.

Took another look at this. This is a very surprising thing. A self-disentangling mechanism. A self-disenturbulating mechanism.

Well, it seemed to me to be quite important. Here was something that could settle its own troubles *if* it was honest enough to look at those troubles. And perhaps even in 1954 there was still a failure to look at all of the troubles. Just like an auditor has greater hopes for the preclear than the preclear has ordinarily. So we had an optimistic view of how many and how great our troubles were. They were many and great, believe me. Because the moment we discovered why people couldn't learn and discovered how to correct this, we suddenly found that hardly anybody had ever been doing Dianetics or Scientology. Everybody was doing something a little different than everybody else.

And the answer to that was duplication, a part of the communication formula. An inability to duplicate. We take a line of soldiers, we stand them up in a long row and we whisper into the ear of the first one—we say, “The attack starts at midnight.” And he turns around and he whispers the same message to the fellow next to him.

And when we get down to the last soldier we ask him what the message was, now that it’s been relayed about twelve times. We ask him what the message was and he says, “You’d better polish the captain’s boots.”

Now, how did it get that disarranged? By the time it got out here to number twelve it was not even recognizable as the same message.

Well, that was an inability on the part of each one, no matter how slight, it was an inability to duplicate. And we discovered strangely enough that an individual could recognize life and evaluate the factors of life to the degree that he himself was willing to approximate what he saw in life. And if he was willing to approximate what he saw in life, then he could understand all of life. But he *never* was able to understand those things he was himself not willing to participate in. You follow me?

It’s quite one thing to have a dirty city. It’s quite another thing to have an impulse to clean up the city. And it’s entirely something else to get it cleaned up. Do you know why it doesn’t get cleaned up if it doesn’t? It doesn’t get cleaned up because people look at all that dirt and they say, “No, no, no. No. It’s horrible. I refuse to have anything to do with that dirt.”

Who sweeps it then, huh? Nobody is ever going to have anything to do with this dirt if nobody is ever willing to get down and scrub at this dirt, nobody is ever willing to contact it or be dirty because of it, for the length of time necessary to clean it up, it will never be cleaned. People are unwilling to duplicate the dirt, the city will stay filthy. You see, it’s just unwillingness.

Somebody relaxes and says, “Well, let’s have a clean town. Look at all the dirt.” Bunch of guys say, “Well, okay.” Roll up the sleeves (they get filthy in the process), they clean up the town, bright, burnished. And they clean themselves up, we’ve got a clean town. See how it would work?

Well, an unwillingness or an inability to duplicate is really the single bar to learning. People will not learn if they cannot or will not duplicate.

A person in good shape is willing to be duplicated and is willing to duplicate, and is also willing not to duplicate and willing not to be duplicated. Those four conditions must be answered before a person is in fine condition. Therefore, he’s doing all this by choice, isn’t he?

And we found out that the mechanism of nonduplication came about from painful accidents, from difficulties and worries and fears which were so grave and so great that an individual said, “They must never, never, never happen again.”

And if an individual said, “They must never happen again,” he didn’t participate in life to just that extent. He was still holding something out in front of him here saying, “That must *never* happen again.”

And eventually he was left with a great many such things stacked up all in front of him here, out away from him, telling him that these things must never, never happen again. And you know what the end result of that is? Life must never happen again. That’s an unwillingness to duplicate life and we found the cure for it.

It is a crude, vicious, terrible process that auditors all over the world were willing to shoot me for. It was called colloquially “Dirty Thirty,” and it had a remarkable result. As rough as it was, it still brought people into a condition where they said, “Look, there *are* some things that can happen again.” Its proper name is Opening Procedure by Duplication.

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And you make a person walk over to a book and examine it in a certain way, and then set it down and walk over to a bottle and examine it in a certain way, and put it down and walk over to the book and pick it up and examine it in a certain way, and put it down and walk over to the bottle and examine it in a certain way, and put it down and walk over to the book and pick it up and examine it in a certain way, and put it down and walk over . . . Is anybody getting nervous?

That was Dirty Thirty. On some auditors it was run for forty-five or fifty hours. This was real murder too because in some cases it was far too high or advanced a process for their cases. It was far too rough.

Nevertheless, after it had been done, after they worked it on each other, they themselves were willing to be duplicated. They were willing to sit there and be in fairly good shape and have the preclear get into good shape. They themselves were fairly willing to make statements which they didn't mind if somebody else stated, just like that. And they themselves were particularly willing to pick up Scientology and look at it as it was, and if they did vary it in any way, to vary it totally consciously. They *knew* they were varying it. It wasn't any longer an *obsessive* thing to change it in some fashion.

And all of a sudden it got much more workable. And because it became much more workable, another factor appeared which had been continually in evidence but now became very plain to the eye. And that factor was how long does it take to bring about a result with Dianetics or Scientology? How long does it take with Dianetics? To bring about anything like a very high level result, required *at least* five hundred hours of processing. It's an awfully long time. Do you realize that's five hours a day for a hundred days?

We just didn't have that many people. We just didn't have that many hours. We did petition to the Greenwich Observatory down here to run us in a few more hours, but they wouldn't do it.

And in 1954, we had drawn in a curve of advance which had reduced processing down, probably, for pretty good results, down to about a hundred and a quarter or a hundred and fifty hours. We could get certainly better results in that length of time than we could have gotten in 1950, in five hundred hours. We certainly could get better results by then.

And now, people started to get more results faster because they themselves had a willingness to be duplicated, a willingness to communicate, a willingness to learn, a willingness to teach, a willingness to originate themselves and send it along to me. In other words, we went into better ARC—affinity, reality and communication with one another, just because of this one fact.

This was an odd thing to do. It could have been applied with greater duress. I mean, there could have been a much more arduous carry forward in an effort to accomplish the total goal of Opening Procedure by Duplication but it wasn't necessary. Everybody was willing, and there were a lot of people that didn't do it and so forth. But nevertheless we could see the entire field of Scientology spark up and become much better because of this. And the results were getting better because of this. But I was still overoptimistic.

My 1950 statements, and the statements of others in 1950, were *still* too optimistic. We couldn't possibly carry forward the goals of Dianetics and Scientology to the entire world if we did not have a better method than individual application. Individual application would defeat us.

Let's say that there were—oh, a larger number than there are—let's say they're a much larger number than there are. Let's say ten thousand active skilled Scientologists in the world, and let's say that each one worked on everybody he could as fast as he could, chain fashion. There are ten thousand auditors, two *billion* people are there to be worked on. Oh no.

To raise the entire tone of man would have been an unthinkable long and impossible task, particularly since we had these 30 percent standing over here who would never come up and ask. And who knows, if we went out into barbaric countries, if the number wouldn't have become 100 percent of heading for the hills because a new witch doctor had showed up that was going to mesmerize or petrify everybody, see, the figure—the number who were not available to be processed could be. So, a statement that we were just going to raise the Tone Scale of the whole world was just far, far too ambitious because the mechanics of it were impossible. The number of people working and the number of people to be worked on, all of this—so that's an impossible goal, obviously an impossible goal, isn't it?

Nothing could be done about it. Even if everybody came in and said, "Please, I'd like to be in better affinity with my fellow man. Please, I'd like my particular village to be in much better shape. Please, I'd like to see some of these illnesses man has sort of damped down." Wouldn't have mattered. We still couldn't have made the grade with individual auditing. We didn't have the facilities, the finance or anything else. It would have been impossible, utterly impossible. But all of a sudden, we had effective Group Auditing.

And the moment we had that, we knew we had the world by at least one pole. Because it doesn't matter how many people there are in a group. I have processed hundreds of people at the same time and could as easily have processed thousands.

In other words, we could have brought up their alertness and their affinity and reality and communication with one another almost nations at a crack. So this was wiped out as an improbability and it gave everybody a large burst of enthusiasm.

Not because we wanted to rush out and see everybody made into a Scientologist, but because we saw something in the world we didn't particularly enjoy observing: And that was a breakdown of international relations, and the introduction into the society of weapons so great that no individual could contest them. And this was important, then.

And we said, "Well, we have an answer here. We have an answer and it's pretty good. Maybe we can *do* something with this answer. Maybe by just telling people about this, maybe by just the fact that there—people might be led to hope a little bit that there is an answer, we could be doing something about this."

And our Group Auditing became *rather* successful. Strange things happen in groups. A person who has been processed by a professional auditor auditing a group for a few hours, all of a sudden you get people who are seeing and walking and doing various things they weren't able to do before. It's not tremendously spectacular from a standpoint of the Scientologist, but it's *awfully* spectacular with relationship to that 22 percent. We are bettering the 22 percent recovery today with Group Auditing. It's probably up around 50. The Group Auditing result is today as good as individual practice in Dianetics five years ago. Now, that's an advance, isn't it?

But as I say, it's still being too optimistic. The team still didn't know everything they're supposed to know. The team counted on me and I only had a thirty-five hour day and they only had a twenty-six hour day and various difficulties arose. Not amongst us, but just how were we going to take care of everything we had to do and keep going somehow and keep things squared around. How were we going to do this?

Well, in 1950, actually, I had had part of this answer. And in 1955, this very year, a fantastic thing occurred. We became sufficiently able to start picking up this 30 percent out here that never would have walked in and knocking their silly heads off as fast as they wanted to walk up. We could talk to

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them, we could persuade them and just by talking to them about their unwillingness to have anything done for them (*snap*) we did something for them. Oh, that's a sneaky one, isn't it? If they'll just come around and tell us why they don't want any Scientology, we've got them. Beautiful, beautiful technology.

So we made an inroad for the first time in the history of man to the fellow who will not walk up to the witch doctor's hut or the medical doctor's brass plate. He's usually willing to explain why nothing can be done for him. And that's all he's got to do to us, and we've got him.

Now with this, a tremendous advance in technology occurred. A *new*, big advance in technology. We found a couple of little factors that didn't seem to be awfully important before, that really were the factors that led the whole parade. And as soon as we knew those two little factors we *could do* in twenty-five hours of auditing on most of the cases who came around—certainly 50 percent of the cases or 60 percent of the cases came around—we could do more in twenty-five hours of individual auditing than we had been able to do with a thousand hours in 1950. And that was advance. Only this time—this time there was a greater percentage.

You see what we're digging into here? We're digging more and more into the realm of former impossibilities. That's the target. And we just make this former impossibility a possible, and then we go a little deeper in. And every time that we reached a little deeper into the totality of man, something new occurred. We did better with the fellow who was walking right up to us saying, "Yessir. Yessir. Would you want some—want to audit me, huh? How about it? I haven't got very much wrong with me. I just want to be Clear."

Well, do you know this fellow always ought to have gotten the same ratio. See, we always ought to have been able to do the same amount for him each time, but that isn't what was happening. This fellow—twenty-five hours, and he'd had it now—big, big jump.

Now, having suffered from five years of optimism, which is one of the deadlier ills, I decided to take my medicine for it and make the optimism pay off by making it right, but it meant some work. So we reached out in the United States to any case we could reach that had been a failed case in the HASI clinic—and I mean by "failed" we didn't do everything for them that they hoped we would do. That was the definition of a failed case—we didn't do everything they hoped we'd do.

And we reached out for each one of these cases and we brought them in and we gave them a week and we turned them away with more having been done for them than they ever hoped could have been done. And *that* was a sigh of relief. That was a sigh of relief to us and the center in the United States, and is right this minute turning into a sigh of relief for us here in Great Britain. Because there *are* cases around that came up and said, "Please make me a more able person." And they were audited and they got a little bit more able. And they were not sure that they had arrived at any optimum level, not sure at all. And we were very far from sure—we knew they hadn't.

Now, in view of the fact that our target had changed slightly—the target in 1950 and in Dianetics is the body. The target in 1955 is the person himself—that beingness, that awareness which is the being. Target had changed. But we could do more by changing the target, for the body, the same way, than we could have before by just addressing the body.

And it was a very important thing in the United States that we would reach out and pull in people who were (quote) "failed cases," whose cases had not been included in my optimism, and pull them in and say, "Here you go. Sit

down there. We'll have an auditor in here. Here we go." And straighten the fellow up.

You have no idea what that did for my morale. You mean I didn't have to be optimistic anymore? It was sort of a loss to me when I realized that. You mean everything you're going to say now is not going to be supported by any hope, even on your part? That doesn't seem reasonable, that's no way to go about it. That's too dully factual, it's getting too statistical.

Well, in view of that, let's just raise the whole goal structure. And let's find out if we can't produce this same result on *masses* of people.

And right here today in Great Britain that is under experiment. How to make—it sounds fantastic—how to make a stable Theta Clear, as we call an individual in very fine condition, how to make a stable Theta Clear out of at least seventy-five members of a group undergoing thirty hours of Group Processing.

Now, we've got that under test right this minute. We have hopes. It may not materialize, we only may get 30 percent of them, you know? Maybe several of the others will need individual address to their problems. Because once more, *knowing* what you can do, and everybody on the team knowing what you can do, are two different things. You see that? Nevertheless, right today the auditors in Great Britain are experiencing a considerable resurgence of hope on this scene. In fact, they are getting insufferably cocky.

But this is a penalty you pay for success. We'll find some way to do something about this. But the great hope, right now, of all of our endeavors, is that we will be able to do for anybody who walks up, and we will be able to reach out and grab hold of everybody that never heard of us and have him tell us why it is he doesn't want any auditing. And this would be a fantastic thing, wouldn't it, if we could actually call our shots in the society, and by individual auditing pick up these more reluctant cases and by Group Auditing at least considerably improve the easy ones.

Well, now today we have in no wise dispensed with the individual auditor.

Actually, the only real way I know of with any certainty to get anyplace is with individual attention. I mean, we can be *sure* of that today. We couldn't have been sure of that a year ago, but today we can be sure of that.

The chaps today who are well trained, well informed (and they are), and we're all agreed pretty well on what we're doing—the very deep insight of these people is necessary for particularly these very reluctant cases, and anybody could get anyplace in thirty hours of Group Processing can probably get as far in about five of individual processing. That may be not be very far, you see, we don't know what this figure is yet. We just hope; remember I just told you this Group Processing is a hope.

But, oh, what we can do today on this from the standpoint of individual processing. I just haven't—I never dreamed that I could, you know, say this and just relax, you know, good roads, good weather, go see Joe. They walk in that door, you know, looking horrible. And they walk out that door looking very good. And if they look too much this way, we say, "Now, wait a minute . . ." We're going to have another door with a black beast in it down there that we'll send them to for a recheck. We don't want them getting too good. (*laughter*)

This is a tremendously relaxed thing to occur. And frankly, I am taking this occasion right here and now to make, actually, the first announcement of this fact. To say that the day of overoptimism for the individual case is over as far as Hubbard is concerned, and he's very happy that it is; he's been holding so many people up with hope, his is about cracked through.

Now, what exactly can—let's be *very* conservative, let's assume that there are a lot of factors here that we haven't particularly considered—let's assume

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that the case is pretty rough or averagely rough or something and let's assume also any misalliance or, you know, upset in the team itself and let's assume all these factors, then what could happen in seventy-five hours? Let's just choose that factor because we know that that is safe by maybe 50, 100 percent, you see. It's a funny thing that the cases that walk in saying, "Nothing wrong with me, you know, you can cure all—me up in three minutes." They're incurably optimistic too, believe me. These boys are quite interesting.

Fellows are liable to walk in to better their ability that can't see the wall, you know. And they think their ability is terrific; all they want helped out a little bit maybe is their reaction time and they can't even hold their head on straight. An auditor never pays any attention to this, it's just all in the business. He just goes ahead.

What could happen in seventy-five hours of processing today that we could actually feel was justified? Let's take a date which wraps it all up—let's say the first of December 1955. Let's just take that date, because that makes a little closer teamwork possible. That just puts it a little bit ahead so nobody is standing out in ignorance of something. December 1, 1955, seventy-five hours of processing.

Well, we could pretty well guarantee that an individual would be a stable exterior with full perception, or close to full perception, and he'd be awful relaxed about life. And his body would be in as good a condition as could be expected, in view of the fact he is living in the physical universe, body would be in as good a condition as could be expected.

That is to say, if someone walks in who doesn't have any arms, you're certainly not going to grow arms for him, that's all. Maybe you could teach him how to mock up arms. We've grown length on arms, we've grown lengths on legs. We've taken withered arms and made them grow and all kinds of things like this. But somebody who just didn't have any arm at all, we're not quite sure whether we—well, we *know* in the general expectancy that we would not give him another arm. But at the same time, he wouldn't have a ghost arm there nagging him and he would have enough ability with his other hand and arm to, in some measure, compensate for it, don't you see? So we could do something even about a factor like that, but it wouldn't be the factor of giving him a body which is twenty-one years old, which will pass the highest-ranked test pilot flight physical, see. We wouldn't do that.

But in the reality of what he has been through, he would be startling as a medical exhibit. This is the only thing we could say. He'd merely be *startling*, that this much change had taken place in his physical beingness. That is to say, we then take somebody who is seventy-five and he wasn't able to see, and his heart was bad and so on, after we processed him probably all we'd have would be somebody who was sixty-five who had a good heart. You get the idea? We wouldn't have a twenty-one-year-old boy. Let's not get that enthusiastic. All right. Although we did process one of these recently in Washington and he went down the street whistling at the girls—seventy-five. Well, that's called "within the margin of optimism."

But, are there any more important things that would happen in this seventy-five hours? Mm. We have not for *many* months failed to lift somebody's intelligence quotient as much as twenty-five points. And that, ladies and gentlemen, is an impossibility in the frame of reference of all man's prior thinking and work on the subject.

Mr. Doakes walks in, he already has an IQ of 150. And we give him twenty-five to seventy-five hours of processing and he has an IQ of 175. Oh no. A hundred and seventy-five is genius! They don't get born in this society all the time. No, they don't. But it's about time somebody made some!

Now, there's another level which is quite untouchable and that is the moron level. This person walks in with an IQ of 70—you know, that's real smart. That's real smart. They look at something and they have a real intelligent look on their face and they say, "Huh?"

And you say, "Now get in this car and drive down to the grocery store" and they will probably be able to manipulate the gears just right, as long as the traffic lights didn't snap against them or something like that, at which time they become very confused and sit there rather dazedly. Somebody is real stupid, in other words. What will we do with this fellow?

We would boost his IQ practically the same amount, which is the oddity. We haven't any idea how high IQ can go. But we know we've exceeded existing tests.

Now to raise the intelligence of a moron to 95 IQ from 70 IQ is supposed to be one of the tough impossibilities of all impossibilities and it's gotten routine in Scientology. It's so routine that the other day I bawled an auditor out.

I said, "You couldn't possibly have run the processes."

And he said, "Why?"

I said, "You only got a 20 point IQ rise on this person. Processed this person for a week! What have you been doing? Only a 20 point rise?"

I didn't realize how ridiculous it was till he looked at me and—they don't take my barks very seriously here. They know my bite is much worse than my bark, but that I never bite.

And he started to laugh at me. And he says to me, he says—he says, "Do you just realize what you've said?" He said, "You have just called me down and bawled me out for doing something that is not possible in any medical or mental textbook in existence." And he says, "Not only that, you have bawled me out for only doing a miracle."

And I kept a straight face. I said, "Of course. Who do you think you are, a saint? Your work's got to come up to par."

Well, that's a fantastic and interesting fact: that we are only doing miracles these days along that line.

What happens to their physical activity, their reaction time? These things come up accordingly. We're building a new race. That's the only conclusion that we can possibly reach, is that we're building a new race. And all I want to do is ask you for your cooperation.

Thank you.

Thank you.

GLOSSARY

Acre, battle of: a reference to the many battles that have taken place at the harbor town of Acre, on the northwestern coast of Israel. One of the oldest settlements of the eastern Mediterranean area, Acre held a strategic military and shipping position, and thus has a long history of invasion and war. It has been besieged by Romans, Arabs, Christian Crusaders, Turks and the British. In 1948 the town was taken by the Israeli army and was incorporated into the state of Israel. *The Battle of Acre was no good; come up to present time.* —*Group Auditing Session (2 Jan. 60)*

altogravity: high gravitational force, gravity that is greater than usual or expected; from Latin *altus*, high. *Now let's consider that if you fell you would fall to the ceiling.* Female voice: Oh. Male voice: Altogravity. —*Group Processing: Start Laughing (19 Jan. 55)*

anchor points: assigned or agreed-upon points of boundary, which are conceived to be motionless by the individual; those points which demark the outermost boundaries of a space or its corners for an individual. *And I put two anchor points out at the back of the room and talked in the back of the room, see.* —*Lecture on Group Processing (17 June 54)*

battery, back to: (*slang*) an artillery term. A gun, after it fires, is said to go “out of battery,” which is to say, it recoils. Then it is supposed to go “back to battery,” which is sitting the way you see a gun in photographs. It is used as a slang term to indicate somebody who is now fixed up; he will be all right for something or what he has had will now be over. *So he just remedies whatever command they're stuck on and gets them back to battery, or lets them get the laugh off their chest and then gets them back into the group again—zong, zong, real quick.* —*Auditing Groups (9 Feb. 54)*

bonged up: a variation of *bunged up*, bruised or damaged as in a fight. *... they're being constantly reminded by this auditor that they are veterans and that they have been bonged up and you're going to get them into all of their pet engrams.* —*Auditing Groups (9 Feb. 54)*

Boohoo: an incident on the genetic line also known as the Weeper; a shell animal which would open up to get food from the water and get a wave in the shell. It would then vigorously pump out the water and try to get some air and then, before it could gulp atmosphere, be hit by another wave. For more information, see the book *History of Man* by L. Ron Hubbard. *Actually, crying is simply a dramatization—a physical dramatization of the Boohoo.* —*Auditing Groups (9 Feb. 54)*

GROUP AUDITOR LECTURES

Bryan, William Jennings: (1860–1925) American politician and orator. He gave a famous speech in 1896 in which he addressed the Democratic national convention in Chicago, urging actions to be taken to cure the depressed economy. This speech so impressed the Democratic Party that he received nomination for president. *Have you ever listened to somebody who was very electrifying, a William Jennings Bryan sort of a speaker? —Group Processing (28 July 54)*

Certainty Assessment: a Group Process designed to bring about certainty on all dynamics. *Now in view of the fact that it could be given by tape, in view of the fact that your individuals could be selected out on group-response tests, you know (just that Certainty Assessment which you saw at the congress is good enough to select out who is at least a candidate to come up before the parole board), gives you a minimum of handling of all of these people and would release what percentage? —Lecture on Group Processing (17 June 54)*

chiropracty: a variation of chiropractic, a therapeutic system based primarily upon the interactions of the spine and nervous system, the method of treatment usually being to adjust the segments of the spinal column. *Is that 22 percent for chiropracty? —How Good You Can Get (15 Oct. 55)*

cohesed: a coined word meaning stuck together; held together as parts of the same mass or substance. *Now, they look like a cohesed mass to him. —Auditing Groups (9 Feb. 54)*

Contact Processing, Step VII of SOP 8: See **SOP 8** in this glossary. *You train him to run Contact Processing, Step VII of SOP 8. —Lecture on Group Processing (17 June 54)*

Creative Processes: processes that LRH researched between the years 1952–1959, aimed at making a Clear by getting him to take over the creating of the time track. This approach was accomplished through various procedures which rehabilitated and exercised the thetan's ability to create and direct the placement of energy. In Creative Processing the pc was gotten to directly mock up the bank. Though many successes and results were attained, LRH discovered on rare occasions that when the preclear improved his ability to create something in the bank, the bank would start getting more "solid" causing some discomfort. For this reason, Creative Processing was superseded by more workable techniques and discontinued in 1959. The discoveries LRH made in Creative Processing were invaluable as they led to the development of Havingness, Confront and Responsibility techniques and the modern Grade Chart. *It was done with Creative Processes. —Specialized Auditing (29 Apr. 59)*

cuff, off the: on the spur of the moment; unrehearsed or spontaneous; without preparing ahead of time what one will say or do. This term originated in America in the 1930s and refers to a person who, instead of preparing for a speech well beforehand, makes notes on the cuff of his shirt sleeve at the last minute to remind himself of the matters he wishes to speak about. *He could get up and make a lecture off the cuff, and actually didn't know what he was talking about at all. —Specialized Auditing (29 Apr. 59)*

GLOSSARY

dear old do and die: a reference to a particular school or university and the determination and loyalty existing with the members of the school to go all-out to win in any school sports or other competitions. *It's going out, it's going to play a game for dear old do and die.* —*Specialized Auditing* (29 Apr. 59)

death, beat (something) half to: a variation of *flog to death* or *do to death*, meaning “overdo or repeat too often.” *It'll take you through many Group Auditing sessions, PAB 114 will, because you can go rapidly through it or you can take one section of it at a time, or you can beat one section half to death for about five sessions, you see, and then go to the next session [section].* —*Specialized Auditing* (29 Apr. 59)

Dormaphone: a reference to a so-called “teaching” device, that consisted of a record player and speaker. The speaker was placed under one’s pillow and a record containing suggestions or information to be learned was “listened to” while one slept. *They have, I think, something that's called a Dormaphone or something like that.* —*Presence of an Auditor* (2 Apr. 54)

Downbeat U: a made-up name. *Now, supposing these people who communicate with you—supposing you've got some sarcastic fellow who had eighteen years of psychology at Downbeat U and so forth, and he always has a comment to make.* —*Auditing Groups* (9 Feb. 54)

Emerson, Ralph Waldo: (1803–1882) American philosopher, essayist and poet. In 1841 he began writing different series of essays and in one entitled “Compensation,” he stated, “Every sweet has its sour; every evil its good,” and “For every thing you have missed, you have gained something else; and for every thing you gain, you lose something else.” *Well, this is shades of Ralph Waldo Emerson. Nearly everybody has this “compensation phobia.”* —*Auditing Groups* (9 Feb. 54)

eye out, with an: a variation of *keep an eye out*, meaning to be on the alert; be watchful. *Now, the processing of a group is done with an eye out toward the possible screamer, the possible commotion.* —*Auditing Groups* (9 Feb. 54)

Fairhope: a city in southwest Alabama, USA. It was a location of some squirrel activity in the early 1950s. *He's busy as a squirrel in fall, or in Fairhope, Alabama.* —*Addressing Groups and Starting Sessions* (23 Nov. 54)

Foundation: the Hubbard Dianetics Research Foundation, opened in Elizabeth, New Jersey in June 1950 with five more branch offices opening soon after—in Chicago; New York; Washington, DC; Los Angeles and Hawaii. *Now, if you feel at all uneasy—at all uneasy in being part of that scene, about the best thing I could suggest for you to do would be to get ahold of a copy of Self Analysis, the original Self Analysis available from the Foundation, get ahold of a copy of it and just open it up at random and read him some questions out of it.* —*Addressing Groups and Starting Sessions* (23 Nov. 54)

IV: See **SOP 8** in this glossary. *If you were absolutely sure that by doing such and so a technique on a Black V would eventually unblack him and make him into a IV and then a III and then a II, even if it were going to take you thirty hours of hard work to do that, you could sit there and be very calm about it, couldn't you?* —*Presence of an Auditor* (2 Apr. 54)

GROUP AUDITOR LECTURES

General Sherman tank: the most used tank in the United States armed forces during World War II (1939–1945). The Sherman, which was the standard tank used to support infantry attacks, had a crew of five, weighed around 33 tons (29,937.6 kg) and could travel 26 miles (41.8 km) per hour. The tank was named after William Tecumseh Sherman (1820–1891), a general in the American Civil War (1861–1865). *His decision would be “Well, what are we going to do about that General Sherman tank? —Presence of an Auditor (2 Apr. 54)*

George, by: an oath or exclamation, originally referring to Saint George, Christian martyr of the early fourth century A.D., and patron saint of England from the fourteenth century. “Saint George” was the battle cry of English soldiers, and from this arose such expressions as “before George” and “by George.” *You ask a bunch of people to put nothingness in the walls, and if you were to ask a group to put nothingness in the walls for an hour or two, by George, you’d have an awful lot of those people sick. —Presence of an Auditor (2 Apr. 54)*

gold balls: little golden spheres, sometimes in terrific number in the vicinity of the body; same as anchor points. *See also anchor points* in this glossary. *You group audit by making sure that your anchor points—and I mean actual anchor points, gold balls—are sitting back there in the back end of the room; at least two of them, at the back end of the room. —Addressing Groups and Starting Sessions (23 Nov. 54)*

good roads, good weather: communication about things, activities or subjects of which everyone is in favor. *I just haven’t—I never dreamed that I could, you know, say this and just relax, you know, good roads, good weather, go see Joe. —How Good You Can Get (15 Oct. 55)*

Group Auditor’s Handbook, Issue One, HASI: reference to the first edition of the *Group Auditor’s Handbook*, published by the Hubbard Association of Scientologists International in June 1954. *Well, you could do this by running Group Auditor’s Handbook, Issue One, HASI, plus Opening Procedure by Duplication. —Lecture on Group Processing (17 June 54)*

Haberdashes: a made-up name. *You see, that would make a big difference in my case because my mother was related to the Haberdashes of Port Boston. —Presence of an Auditor (2 Apr. 54)*

Harley Street: a famous street in central London, England, associated with and occupied chiefly by specialists in the medical profession, particularly physicians and surgeons. *He worked with his tools, he was a team, and we now are part of the team of healers, whether we have a brass plate hanging up on Harley Street . . . —How Good You Can Get (15 Oct. 55)*

HASI: an acronym for *Hubbard Association of Scientologists International*, the organization that offered two classes of membership, one technical and one general. The HASI had centers located around the world set up to train and audit Scientologists. *Particularly when the HASI was paying all the expenses of Operation Phoenix. —Group Processing (28 Dec. 54)*

GLOSSARY

high C: a sound having a high pitch. *C* refers to one of the notes in the musical scale. *And you'll all of a sudden have somebody in the group who is at high C and going higher.* —*Auditing Groups* (9 Feb. 54)

Hope, Bob: a popular American comedian and actor. *You can do a Bob Hope on them.* —*Auditing Groups* (9 Feb. 54)

HPA: abbreviation for *Hubbard Professional Auditor*, a graduate of the Hubbard Professional Auditor Course, an auditor's course to attain professional certification in Great Britain. Its equivalent elsewhere was called the Hubbard Certified Auditor Course. HPA, as a title, now refers to Class III Auditors. *... they're going to look up and they're going to see a great big sign up there, "so-and-so, HPA, Consulting Scientologist."* —*How Good You Can Get* (15 Oct. 55)

Hyde Park: a public park of 364 acres in the West End district of London. In the park is a speakers' corner, where orators have complete freedom to publicly express their view on political, social and religious questions. *Down in Hyde Park there is, here and there, a speaker's stand with an enormous number of people standing around.* —*How Good You Can Get* (15 Oct. 55)

hydrophobic: a made-up word. *But a PA system always—I don't care what kind of a PA system, whether it's a stereophonic or hydrophobic sound, will always depersonalize the Group Auditor or the speaker.* —*Auditing Groups* (9 Feb. 54)

Illinois State: the state university of Illinois, located in Normal, Illinois, USA. *Don't let the professor of psychology at Illinois State hear you making mock of this.* —*Session: Control of Body, Think a Thought* (9 Feb. 55)

Jaguar: the brand name of a high-quality British car manufactured at the time of this lecture by Jaguar Cars Limited, based in Coventry, England. *... they're going to be driving to work in their Jaguar. . .* —*How Good You Can Get* (15 Oct. 55)

jumps, over the: through a course (as one followed in a cross-country horse race) that presents various obstacles or difficulties, as in riding a horse over a series of barriers or jumps, such as a hedge, ditch or small stream. A jump is a place or thing to be jumped over or across. The term can also be used figuratively to mean having faced and learned how to overcome situations which present various difficulties or barriers. *But it's as one of your very well-known personalities told me when I was running him over the jumps on an E-Meter.* —*Group Auditing Session* (2 Jan. 60)

Kelvinators: a reference to the appliances produced by Kelvinator International Company, an American company founded in 1916 in Detroit, Michigan. It was among the very first to introduce electric refrigeration to the United States. The company produced and sold a wide variety of appliances such as dishwashers, electric ranges and air conditioners; however, it was most well known for its refrigerators and freezers. *Then you get advertisements for Kelvinators . . .* —*Presence of an Auditor* (2 Apr. 54)

GROUP AUDITOR LECTURES

Khan, Genghis: (1162–1227) Mongolian general and emperor, and one of the most famous conquerors of all time. His army ruthlessly eliminated any enemy. They were known to systematically slaughter the population of entire cities that resisted them. *Somebody says Genghis Khan.* —*Procedure 30—Duplication (5 June 54)*

knows not wot of: a coined phrase meaning to be unaware of, have no knowledge of. *Wot* is a form of the verb *wit*, an older English word meaning “to know.” *He just that moment had found out he was exteriorized and now he’s being sent off to some place he knows not wot of and probably doesn’t believe in.* —*Presence of an Auditor (2 Apr. 54)*

Little Theater: a theater in Phoenix, Arizona seating around 400 people where LRH delivered lectures and Group Processing to public and Scientologists. *My own father—you know how fathers are—my own father sat at a congress we had over at the Little Theater last December, and he omitted doing about an hour’s processing.* —*Group Processing: Present Time (2 Feb. 55)*

look-a-here: a variation of “look here,” used as in a command or exclamation to call attention to something. It is often said before giving a protest, issuing an order or a reprimand. The addition of the “a” between *look* and *here* reflects how the phrase can be used informally. *Well, look-a-here, I was ready here with two theta buckets full of theta sympathy.* —*Group Processing: Hold It on Earth (5 July 57)*

lookit: (*colloquial*) look at (something or someone). *“Lookit, you’re appearing, you little swine.”* —*Group Processing (28 July 54)*

McDowell: a street in Phoenix, Arizona. *I generally talk with a pair of anchor points up on McDowell when I’m talking to you guys.* —*Addressing Groups and Starting Sessions (23 Nov. 54)*

McPherson, Aimee Semple: (1890–1944) an evangelist who, from the age of seventeen, devoted her life to preaching and healing. She founded an international movement and in 1923 opened Angelus Temple, a 5,300-seat auditorium in Los Angeles. Sunday services at the temple were attended by thousands of worshipers who sometimes witnessed a fifty-piece orchestra, prayers, singing and a dramatic sermon. *But even an excited, ecstatic atmosphere or a swami atmosphere or an Aimee Semple McPherson atmosphere is better than somebody standing there saying, “You know, I—I’m—I’m sorry I’m up here visible.”* —*Group Processing (28 July 54)*

media-media: a coined term used to mean average; intermediate. *Media* comes from a Latin word meaning “middle.” *We had an example there of three—a tape there with three types of processes: one which could only be done while exteriorized, and one sort of media-media, and one which could be done by everybody.* —*Auditing Groups (9 Feb. 54)*

Mount Sinus Hospital: a jocular reference to Mount Sinai Hospital, a public hospital with psychiatric facilities located in New York City. *Now, if you knew all those things, the psychiatrist at Mount Sinus Hospital, where they create sinusitis—that’s where the United States gets its quota of sinusitis, I think.* —*Presence of an Auditor (2 Apr. 54)*

GLOSSARY

next-to-the-last list: a reference to the next-to-the-last list of questions in the book *Self Analysis* by L. Ron Hubbard, which asks the preclear to recall times which were really real to him, when he felt real affinity, and when he was in good communication. *ARC Straightwire, next-to-the-last list, if run for forty-five minutes or something, just that and nothing more, will finally start a general line charge, and a very healthy one, with an entire group. —Auditing Groups (9 Feb. 54)*

Not-knowingness level: the band of not-knowingness which is “unwilling to know beyond this point.” A person will improve up to the point of they don’t feel that they better know any more than “this right here,” and they will hang up somewhat right there. It is that level at which someone will peg his knowingness (or not-knowingness) so he is at a level of agreement with others around him. *Yes indeed, much more effective than mock-ups because they hit a certain peak, hit their Not-knowingness level with regard to mock-ups and hang there. —Lecture on Group Processing (17 June 54)*

Operation Phoenix: a program operated by Scientology ministers in the Phoenix area in late 1954. It had as its goal the happiness and health of everyone in the ministers’ parishes. *For an organization such as Operation Phoenix in its experimental thrusts into the society, it was found to be temporarily rather unworkable. —Group Processing (28 Dec. 54)*

pitch, get in there and: (*slang*) put forth one’s best efforts; work hard, busily or steadily. *Let’s get in there and pitch hard, now. —Group Auditing Session (2 Jan. 60)*

Princeton: a prestigious American university located in the state of New Jersey. *There’s always the other side: he isn’t going to grant any beingness to the Princeton football team—that sort of thing, you know? —Group Processing (28 July 54)*

Procedure 30: a series of processing steps, introduced by LRH in 1954, which address duplication, problems and the ability to grant beingness. . . . *I’m using Procedure 30 and this is your first look at it and this is the first time it’s ever been given to anybody in group form. —Procedure 30—Duplication (5 June 54)*

Professional Unit 5: reference to the students of the 5th Advanced Clinical Course of which this lecture was a part. *Hour’s lecture to Professional Unit 5. —Presence of an Auditor (2 Apr. 54)*

races, off to the: getting to work, setting to work energetically. This expression possibly comes from racing, particularly horse racing, where the phrase “They’re off” is used to indicate that a race has started. *Now, right now, HAS Co-audit is so powerful and is so thoroughly off to the races in the direction of Clear, Clear, Clear, that you are going to believe that it supersedes Group Auditing, and people will have a tendency to forget good old Group Auditing. —Specialized Auditing (29 Apr. 59)*

Saint Elizabeth’s: short for *Saint Elizabeth’s Hospital*: a government-supported psychiatric hospital in Washington, DC. *We were in a lecture on Freudian analysis at Saint Elizabeth’s—oh yeah, I used to bum around with Commander Thompson. —Auditing Groups (9 Feb. 54)*

GROUP AUDITOR LECTURES

sake, for heaven's: an exclamation used when making an earnest or solemn appeal. For _____'s sake is used with many different nouns in such phrases as "for God's sake," "for goodness' sake," "for Pete's sake," "for pity's sake," etc., and literally means out of consideration for, or because of God, goodness, and so on. *But if he is sitting down, for heaven's sakes, think of how much, now, his voice has to do.* —*Group Processing (28 July 54)*

Scott: Howard Scott, a leader and organizer in the development of technocracy, a philosophy which advocates a social system in which highly trained engineers, scientists and technicians have high social standing and political power and run the government and society. *Supposing you went out and you got some industrial firm or you got Scott or you got some police force or somebody or other interested in Group Processing.* —*Lecture on Group Processing (17 June 54)*

Session One: reference to the first session in the 1954 *Group Auditor's Handbook*. *So that we could take four separate groups, with four separate auditors running the same—let's just say Session One in the Group Auditor's Handbook—and we would find that the most animated, most alive, most willing auditor there, who was the most interested in his audience, would produce the highest tone rise on his people, because that's the bonus we're operating on.* —*Group Processing (28 July 54)*

16 mm: a type of motion picture film described by its width, in other words, 16 millimeters or .63 inches. The greater a filmstrip's width, the sharper the image that is projected onto the screen. The standard width used for a feature-length motion picture is 35 mm (1.38 inches). *As a matter of fact, a lot of movies I've enjoyed have been enjoyed with 16 mm, rather poor sound production.* —*Specialized Auditing (29 Apr. 59)*

SOP 8: a procedure used in the 1950s consisting of seven steps to bring a preclear to the state of exteriorization. The steps were designed to address cases from the top level at Step I where the pc was able to exteriorize with ease to the lowest-level case at Step VII. For more information see *Journal of Scientology* 16-G "This Is Scientology, the Science of Certainty" (June '53) in the *Technical Bulletins of Dianetics and Scientology*. *You train him to run Contact Processing, Step VII of SOP 8.* —*Lecture on Group Processing (17 June 54)*

Steves: an organization staff member in Washington, DC, in the 1950s. *Is it all right, Steves, if they simply waste those this time?* —*Group Processing: Hold It on Earth (5 July 57)*

Sunday Expectorial: a made-up name. *Every once in a while somebody rushes up to me and says, "Can't we have an ad in the Sunday Expectorial?" or something like this and, "It only costs sixty-four quid or a couple of thousand dollars or something of this sort.* —*Specialized Auditing (29 Apr. 59)*

technocracy: a philosophy advocating a social system in which highly trained engineers, scientists and technicians have high social standing and political power and run the government and society. *It's technocracy.* —*Lecture on Group Processing (17 June 54)*

GLOSSARY

Thompson, Commander: Joseph Cheesman Thompson (1874–1943), a commander in the United States Navy. He was appointed to the Navy in 1897 and became an assistant surgeon and later a surgeon. Thompson studied Freudian analysis with Sigmund Freud (1856–1939). *That symptom of embarrassment was first pointed out to me by Commander Thompson.* —*Auditing Groups* (19 Feb. 54)

III: See **SOP 8** in this glossary. *If you were absolutely sure that by doing such and so a technique on a Black V would eventually unblack him and make him into a IV and then a III and then a II, even if it were going to take you thirty hours of hard work to do that, you could sit there and be very calm about it, couldn't you?* —*Presence of an Auditor* (2 Apr. 54)

twenty-mule team: a reference to the teams of 20 mules used in the late 1800s to pull wagons of borax out of Death Valley in California, USA, where it was mined. (Borax is a white crystalline substance or powder found in areas of the desert. It is used as a household cleaning agent and is an ingredient in some soaps.) *And a good Group Auditor recognizes that this is not unlike driving one of these twenty-mule teams.* —*Group Processing* (28 July 54)

II: See **SOP 8** in this glossary. *If you were absolutely sure that by doing such and so a technique on a Black V would eventually unblack him and make him into a IV and then a III and then a II, even if it were going to take you thirty hours of hard work to do that, you could sit there and be very calm about it, couldn't you?* —*Presence of an Auditor* (2 Apr. 54)

units: reference to the consecutive American Advanced Clinical Courses delivered by LRH in the 1950s and early 1960s. These courses were individually referred to as “units.” Unit 2 was the Second American Advanced Clinical Course delivered in Camden, New Jersey, from November to December 1953. *And then you would train them up and you would put a copy of this book in their little sweaty hands and send them back to take care of their immediate units and process up each one of these units so many nights a week over such a period of time.* —*Lecture on Group Processing* (17 June 54)

voice-canning system: a reference to an electronic sound system, typically including an amplifier, microphone and speakers, used to amplify a voice for speaking to a large group. *A Group Auditor is one who stands in front, sits in front of or relays by some voice-canning system to a group—and a group consists of two or more people—and audits them so as to improve their condition of beingness, as thetans.* —*Group Processing* (28 July 54)

“what wall?”: a jocular reference to the condition of an individual who, when asked to look at a wall, is unable to find it. A person in such a condition would say, “What wall?” *If there are two or three people in the room that are strictly, “What wall?” and apparently did the processes and who didn't afterwards tell the monitor or you that they got no effect, you didn't do a good job of processing.* —*Specialized Auditing* (29 Apr. 59)

Wichelow, George: a Scientologist in England in the mid-1950s who was an outstanding auditor and public performer. *George Wichelow over in London is—he's quite a showman.* —*Group Processing* (28 Dec. 54)

GROUP AUDITOR LECTURES

wog-wog: a made-up word. *Make you feel kind of wog-wog?* —*Group Processing: Hold It on Earth* (5 July 57)

worth two nickels and a collar button: (*slang*) a variation of *worth a nickel*, meaning at all; in the least degree. *And people who are a bit potty, psycho, who are skidding their wheels mentally and other technical terms, don't group audit worth two nickels and a collar button.* —*Group Processing: Start Laughing* (19 Jan. 55)

Yankee Stadium: a baseball stadium in New York City seating over 57,000 people. *Take Yankee Stadium, something of that sort, but you'd still have to provide for monitors.* —*Specialized Auditing* (29 Apr. 59)

ABOUT L. RON HUBBARD

L. Ron Hubbard's search for the eternal wisdom found in Dianetics and Scientology began at a very early age.

Before the age of ten, he had studied the Greek philosophers and other classics. By the age of seventeen he had traveled throughout the Pacific and Asia. By the time he was nineteen, he had covered more than a quarter of a million miles—all in search of answers to life's most elusive questions.

Returning to the United States in the fall of 1929, Ron enrolled in George Washington University where he studied mathematics, engineering and attended one of the first classes in nuclear physics taught in the United States. These subjects allowed him to apply a scientific methodology to questions of man's spiritual potential. Yet given neither the philosophy of the East nor the materialism of the West held workable answers, Ron left university to fill the gap. In all, he ultimately studied twenty-one races and cultures.

To finance that early research, Ron embarked upon a literary career, and soon became one of the most popular authors of the day. His prolific output as a writer during the '30s and '40s was interrupted only by his service in the US Navy during World War II.

Partially disabled at war's end, Ron applied his discoveries on the human mind to restore his own health and that of fellow injured servicemen.

In late 1947, he detailed these discoveries in a manuscript which enjoyed a wide circulation amongst friends and colleagues, who copied it and passed it on to others. (This manuscript was published in 1951 as *Dianetics: The Original Thesis*, and later republished as *The Dynamics of Life*.) As his original thesis continued circulating, Ron found himself besieged with inquiries from interested readers, while with the publication of his essay on Dianetics in the *Explorers Club Journal* in late 1949, he was soon receiving whole mailbags of inquiring letters. It was in response to such requests for more information that he authored a comprehensive text on the subject.

Published on May 9, 1950, *Dianetics: The Modern Science of Mental Health* made Ron's breakthrough technology broadly available for the first time. *Dianetics* shot to the top of the *New York Times* bestseller list and remained there week after week. By the end of four months, 750 Dianetics study groups had spontaneously formed from coast to coast, while headlines proclaimed: "Dianetics Takes US by Storm."

Responding to the groundswell of enthusiasm, Ron lectured to packed halls across the country. Before year's end, tens of thousands had not only read his book, but were avidly applying Dianetics to miraculous results. Meanwhile, he continued his research, and further breakthroughs followed. In 1951, he wrote and published six more books, including *Science of Survival*, the authoritative work on the subject of human behavior.

GROUP AUDITOR LECTURES

In the autumn of that year, and in spite of growing demands on his time, he intensified search for the true source of life energy. What he discovered led him to identify the very essence of man himself, and formed the basis of the applied philosophy of Scientology—the study of the spirit in relationship to itself, universes and other life. This track of research, begun so many years earlier as a young man traveling the globe, was to span the next three decades.

Through the 1950s, Ron continued to advance Scientology techniques with the development of hundreds of new processes, revealing greater and greater capabilities possessed by all. And as more and more found Ron's discoveries to be true, Scientology churches the world over opened to deliver services. Ron visited many of these churches providing lectures and guidance to church members and to help them expand Scientology across new lands.

In 1959, Ron purchased Saint Hill Manor, in England, where he lectured to hundreds of Scientology students arriving from as far away as Australia, South Africa and the United States. A new era for Scientology began with the opening of the Saint Hill Special Briefing Course in March of 1961 to train expert auditors. Between 1961 and 1966, Ron both personally supervised these students, and delivered more than 430 lectures, while continuing his research and overseeing the expanding affairs of Scientology internationally.

The following years saw the discovery and codification of the technology allowing anyone to move through the levels of Operating Thetan, the highest states of spiritual awareness and ability.

Through the 1970s and 1980s, Ron continued to seek out methods to help his fellows. As he encountered ever-worsening conditions in society, he developed procedures to address and resolve a wide range of man's problems. He even refined the techniques of Dianetics in 1978 to bring about faster and easier-to-attain results—New Era Dianetics.

No area of life was left untouched in this search for ways to improve the human condition. His work provided solutions to such social ills as declining educational standards, moral decay and drug abuse. He codified the administration of organizations, the principles of ethics, the subjects of art and logic and much more. Thus, in Scientology, one finds solutions to any difficulty one might encounter in these complex and troublesome times.

These lectures and Group Processing sessions represent but a small portion of more than forty million words of Ron's recorded lectures, books and writings on Dianetics and Scientology.

With his research fully completed and codified, L. Ron Hubbard departed his body on January 24, 1986. His legacy, however, lives on through his works—works now applied daily by millions the world over.

Thanks to his efforts, there is a pathway anyone may travel to attain full spiritual freedom. The entrance is wide and the route is sure.