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COMMUNICATION - ARC - DEMONSIRATION (CONTINUED)

A lecture given on 5 November 1953

[Based on the clearsound version only.]

November 5th, second hour.

LRH: Got it real good?

PC: Mm-hm.

LRH: Now, get the amount of emotion in the room that flows at you.

That doesn't flow at you.

PC: Mm-hm.

LRH: That does.

PC: Hmm.

LRH: What?

PC: I sure as hell don't want the emotion flowing at me! It can flow at the body if it wants to, but not at me!

LRH: Oh. All right. Get a pleasant emotion coming towards you and then seeing who it is and running away.

PC: Make the person run away? Okay.

LRH: Get the lack of emotion that flows to you.

PC: Yeah.

LRH: The emotion which you flow.

PC: Mm-hm.

LRH: That you don't flow.

PC: Yeah.

LRH: That you flow.

PC: Mm-hm.

LRH: That you don't flow.

PC: Mm-hm.

LRH: That flows towards you.

PC: Yeah.

LRH: That doesn't flow toward you.

PC: Mm-hm.

LRH: That flows toward you.

PC: Mm-hm.

LRH: That doesn't flow towards you.

PC: Yeah.

LRH: That does.

PC: Gee, it doesn't seem as if any flows toward me.

LRH: No?

PC: No! A lot flows to the body.

LRH: Mm-hm. Well, let's get some flowing toward you. Mock up some to flow toward you.

PC: Oh, all right. Yeah.

LRH: Now, mock up some flowing the other way.

PC: Mm-hm.

LRH: And some that flows toward you.

PC: Yeah.

LRH: And that flows the other way.

PC: Mm-hm.

LRH: Now dump buckets of hate over yourself.

PC: Yeah.

LRH: More buckets of hate over yourself.

PC: Mm-hm.

LRH: More buckets of hate.

PC: Mm-hm.

LRH: Get how much you deserve it.

PC: Mm-hm.

LRH: More buckets of hate.

PC: Yeah.

LRH: Decide to reform.

PC: Mm-hm. Yes.

LRH: More buckets of hate.

PC: Yes.

LRH: More buckets of hate.

PC: Yes.

LRH: Now get a bucket full of no-hate.

PC: Mm-hm.

LRH: More no-hate.

PC: Mm-hm.

LRH: More no-hate.

PC: Mm-hm.

LRH: Now get love pouring all over you.

PC: Well! All right.

LRH: What happened?

PC: A what-do-you-know feeling.

LRH: Okay. Arrived?

PC: Arrived?

LRH: Mm-hm.

PC: Where?

LRH: Let's get how unreal the room is.

PC: Yeah.

LRH: How real it is.

PC: Yeah.

LRH: Make it real.

PC: Mm-hm.

LRH: Make it unreal.

PC: Mm-hm.

LRH: Make it real.

PC: Mm-hm.

LRH: Make it unreal.

PC: Mm-hm.

LRH: Make it real.

PC: All right.

LRH: Make it unreal.

PC: Mm-hm.

LRH: Make it real.

PC: Mm-hm.

LRH: Where is this room?

PC: Camden, top floor of 726 Cooper Street.

LRH: Good. Is it in Pennsylvania?

PC: No.

LRH: Is it in New York?

PC: Nope.

LRH: Is it right here?

PC: Mm-hm.

LRH: Okay. Now let's take a look at your body.

PC: Mm-hm.

LRH: Are you your body?

PC: No.

LRH: Hm? Who else is not your body?

PC: Nobody else is my body.

LRH: Is Dick your body?

PC: Hm? LRH: Is Dick your body?

PC: Uh-uh!

LRH: Burke Belknap your body?

PC: No.

LRH: Lovejoy your body?

PC: No.

LRH: Cohn your body?

PC: No.

LRH: Your body is your body now?

PC: Mm-hm.

LRH: Good. Let's be three feet above it and take a look at it again.

PC: Yeah.

LRH: How's your perception?

PC: Well, I see something.

LRH: Good. Is it better than it was at the start of the session, or otherwise?

PC: I think I have more views.

LRH: More view.

PC: Mm-hm.

LRH: Okay. Let's narrow your attention down to a single beam.

PC: Mm-hm.

LRH: Spread it 380 degrees.

PC: Hm!

LRH: What happened?

PC: Well...

LRH: Narrow it to a single beam.

PC: Yeah.

LRH: Spread it a bit.

PC: Mm-hm.

LRH: Narrow it to a single beam.

PC: Mm-hm.

LRH: Spread it a bit.

PC: Yeah.

LRH: Single beam.

PC: Yeah.

LRH: Spread it again.

PC: Mm-hm.

LRH: To two beams.

PC: Kind of a back and front simultaneously and it's a sort of a...

LRH: Hm?

PC: Kind of a back and front simultaneously. It's a peculiar feeling.

LRH: Mm-hm. All right, let's spread the beams.

PC: Mm-hm.

LRH: Let's spread it into a 360-degree sphere.

PC: Mm-hm.

LRH: Now as you're doing that, get how liable you are to be smote by something.

PC: Yeah.

LRH: All right. Let's be careful so that you're not hit by any cannonballs.

PC: God, I've skidded off from what's doing the looking now. I've got something mocked up over there that's trying to look at 380 degrees.

LRH: Oh, yeah?

PC: Yeah.

LRH: Well, mock something else up over there.

PC: All right.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Mm-hm.

LRH: Another one. Get how horrible it would be if I found you.

PC: Yes.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Mm-hm.

LRH: Another one.

PC: Mm-hm.

LRH: Blow them all up.

PC: Hm.

LRH: Okay. Let's narrow your view down to a single beam and object.

PC: Yeah.

LRH: What is it?

PC: Oh, back of chairs.

LRH: All right, now spread it out a bit; see a little more.

PC: Mm-hm.

LRH: All right, just spread it on out and tell me, what is the realest object in the room?

PC: Well, I seem to be looking at the back of Belknap's neck at the moment.

LRH: Okay. What's the most unreal thing in the room?

PC: Hmm. Oh, it's the stuff on the top - on the top shelves of this thing.

LRH: They're unreal?

PC: Not particularly; I just haven't taken a good look at them. Mainly a lot of little things up there. I'm not sure what they are.

LRH: Mm-hm. Just look them over.

PC: Probably the toy animals.

LRH: Now get how mean it is of Belknap to attract your attention and focus it that way.

PC: He didn't attract my attention.

LRH: Well, get how much you deserve not to have any determinism over your own attention.

PC: I do!

LRH: Oh, you do!

PC: Mm-hm.

LRH: Well, all right.

PC: I decided I was going to look at the back of his neck and I did.

LRH: All right. Let's see you move yourself around. Now, you're perfectly at liberty to move yourself around; just move yourself into four or five places.

PC: That's strange. Whenever I start to move, the motion seems to be exterior to me; I watch something else move.

LRH: Why don't you just kind of...

PC: Here I go.

LRH: Well, why don't you just kind of grab hold of the room and give it a push. And turn it around more or less into various angles so that you can see various angles. Instead of you moving, move the scenery.

PC: Okay.

LU!: Do that easily?

PC: Yeah, that's easier!

LU!: All right, let's just move the scenery around till you don't have to do that anymore.

PC: Whee! Yeah, that's fine. Mm-hm.

LRH: That pretty easy now?

PC: Yeah, that's easier to do.

LRH: Okay. How do you feel - how do you look? Pardon me.

PC: With my eyes.

LRH: You look with your eyes, huh?

PC: Mmm.

LRH: Well, as you're moving the room around, mock up a couple of big eyes to look at it for you.

PC: Yeah.

LRH: Get it all blurry through the eyes.

PC: Yeah, yeah. Mm-hm.

LRH: Sandpaper them off so they'll be smoother.

PC: Yeah.

LRH: Okay. Throw them away.

PC: Mm-hm.

LRH: Take a look at the room now. Let's be in several positions in the room one after another.

PC: Mm-hm. Now that's better.

LRH: Pretty good now?

PC: Yeah. I'm getting a feeling of going places a little, instead of sending something around.

LRH: That better now?

PC: Yeah, but every so often a central viewpoint in the head turns on and I start orienting myself by it or it looks at me!

LRH: Oh, well, mock up eight bodies for anchor points.

PC: Okay.

LRH: Blow them up.

PC: Mm-hm.

LRH: Eight more bodies for anchor points.

PC: Yeah.

LRH: Blow them up.

PC: Mm-hm.

LRH: Get eight bodies somebody else put up.

PC: Mm-hm.

LRH: Blow them up.

PC: Mm-hm.

LRH: Eight more bodies.

PC: Yeah.

LRH: Blow them up.

PC: Mm-hm.

LRH: Get other people putting up bodies for other people.

PC: Mm-hm.

LRH: Get them blowing them up.

PC: Mm-hm.

LRH: Get you putting up eight bodies for anchor points.

PC: Yeah.

LRH: Now have them all walk away.

PC: Yes.

LRH: Blow them up.

PC: Mm-hm.

LRH: Okay. Is that better now?

PC: Mm-hm. I think so.

LRH: Now put some other automatic anchor points around the body.

PC: Yeah.

LRH: So that you can see the body from any angle.

PC: Mm-hm.

LRH: Now collect them all into one big anchor point and shove it in the skull.

PC: Mm-hm.

LRH: Okay. Let's be in several positions in the room so that y- ...

PC: Mm-hm.

LRH: Move yourself around easily?

PC: Yeah, I'm just going around and around the head at the moment, a couple of feet out.

LRH: Easy to do?

PC: I just back off again and watch myself doing it, and watch the head and watch the skull. Something very peculiar here.

LRH: Something real peculiar?

PC: Yeah.

LRH: All right. Get you being observed.

PC: Mm-hm.

LRH: Something is very peculiar, is it?

PC: Mm-hm.

LRH: How about just throwing up some anchor points and looking at them.

PC: All right.

LRH: Now get them looking.

PC: Yeah.

LRH: Do you see what they see?

PC: Yeah. They see me!

LRH: Oh? Blow them up.

PC: Well they - yeah.

LRH: Throw up more anchor points.

PC: Mm-hm.

LRH: Get them looking at you.

PC: Mm, yeah.

LRH: Blow them up.

PC: Mm-hm.

LRH: Get some more anchor points and make them look outward.

PC: Hm!

LRH: Is that easy?

PC: That's better.

LRH: Okay. Why don't you use them to move around the room and look at things for you.

PC: Well, I guess that's what I have been doing actually. I mock up outside view-points.

LRH: Mm-hm. All right, let's just get anchor points shooting all over the room.

PC: Mm-hm.

LRH: What do you mean, *"outside viewpoints"?*

PC: Well, I mean one that doesn't seem to be me, but it seems to be something that I...

LRH: That's right.

PC: I don't feel as if I'm there, but I feel as if I'm seeing from there, mocking up a viewpoint.

LRH: Okay. Mock up a machine that'll do this for you.

PC: Mm-hm.

LRH: Okay. Now make it invisible.

PC: Yeah.

LRH: Hide it.

PC: Mm-hm.

LRH: Now forget about it.

PC: Mm-hm.

LRH: What happens? Now try to look at something. Machine work?

PC: No, I'm in a facsimile now, instead of using the machine.

LRH: Okay. Well, blow it up.

PC: Mm-hm.

LRH: Mock up another machine that'll look at things for you.

PC: Mm-hm.

LRH: Make it invisible.

PC: Yeah.

LRH: Hide it.

PC: Mm-hm.

LRH: Forget about it.

PC: Mm-hm.

LRH: Blow it up.

PC: Yeah.

LRH: Okay. Is that better now?

PC: Haven't tested it yet. Hmm.

LRH: What are you getting now?

PC: Yeah.

LRH: Okay.

PC: I'm freed up some, yeah.

LRH: Good. And by the way, I have a comment - are you all right now?

PC: Mm-hm.

LRH: All right. End of session.

PC: Thank you.

As a comment on what I was doing there, actually, although there was randomity thrown in there by my auditing, it should be very clear what I was doing: Was merely locating with where she's not and getting her certain of it and then I was using reality and unreality and then using emotion on the emotion band, one way or the other, to play up and rise with communication, so as not to peg the other two down. We were working very positively and straight with ARC and nothing else.

And the next thing I did at the last of the session is all of these darn things are simply - they're simply - once you get somebody certain, more or less, of exteriorization, you then have to cope with, or should cope with, what they've set up in the past for randomity. It's not very serious; it's not very arduous; it's not hard to do. They've assigned all the emotion to the body and the body itself is a machine which manufactures randomity for them.

That's just the category of the body. Actually, the body is a third universe. And you can take almost anything a thetan is doing and he's setting up something to make something do it for him. The body is just a very nice machine.

The way you do that is you mock up the machine, you make it invisible, and so forth. If you can't make it invisible right away, why, make parts of it invisible. If he can't make parts of it invisible easily, why, have him just move it around a little while until he has better control of it.

I want to tell you briefly there is a considerable shock in an engram known as the *"Assumption."* This is where the thetan has taken over the body. The thetan is trying to control and command the body, then he shifts around into the body. Then, as the body, he thinks he better control and command himself as a thetan.

You play both sides of this beingness with the motive, in each case, *"control and command,"* and you'll resolve the Assumption. *"Be the thetan attacking the body,"* and so forth. Now, one way of doing this, is simply fill up the corners of the room with babies and bodies and nothingness and blow them up; preclear can do this.

Nearly all of your difficulty with a case stems immediately from a mechanical inaptitude - totally mechanical. A thetan can do all of these things. There is no reason why he can't do them. There's no significance to the fact that he can't put out flitter immediately. There's just no significance as such beyond the fact that he has rigged some automaticity which inhibits him from putting up flitter.

Now, if you go on looking for the reason why he's hiding, you'll overlook the fact that he can immediately be turned on from not hiding, just with careful and sympathetic, not too fast, drill on this.

Another thing is, if it's a problem of fixed attention - he has his attention one direction - get him to spread it around. This is very routine. You find these viewpoints - he finds these viewpoints around and he uses them to look with. Why? He has to know before he goes; it's easier to send a viewpoint over there. Why? Well, it's just easier to send a viewpoint over there, that's all.

Well, he has just forgotten his own abilities because everything has been done for him. And it's something on the order (but could be done very rapidly), of having gotten somebody out of a sick bed, and he has been in so long that he has to learn how to walk all over again. So actually, all you have to know is what a thetan can do, and then just drill him so he can do it by gradient scales. It's as easy as that once the - one is exteriorized.

And remember that there are two kinds of machines he's - you're dealing with: one is the machine which the body has, automaticity, stimulus-response on the body; and the other one is automaticity which the thetan himself is packing around. And whenever he shows up with a cute one, like all of a sudden anchor points appear for him, or something - there's only one thing is happening there: automaticity. Only one thing he's done: he himself has set up a machine to do that.

Do you have to locate the machine? No. All you have to do is mock it up, make it invisible, hide it, make him forget about it, just tell him to forget about it, then tell him to blow it up. And you've gone through the cycle of making such a machine a couple of times, he suddenly decides *"Hey! What do you know! I can do it!"*

Now, to really get him over these types of automaticity, just have him mock up machines that do these various things which really work.

This is the basis of hypnotic suggestion. All hypnotic suggestion does, is make the machine for the thetan. See? That's all it does. And an auto- an hypnotic spell is as easy to blow up as that; all you do is get him to mock up an automaticity known as an hypnotic spell for himself and blow it up and all the hypnotism will blow off the case.

In view of the fact the biggest definition of what we're trying to do is we're trying to unhypnotize people; that gives you a big clue.

All right, mock up a machine - now, right here. Mock up a machine that fixes your attention automatically on interesting things.

Now make it invisible.

Now hide it.

Now forget about it.

Now blow it up.

That's the drill. If you did that one that fixes your attention. All right, now you would do this one:

Now mock up a machine that will unfix your attention from anything unpleasant; that keeps you out of trouble; and takes your attention off anything unpleasant.

Now make it invisible.

Hide it.

Forget about it.

Now blow it up.

Those two are the basic drills on automaticity. You could have machines mocked up in brackets, but that actually isn't necessary. A thetan will only use a machine as long as he thinks he needs it.

Now, if you have somebody - too much trouble - I could have thrown this drill in there after she was well stabilized, and that's simply:

Mock up a machine now that delivers sexual sensation to you.

Make it invisible.

Hide it.

Forget about it.

Blow it up.

You just keep doing that, over and over and over and over and over. After a while if - particularly if you show him that these machines which he mocks up actually operate - they do.

Now you know the person who goes someplace every time he mentions it? He has just got a machine that does that. If he thinks of a place, it'll send him there. He thinks this is real cute.

The person that gets pictures all the time - this pc I was just auditing was getting some pictures of the room instead of the room. We didn't bother with the machine but actually *"Something that will give you pictures of things so you won't have to look at them. Something that makes pictures of places when you think of them and presents them to you."* See? Hide it - make it invisible; hide it; forget about it; blow it up.

Now, if you have a lot of trouble with this - it's - it's- if there's any kind of an automaticity can be set up this way - all hypnotism does. Now, you could mock up a hypnotist that you carried with you all the time in order to give you suggestions so that you could see things that would make life interesting and then make him invisible and blow him up. Half the time somebody in the case will show up. I mean, just like that, startle the preclear half to death.

Okay? Now there's all you do to increase communication. But those three things go together: A, R, C. But a complete ARC is a complete identification. So we have to

take the automaticity apart and get some randomity. We don't want an utter, complete identification; we want a differentiation. See? That's what we're working for.

If you give a session without changing the theta perception level of your preclear, you weren't smart. That's all. That's just - it's not clever; you must have done something wrong.

Either you - well, using Orienting Straightwire, using these other tactics and practices which I've been giving you just in the last couple of days - you've got all these other interrelated factors - you get a perception change. Even though it's a very, very slight perception change - it can be very minute. But a theta perception change is what you're looking for.

The first thing you look for to get a perception change is a location certainty. Until you get a location certainty, the person doesn't know where to look from and so can't have perception as a thetan. That should be terribly elementary. Viewpoint of dimension - space; this is all we're talking about today, which we have been talking about straight along.

Okay?

Let's call it an afternoon.

[End of lecture.]