

[This appendix was included with the Cassette transcripts. Lecture 21 follows below.]

APPENDIX: SOP 8

The "*Exteriorization and the Phenomena of Space*" cassette series

STANDARD OPERATING PROCEDURE 8

- [Editor's Note: Excerpted from the Journal of Scientology, Issue 16-G, THIS IS SCIENTOLOGY; THE SCIENCE OF CERTAINTY; in Technical Bulletins Volume II.]

STEP I: Ask preclear to be three feet behind his head. If stable there, have him be in various pleasant places until any feeling of scarcity of viewpoints is resolved. Then have him be in several undesirable places, then several pleasant places; then have him be in a slightly dangerous place, then in more and more dangerous places until he can sit in the center of the sun. Be sure to observe a gradient scale of ugliness and dangerousness of places. Do not let the preclear fail. Then do remaining steps with preclear exteriorized.

STEP II: Have preclear mock up own body. If he does this easily and clearly, have him mock up own body until he slips out of it. When he is exteriorized and knows it thoroughly (the condition of all exteriorization) do Step I. If his mock-up was not clear, go to Step III immediately.

STEP III: SPACATION. Have preclear close his eyes and find upper corners of the room. Have him sit there, not thinking, refusing to think of anything, interested only in the corners until he is completely exteriorized without strain. Then do a spacation (constructing own space with eight anchor points and holding it stable without effort) and go to Step I. If preclear was unable to locate corners of the room easily with his eyes closed, go to Step IV.

STEP IV: EXPANDED GITA. This is an extension of Give and Take Processing. Test preclear to see if he can get a mock-up he can see, no matter how vague. Then

have him waste, accept under duress, desire and finally be able to take or leave alone each of the items listed below. He does this with mock-ups or ideas. He must do the sequence of waste, etc., in the order given here for each item. He wastes it by having it at remote distances in places where it will do no good, being used or done or observed by something which cannot appreciate it. When he is able to waste it in vast quantities, the auditor then has him accept it in mock-up form until he no longer is antagonistic to having to accept it even when it is unpleasant and great force is applied to make him take it. Again, with mock-ups, he must be able to bring himself to desire it even in its worst form; then, by mock-ups of it in its most desirable form, he must come to be able to leave it entirely alone or take it in its worst form without caring. Expanded GITA remedies contrasurvival abundance and scarcity. It will be found that before one can accept a very scarce (to him) thing, he has to give it away. A person with a milk allergy must be able to give away, in mock-up, enormous quantities of milk, wasting it, before he can accept any himself. The items in this list are compounded of several years of isolating what factors were more important to minds than others. The list lacks very few of the very important items, if any. Additions to or subtractions from this list should not be attempted. Viewpoint, work and pain should be heavily and often stressed and given priority.

Waste, Have Forced Upon, Desire, Be Able to Give or Take, in that order, each of the following: (Order of items here is random.) Viewpoint, Work, Pain, Beauty, Motion, Engrams, Ugliness, Logic, Pictures, Confinement, Money, Parents, Blackness, Police, Light, Explosions, Bodies, Degradation, Male Bodies, Female Bodies, Babies, Children Male, Children Female, Strange and Peculiar Bodies, Dead Bodies, Affinity (Love), Agreement, Beautiful Bodies, People, Attention, Admiration, Force, Energy, Lightning, Unconsciousness, Problems, Antagonism, Reverence, Fear, Objects, Time, Eating Human Bodies, Sound, Grief, Beautiful Sadness, Hidden Influences, Hidden Communications, Doubts, Faces, Dimension Points, Anger, Apathy, Ideas, Enthusiasm, Disagreement, Hate, Sex, Reward, Eating Parents, Eaten by Mother, Eaten by Father, Eating Men, Eaten by Men, Eating Women, Eaten by Women, Start, Broken Communications, Written Communications, Stillness, Exhaustion, Women Stopping Motion, Men Stopping Motion, Changing Motion Women, Changing Motion Men, Changing Motion Babies, Changing Motion Children, Starting Motion Men, Starting Motion Women, Starting Motion Children, Starting Motion Objects, Starting Motion Self, Omens, Wickedness, Forgiveness, Play, Games, Sound, Machinery, Touch, Traffic, Stolen Goods, Stolen Pictures, Homes, Blasphemy, Caves, Medicine, Glass, Mirrors, Pride, Musical Instruments, Dirty Words, Space, Wild Animals, Pets, Birds, Air, Water, Food, Milk, Garbage, Gases, Excreta, Rooms, Beds, Punishment, Boredom, Confusion, Soldiers, Executioners, Doctors, Judges, Psychiatrists, Alcoholic Liquor, Drugs, Masturbation, Rewards, Heat, Cold, Forbidden Things, God, The Devil, Spirits, Bacteria, Glory, Dependence, Responsibility, Wrongness, Rightness, Insanity, Sanity, Faith, Christ, Death, Rank, Poverty, Maps, Irresponsibility, Greetings, Farewells, Credit, Loneliness, Jewels, Teeth, Genitalia, Complications, Help, Pretense, Truth, Lies, Assurance, Contempt, Predictability, Unpredictability, Vacuums, White Clouds, Black Clouds, Unattainables, Hidden Things, Worry, Revenge, Textbooks, Kisses, The Past, The Future, The Present, Arms, Stomachs, Bowels, Mouths, Cigarettes,

Smoke, Urine, Vomit, Convulsions, Saliva, Flowers, Semen, Blackboards, Fireworks, Toys, Vehicles, Dolls, Audiences, Doors, Walls, Weapons, Blood, Ambitions, Illusions, Betrayal, Ridicule, Hope, Happiness, Mothers, Fathers, Grandparents, Suns, Planets, Moons, Sensation, Looking, Incidents, Waiting, Silence, Talking, Knowing, Not Knowing, Doubts, Fac One, Remembering, Forgetting, Auditing, Minds, Fame, Power, Accidents, Illnesses, Approval, Tiredness, Faces, Acting, Drama, Costumes, Sleep, Holding Things Apart, Holding Things Together, Destroying Things, Sending Things Away, Making Things Go Fast, Making Things Appear, Making Things Vanish, Convictions, Stability, Changing People, Silent Men, Silent Women, Silent Children, Symbols of Weakness, Symbols of Force, Disabilities, Education, Languages, Bestiality, Homosexuality, Invisible Bodies, Invisible Acts, Invisible Scenes, Accepting Things Back, Games, Rules, Players, Restimulation, Sexual Restimulation, Space Reduction, Size Reduction, Entertainment, Cheerfulness, Freedom for Others to Talk, Act, Feel Pain, Be Sad, Thetans, Personalities, Cruelty, Organizations. TRY FIRST: Healthy Bodies, Strong Bodies, Good Perception, Good Recall.

Warning: Should your preclear become unstable or upset doing this process, take him to Step VI. Then return to this list.

Comment: The mind is sufficiently complicated that it can be expected to have computations on almost all the above. Thus there is no single clearing button and search for it is at the dictate of a circuit, the mechanism of circuits being to search for something hidden. Thus, your preclear may begin to compute and philosophize and seek to find the *"button"* that will release all this. All this releases all the buttons so tell him to relax and go on with the process every time he starts to compute.

Note: Running the above will bring to the surface without further attention the *"computation on the case"* and the service facsimile. Do not audit these. Run Expanded GITA.

STEP V: PRESENT TIME DIFFERENTIATION, EXTERIORIZATION BY SCENERY. Have preclear, with his body's eyes, study and see the difference between similar real objects such as the two arms of a chair, the spaces between the legs, two cigarettes, two trees, two girls. He must see and study the objects. It is not enough to remember the objects. The definition of a Case V is *"no mock-ups, only blackness."* Have him continue this process until he is alert. Use liberally and often.

Then exteriorize by having the preclear close his eyes and move actual places on Earth under him, preferably places he has not been. Have him bring these up to him. Find two similar things in the scene and observe the difference between them. Move him over oceans and cities until he is certain that he is exteriorized.

Then, preferably while exteriorized, have him do Step I.

This case has to know before he can be. His viewpoint is in the past. Give him present time viewpoints until he is a Step I by the methods given for Step V.

(Comment: Present Time Differentiation is a very good general technique and resolves chronic somatics and improves tone.)

Assume other people's viewpoints as a drill - not what they think about things, but as they look at things in the material universe. Attempt to be in the location of a leaf, blade of grass, car headlamp, etc., and view the universe.

STEP VI: ARC Straightwire using the next-to-last list of Self Analysis in Scientology which asks preclear to recall something really real to him, etc. Then use the lists in Self Analysis. This level is the neurotic. It is identified by the preclear having mock-ups which will not persist or which won't go away. Use also Present Time Differentiation. Then go to Step IV. At any drop in tone, return case to Step VI.

STEP VII: PSYCHOTIC CASES. (Whether in or out of body.) The psychotic appears to be in such desperate straits that the auditor often errs in thinking desperate measures are necessary. Use the lightest possible methods. Give case space and freedom where possible. Have psychotic imitate (not mock up) various things. Have him do Present Time Differentiation. Get him to tell the difference between things by actual touch. Have him locate, differentiate and touch things that are really real to him (real objects or items). If inaccessible, mimic him with own body, whatever he does, until he comes into communication. Have him locate corners of the room and hold them without thinking. As soon as his communication is up, go to Step VI, but be very sure he changes any mock-up around until he knows it is a mock-up, that it exists and that he himself made it. Do not run engrams. He is psychotic because viewpoints in present time are so scarce that he has gone into the past for viewpoints which at least he knew existed. By Present Time Differentiation, by tactile on objects, restore his idea of an abundance of viewpoint in present time. If he has been given electric shock, do not process it or any other brutality. Work him for very brief periods, for his attention span is short. Always work psychotics with another auditor or a companion present.

Note: All steps for all cases. If in doubt as to condition of case, test with Step VI.

Note: An Operating Thetan must also be able to manufacture particles of admiration and force in abundance.

L. Ron Hubbard

1st ACC - 21

Transcript of lecture by L. Ron Hubbard AICL-19, Part 1 renumbered 10A (part 1) and again renumbered 21 for the "*Exteriorization and the Phenomena of Space*" cassette series. - Start of Volume 3 of the clearsound transcripts. Tape number 672 (part 1) on the Flag Master List.

Note that AICL-19 (10A) (672) was a single long lecture (over 90 min) which was divided into 3 shorter (30 min +) lectures (numbers 21 to 23) in the clearsound version.

WHY A THETAN IS STUCK IN A BODY, PART I

A lecture and auditing demonstration given on 16 October 1953

[Based on the clearsound version only.]

[This lecture includes experimenting with a "*ping*" or "*beep*" meter that makes a shrill beeping sound. The clearsound transcript does not attempt to note all the endless beepings recorded as the "*meter*" is tried out.]

And this is the afternoon talk of October the 16th. And we're going to go into several things this afternoon.

But the first thing we're going to do - I've just received this machine from Volney Mathison and it is the AR-54. That's - "*AR*" stands for an audio recorder. What the machine is - he has some incredible series of names for it - is the Audio Pinched-Nerve Detection Machine, or something of that... But I've been calling it the "*ping meter*" myself I find that's much easier. And mostly because it's reminiscent of the good old days when you turned the sound stack in one direction and nothing happened and turned it in the other direction and nothing happened and then turned it back into the wash and there was a ping, and everybody came up to general quarters just to find out that it was a new sound man who had accidentally turned the machine back into the wash of the ship.

Anyway, the ping detection meter is a very new development of Volney's. He was telling me about this machine and he said somebody out in Los Angeles brought in something that whined when it came in the vicinity of a pinched nerve. And he

couldn't make this machine work; it was a bunch of junk. They wanted it to be fixed up one way or the other. And he couldn't make this machine work and he couldn't make it work and he couldn't make it work and he figured and figured and figured and figured and then one day he looked and saw a Mathison E-54 sitting there. So he just shoved the E-Meter in on the line. It promptly worked and it's been working ever since.

This machine actually combines an E-Meter, when it's well set up on activity, with audio. And the machine simply tells you a pinched-nerve area of the body. The individual being worked on this machine holds the electrode in one hand and the operator - chiropractor, auditor, whoever he is - simply passes the probe over the body until it's - the machine cries.

Now, I'll show you how to set this machine up. It's very simple to set up according to his instructions. I've read his instructions and so I'm sure the machine works. I... Now, I imagine that it should be set straight up. And let's see if we can find something here underneath. Oh, that's a nice comfortable spot. I've already done this trick. It'll probably work again. I hope it works again anyway. Lot of wire here. It's the only - the main danger of this machine is tripping in the wires. And that's true of any electronic equipment. The main danger in the movies is falling over sound cables. And it's very fatal sometimes. Now, you notice we've got the machine riding somewhere near center.

I don't know if this machine is calibrated against the other tone scale or not. And we're riding here on the C scale and the C ... Well, according to this, let's see, I'm about 1.1 this morning. And I guess that... Let's see what it is doing here. Yeah, that's about what it registers. Let's see if there's any change on sensitivity. I don't know if this machine calibrates against the other machines or not. That isn't what I register, by the way. I generally register 0.5.

Anyway, you give the person the E-Meter electrode - just a one-hand electrode - and while he's holding this innocently and so forth, you take this probe with a little flat head - now I imagine you could get different kinds of probes.

I tell you frankly - frankly, Volney gets along fine and he's a swell guy but when I get gone for a long space of time, he gets impractical. He doesn't look enough because he should put this up with a full set of beautiful probes of various kinds because this goes to the medical profession. It should have hooks and so on. It was a brilliant idea to make it red; that's very attractive. But he should have done this. Now there's several other things that the machine should have, but I'll get in touch with Volney and we'll have a machine out of this thing yet. Well anyway...

This is what was interesting to me is that the machine did a - that's what's wrong with the machine. It was running on a low read. Okay. You hear that? All that's doing is heterodyning. It actually raises hell with radios in the vicinity. We just turn that last knob here, which is the oscillator cutoff - we just turn the oscillator cutoff just barely off. See that signal fade? Now it's off. No reaction, see? I'm touching the probe to my face here - no reaction, no reaction.

[There are sounds of Ron playing around with the probe and then he gets it to beep on something. We are not going to attempt to note all the subsequent beeps that occur throughout this lecture - FZ Editor.]

Do you know what that's hitting? I cut myself there this morning with a razor. I already tested that out and it immediately picked it up. Now as far as.. . Ooooh! Hey, that's all right.

Female voice: Hold it to a frontal lobotomy.

That's a war injury! That's a war injury! For God's sake! Yeah? For God's sake! In other words, it's still got some - wait a minute, I just caught this machine off first base! Hah-hah! Just a minute, Mr. Mathison. Mm-hm, it hits on a taut muscle. Or it hits on a very wet surface. Mm-hm. Those are the moisture surfaces of the body.

Actually, what I'm doing here this afternoon, for your edification, I'm trying to find out what this machine does. See, that goes across that - that's a fifth nerve, well actually...

LRH: Okay.

PC: Now, I've got an anesthersed area. How about trying it on the register?

LRH: I don't know.

PC: Right here.

LRH: You've got an anesthersed area?

PC: Yeah, right up here.

LRH: Okay. Now let's get the thing up on...

PC: Now I've got to find it.

LRH: We're reading about the same level. This machine can't be reading on the same level.

PC: That's it. That's it. Hm.

Male voice: The oscillator cutoff should be there.

PC: Yeah.

LRH: That right?

PC: Yeah. There it is.

LRH: Broke his leg here. I see he has had a break.

PC: Surgery.

LRH: A what?

PC: A surgery. No break.

LRH: No break, huh?

PC: No pinched nerve. No nerve at all.

LRH: Nothing there. Oop! Oh-oh. Oh, yeah? Now we go right up the leg. You know, I frankly think this machine is registering ridges.

PC: Try it off the leg.

Male voice: Have you tried the back of the neck yet?

LRH: Hm?

Male voice: Have you tried it back of the neck!

Male voice: Steadily, too.

PC: You get a beep out of it just by pressing hard.

LRH: Uh-uh.

PC: No?

LRH: See? That sensitive?

PC: No.

LRH: Can you feel the probe as I hit it?

PC: I can feel the probe there.

LRH: Good. See that? Now when I press it we get sensation which would activate a neurone.

PC: That's very light pressing.

LRH: That's right. That's...

PC: Try it right here. This is dead right here. Long lag.

LRH: Let's see the same portion of your other leg.

By the way, if you want to know how to set a bone or something like that, just simply take the other limb or the other arm or the other hand and study its contours. If you want a map of how a limb goes together, take the other limb.

Male voice: What if he breaks his neck?

LRH: We're getting beeps all the way across here.

PC: I happen to know there's a big nerve right there in the leg.

LRH: Is it ever painful? Just passing it over that leg, equivalent area, and we're getting the same bops.

PC: Yeah.

LRH: Okay. Let's pass it over your face.

Just passing it over the face now in exactly the same area which I was passing it over. Typical of most electronics equipment, and so forth, this undoubtedly has humon-

gous use but until you put it to very practical purposes you don't find out what it can do at all. It's ringing in the same place.

Sit down there and let's see if we get the same ring.

Here, passing over his eyes and here I am underneath the eye. Here we're under that bone area just under the eye.

PC: Put it in that beard.

LRH: On most people... Nope. Nope. You'll see here, we get a null on his forehead.

PC: I have a click in the back of my neck. I just wonder if that would show up.

LRH: All right. We'll see. Just a second. That - hold on to that.

You know, something about this machine - it's a very snide machine. It shows everybody at 1.1. I don't like to be criticized by human beings but I won't tolerate it by a machine.

Same area. Underneath the eyes. Around the side - wherever you have the tight neuron situation of the head. Now, let's try the legs. Nothing there. Nothing coming in there.

Well, nothing on that leg.

PC: Nothing up my sleeve.

LRH: Who has a pretty fair fissure?

PC: Well I do!

Male voice: See, I got hit with a bowling ball ...

LRH: Where?

Male voice:... a few years ago, right across here. Smashed it all to pieces, there.

LRH: Nothing wrong with it now evidently, as far as this machine is concerned, whatever it is this machine is registering. Okay. You're cleared.

PC: There's some question on that because it bounced off an old injury on my cheek and that was one of the places it didn't buzz. LRH: No kidding.

PC: It didn't buzz here where...

LRH: I haven't exactly been without prize-fighting experience.

Male voice: It just - it just reads where there's still life. It doesn't read where there's no longer life - where there's been an injury or something....

LRH: You have a mole that dropped off?

PC: Yeah.

Male voice: It's got a more plaintive note with you.

LRH: Okay. Where was it?

PC: Right here, let me see that thing.

LRH: It sure bites.

PC: Mm-hm.

LRH: Yeah. Temples, temples, front of the face; forehead, upper forehead, on temples, across under the eyes - wherever the thetan's got a good hold on a guy.

PC: Mm-hm.

LRH: All right. Let's see the back of the neck. Now which is it?

PC: Ah, I had the click right in here.

LRH: All right. I've got a white coat here. That's all we need, really, with this machine, a white coat and a barber manner. See, you locate where the pain is and then take an axe and cut it out and you're a surgeon. Locate where the pain is and rub it out and you're something else! But what do you know!

PC: Get it?

LRH: Right where he said. Gee, you don't suppose the forehead is always in agony, do you?

PC: Don't know what it's doing over there.

LRH: I'm just tracing out the nerve line.

PC: Oh.

LRH: All the way around his neck.

PC: Around the collarbone, right there.

LRH: Just above that. Now we're getting it. Little bit higher. No. Hm-hm. You're in bad shape.

PC: Hm. I hope not.

Male voice: No, it's right where that click is.

LRH: And all the way around his neck.

PC: Mm-hm.

LRH: Tell me, have you been hanged lately? Because that demonstrates exactly the same somatic. I think this is ridge handling. Just for fun, mock yourself up hanging. Now mock it up again hanging. Now blow them up.

PC: I got a place in this... Somebody's ... starting...

LRH: All right. Mock yourself up hanging again. Again mock yourself up hanging. Blow them up.

PC: Mm-hm.

LRH: Mock yourself up being hung. Being hung. Blow them up.

PC: Incidentally, that's about where that horse kicked me once...

LRH: Okay. Being hung. Being hung. That's obviously the way to be. And, blow it up.

By the way, when a preclear - when you locate something like that and a preclear starts telling you that it's other things, you're really a bum auditor if you go chasing off after them. Real bum - because all he's giving you is the locks that fly off. Another thing, if a lock doesn't fly off of what you're doing when you're doing this kind of processing, do something else. If he doesn't keep correcting you, do something else. You're not on the beam. But if he keeps telling you, well, as he just got through saying here, "*Well, it was - a horse kicked me.*" And what else happened?

PC: Well, I just had a sensation of something heavy hitting me in the face.

LRH: Yeah, well he keeps giving you "*things hit me,*" you see? If he keeps telling you about this, go on doing exactly what you've been doing. Don't do anything else. Don't start running horses. This shows you are unable to hold a geographical position - you've been chased too much by your older brothers or somebody.

Put two men out here hanging. Get their heads askew. Got it?

PC: Yeah.

LRH: Blow them up.

PC: Okay.

LRH: Did they really blow good?

PC: Not real good.

LRH: Any debris?

PC: Yes, gabardines there...

LRH: All right.

The next time - put them both up, there, now.

PC: Mm-hm.

LRH: Two men hanging.

PC: Mm-hm.

LRH: Get them swinging a little bit.

PC: Yeah.

LRH: Blow them up.

PC: Yeah.

LRH: Put your body up there twice, hanging.

PC: Yeah.

LRH: Blow it up.

PC: Mm-hm.

LRH: Put your body up there twice, hanging.

PC: Yeah.

LRH: Blow them up.

PC: Okay.

LRH: Now put your body up there twice hanging and this time get a completely rigid "Uhg!" just as though it just hit the bottom of the rope.

PC: Okay.

LRH: Put your body there twice. Don't avoid this moment of impact.

PC: Mm-hm.

LRH: Now get them to come down with a hard jar again and blow up - both of them.

PC: Yeah. The explosion was just half a second after the impact. I didn't get it right.

LRH: Now, let's put them dropping through a trap and blowing up the second they get through the trap.

PC: Oh!

LRH: Oh! You had them on a tree all this time, didn't you? PC: I just thought - I just...

LRH: Let's get the formal one.

PC: All right. No, I had them on the - sort of like the - just got an arm out.

LRH: Mm-hm.

PC: ... with no trap. Okay, they're standing on a trap.

LRH: Let it drop. Difficulty letting it drop?

PC: No! I just have one of them hitting other one ...

LRH: Let's get them both.

PC: Yeah. LRH: Now, drop through and blow.

PC: Yeah. An explosion.

LRH: How's that feel?

PC: I don't know.

LRH: You don't know? Good.

PC: Ron? Put the thing over there.

LRH: The thing measures ridges. And of course, see, everybody would go nuts, you see, if you suddenly started telling them it measured ridges, so they have to say it

measures perspiration or something. I guess that has its - I guess that's in better odor at the moment with the medical profession - perspiration.

You can fool with this yourself, just like he's doing it there.

Male voice: My father's moustache.

LRH: All right. You can stop. All right, let me have it. It's going right across the top of that ridge. Okay.

PC: It's a ridge. LRH: Make four terminals out here. Make four terminals in a horizontal square of your upper lip.

PC: Horizontal square?

LRH: Yeah. Just make a plane. On the four corners of the plane put your lip.

PC: Oh, okay. LRH: Get it up there easily?

PC: Yeah. LRH: All right. Now put four below.

PC: Yup.

LRH: Got eight lips?

PC: Yup.

LRH: Okay. Now put a big lip in the center of it.

PC: Mm-hm. Just the upper lip?

LRH: Mm-hm. Just the upper one.

PC: Mm-hm.

LRH: And have it say, "*No more of your lip.*"

PC: That's not the phrase.

LRH: All right. What is?

PC: "*Don't talk back.*"

LRH: Okay. You got the eight of them up there? PC: That's just my sonic suppressor.

LRH: What's that?

PC: That's been suppressing sonic all the way back down the line: don't talk back.

LRH: Okay.

PC: It just blew up.

LRH: Well, we'll have to put that lip there four more times above, four more times below and the lip in the middle of your own space - under.

PC: Mm-hm.

LRH: Let them all blow.

PC: Okay

LRH: Okay. Now let's take a little preliminary test here. Huh! Take your front teeth and gums...

PC: Yeah.

LRH: and make them into eight. You know, set of front teeth and gums eight times.

PC: Yep.

LRH: Now put them in the center.

PC: Yeah.

LRH: And have the center ones saying, *"I'll never do it again."* Now blow them all up.

PC: Okay

LRH: Put it up there again.

PC: Yeah.

LRH: Now, mock up a long nerve. Take that fifth nerve as it runs across the top of the teeth there and mock it up out in front of you.

PC: In the space there?

LRH: Yeah, in the space.

PC: All right.

LRH: Now stretch it.

PC: It's getting out of the space. Want me to keep on stretching?

LRH: Put another one in the space.

PC: Okay

LRH: Stretch it.

PC: All right.

LRH: Another one in the space.

PC: Yeah. Boy, that's a tight one.

LRH: Stretch it.

PC: Yeah.

LRH: Another one in the space.

PC: Yeah.

LRH: Stretch it.

PC: Yeah.

LRH: Another one in the space.

PC: Uh-huh.

LRH: Stretch it.

PC: Okay

LRH: Okay. Now let's take a little preliminary test to see if anything happened there. We got action, Charlie. It's in a bigger area now. It wasn't before.

PC: Oh. It ended up about here.

LRH: Yeah, it ended up about there. Well, why don't you just take the whole front of your face and hit it with a sledgehammer and knock all its teeth out.

PC: You mean this face or shall I mock one up out there and have it happen?

LRH: Just mock your own face up out there in front. Smash it all to pieces.

PC: All right.

LRH: Have it explode.

PC: Yup. There's a lot of debris left there.

LRH: Take the sledgehammer now and smash it in such a way as the sledgehammer knocks out all the top teeth.

PC: Yeah.

LRH: Blow it up.

PC: Okay

LRH: Do it again.

PC: Yeah.

LRH: Get the tinkle-tinkle now of the tooth fragments as you do it this time.

PC: It's more of a rattle. : LRH: Okay.

PC: Yeah.

LRH: Well, make it go tinkle-tinkle.

PC: All right.

LRH: Blow it up.

PC: And the teeth?

LRH: Mm-hm.

PC: Okay.

LRH: Now we've got it from here. We're exciting the whole fifth nerve as a column. It's coming back to there now. Okay. Let's knock it out again.

PC: Fun and games. All right.

LRH: Blow it up.

PC: Yeah.

LRH: Knock it out.

PC: Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Knock it out.

PC: Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Knock it out.

PC: Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Knock it out.

PC: Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Knock it out.

PC: Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Do you have a somatic across the top of your mouth yet?

PC: No. I could put one there if I wanted to.

LRH: Okay. Now mock up the front of your face with an enormous hand gripping the upper gum.

PC: Done.

LRH: All right. Have the hand simply crush all the teeth in.

PC: Ugh. Okay.

LRH: Now have it blow up.

PC: Big pile of sympathy there in the center.

LRH: Hmm.

PC: Blow up the hand and the face...

LRH: Blow up the whole works.

PC: All right, it's blown up.

LRH: Okay. Now, get another face and get this hand crushing all the teeth in.

PC: Someone else's face or still mine?

LRH: Yours.

PC: Okay.

LRH: Just yours.

PC: Yeah. Ugh. Okay.

LRH: All right. Have it blow up.

PC: Mm-hm.

LRH: Another one - big hand.

PC: Hey, that's me doing that! Yeah. Mm-hm.

LRH: Blow it up.

PC: I seem to have hold of myself over here in the body.

LRH: Well, what do you know!

PC: Yeah. Very interesting.

LRH: Uh-huh.

PC: Uh-huh.

LRH: Do it again.

PC: Silly place to hold a body, isn't it? Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: All right. Now get this enormous grisly black hand...

PC: Mm-hm.

LRH: ... doing this.

PC: Mm-hm.

LRH: Now make it up - blow it up with a black explosion.

PC: Yeah. Turns white. There's a white hand there after the explosion.

LRH: Then blow up the white hand.
PC: Okay. There's nothing there.
LRH: All right. Put up the face.
PC: Yeah.
LRH: A black hand.
PC: Yeah.
LRH: A crush.
PC: Yeah.
LRH: Blow it up.
PC: In that order?
LRH: Yep.
PC: Okay.
LRH: All right. Put up a face.
PC: Mm-hm.
LRH: A black hand.
PC: Mm-hm. It's a little baby's face.
LRH: No!
PC: Yeah.
PC: Yeah.
LRH: Black hand.
PC: Yeah.
LRH: White hand.
PC: Yeah.
LRH: Crush.
PC: Yeah.
LRH: Blow it up.
PC: Okay
LRH: A black hand on a little baby's face.
PC: Uh-huh.
LRH: Turn it white.
PC: Baby... Yeah.

LRH: Blow it up.

PC: Yeah.

LRH: Hand on the baby's face.

PC: That last white hand didn't blow up. Okay, there it goes.

LRH: Got it?

PC: Yeah.

LRH: Hand on the baby's face.

PC: Uh-huh.

LRH: Get it prying the gums up.

PC: Get it crying what?

LRH: Prying the gum, the upper gums. Let's get it prying it up, you know, prying the upper lip.

PC: Uh-yeah.

LRH: Now, get it taking another hand into the guts of the baby.

PC: Yeah.

LRH: All right. Now have it throw the baby over a cliff and make it blow up.

PC: Okay.

LRH: Okay. Now throw the hands over the cliff and have them blow up.

PC: Yeah.

LRH: Now let's make a test for this and see what's happened to this ridge. Haven't had a somatic there yet, have you?

PC: Uh-uh.

LRH: Okay. Just put your face out here with a big ridge on it.

PC: Yeah.

LRH: Put your face out here with a big ridge on it.

PC: Yeah. LRH: All right. Smash them together.

PC: Okay. One is gone.

LRH: Gee, this is real interesting. That's a big ridge. That's a normal ridge on any pre-clear. That's why I was monkeying with it. Okay. Put it out there: face twice, big thick gooey ridge of energy in both faces. PC: It's not very gooey. It's sort of concrete.

LRH: Well, make it concrete.

PC: Yeah.

LRH: Good and hard.

PC: Yeah.

LRH: Good and hard.

PC: Yeah.

LRH: Now have two enormous black hands come up and smash those two faces together with violence.

PC: What an explosion! Yeah.

LRH: All right. Now mock it up again. Big ridge.

PC: Yeah.

LRH: Knock them together with violence.

PC: Okay. Not so big an explosion.

LRH: All right. Put them up there again.

PC: Uh-huh.

LRH: Knock them together with violence.

PC: Uh, they don't seem to want to go together.

LRH: Pull them apart until they explode. PC: If I pull them apart and let them snap they'll go together. Yeah.

LRH: Okay. All right. Put them up there again.

PC: Yeah.

LRH: Snap them apart so they'll blow together.

PC: Yeah.

LRH: Okay. Now we'll take a test on this. Hah!

PC: It blew one on this - it's shorter on this side.

LRH: We're really getting that ridge into good activity. That's the ridge of the Assumption by the way, for your information.

PC: Sounds very religious.

LRH: Yes. It is. All right. Now have these two little babies with enormous amount of energy covering them.

PC: All right.

LRH: Smash them together.

PC: Okay

LRH: Two more babies.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more babies.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more babies.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more babies.

PC: I'm beginning to have girl babies show up. Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Boy, that feels hot. Phew. Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah. Ow.

LRH: Smash them together.

PC: Now that hurts all the way from here down across there. And there's a cross thing that comes over this way.

LRH: Okay.

PC: Ouch. And also this arm.

LRH: Yes, sir. Two more.

PC: Uh-huh.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Yeah.

LRH: Smash them together.

PC: Yeah.

LRH: Two more.

PC: Whew! Yeah.

LRH: Smash them together.

PC: Mm-hm.

LRH: Two more.

PC: Where's all this apathy coming from? Yeah.

LRH: Smash them together.

PC: I already smashed them together.

LRH: Okay. Let's see what's happening here. [beeping] Jesus Christ.

PC: Yeah. It's spread straight up to here and around there. The whole head's sort of flaming up.

LRH: Yes. That's very interesting. Throw up a couple more babies.

PC: Yeah.

LRH: Blow them up with trap shotguns. Okay.

PC: That oscillator's up - turned up.

LRH: Now, have two more - have two babies with two huge black thetans crouching over them holding them by the guts and the upper lip.

PC: Yeah.

LRH: You got those two now?

PC: Yeah.

LRH: All right. Have the babies blow the thetans up.

PC: Yeah.

LRH: Okay.

PC: That was very satisfactory.

LRH: That was very satisfactory. Two more babies and two more big black thetans.

PC: Mm-hm.

LRH: Have the babies blow the thetans up.

PC: Yep.

LRH: Two more babies.

PC: Mm-hm.

LRH: Two black thetans.

PC: Mm-hm.

LRH: Have the babies hold the thetans up so everybody can view them.

PC: Yeah.

LRH: Have the thetans explode.

PC: Okay.

LRH: Okay. Are we doing anything with the ridge? What's your own sense of touch on it?

PC: You mean, can I feel that?

LRH: No, no.

PC: How's it feeling?

LRH: How does your ridge feel? Less? More? How's your body heat?

PC: My body heat's been going way up.

[This demo session continues in the next tape.]

=====