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## **THE ROCK**

A lecture given on 20 October 1958

[60min, rerecorded at St. Hill]

[Clearsound version checked against the old reels as rerecorded at St. Hill]

[Material missing from the clearsound version but present in the old reel is marked „➤”. Material missing from the old reel but present in the clearsound version is marked „⌘”. Note that BOTH versions were edited, but differently.]

Thank you.

- You're going to ruin me, you know. I like you, too.
- ⌘ We need about 10,000 auditors and if you haven't entertained a professional study of the thing why, go ahead and do so. It's wide open. That isn't, you know, just a correspondence course, that is an HPA course. HPA, HCA course, and you get your lessons right away and away you go. And even I could afford that, poor as I am.

Well, the handiest thing I could pick out of the hat to talk to you about today is a thing with which you may or may not have any familiarity but about which there has been a considerable amount of discussion. I have no notes on the subject and practically nothing to say on the subject, but it's a good thing to offer you this little bit and piece here because you might, sooner or later, collide with it while you're being audited or while you're auditing somebody. And if you were to collide with this thing, there would - without any knowledge of it at all - why, there's liable to be a dull scrunch.

Now, the funny part of it is, is many of you have already collided with it and didn't know what it was - both as auditor and preclear. You've collided with this thing and

you didn't really know what its extent was, and so on. Because preclear after preclear hand this thing up, you know, to auditors and say, „*Here, take it.*“ And the auditor says, „*Yes. Good. Fine. Thank you. Good. Fine. Yes. Thank you. Good. Fine.*“

So there are probably some people present who have their hands out in an offering gesture, you see, with this thing sitting in it right this minute. So, maybe we'd better talk about it and as-is it a little bit Shall we? Because I wouldn't restimulate you. Not for worlds.

In view of the fact that this lecture is being given on a Sunday, we can approach this matter with due reverence. It's a very good thing, a very good thing, to have reverence. I won't say for what but it's a good thing. I know it's in the Scout oath - I used to read it over in the Scout oath and say, „*Reverence. Have reverence. Is that the same as having a certificate as a reverend?*“ It used to puzzle me. But the point is this is Sunday and this item has to be regarded with reverence by most people since they jolly well can't do anything else with it but regard it with reverence!

Now, to look at you bluntly and to accuse you of harboring such a thing is impolite on Sunday. So we will just consider you the victim, shall we? We'll say you've been a victim of this thing for a very long time - but an unknowing and unsuspecting victim. We'll say it wasn't your fault and you have no responsibility for it. (audience laughter) Let's see, what else can I do to key this thing in? Of course, what I am talking about is the Rock. The Rock. Now, you've heard something about the Rock, haven't you?

Audience: Yes. Now,

this thing called the Rock has been known to be found in cases; its habitat - its habitat is in the genus preclearus. It is usually the thing that makes the preclear's bank more solid.

Now, it's called the Rock, not because it is a Rock in every case, but simply because it's called the Rock. And that's all the information I can give you on it because I think that's all that is known concerning the genus of its name. It's simply the Rock. Not even that it's hard to carry around - because you're seldom aware of it.

But where it came from and why it came and what it is and what it does, is unfortunately, the concern of all of us. Back in Dianetics - which we have to study all over again if we're going to go up the lines of the certificates and going to do a good job of auditing - we had a thing called basic-basic. Ever heard of basic-basic?

Audience; Yes

Well, after all these years, we finally found what basic-basic was. Basic-basic is an object people used to please people, an object. Basic-basic was a simple geometric object. They started to reach people with this object and the first time they ever tried to reach people with this object, instead of themselves reaching people, they began the formulation of what became a reactive mind. In other words, it's reachingness on a via. And that is a Rock. Fascinating thing, fascinating thing.

If after all these ages this bit of residue, this mock-up, is still around without you knowing about it, I'd say you were awful clever! You've got enough vias reaching into

enough vias that form enough vias, you see, so that you don't know what the first or last via was on the subject and you've got this thing called a Rock.

Now, I don't say you have to have it. You-you-you personally probably don't have one. You're probably the exception. I mustn't evaluate for you. And here we have, however, this object: a mass of some sort or another, a mass to which people could communicate thinking they were communicating to you.

Well, it kept you from being reached and it kept you from reaching directly. And the next thing you know, you had all sorts of vias going. And maybe it was a lot of fun for a while, but after a while you forgot you had it and then you wondered what all of these engrams and facsimiles were sticking to. What were these mental image pictures sticking to? What made the basis of them all? And evident[ly] that thing is this thing called the Rock.

So, what we're describing, really, is basic-basic and we're simply giving it a new name because we know it better. And that is: It is this thing which a person used to reach people and this thing which a person expected other people to reach, thinking they were reaching him. It's a communication via is all it is. But it happens to be a solid object and it happens to be a simple geometric form.

Now, here and there people are saying, „*Everybody has the same type of Rock*,“ Well, this is all very well, but to make such a statement as „*Everybody has the same Rock*“ would say that one had examined every case. Now, it may be the cases that one examines - but maybe one examines twenty cases and they all have practically the same Rock, you see, it's the same thing. Well, that's all very well, but that does not prove that everyone has the same Rock. You see?

Now we know by experience that everyone has a reactive mind. That we can tell pretty well. If somebody didn't have a reactive mind, he's out - he's out there doing things the like of which nobody else is doing. And he'd be quite spectacular as a human being or he wouldn't be here at all. And it doesn't say then that everybody has a reactive mind. It just says those people we are interested in and those cases which are run do have reactive minds.

Well, if they have reactive minds, they've evidently got some kind of a Rock to hold it together because these reactive minds, by our experience with thousands and thousands and thousands of cases, are hung together on some basic idea or object. And that basic idea or object is that thing which holds together the remaining facsimiles, engrams, chains, secondaries, locks, machines and the rest of it which we know as the reactive mind in Dianetics, which Freud knew as the Subconscious mind.

And we have very broad agreement that this mind exists and we have lots of experience that there is a fundamental basic in this mind that holds it together. But we don't yet have wide enough experience to say that in every case it is a - you see - a something,

Tell you why we enter this with some caution: Even if everybody did have the same geometric object as the basic Rock, he wouldn't be stuck in the basic Rock and his case wouldn't resolve just because you knew what his basic Rock would be.

Let me give you a - let me give you an example of this. This fellow walks in - he's got a bad leg - he's on crutches and yet he walks in, you know, and he sits down in the auditing chair. All right, that's fine. And you, the auditor, say, „*Well now, what's wrong with you?*“

And he says, „*Aaaaahhhh. Bad chest. Ahh, ahh. Bad chest.*“ You may audit him for a very long time before he gives you a new type of answer. He says, „*What's wrong with me is - leg won't walk!*“

Have you ever noticed people around who had something wrong with them that they didn't know about, and yet everybody else knew about it?

Audience: Yes.

Well, I am afraid the Rock comes under the same category.

Now; I've seen cases resolve and the Rock chain vanish by running a cockroach as the Rock. Well, that's a complex form and it certainly must be awfully late on the track of what you use to communicate with. And I hadn't - I hadn't noticed anybody using cockroaches lately. I've seen them use various types of governments to communicate with, and so forth, but not cockroaches. And yet we have at least one case on record where the Rock chain blew apart by running a cockroach. We ran the cockroach off the case, the fellow went immediately back to the bottom of the Rock chain and it went boom! And the whole Rock chain blew up. But it couldn't get back to the most basic thing on the case until this stuckness on a cockroach went out.

Now, let's take a look at the anatomy of the mind, shall we, for a moment. There's a thing called a time track: A person makes a recording of those things which go around - go on around him. And these recordings we call facsimiles. And if they contain pain and unconsciousness, we call them engrams, If they contain misemotion, why, we call them secondaries. And if they don't contain any pain or unconsciousness but yet are stuck to painful and unconscious incidents, so forth, we call them locks. And if they don't contain any of these things, why - and they are copies of the physical universe - we call them facsimiles. And if the person knowingly made this mental image picture when you asked him to, we call it a mock-up. That's the whole nomenclature of this particular thing. Well, a time track is composed of an orderly arrangement by time of the experiences a person has recorded.

You can send a person, wide awake - you don't have to hypnotize him - as a matter of fact, you had better not because he probably won't remember it after you bring him back to present time - but you can take a person, run him back on the time track to, let's just take a random date, January 3rd, 1941 - just a random date. Now he doesn't remember this, but we can run him with Dianetic auditing from, let us say, 8 o'clock in the morning until 10:15 on January the 3rd, 1941. And we put him through that time period - put him through that time period We take him back to 8 o'clock in the morning and we run him through till 10:30. See, we tell him to go back to - and just do this by just telling him to go there, you see, and go to 8 o'clock in the morning and run through until 10:30.

After we've done this a great many times he'll start to pick up tiny details: what he had for breakfast; there was some mail there; who sent the mail. And, gradually, the more times we go over the thing, why, the more detail opens up about this. It is quite a remarkable experiment, by the way. It's just an experiment. It has no therapeutic value beyond demonstrating to you and to the preclear that this process of returning can reveal memories that are obviously buried.

He has retained the facility of mocking this up. As a matter of fact, he mocks up all of his facsimiles, engrams and secondaries, but he'd never believe it until he himself has some reality on it.

And you send him back with this return mechanism and run him from 8 o'clock till 10:30 enough times, he will recover his ability to put that whole sequence together. And you could check it quite accurately against the actual time and you would find out that he had simply revealed to himself the same memories, only he revealed them to himself in material form - he's revealed them to himself by these pictures. He must have some agreement that if he doesn't make a picture of it, he can't remember it, don't you see? Something like that. Well, this time track is a rather thorough going affair, only you have to be a pretty smooth auditor in order to develop any part of the track you want to develop.

What a wonderful thing this would be - or what a horrible thing this would be in the hands of an examining magistrate, for instance. He wants the - to be colloquial - the hot dope on the case, and all he'd have to do is get the criminal returned to the case and run him through it and run him through it and run him through it and all these little odds and ends of evidence would fall out in his lap.

Now, here's this thing called a time track and it merely consists of the consecutive mental image pictures a person has made of his environment since the beginning of his time in this universe till now. And that's an awful lot of pictures - awful lot of pictures. Boy, you sure are a walking movie!

- Fortunately, fortunately you don't have to handle all of the pictures. All you have to do is bring about the awareness, the subjective reality on the fact, of the fact the fellow is making them himself. And if he gets a good subjective reality on this fact, then he makes them or not makes them, as the case may be, but he does it aware, awarely, analytically, and you have a clear on your hands. It's a person who knows he's making these things, and can make them, but doesn't have to. In other words, he's clear of all of this machinery.

Well, unless you get the obsessive points of the bank cleared up - where he's got to make pictures, you see. It's absolutely horrible vitally rhurr-rhburr necessary that he makes pictures of that and then it's necessary that he repress the fact from himself - hide the fact from himself, that he is making pictures of that. Now, you see how he gets in a box? And unless you clean up these points, why then he goes on obsessively making pictures here and there, you know?

One of the oldest tricks that can be played on a thetan is „*make a picture*.“ „*All right, we've got you in a trap now and all you've got to do is make a few pictures and we'll let you out. Okay?*“ You know, some sort of trick device.

Now, this has nothing to do with our present economic system! „*You produce automobile tires or speedometers or hubcaps or something of the sort or - or we stop the paycheck, son.*“ Get the idea?

„*You've got to produce.*“ The society pulls this on the firm as a whole. The firm pulls this on the individual worker as a whole. The individual worker pulls it on his wife. „*Woman, if you don't get me breakfast this morning..*“ Get the idea? Produce a breakfast, see. Here it goes.

We tell some student in his earliest grades of school, we say. „*Produce lessons,*“ see. The judge says, „*Produce ten quid, or ten days.*“ You know, that sort of thing.

You get the idea? Here we have - here we have an obsessive demand on the part of the society and the economic system to produce.

Well, much earlier on the track this obsessive double-barreled shotgun was pointed straight at the thetan and it said, „*You produce or else.*“ After a while he got around the thing and he solved the problem by producing so he didn't find out about it and he could go off and dream about something else.

Have you ever known a workman that would only take a job that he could sit and dream on? Hm? Well. he puts the job on total automatic and he just goes on through these automatic motions, automatic motions, automatic motions, automatic motions and he can think about what he pleases. (He thinks!) Of course, he stops thinking. He's not in present time. He slides out of present time rather rapidly, not paying any attention to his environment. This protest against creation brings about a condition known as obsessive creation.

This whole mechanism of the time track - copying the environment, recording everything that's happened to you, taking pictures of your dental operations and your marriage and other cataclysms - this whole activity is born out of this obsessive creation. Unknowing creation. And clearing a person simply requires that one resolves this.

Now, that's a pretty slippery job actually. It requires very, very careful auditing. You can make a slight miscalculation as an auditor and it will be something on the order of dropping nothing bigger nor more offensive than a cotter key or something into a dynamo going at seventeen thousand rpm or something like that, see? Clank. To understate the case.

The auditor at first is interpreted by the preclear as somebody who demands creation. The preclear goes on and creates and creates and creates so that it's very easy to get him to return to make the copies that he has already made all over again. He'll go through the whole parade for the auditor, you see, just as he would for the economic system. In clearing people, you're getting them over this obsession.

Well, what's the one that he creates all the time, every second, every day, you see? Well, it would be something that was tremendously successful in reaching people and

in permitting himself to be reached on a via. It's this tremendously successful object. Well, we don't much care what the object is; it's just the fact that some object was tremendously successful. Now it's not necessarily the first object that he's stuck in. It's the most successful object that he is stuck in.

Let's look over the history of the fellow who gets bored with his job, with his hobby and so forth. He gets too many wins! You see, he just wins and wins and wins and wins and he wins and wins and he finally decides, „*You know, I ought to put this thing on automatic and get off of this thing one way or the other so it will go on being done, but I won't have to do it anymore.*“ Ah, he gets interested in something else.

Well, he generally gets into this frame of mind because somebody blunts it or invalidates it and it's not as much fun as it was. He's fallen out of PT on the thing, he's no longer getting a kick out of it. People have taken him - taken him for a ride on the subject, you see.

They - he was a painter, you see, and he painted and he painted and he painted and he painted and he was just having a fine time. He was painting, painting and painting nude women and all this sort of thing - landscapes, Picassos, you know, Minotaurs and paint blobs. Of course, I consider modern art as that mechanism which makes it possible for the artist not to concentrate on his work. So, here he is, he's painting away and having a fine old time of it and one by one his friends are coming in saying, „*Nyah, why didn't you do her skirt in blue?*“

„*We'd hang this in the gallery,*“ his distributor says, you see, „*We'd hang this in the gallery but I think you must have been tired lately*“ you know, and „*besides we can only give you ten shillings for it.*“ You know, little ARC breaks.

These things add up after a while to the fact this fellow was still dependent on painting in order to get along. He's still dependent on painting and yet it isn't any fun. There's too many ARC breaks on the painting line. So, he just doesn't any, really, longer, you know, like to paint, but he's still got to paint. And he's now caught in an obsessive creation bracket. See? Now he's got to paint, he'd got to paint, he's got to paint, he's got to paint in order to eat, he's got to paint in order to eat, he's got to paint! And he's - horrible: reach-withdraw, reach-withdraw, reach-withdraw.

Puts it on automatic. Well, that means he takes his attention off of it rather much, you know, and he's not as sharp on the subject as he was. And now he can be given a big ARC break, you see?

He's picked up by the police accidentally one day and he's run before a magistrate, for instance, that hates painters. Wife does nothing - magistrate's wife does nothing, you see, but have young painters around the house all the time. And the magistrate says to him - says to this painter - he says, „*You're a what?*“

And the painter says, „*I'm a painter,*“ you know.

„*Whew! Phst, knck, ahem.*“ The magistrate licks his chops and eats up one painter. You get the idea?

Now, he's made a victim because he is a painter. Ah yes, he's been taught carefully now that the dangerous thing to do is paint but he has to paint but he mustn't paint. See, here's miscomputations. If - to reach people, you paint. If you paint, they reach you, with great thoroughness! You get the idea? Now this thing doesn't add up anymore at all. If you paint you're betrayed; if you paint you eat; if you paint you starve to death. You see, all the answers are all wrong. If you don't paint you're safe, you see; if you paint, why, you're safe. If you paint it's very dangerous; if you don't paint it's very dangerous. There's nothing adds up anywhere. Everything seems to add up to the same thing and that is a puzzle.

Well, do you know that he makes all sorts of statements to himself like, *„I will never paint again. I will never create another picture.“* Duuhh. Well, of course, he's obsessively creating pictures. About the only thing he can do about that time is to stretch a black, gauze curtain across the front of his face or something so he won't notice that he is doing what he is doing. You get your occluded case and that sort of thing - comes out of this mechanism. You see, he's got to but he mustn't but there's no solving it anyhow. And he's had it.

Well, what does he do after he fails at that? You see, he considers this a failure of some kind or another. He decides to do something else. He thinks, *„Farming farming now, that's the thing - down to earth.“* You know, lots of havingness. That's the thing. So he goes out and in one lifetime he's a farmer. And the next lifetime he's a more successful farmer. And the next lifetime he's even better at it. Boy, is he getting to be a good farmer! And the next lifetime, boy, is he a fine farmer - just owns acres in all directions. And the next lifetime, he runs into a socialist government!

The trouble of it is he's got all of these wins which demonstrate to him conclusively that the right thing to create is farmingness. See, here's all these wins. See? And then all these loses. And the wins are desirable and the loses aren't desirable. And he must be a farmer but he mustn't be a farmer. You get The idea? And if he's a farmer, that's very safe; and if he isn't a farmer, why, that's very safe. And if, you see - and if he - if he isn't a farmer, why, he'll die, and if he is a farmer he will die. And we get into the same rat race that he was in before on the subject of painting.

So here he is now: he's a failed farmer who still obsessively, kind of, at the left corner of the reactive bank still grows potatoes. Well, that's very fine. So now he decides, *„Well, it's the - was the government that did it! They took it all away!“* After the soldiers had overrun the fields and the government had taken it all away and they had done this and they had done that and so on. Obviously the right thing to be was the winning person there - the winning person. Well, the most winning person he can think of; you know, is possibly a captain of infantry or something like that, you know. Boy that guy really won! The number of carrots he ate up, you know. Ran off with his daughter and everything else. Very winning valence!

So, in the next lifetime we find him specializing in the military. And in one lifetime he starts out as a private soldier, you see, and he's successful. It's an easy life. And then he finally, in another lifetime, why he's a better private soldier - you see, he's a good professional by this time. And next life-time, why, he's kind of hardening into - to be-



ing a lance corporal. You know? And he goes on up and he lives lifetime after lifetime. He's all successful, successful, successful, you know, and he gets up and he's captain of infantry. You know, he's just fine, you see?

But by that time they've invented atomic fission or something of the sort, and they don't need captains of infantry anymore. People keep asking him, „*Why do you want to be a captain of infantry?*“ He doesn't know why he wants to be a captain of infantry. He hasn't a clue, don't you see? But, here are all these wins as a soldier and then to those are added all these ARC breaks of „*Well, the wrong thing to be is a soldier,*“ and so forth. And they're based on the fact that he thought soldiers were pretty crummy once himself many, many lifetimes ago, don't you see? And this gets all involved so that still down here in the lower left corner of the reactive mind he is still creating a book on military tactics and strategy. But he's got that covered up.

Well, this is the composition, you might say, of the reactive mind: Successes and failures, their mixtures and admixtures, their confusions and their contradictions. And all of these things add up to the fact that a guy is pretty nuts. And he's forgotten all of these things. He'd be the first one to tell you, „*A soldier? I've never been a soldier!*“ The lying thief. You might even have had him in your own company once, you know. People are pretty slippery this way.

Thetans begin to believe they have no identity of their own. They don't think they can be spotted - they hope! That's their, well, saving grace, they say, „*Well, I cannot be identified. As a thetan, I cannot be identified but as a body I can be identified and if I adopt other identities, why then, I will have an identity because I have no identity of my own.*“ Actually people have simply invalidated him as a thetan to a point where he believes he has no identity unless he adopts something to give him identity. And what are we back to now? We're back to the first basic-basic: Rock.

Now, this identity of a painter, this identity as a farmer, this identity as a soldier are simply locks on the Rock. See? He's assuming other identities all the time thinking that his own identity will not be very successful. He's even forgotten that he has one!

Well, when did he first get the idea that he himself, privately and personally, had totally failed? Well, when he got that idea he then picked up the first successful object that was an identity, that would serve him in any circumstances, would answer up any problems that he might possibly have and that's the Rock. And he keeps that part at the upper right-hand corner of the reactive mind, nicely occluded over with total invisibility. And it's still there and still being created.

Until you get that one handled, the rest of them are sticky because they all depend for their force upon the success - not the failure - the success he had with that first object.

But, maybe he didn't really think he had a great success. Maybe the big, overwhelming success was that time he was a farmer. Now, that's just a lock on this chain of time. It's just an incident way after the fact on this chain of time. And here he is with this tremendous success as a farmer and that's the one he's stuck in! Even though there is a basic-basic, he's stuck in that one. That big win with its correspondingly large loss is

so charged in the bank that it restimulates every time he sits down and eats dinner; he realizes somebody grew this food. If you talk to him, his figure - figure on this subject. Just all around this Rock, you see? Somebody grew the food. Somebody had to buy the food. He bet the commission merchants made more money out of it than the fellow that grew it, you see. Somebody had to pay taxes on the thing. It's a shame what the government is doing to the farmer. And, on the other side of the thing, he will say, „*Well, it's a good thing we don't have more farmers. Of all the rotten boobs we have ever ran into, why, the farmers are it!*“ See And he's got miscomputations going on the subject.

And you can talk to a fellow, maybe over a period of weeks, and find that he is unknowingly hipped on some subject. He doesn't know he's nutty on this subject. He has some irrational viewpoint, you see, and it goes round and round.

Only he never suspects that it's irrational. The first thing he'd tell you is that everybody has this wrong with him. „*Everybody has got that wrong with him, of course. Everybody feels this way about farmers.*“ Total puzzle. You see how it would be? Round and round.

He'll go along and he never sees a field, he sees a potential plowing. But then he mustn't remember the potential plowing so he tries not to see the field. And if you examined him carefully you would find that hedges were real maybe, airplanes were real, policemen were real, roads were real, trains were real, trees were real but a blade of grass was never real. All blades of grass are totally invisible! He never has any havingness in a field; it's missing. Fields - people discover this every once in a while - fields are a sort of emptiness boundaried on all sides by fences. The fences are real - there's no field, you see?

He must keep himself out of contact with that great success-great loss, and his response to it is have a total unreality.

There are chaps for instance stuck in, lets say, being a painter. They go to a painting gallery and they just never really see a painting. They just sort of look through paintings. Or they could live next door to galleries that would have the most gorgeous paintings in the world and they'd never even walk in the front door even though admission was free. See, they just walk by all the time.

You say to them one day, „*By the way, have you ever been in that gallery that's next door to you?*“

And the fellow says, „*What gallery?*“ He's got it wiped out. But it's certainly there and he's got it wiped out because it's there. And he's trying to make the physical universe conform to his own reactive, subconscious mind. That's what he's trying to do.

Now, a fellow could be accused of all sorts of odds and ends but generally what he knows about isn't the answer. Well therefore, if you, as an auditor know all about his case, the last thing you can do - it has nothing to do with

what you should do - the last thing you can do is say, „*Heh-a-ha. I know what's wrong with you You've been a-you're a successful farmer and farming is totally unreal to you.*“

The guy will say, „*Huh?*“ and feel kind of sick, maybe, you know, and be upset and get upset with you, because there's nothing else visible around to get upset with. And he'll react in this peculiar way.

Well, we're talking now on a supposition that you can go along with the idea that a fellow has lived a couple of times. And we're going along with the idea that you could obtain a reality on the reactive mind - mental image pictures and so forth. But, even if we try to foist this off as a reality on somebody who has a total unreality on it, we get a - so, they get sort of dizzy - they get to feeling strange, you know, and they say, „*Well, that's a lot of hogwash. That's a lot of balderdash. That isn't true. It isn't true. You understand, it isn't true! Just isn't true, I've only lived once! I'm a good boy, I'm trying to get along*“ Big holes appearing in his chest and holes in his head and so forth, and he gets mad at you! He gets mad at me - he says, „*Damn that Hubbard, anyway. Telling horrible lies like this about the fact that we've lived more than once and we make mental image pictures and when we have accidents we take pictures of them and victimize ourselves with them. What - aaggh, aagghh-ahem - what - aaggh-a-hm, aaggh-a-hm- nonsense! Arrrrm.*“

So, it doesn't do you any good at all to try to foist somebody's Rock off on him. Not a bit of good. The only thing you can do with it is to fish around until he gets an edge up on some reality with regard to it. And if you hit it right with auditing and if you run the exactly correct procedures and if you handle him perfectly, he all of a sudden says, „*Hey, do you know...?*“ And boy does he get interested. Every interest he ever felt in that beingness and identity is absorbed at once into this subject of his Rock! He sits there in the auditing chair: „*Boy! You know, slurrp, cockroach, you know. Boy, being a cockroach, boy, that's the most, you know. You know how you get up kitchen drains?*“

But, if he's sitting there with a total unreality; bored, you know, and saying, „*Well, cockroach. Cockroach, huh, cockroach,*“ you haven't got it. You may be on the chain and it may be wrong with him, but you haven't got his Rock. You're just trying to wish something off on him.

Well now; you begin to understand the complexities of modern auditing when you clear somebody and go for broke, you might say - as the people out in Honolulu would say. And you begin to understand it when you realize that the Rock went out of sight because of ARC breaks. Here was this tremendously successful beingness and then people blunted it and people said it was no good and bad things occurred because of it and it went on folding up one way or the other. And you had this long series of ARC breaks and they eventually wound up with the whole thing becoming so invalidated that it disappeared out of sight while still being mocked up. You see?

So, all locks on the Rock are ARC breaks. And you sit there auditing this preclear and he can dream up more ARC breaks than you ever heard of. It isn't that they didn't have an effect on him, it isn't that they are imaginary; they're not imaginary to him; they're quite real. But you just try to out-guess what the next ARC break is going to be and you've had it!

You have to be superbly trained in order to handle one of these things. And what self-discipline! „*What did I do wrong?*“ you say. You notice a twitch in his left eye, you know, and you say, „*Come on, now, what did I do wrong?*“

And „*Well, nothing*“

„*Well, can you think of anything I've done wrong in the last ten minutes?*“

„*Oh, no, no, no It's all right. It's all right.*“

„*Well, what's all right?*“

„*Well, aaaa-ha.*“

„*What did I do wrong?*“

„*Well, aaaa-ha.*“

„*What did I do wrong?*“

„*Well, all right, I'll tell you. You moved your foot.*“ Now, this is real to the preclear. And if he doesn't express it and if you don't clean it up, you're done! You're not going to clear him. You put in another thousand hours and he'll go noplacé.

Now, that isn't true if you're just monkeying around with ordinary facsimiles and trying to patch up the current life and patting him on the head and curing his arthritis. You get the idea. That doesn't happen, because you're not on that chain of incident which extends back through almost infinite time and which has as its principal incident an ARC break - big communication factor: a farmer, a painter, a soldier. You get the idea? A zap gun, a cat, a cockroach, some simple geometric form that went wow-wow occasionally. You'd be amazed what thetans think is valuable as a communication factor.

And here's this thing and it was a tremendous communication factor and then it was tremendously blunted - it was driven against, it was smashed it was invalidated, you see? And here is this big win and here is this big lose and you're trying to drive him toward something that was very painful to him, that was very upsetting to him and, as he is driven toward it, he normally will conceive that there are breaks where there are no breaks because he's simply dramatizing the ARC breaks that you are driving him into. See how simple that is? He just dramatizes them. He can't help himself.

And if you're not a tremendous Scientologist, if you - if you're not really good, you yourself will get upset and twisted sideways and you'll be so caught off guard with the unreasonableness of this thing - because, of course, the basis of all aberration is unreason. You'll be caught so off guard with the unreasonableness of this thing or, sometimes its humor, or your weariness or the fact that you should have ended the session an hour ago and you don't seem to be able to, that you start laying in ARC breaks. And auditing - particularly that session - simply becomes a lock on the Rock. You see how that would be?

And then a person starts to express himself physiologically by dramatizing the Rock. He gets sick. He does all sorts of things. It isn't dangerous to be audited in this direction. You'll get over whatever you've been pushed into, eventually, if you're audited poorly. But the point is you don't get Clear. See, that's where you want to go and you're not going in that direction and so it just gets all messed up. You see how that

is? The goal toward which the preclear is straining is interrupted. And the interruption of that goal is fraught with considerable consequences for the auditor.

All of these mysterious factors of why did people get mad at auditors and why do people in the field of the mind have such unreasonable customers, you know, this sort of thing - all of these things fall out into plain view when you begin to study this betrayal.

Now, any time you get a preclear who is absolutely berserk on the subject of betrayal, you know - you say, „*Well, is it all right if we start this session?*“

They say, „*You betrayed me.*“

„*Well, why did I betray you?*“

„*Well, you used the word all right and the last book I read said that you should merely say 'Start' at the beginning of session. And you said, 'Is it all right for me to start this session?' And you're obviously not up on the latest data because...*“ See, betrayal, betrayal - he's been betrayed. He actually feels betrayed.

Well now, because it isn't reasonable to you, you're liable to say, „*Oh, the devil with it,*“ and just override the whole thing, you know - skip it. Well, I guess that's one person you won't clear.

Just - the brakes, even though smoking, are set. He says, „*If I get into any further complications than I'm into right now, and this auditor doesn't know any more about his business than he obviously knows*“ and this, by the way is the expression of the feeling of the man out in the street, you see. This isn't somebody being critical simply because he's studied some Scientology. This is the way they feel when you start driving them in the direction of their total ARC break upset with life. „*And if this fellow doesn't know his business any better than this, why, I don't dare trust him with any more of my secrets, and so forth. And I'll just sit here and somehow suffer through it.*“

Now, a lot of preclears are driven into propitiation. And you ask them, you say, „*Are you-are you getting any better?*“

„*Yes. Yes. I'm doing fine.*“ You drive them down to 1.1.

The Director of Processing - and we get this in the HGC every once in a while - and boy, the Director of Processing that's on the ball really grabs this one. HGC auditor supervision is pretty, pretty sharp, pretty tight. And the preclear comes in, the graph has not gone up as much as it should in that intensive, and the Director of Processing says, „*Well now, how are you getting along?*“

Person says, „*Oh, just fine. My auditor is just trying and everything is going along fine. And everything is going just along fine,*“ You can't get anything else out of him.

Director of Processing then says something like, „*Well, do you have an ARC break with your auditor?*“ The E-Meter needle goes wham, wham, wham, wham, wham, you know.

And the pc says, „*No, he's just doing just fine.*“

So, as soon as we started playing around dynamite we had to know more about dynamite caps. That's all it really amounts to.

And this thing called the Rock hasn't - there are probably dozens of ways - I know of several dozen ways right now to get a Rock out of the road. I even know ways to get the case running and almost ignore the thing. Well, all that's happened here is that when we plunge a person in the direction of having to confront all of his ARC breaks, they're all these betrayals - the time he came in to the king and he said to the king, „*Sire, I wish to report that your son is safe, but the rest of the army is wiped out.*“

And the king said, „*Off with his head!*“

Obviously you don't report to kings anymore. Obviously you have to report to kings if you wish to have a job as a courier, which is a nice, successful job. Obviously, if you don't report to kings, you'll have your head knocked off. If you report to kings you'll have your head knocked off. If you're not a courier you won't eat. Obviously if you're not a courier you have to go up in the front lines and face swords. Obviously you'll just lie around in camp and go into a state of dry rot as a private soldier if you're not a courier. But if you're a courier, you get your head knocked off. Get the idea? It just never adds up.

And when you start plunging in this direction of unreason you get very unreasonable preclears, because you're handling the very stuff out of which aberration is made which is an ARC break: a breakdown of communication with one's environment and one's fellow man.

It could be said there's only one thing wrong in the whole world, in this whole universe, is that one, successfully communicating, can reach a state of affairs where the methods which successfully communicated no longer communicate, but quite the reverse. And trying to figure out after that how to communicate puts such a tremendous strain on somebody that he quits.

And when. he stops communicating he's had it because life is made up out of affinity, reality and, primarily, communication. And when you drop these factors out of life and when you get these factors involved and reinvolved and betrayed and upset, a person's had it. He's no longer the person that he was. He can no longer be himself. He starts searching obsessively for other identities to be. He starts getting lost. After that he doesn't know where he is or what he is because he can't communicate to find out.

What happens if he communicates about anything? Well, obviously he has his head knocked off. Obviously his paintings are rejected. Obviously nobody buys his potatoes. Obviously he can't run up any more drainpipes.

So, this is the drama of life that you are contacting in this subject called clearing. And although it's a technical subject, it's rather easily understood and explained to even a little kid. I've tried it lately. I got a little kid and explained it to him and asked him to look at some of the parts of his mind and so forth. And he caught on real quick.

One little boy that I explained it to said, „*Oh, that's why I've been having trouble with Mommy lately.*“

I said, „*What?*“

„*Oh,*“ he said, „*when I was about four,*“ he said, „*I ran in the room to give her some good news and she slapped me.*“

Now he didn't know whether Mommy was going to murder him or whether he should murder Mommy, you see, or how far this was going to go. Obviously you had to talk to Mother if you wanted to survive and if there is going to be any pleasure in life at all. But obviously, you'd better not talk to Mother.

If you had any good news, you were sure to get punished. So, you mustn't bring up any bad news because you got punished if you had bad news. So, what was the story about all this? And here went, probably as the years went on, a juvenile delinquent right up the spout, operating off one minor lock!

Now, by clearing up that one lock it wasn't sufficient to - I mean, clearing up the one lock wasn't sufficient to orient his whole case because he's been with us a long, long time. But it certainly would make him feel better about Mommy. As a matter of fact, I cleared it up and he went in and almost knocked his mother flat by simply saying, „*Mommy, I've decided I love you.*“ And Mommy went around worrying for days for fear that he hadn't been loving her.

I talked to the little boy and - said - he said, „*She's fed me ice cream every afternoon since.*“ He says, „*Thank you, Ron.*“

Well, so much for the Rock. It isn't as horrible a subject as it appears. It's merely the tears and sorrows and the joy of life all mixed up in one and nobody can figure out which way to go in order to get more. Now we know where to get more: Just get Clear!

Thank you.

[end of lecture]