

# PDC

1. OPENING: WHAT IS TO BE DONE ON COURSE .....	3
2. E-METER: DEMO.....	21
3. CREATIVE PROCESSING: DEMO OF E-METER AUDITING .....	39
4. LOCKS, SECONDARIES, ENGRAMS HOW TO HANDLE THEM.....	63
5. GRADIENT SCALES OF HANDLING SPACE, ENERGIES AND OBJECTS.....	81
6. THE 'Q': HIGHEST LEVEL OF KNOWLEDGE.....	101
7. A THETAN CREATES BY POSTULATES – Q2.....	119
8. THE TRACK OF THETAN/GE, SPACE/TIME .....	137
9. ANATOMY OF PROCESSING – ENERGY PHENOMENA/SENSATION .....	151
10. SPECIFIC PARTS OF SELF-DETERMINISM, SPACATION .....	169
11. SPACATION: ENERGY, PARTICLES AND TIME.....	183
12. SPACATION: LOCATING, SPACE, TIME.....	201
13. SPACATION: ANCHOR POINTS, ORIGIN .....	217
14. THE LOGICS: METHODS OF THINKING.....	233
15. THE LOGICS: INFINITY – VALUED LOGIC.....	249
16. CYCLES OF ACTION.....	265
17. THE TONE SCALE: MOVING THE PC UP THE SCALE .....	281
18. CONDITIONS OF SPACE/TIME/ENERGY .....	299
19. AXIOMS AND LOGICS FURTHER DATA.....	315
20. FORMATIVE STATE OF SCIENTOLOGY: DEFINITION OF LOGIC.....	331



# OPENING: WHAT IS TO BE DONE ON COURSE

A lecture given by L. Ron Hubbard  
on the 1. December 1952

I just got a wonderful wire. Just got a wonderful wire from somebody, day or so ago, and they were going to send me a registered letter that had to be very secret about this whole thing and of course I'm expected and John and Helen are expected to sort of hang on the ropes waiting for this letter to appear and it just came just now. And that's why I look so pale and frightened. Somebody has just run into one of the standard manifestations. They pick a pc off the street, you see, and they start running them and this pc gets the idea that... uh... he is practically the Prince of Darkness or something of the sort and it's all a big plot.

Now they just start asking this; the person up to this moment has appeared perfectly a Homo sapiens. And they're the Prince of Darkness from Venus or someplace you see and that there's a terrible plot out against everybody in Scientology. And everybody better be very very careful to put up force screens so that nothing like this can get in and so. I'm going to send him back a letter. Uh... so... uh... you say you have some connection with the Prince of Darkness out there and you're very worried about this. Who do you think I am?

Well, we are to some slight degree fortunate when we're taking this serious here. It's fortunate for me, at least. It's fortunate for a student from the standpoint of study. We... we have, imagine this, just imagine this, we have a textbook printed in advance of a lecture. And there is a complete text on the material which I'm going to give you in the next three weeks. And it's called SCIENTOLOGY 8-8008. And it was a book which I wrote in England and which is being put through the mill there, and in view of the fact that the book was typed by a former BBC program typist, one of these people that takes it straight off the platter you know or straight over the air from some foreign station and puts it down, and as a result it was taken off the records and put onto stencils, and put into a mimeograph machine. And that right now is being completed over there and is being air expressed here for you and your use.

Now... uh... the subject and coverage in it is probably completely incomprehensible without the lectures, cause all it is is simply a machine gun bap bap bap on precise definitions. Just definitions, uh... phenomena and how you do it, comprises maybe two pages in this book. And well all the data is there and all the definitions are there. And so I'm going to orient these lectures against that book and as you take notes here, you will find that your notes will correspond with this book.

Now this is the only existing copy which is here. And it starts out with the beingness of man and Scientology as a science of knowing how to know. It starts out with survival and

the dynamics and gives in its first chapter a very brief rundown of the material which has already appeared in DIANETICS: MODERN SCIENCE OF MENTAL HEALTH, SCIENCE OF SURVIVAL, SELF ANALYSIS, HANDBOOK FOR PRECLEAR, ADVANCED PROCEDURES AND AXIOMS,.

SCIENTOLOGY 8-80 is a very good reference book. But it was one of those things which... which happened and then was all very quick and before the book got anyplace, why results were being produced otherwise. It is an account of phenomena which we have to have here, but we are no longer using the techniques of 8-80. They're old. It's been several weeks. It's been several weeks.

Now, related to that I want to say one point about that. The study of Dianetics is a study of Homo sapiens in his behavior manifestation. Now the moment you take Homo sapiens apart you'll find out that he is a four-way composite. He comes into four chunks; he falls rapidly into four pieces. And the second he fell into four pieces in my hands it was utterly necessary to go off and find out which one of those pieces we continued with. So just to be novel and unique about it, we took the preclear. Now other people... other people might have had other opinions about this, but we thought taking the preclear was a good bet.

Well the second you take the preclear you find yourself addressing something which seems to be, and seems to itself and himself or herself to be, an energy production unit which exists almost as a non-dimensional point existing in space. And this energy production unit is quite separable from the body. This is the easiest part that we have to do, is how to take these pieces apart. Hardly anything to it.

Now to make something out of the pc from there on is a little bit harder and we'll have to study hard on that particular subject. Now actually we could release Standard Operating Procedure for theta clearing and put it into people's hands. Of course, a lot of them get into a lot of trouble. And a lot of things would happen and people would get... Four professional auditors one night called me up and said, „We got a preclear stuck in the ceiling we can't get her off.“

So I said, „Well put the body on the telephone“ and you could hear things creaking around. And they held the telephone to the body's ear and I tried to get in communication, I couldn't do it. The body was not responding. And... uh... so I had to go over and sit down and go on over there and take a look and finally with practically wave processing had this person running the „glee of irresponsibility.“ And running it as a dichotomy against the „glories of responsibility“ back and forth and all of a sudden, why, she was able to pry herself off the ceiling and get back into her body again. This was a great relief to people. It's always a great relief to people for some reason or another when they see the body become animate once more.

It has something to do with police; there's such an objection on the part of the police to have bodies around that don't breath and so on. I don't know, it's some fixation or psychosis with them, they want the heart running and so on. It's a very funny thing. The police come in they find a body without its heart running something like that, they get real upset about it. And take people off and book them and put'em in electric chairs and they're quite extreme about this. And it will begin to look to you after a while, as you continue on with this study...

this begins to look to you just as sensible as getting somebody electrocuted because his radio isn't turned on. Somebody comes in, finds the radio, then that's very bad.

Well, anyway, the release of Standard Operating Procedure for theta clearing Issue One, we're now working on Issue Three. That's what we're teaching here now. Be Issue Four next week but that's all right.

If you took Standard Operating Procedure, you could read it over, and you would go out and about fifty percent of the people you would process with it. Get that English drag over process. The British and I made a compromise. They stopped calling it theeta like theeta clears and so forth and they call it theta now. And I stopped saying praucessing and started calling it processing. So we made a bargain, a treaty on it.

Now the point is that standard Operating Procedure is fifty percent, the first fifteen minutes, you've got a theta exterior. In the first fifteen minutes of play, in fifty percent of your cases and probably it's twenty-five or thirty hours for the toughest of the cases. That's a long time. Well when I say a long time now, measured in terms of ten hours. That's a long time. A very, very long time would be twenty-five hours of processing.

All right, now what happens then, that if you could go out and you could make a theta clear in the first ten or fifteen minutes of play on about fifty percent of the people that you ran into. Just this run-of-the-mill, not people in Dianetics there, they've already ceased to be Homo sapiens and are a little bit tougher to handle. But just people off the street. Why, what would really be the sense in, in... What's all this body of stuff that you have to know in connection with that? Well, there's several points there.

One is that the other fifty percent of the cases are resolvable but they're only resolvable with skill, considerable skill. You can resolve them with running ded dedexes and Technique 88. You actually could resolve them if you just sat down and plugged for about 200 hours with irresponsibility and responsibility and irresponsibility and responsibility, Just assessed it and found out what they would want to be responsible for and what they wouldn't want to be responsible for and just get them to run this by flows and run it and the next thing you know, maybe in fifty hours, a hundred hours, two hundred hours, your preclear's standing out in the middle of the room looking at the body saying, „I didn't know you could get outta that thing. What was I doing in it?“ That would be by Technique 88. Well, that's an awful long time for an auditor to invest. There are much faster methods.

Now using ded dedex running on flows you could probably do it in something like fifty hours. But... uh... that's too long and there's, of course, more reasons why you have to know this additional data.

Ded dedex running is nowhere near as effective as creative processing. Nowhere near as effective. That brings it down to maybe... I don't know... depends how skillful the auditor is with it, because that is something which is a set formula on which you can play anything, but sometimes one auditor plays a little bit better tune than another auditor on this and he gets a little bit faster results. There's not terrible variation in the thing.

But, uh... well, if you could use creative processing with regard to theta clearing, what we call a Case Five, why... uh... that would be just wonderful. And twenty-five hours for a tough case, that would be very nice.

Well, what do you know? There's a faster process called spacation. Isn't that a wonderful word. I made that up all by myself. You won't find it in any dictionaries. It means a process having to do with the rehabilitation of the creation of space, process having to do with the rehabilitation of creation of space. That's spacation. It also would have a second meaning. And... uh... that meaning would be, you see we, in English we don't have a word which means creation of space. People overlook this word or didn't have the information or didn't get the word or were just stupid about all this or something. But you keep making this space called MEST universe all the time. If you weren't here there wouldn't be any space. But you keep making it. And you're stuck with it at the moment.

Spacation, as a process, would be one thing. Now it would have another meaning. It would have another meaning. It would mean the subject of space, the subject of space. And we call the process spacation and spacation would be the subject of space. This is above the subject of energy.

Now... uh... in order to use these techniques, in order to get very rapid results, there's a considerable body of information connected with the thetan, all the rest of the various parts of a human being. But, don't think that's the only reason you have to have this information. It's actually a dirty trick to make a theta clear out of somebody without passing him the data that should go with it. He does not, he doesn't automatically know.

His knowingness is high, but that's potential knowingness. That's only potential. And there's actual data that goes along with the subject of being a theta clear. He doesn't know this instinctively. If he knew this instinctively, he would not be here in the MEST universe. Make up your mind to that, if he knew all this data.

So, so, you particularly as an auditor have to know the most astonishing subject. I... I don't think this subject has ever been taught here on Earth before. Ah, there've been some wild subjects taught here. There's been „Nazi intelligence services, the conduct thereof,“ wildest subject I know practically to date. All sorts of subjects, they've taught things called elementary physics, real wild subjects. They teach in universities now they teach „atomic and molecular phenomena“ under the name of „nuclear physics“ and teach it as though they knew. There's wild things going on, but no subject as wild as this.

Fortunately, very few subjects are as elementary or as basically simple in their parts as this. So on the one hand when you say what this subject is, you can expect people's hair to stand on end. And then if you went ahead and explained its various component parts and it might only take you three weeks, they would suddenly realize that the subject was knowable. And that's one of the first things you've got to know when I announce this subject to you. The subject is knowable, quite knowable. And you can satisfy yourself that it's knowable in a very short space of time. You can satisfy yourself the first day you use creative processing, you will suddenly realize that you are handling a knowable subject, then you realize that you're studying then this subject, don't be too shocked. Because you are studying the anatomy of

universes. The construction, maintenance, destruction of universes of various kinds and dimensions with concomitant component parts. I just threw the last in to make it sound good.

You're studying the basic structure. This is the most elementary level of its study. We're studying the basic structure and experience. Get that, structure and experience, called the MEST universe. That's the most elementary of these studies.

Now the reason we have to study this, and the only reason we have to study this is because it sums up into what they laughingly call natural laws. And these natural laws are the outgrowth of the composite agreement of all the beings in this universe. These laws, you might say, are the inevitable average of agreement if you start out with something like the first entrance into the MEST universe. The first postulates of the MEST universe. If you start out from there, you wind up seventy-six trillion MEST universe years later with things squirreled up the way they are.

Now when you get this basic agreement, when you get all these agreements summed up, you'll find out that they are storable, very accurately storable. Another thing, they're experienceable, which is more important. And they're experienceable by a preclear ten minutes after you start processing him. That's more important to you as an auditor. Now, he won't even vaguely know what's happening. You'll know what's happening. You've gotta know what's happening, because all sorts of things might start to occur on which you would have no check or track if you didn't know what you were doing.

You are undoing his agreement that makes him a part of the natural law which became the MEST universe. And when I say natural law I'm not hedging, I'm talking about  $E=mc^2$ , talking about those funny gravity formulas that were put out a few hundred years ago, you're talking about, oh, fulcrums, balances. You're talking about the most real of real experience in this universe. And those sum up out of agreement and when we start studying this subject, we start studying natural law. And then we wind up by studying not natural law but the agreement which made natural law. And then it's inevitable that we would start studying that thing which is capable of making an agreement which then becomes natural law, which then could build a whole universe.

Probably thirty trillion years ago or something like,  $E=mc^2$ , whatever that formula is, that probably wasn't true. Probably nobody'd agreed to that yet, or something of the sort.

I'm... I'm sure there's an old civilization called Arslycus that you'll find on an E-Meter with a pc. By the way if you want to make your pc terribly tired and worn out, if you want to put him under good control and start him down the automaticity curve, that's another one. If you want to put him down the automaticity curve rapidly, just suggest to him something about Arslycus and get him just to run a little corner of Arslycus and then sympathize with him and leave him there. He's spent something like ten thousand lives in Arslycus, on the average, and all he did was work. And he did the same job over and over. And when he died they could reach out and bring him back and put him in another body and he was a trained artisan, and they didn't even educate him again. They grew the body very rapidly and they put him back on the same job. And the job would have to do with polishing the third row of bricks. And that would be all there was to the job – polishing the third row of bricks.

Arslycus got worse and worse. It got bigger and bigger. It was not built on a planet, it was just built in space. And it got bigger, and bigger, and bigger and bigger and one of these days I'm sure one of these slaves suddenly got the big idea of mass. And it sounded so reasonable, it sounded so logical to everybody that you had to start going slow with Arslycus because you would overdo the mass formula. That everybody agreed to this, the mass formula became a fact and Arslycus broke to pieces and scattered around in that particular part of the sky as being of too great a mass to sustain itself. Before that was just building built on thin air and roadways going between buildings. And it blew to pieces and all broke up and everybody fell through the sky. And were very happy to see it gone, but I think that that is about the point where you got the law of gravity coming in strongly. And after that the law of gravity began to affect itself on the universe more and more and more and more and you started to get all kinds of suns and planets and the most fantastic array of things.

Now... uh... all this of course is is... I'm just I'm just kidding you mostly. I don't believe that you've been in the universe seventy-six trillion years. I don't believe you have any past before birth. I... I don't believe that there's any reason whatsoever for this universe to be here except that some fellow called the devil or something that built it. Uh... I don't believe any of these things. And I don't want to be agreed with about them. It infuriates me to be agreed with about them. So I'm not asking for anybody to agree with me but I'm not asking for anybody to disagree with me either. All I'm asking is that we take a look at this information. And then go through a series of class assigned exercises – each one of you will get a mimeographed piece of paper. And that has a series of exercises on it. And it just says test this and test that. And it gives you a rundown actually on the complete subject. It is asking you to look for phenomena. And you'll complete that before we're finished here. Complete that in the evening or when you're off for the weekend.

It is a very interesting thing but all this phenomena is discoverable. So I'm not asking you to agree with me; I'm actually asking you to find out what you agreed with. And what you have been agreeing with all this time.

In order to bring you to such a point of agreement that you're actually here and and think that you should only be here and in the MEST universe and so forth. And examine that track of agreement, so that then you can undo that track of agreement. In other words, let's see if we can't disagree with this universe just a little bit. Not necessarily to destroy the universe. The universe is a good thing. Uh... I know a lot of people that ought to inherit it.

Now, where you got a technique, where this technique tied in suddenly with Dianetics and so on, was that Dianetics had gone right ahead and studied natural law as natural law. But in 1950 I made a lecture in Elizabeth and this lecture in Elizabeth concerned itself with affinity, reality, and agreement. And it was stated in that lecture that reality was in essence agreement. And that the day when we discovered more about why reality was in essence an agreement, on that day we would make a very wide step forward.

Now that fact has happened. We have found out about reality. And we found out about the agreement and why it's an agreement and furthermore we can prove it. Not by any esoteric means but simply as easily as: „chairs fall when you let go of them and they are held in the air.“ They fall. Everybody can see that. Everybody agrees on it. And the chair is falling. The



actual fact is, there isn't any chair there. But we agree that there is a chair there and we're all set about it.

If I remember part of that lecture it said that we naturally select out of us, select out and push out of the group those who do not agree with our MEST perceptions. Some man would walk in here at this moment and say, „there is a large black cat standing on this rostrum“ and that's all he would agree to. And then he would agree that he had pushed the large black cat out the window. And all there was on the rostrum was myself, and I kept standing here. And you perceive that. And he made a terrible ruckus about this large, black cat or the Prince of Darkness that he has just found in Upper Santa Monica. You would look at him and you would say he is mad. You'd think if he were violent about this and continued violent and would not listen to reason in other words wouldn't agree and if he hung on to his large white rabbit or large black cat from there on, even you would consider that something ought to be done about him quite desperately. He is obviously insane. In other words, he does not share your reality. In other words, he doesn't agree with you. But because he's just one guy, and you're thirty-five or thirty-seven you win, he loses.

Now he can make a universe in which black cats can appear at will and at random. He can have a fine universe that possibly is peopled by nothing but black cats. But that's his universe and he has made the horrible effort of trying to make black cats here. But he's trying to make them in the MEST universe and this isn't his space. And he's not trying to make them out of his energy or anything of the sort. And he hasn't had the good sense to go out and, knowing the anatomy of universes, go out and make a universe full of black cats for his own edification. And he... has come in here and tried to tell us that this is his universe.

You get that horrible mistake. He comes in and says, „This is my universe only and I am peopling it with black cats and you've gotta listen to me because you have now a universe full of black cats.“ And you look around and you don't see any black cats. And you say that he's nuts. And he goes to the local spin bin and that's that.

The race actually punishes non-agreement. Well, now the reason Scientology gets by with this very easily is because we've been studying agreement. We've been studying agreement harder than anybody else has ever studied agreement before. We know the anatomy of agreement. We know the laws on which agreement's based and how it takes place and we could go ahead and set up, by a chain of agreements some of the doggonest things. And then take'em apart too. So, in Scientology, we're really not trying to disagree with the MEST universe. That is just a handy way of saying it, because that implies a flow against the MEST universe. And we're not interested in a flow against the MEST universe. What we're doing is simply taking the MEST universe and we can make it appear or disappear at will for any individual. Now that's pretty good. And I'm, you understand, I'm fully and thoroughly against destroying the MEST universe. Any two or three of you get together over some weekend and decide to blow all this up, you let me know. Because I buried a bone out on the other side of Arslycus and I want time to dig it up.

Every once in a while, a pc's looking at this; he's just getting processing. Nobody's explaining this to him. he's just getting processing. He gets an awfully funny feeling that there's some thought he doesn't quite dare think. And he comes in close to it and he feels the

plaster creak. And then he pats it back very hurriedly and runs away from there. Well, what he's fooling with there is the small atom bomb of agreement.

He's having a tough time with this little point. He doesn't want the responsibility of undoing it, because he can't handle that much energy.

You get him up to a point where he could handle this much energy, he would face that thought. And really, actually, probably all that would happen to him is the MEST universe would momentarily disappear for him. And then he would have to fish around for a little while in order to get a point reference on the MEST universe again in order to get into it again. Because it's awfully easy to get into and out of. It's, it's nothing.

You know spacation – you know how to get into and out of the MEST universe. Now, uh... you just have to be able to handle space. If you can handle space why you can get in and out of the MEST universe like mad because this MEST universe is a very temporary affair. It's very ramshackle. It's built out of cards, it's built out of old decayed energy that was dumped in here. And it exists in these large masses. And then people come in and they say, „Oh, goodie, goodie! Look at all that building material, and let's build something out of it.“ Then instead of doing the rather easy thing, they want some alternating current. So they just look at a something or other, and they say, „All right some alternating current is going through that thing now.“ Alternating current goes through it and they say, „Want to know if the alternating current's going through it all right.“ There he is with a meter, „Which will be there now or put that over here. Now, we have to have a line for the alternating current to go through, so we make sure it's there. We'll hook that up to the meter now. The meter will read, ah, the meter is reading. We have some alternating current. Now we will build... we will build a small street car and it will run up and down the street fitted to this alternating current machine. And that's what powers it.“ You might as well say this street car will burn Coca-Colas, or something of that sort. The street car's still going to run. But it's all in how you set up your universe.

Now, when you've had as many people, and don't ever get the feeling that people aren't individuals, they are, that's the most they become. That's the horrible part of it, all this processing, is... people stop being identities and start being individuals. Big difference there. They... they stop being a name, and they're very comfortable under this name, but right under the name, they're saying all the time, „Who the hell am I?“ They don't have any real feeling of beingness there except this name.

They gotta have this body like you gotta have a card to get into a war plant. They walk around with this body and they shove it up to the grocer. And they shove it up to the bank teller, and they draw their money and get their rations, and so forth. Uh... it's a handy identification card. It's a little bit destructable for identification, a little bit heavy for an identification card. You can make an identification card with a couple of ounces, or an ounce, or a fifth of an ounce. You don't have to have one that weighs 150 lbs. But, uh... well, people go to extremes in this universe that's all, particularly in America they go to extremes on all these things. They... want big, powerful, strong identification cards. But you can't quite get through your mind what you want these identification cards to do. But the identification card does furnish randomness. It permits a fellow to make a living so he can feed the identification

card. And it permits the identification card to get tired, and to get happy, and to get sad, and have an emotional life, which a fellow can stand alongside of and pretend that he is not putting the emotion there to feel back. He can make a big pretense out of this, see. I am very sad today. He feels sad. He's very sad. He feels sad. He reaches over and he says, „Now let's see well, you see I'm very sad today. I think I will be very sad today, been lot of events happened and that should add up to sadness. So all right, now I got that back flow coming in. That's real good now. Now I'm feeling how sad I feel.“ Another day... another day he says to himself, „I think today I'll feel cheerful, feel cheerful.“ He somehow or another can't find the plug or something to plug in cheerfulness into himself so that he will get back an emotion of cheerfulness. That's a wonderful short circuit, by the way.

A fellow gets himself localized. He gets less and less able to do this wider band of emotion and so he fixes on one emotion that's quite easy. And after that, he's an old grouch or something. But that's the one he can feed in and get back. And he goes around pretending all the time that these sensations exist exterior to himself. He doesn't believe that he has to feed a feeling there to feel a feeling. That's one thing that's dismaying to a preclear. Just makes him want to quit right now if he's down the tone scale.

„What! You mean all these beautiful girls around and all this aesthetic feeling and... and so on and I actually... all this time I've been putting the sensation in that direction so I could feel the sensation back again. And all I got to do is turn around here with this mock up and put the sensation in this mock up. And feel the sensation back out of the mock up and then make the mock up three dimensional and it'll dance. You make forty mockups and they dance back and forth. Put blue veils on them and put them in a sky with clouds and you have a Mohammed in heaven. You mean I can do all this?

Well, he cannot only do all that, but he can fix them up three dimensionally and he can give them actual separate beingnesses and personalities if he wants to. And he can go on from there and get wilder and wilder. He can even get up to the point of making... making a university graduate or something if he wants to, wants to get this wild.

And all he's got to do if wants to go way above this, is just take one of these illusions and show it to people in this MEST universe. They will agree with that, because they can perceive it, if it's on the right wavelength.

Now, that is what they talked about the old-time magician. He's trying to do this all the time. Poor old Houdini goes on a stage. He uses curtains and boxes and everything you can think of to produce little things like elephants and so on out there for an audience to look at. And the audience says, „Isn't wonderful the illusions which he is making there.“ Now that's great. That's Houdini. He did a good job, but the guy never learned to handle space.

He actually did this by curtains, and occlusions of perception. Which is fascinating, because that's almost impossible to do. That's hard to do because do you know that there wasn't a man in any audience who couldn't have adjusted his MEST vision so as to see through any curtain there and see the elephant. The man in the audience is holding onto the fact, „A curtain is solid. A curtain is solid. Not supposed to look behind the curtain. All right, I won't look behind the curtain and therefore I won't see the elephant therefore look what Houdini's done.“ It's much easier than that. All Houdini had to do was to put the elephant in

another piece of space and give him a slight push. Furthermore, the elephant would have disappeared. And looky there, he had to buy hay all the time and feed these elephants. He had to do all sorts of... of things. And he had to work hard and spot his time. And he couldn't give a performance when he wanted to, he had to give a performance when he needed money to buy hay to feed the elephants. That's slavery,

This is quite wild. I wish I could make it a little more wild. Actually, that's about as wild as it gets. You could probably move aside Podunk, Iowa and... and put a new Podunk, Iowa in there if you wanted to. Motorist coming down the street would see a new Podunk, Iowa. The only trouble is when this motorist looked at the new Podunk, Iowa, he would have to be able to look at a Podunk, Iowa with which he could agree was a Podunk, Iowa. Now, if he did that Podunk, Iowa would then be sitting there. He could go into the drugstore. He could go into the Brown Derby in Podunk, Iowa. He could go to MGM Studios in Podunk, Iowa. And he could go to the General Electric Laboratories and main operating plant in Podunk, Iowa and everything would be there. It'd be in beautiful shape. He'd be able to pick up things and lay them down, and so on. He'd be completely satisfied and convinced that it was there, if he agreed to it. Well now the MEST universe has some interesting tricks of making you agree: busting your shin bones, burning your fingers. The overall agreement has a lot of trickery in it.

If you don't agree with the MEST universe, right off the bat, and remain in a state of complete unknowingness about it it says... That's the horrible thing. The one thing you must not do in this universe is find out something. And you know every secret cult, every cult there's ever been, every block of knowledge ever put forward in this universe has tried to have a big secrecy level on it.

The information dives out of sight in this universe faster than anything you've ever saw. Several thousand years ago somebody made a philosophical machine called the Tarot. Lord knows what that machine is up to or all about. And then he says, „The only way I can possibly make this last is to hand it over as playing cards to the Gypsies.“ And so today down through these thousands of years, we can again and still look at the Tarot. It's still in existence but it's just a philosophical machine. Every one of the cards in the Tarot is a concept of human experience one way or the other. And what he did with these and what he knew with these I don't know. But it's a very interesting gimmick.

One of the things that survives from the Tarot is The Fool. The Fool, of course, is the wisest of all. The Fool who goes down the road with the alligators barking at his heels, and the dogs yapping at him, blindfolded on his way, he knows all there is to know and does nothing about it.

And that is the Egyptian variation of the word fool. That's an interesting character. He could actually be describing somebody at about 45 on the tone scale. All the alligators in the world could bark at somebody who was 45 on the tone scale. And all the village dogs could tear him to pieces any time they wanted to try. He could be completely blindfolded to anything that was going on. Cause nothing could touch him; just nothing could touch him. The village dog jumping on him, would jump through him and be a very amazed dog. Probably his

hackles would stand up and he would be upset. Because he had passed out of agreement by knowing all agreement. Well, that's in the Tarot. But look at how we have to define it.

We have to take Scientology and apply it to the Tarot and then explain the Tarot. And say, then, they see what they knew in the Tarot. They didn't know it in the Tarot. But that's the joke.

But every piece of information we have had in the past has died out of sight. The one thing you mustn't do in the MEST universe is know. You must agree, not know. And if you agree enough, it seems to say if you just agree enough, why you'll just get along better, and better, and better, and sure enough you apparently do up to a certain point. And then it's a case of agree or else. And then it's the case of you will agree.

We don't care if you're agreeing – we're just going to go right on punishing you. Sure you're willing to do all this, we don't care if you're willing or not. We'll just go on punishing you.

And the fellow gets into a frantic state. He doesn't know what to agree to, he's on his way down the cycle of agreement. And he's finally down, way, way, way, way down on the tone scale on a sublevel agreement. And of course MEST is in the complete chaos of having agreed to everything. And it's MEST. It's no longer alive. It owns nothing. It controls nothing really. It takes a theta being to come along and do something to it and with it in order to reactivate it again.

So what do we have here then. We have an agreement which starts to fade out. The interesting proof of this pudding is the fact that you can take your preclears at random who fall into the category of five and you can spot with them. You could just give them a test and find out which one of them was in the firmest agreement with the MEST universe. And having found this out what would you do? You'd look at a tough case. That was a tough case. Now his deepening of agreement is just fastening him more and more solidly to MEST. And he's getting more and more mesty and he's less and less able to control MEST until one fine day... he's either mad or very dead. And try to process this poor guy.

Now you'll pick up people who are below the level of agreement who are saying, „Well even though you do agree to it, it's... it'll just do something to you anyway. I... I means your luck's never in. You always lose, I mean there's no winning of any kind.“ That fellow's even gone below that level.

Now you can trace then. Here's a person higher up the scale. He's occasionally able to disagree with the MEST universe. Once in a while he can disagree with it like mad. He can take a car out here and – I don't know, sort of pick it up on the curves at 90 degrees and turn it and it doesn't turn over. It just keeps rolling in some direction or another. He's just got a little tiny edge on things. He just doesn't quite care what the MEST universe does to him.

Did you ever see anybody at the gambling table who cared desperately and who had to win – did you ever see him win? Not in this universe. Uh... but this fellow who's sitting there and he doesn't care if he got the money; he'd take it out and throw it in a spittoon. And there that fellow sits with the dollars rolling in on him. And he's getting a higher and higher stack of win. But then one day he gets married or something, threatened to lose his job and he says,

„I’ve always won at gambling. Now I think I’ll go back and play. I’ll make some money.“ He’s done. He goes back and he loses and loses and loses and loses and loses. Well, he was able to take a very grand view of all this at first. Then later on when it became serious to him, you know, you know, the way to get ahead in the world is to work hard and save your money. And be respectful, respectful and polite, and willing, and very agreeable to your superiors. This is the old formula and yet, yet, it’s dismaying to go around and find the... quote Captains of Industry and find out that they’re a whole bunch of pirates and bums. They were never respectful to anybody. It’s just incredible – yet there they sit in command of large works and industries. And these fellows they didn’t save their money. They don’t save their money. They are not cautious with their investments. They buy the doggonest things. They get into the worst possible scrapes and trouble, and seem to keep right on going and getting right out of it again.

And you sit around and say, „That fellow’s going to come to grief sooner or later.“ And after you’ve said that for about forty years – why, you get a little apathetic about it but you just know that right will triumph in the end. Of course the end of that track is MEST. Well, the fellow who hopes this, by the way, is already pretty well on that track and he’ll be MEST before the other fellow will. Because the other fellow can still bend the MEST universe around; he doesn’t have to agree with it too much.

How does a little kid get bent into an agreement with the MEST universe? Well it’s a remarkable thing, he runs down the street and he’s got a body. And the body has to run just so fast and his mother by the way is busy telling him, „You are a body, take care of your body,“ the teacher says so, the cops say so, traffic laws say so. Everybody says so. The doctor gives an inspection. You are your body. You are your body. You are your body.

You oughta hear the wheezing sigh of electronic relief that goes out from a thetan you spring out of an eight year old kid. And that’s wonderful. You know you can just take ranks of kids and you can just go down and say, „all right, you’re two feet behind your head. Okay, you there? Oh, that’s fine. Next kid, two feet behind your head. What did you say? What did you say? Oh, you want to go to the British Museum? Go ahead.“

One fellow... one fellow doing this, as... he was able to get the cooperation of a whole troop of scouts. Simply by telling them, „Now you want all the ice cream you can eat and you want to go to any of the cinemas you want to go to, okay now this is how you do it.“ And sure enough... it’s impossible to do anything with those children... it’s really terrible. I mean he should have thought of the future society before he did this because those children those children are doing terrible things. They don’t study. They don’t study. One of them picked up a bank of an education at Oxford and plugged it in.

Well, you know you’re not supposed to get things that easy in this universe. And another one, studying geometry. Very interesting but all he would keep doing was making the shapes. He’d just make the shapes and fit them together. And of course, he could answer his problems. And he could tell what the angles were on a truncated polygon when you did this or that with it. Very easy, he d really just make one you see. He didn’t keep figuring the way you were supposed to on it. And another one horribly enough of course looks through the top of

the desk at the answers on the examination paper. Goes back to his seat and makes his body write them down and gets a hundred.

Why, that's no good. I mean we can't have the society running like that. Two of these kids, by the way, are very amusing. They're brother and sister. And... oh they were in kinda bad shape. They'd lost their daddy one way or the other a few years ago. And gee, they brightened right up, one of 'em lost her glasses, and the other one lost his shyness and became really well-mannered instead of just shyly well-mannered.

And... they spent hours and hours and hours now playing a game. One will mock up an illusion and put it on the mantelpiece. And the other one will look at it. And then he will mock up an illusion and put that on the mantelpiece. And she'll take hers down. And then she'll mock up an illusion. And see they're looking at each other's illusions that way. And that's all they do. They just sit there. Their body's parked over in the other side of the room you see. Now, it's very amusing that phenomena of this character and so on could exist all these years and be individually known in so many places without really coming up and presenting itself, and saying here we are.

The important phenomena – every once in a while you talk to a preclear they tell you rather shyly, „Well, yes, I get in and out of my body all the time. I... I thought there was something wrong with me.“ Or, „I've been trying to get into my body for the last twenty years and I haven't been able quite to make it.“ Or, „Yes, that's the way I solve my problems. I step out of my body, think of the answer, and step back in again.“ And you'll run into people who'll tell you this, but they kept it kinda quiet, because this would have made them strange and peculiar and they didn't want to be thought of in that category.

Furthermore, and get how important this is then, they had no existing technique that would heighten the condition, make them even more separable and less dependent on a body. And they had no existing techniques which could put them in a safe state with regard to a body. Bodies are very dangerous, extremely dangerous. Juggling dynamite or being a shooter in the oil well field, carrying nitroglycerin around... in your hip pocket, that is really less dangerous than packing a body around.

Uh... a body is a remarkable thing, but it's a theta trap to end them all. You should be able to handle a body at a distance, handle it well, easily, make it sick, make it happy, make it sad, any way you want to. You should be able to do all these things. Without, at the same time having the liability of at any moment becoming a body. And thinking of yourself as only a body. That's grim. That's grim.

When a thetan gets down to the level where he thinks of himself only as body, he's on the minus zero scale. Because zero zero on that scale is being a body. He thinks he is as body. Now he goes subzero. Some people are at minus eight subzero and so forth. This accounts by the way for that strange variation you used to see on the tone scale all the time.

You remember you could always spot a preclear twice on a tone scale. You could spot him at one chronic level and then there was some other level that he kinda floated around on. This was sort of upsetting. What you were looking at there was you were spotting the thetan on the scale and you were spotting the thetan plus body on the scale. Thetan plus body is a

bunch of social responses, stimulus response mechanisms that are built into the being by the society. He is a unit being. He is a thetan plus body plus two other things.

And he is handleable. Outside flows can hit him and make him act in certain ways. He's a sort of a puppet. But he is plottable on the tone scale. Now, oddly enough, that mechanism falls into the bracket of the tone scale of its society. If the society is at 2.5, this individual, as a composite being *Homo sapiens* in that society falls into a 2.5 stimulus response basis and travels the same cycle as the others, uh... his brothers in that society.

If he suddenly were born in Africa, let's say up in Morocco, where the thing to do is to shoot up the surrounding area and be wild and enthusiastic about certain things or something like that at 4.0 on the tone scale or 3.5 then his bank would be a stimulus response bank at 3.5 or 4.0. But let's say... let's say that he had lived on the Lower East Side in New York City and he's living down there. Well, that's what? That varies from 1.5 down to 1.1. That's a kind of dog eat dog survival of the fittest and he would have a bank. His stimulus response mechanisms built-in mechanisms would be 1.1 or to 1.5 somewhere in that category. He was either the gang boss as a kid, or he was one of the mob. And he's one or the other and he comes out as that character and he goes on reacting throughout the rest of his life in that character.

Now in addressing his facsimiles and ridges only we can modify that character. We can modify it quite a bit, we can straighten it out quite a bit. But we never get him free till we get him out of his head.

So you're, theoretically, going to be engaged in the business of driving yourself and other people out of their minds or out of their heads. It's not too hard to do that trick. But after you've done it, you have to know quite a bit.

The... uh... related fields of experience to the MEST universe, the codification of these related fields, so that they can be interchanged in processing, for instance, what's space in terms of human experience? That's a good question. What's action in terms of nuclear physics? What's time? Roughly, what's Time? What's time in terms of experience? Does time exist? And so on. How many degrees are there in a cycle of action. How many cycles of action are there? And how do they compare to the structure of the physical universe itself? These are all legitimate questions for which we now have the answers.

Having those answers makes this awfully easy. You can very easily overestimate the esotericness of this data. It is not. But because perhaps because the mind has never been studied before well, I could amend that. There then are some books that say the mind has been studied before, but then there are some books that say the riddle of the universe has long been solved elsewhere. And there's also books that say that Mysticism will do something for you. And there's all kind of books. There's books about anything. But to get a direct study of the human mind, which had as its goal a desire to know the human mind, not to obscure or merely use the human mind, but to know the human mind.

We are dealing now with a precise subject. Because past studies have not been precise, it is very very simple for a student to make a very bad mistake in studying Scientology. He's trying to fit it into a frame of reference. There's no frame of reference you can fit it into. It's its own study.



Now, you do have a point of reference to study it from. That's you, and you have another point of reference from which to study – that's the other people you know. And just looking at them as „X“s, let's see if we can solve the „X.“ Just as though we didn't know anything and just go on... on a... on a precision level, when we say „time is“ in Scientology, we mean „time is.“ We're not trying to force apart all existence a definition. We're trying to have a definition which is workable in Scientology and which accomplishes the goals of Scientology and it does accomplish those goals. And so we're not interested whether or not this „time is“ definition necessarily holds true in the science of Mugwumpism, because we frankly have never studied or evaluated for its correctness the science of Mugwumpism.

But we have studied the human mind and we can theta clear people rather fast. So let's just take it into this frame of reference only, and study it as a precision object. And then look into you as a reference point and to the people around you as a reference point, and to the social structure that you see as a reference point. Or at rocks, or trees, or suns, and see if that data applies to what you observe with your own eyes. That person who is the best observer will get the most out of these lectures. We're not asking anybody to observe what has been observed. We're just asking people, „This is the definition. Now, look and see if you can observe this. If you can't observe this, perhaps it isn't there, but if you can observe it, then it's there.“

Now, so, we're asking for observation. Now to observe is... is quite a trick. It's a sort of a clean slate principle.

You don't observe and say, „Let's see how does this... how does this compare? Let's see...“ he says, „Space is...“ and so on. „Now how does this compare with ancient uh... with ancient, ancient... uh... jud... uh... ism where the space was taken as the square root of the cube. But it's on beyond the other side and that is the yam and the candied yamism. Uh... now how... how does candied yamism... uh... fit in and does that evaluate that?“ Now, it just doesn't even vaguely, because you're taking a precision, what has been formed to be by definition a precision. All these things are just by definition a precision and you're applying it over here to an imprecise thing to wonder if it's a precision.

There's one way you can do this. You can do this and you can say, „Here is this precision and then over here is this imprecise thing, how much more precise thing do we have in Scientology than we have over here?“ Now that's a good comparison and a good comparative level but that doesn't either make valid Scientology or invalid candied yamism. The only thing that makes valid or invalid on the... if I tell you, „There is a chair. you are observing a chair.“ Now you could go on and think about all the chairs you have ever observed, but that is not the question. The question is, „There's the chair and do you observe the chair there?“ Now that's all.

So as a net result it's actually too simple to observe and it escapes many people. It... it goes clear beyond them to observe, just look at something. And you'll say, „There's a chair there. Now can you feel that chair?“ Umm, all right, you can feel the chair, you can see the chair, and you can feel the weight of the chair and you can also feel the jolt when chair's set back on the platform. That's observation by perception direct.

It requires nothing, no knowledge of basic or elementary physics of the trial and error of balances and red side of the ledger of chairs. Nothing to do with that at all. It's just whether or not you can experience the chair.

So therefore a great deal of this data may appear to you to be incomprehensible. If it appears to be incomprehensible for a moment, please do me this favor: and that's... ask yourself, „Have I got this mixed up in some body of knowledge somewhere. Have I taken it over and planted it someplace else. Am I trying to look at it through the eyes of...?“

Now, I'm not asking you to look at this subject through my eyes. There are two subjects here that I'm going to be talking to you about, just two, and one is „Scientology, a precise science of universes and beings therein or beings who make universes.“ Now, that's one subject. And then there's „Hubbard's opinion of this subject.“ And boy, I got some wild opinions. You oughta hear them sometime. But that's a different thing... that's a different thing... and you can tell very easily when I swing over into my opinion, when I start talking about some field of healing or when I start to talk about this or that, it's obviously a big slant and merely is my selection of randomness. Take it as amusing or evaluate by it or throw it away or anything. It doesn't have anything really to do with Scientology. But the subject itself is actually a lot cleaner than a wolf's tooth. I've examined a lot of wolve's teeth and I've found out that they're not too clean. And this subject is very clean though.

It has been under development for a long time and has actually been a progressive development and examination of the agreements which came to bring about the MEST universe, and then became the science of how agreements are made, and then became what are the beings who make these agreements. And how can you start all this, from these basics. That's where we are now.

Boy, if you don't think you can't do something with that, you oughta quit. Because you can do terrible things with this... you can do terrible things with this – just horrible – too grim for words. The only thing that's a saving grace is a person comes way up the tone scale, his ethic level also comes way up. And is that fortunate! I have a couple of British auditors, and so forth, they... they said to me, they said, I said, „Well now speaking of sight in depth, it is one of the easier things to do, to penetrate clothing.“ And two of them looked at me rather astonished. And they said, „You think we hadn't found that out?“

You know I was shocked, it hurt my morals right there, to think of those boys, and a girl there too sitting out in the park with their bodies home someplace, watching the pedestrians go by with sight in depth. That's not nice. We must really remember to be moral above all other things.

But you can do terrible, terrible things with this subject. You can also do very, very good things with this subject. And you're going to find your preclears attempting some of the doggonest things with this subject. Right away you spring some preclear out of his body, he takes one look at the room, and he says... he's actually about as weak as... as a kitten that's born dead. But he thinks of himself in comparison with what he's been, you see, he thinks of himself as a „huge being.“

Oh boy, is he strong, is he powerful, and he's going to go right over and knock out Russia. Yes sir! This afternoon he's not going to tell you about it. He's going to go home.

And he's found out he can do this and he's all set, and he's very hepped on it. And he goes home and he puts the body down on the couch. And he goes over and he tries to find the Kremlin and he finally finds the Kremlin. And he's going to do this and that. And so what he tries to find Joe and something or other happens, that makes him upset.

Location, space and time, he's doing too many things at once. He ran into a pack of counter emotion...

TAPE ENDS)



# E-METER: DEMO

A lecture given by L. Ron Hubbard  
on the 1 December 1952

This instrument you see here, if you didn't know, is a demonstration model E-Meter. This is actually called an A-meter. Volney built this so that I could give demonstrations, so he could give demonstrations. It's a projection model machine. He makes these, I believe, for sale, for teaching and so forth. And... It has, I notice here, the new scale on the back of it. And this machine is right up to date.

Now, uh... if you want to know quite a bit about E-meters. The machine there is a very fancy and strange variety of Wheatstone Bridge. Volney breadboarded this thing up rather rapidly and spontaneously. He did it for Dianetics, and... ah... tells you something about that in the... his literature that he puts out with the machine. And he puts out as well a book I wrote on these called ELECTROPSYCHOMETRIC AUDITING.

This machine, actually measures, according to the theory on which we're operating, the density of a preclear. Now when we say density, we mean electronic density. You'll know much more about that. They're just vaguely getting into it in the field of nuclear physics. The density of energy.

An individual has in suspension a certain amount of energy and when you feed through that energy, which is in suspension, it's dense energy. It's not energy flowing, it's ridges. And when you feed through him a tiny trickle of current, the way the ridge is modulated by the auditor reflects on the machine the amount of effort, emotion, counter-effort, and counter-emotion in the ridge or the dense area of energy is restimulated by what the preclear is answering up to.

Why when it's restimulated by the auditor's questions, and by the preclear's actions, you get a variation of that needle. That's because it varies the current trickling through the preclear by the varying ridge. Why, this is really very simple. If you had a block of ice and you put an electrode on one side of the block of ice and an electrode on the other side of the block of ice you would get, if you fed from one electrode to the other, you'd get tiny little trickle through that block of ice. It's not a good conductor, but you could soup it up until you've got a trickle of one sort or another.

Now, if you were to make the block of ice bigger suddenly or smaller suddenly, you of course would get a difference in that trickle of electricity. Now what you're doing with the question – ridges go this way: they're all in there on an associative basis or an identification basis, that is to say, you say the word „beans“ to a preclear, he gets a certain off the ridges. A thetan doesn't think this way. But a ridge thinks this way, if a ridge thinks at all.

You say beans to him and he runs off this terrific connotation on beans this way and he had to eat beans when he was in the navy and beans and so forth. And he had a cap once upon a time called a beanie and on and on and on – James Joyce style. And you get this associative thought. Well, now that is a highly aberrated form of thought, in one form however, it is logic. In another form, it is insanity. For instance you say the word, „road“ to this pre-clear... he wouldn't know whether you were saying, „road“ or, „rowed“ until you'd asked the question a little more clearly. But if you say, he rode a horse – you could say he „rowed“ a horse to an insane pre-clear and that would be perfectly logical to the insane pre-clear. He „rowed“ a horse. And words and actions and symbols are very interesting in the way they associate in these ridges. Actually, one wavelength associates with a wavelength and you get an enormously messed up patch of association, all about this and all about that, and all those things are contained in this one dense piece of energy. Now it depends on how dense the pre-clear is, how he records on this machine. And I mean that in its most literal sense; it's how dense he is.

Oddly enough, there is a level of density which produces rather heavy logic. The German level of density is something we should study on that. Produces very interesting logic; also that level produces a language which lets you in on about 185 words and then tells you what the verb was, or lets you in on a whole bunch of words and then tells you what the subject of what we were talking about was. Japanese does practically the same thing; that's why people think it's... it's actually a language like baby talk. But they get a delayed fuse on everything. The... the stuff doesn't go off until you get clear back to the end of it. There's no flow on it.

Well, that's pretty heavily identified logic. Now you get the lighter, more airy form of logic. Not very airy, but it's quite a lot lighter in the field of mathematics. Well, mathematics is working more or less on this same associative principle. In the abstract sense, the mathematician says, „ $A=A$ .“ He says, „equals.“ And there's no such thing in the MEST universe as far as I'm concerned in any universe, as a complete whole entire „equals.“ It's an absolute and it's an unobtainable thing.

But you can say in a formula, „ $1=1$ .“ The mathematician is satisfied with „ $1=1$ .“ He is perfectly satisfied with that. And yet look, „one what?“ As long as you're with the abstract thought and you're not dealing with the real universe, you don't have to ask, „One what?“ But if you say, „One apple equals one apple.“ well, that's useful, useable, use it down at the grocery store, use all these places. But it doesn't happen to be true. There isn't an apple in the whole universe equal to another apple in the whole universe. The number of cells in an apple vary alarmingly. The thickness and size of the skin varies alarmingly. The size of the apple itself varies and even if you didn't take all of these things into effect, what do you have? You have two apples occupying different spaces. Now, you... it's perfectly all right for you to say, you say, „One apple equals itself.“ as long as you don't ask „When?“

So you have mathematics as a very nice way of writing in abstracts and writing in symbols, and the only error mathematics ever makes is supposing that those symbols are actual. The supposition – it doesn't make that mistake very often; mathematicians are pretty good at this by the way. They figure out all sorts of things and then they say, „I guess that's the answer.“

Now your preclear if he's real good shape – way up the tone scale, you ask him to associate something with something else, he can do it just for kicks. He doesn't associate those two things. They might appear to somebody else to be quite close together, but he doesn't associate those two things. But you could, he'd say, „Oh yes, there's a relationship in there, so what?“ Now you give him a symbol and he wants to know what this symbol applies to. Well, you tell it applies to so and so and so. That's very happy. He can apply the symbol all over the place. He could get the German word for it, for an apple, and a French word for an apple, and the Japanese word for an apple. And say all these words are related because they're... they all mean apple. But these are words. And words are statements, ah... the words are vibrations of ah... sound which is a method of ah... communication, a specialized method of communication and... and that applies and so forth, sure.

Don't ask a psychotic do they think that way, though. Oh no, you say, „symbol.“ He's got an „object“ right now, he's got an object. He can... he's... he's really got an object. You give him another symbol, he's got another object. And you say, „All right, now let's take the first symbol.“ He's just as happy to pick up this second symbol, show it to you – it's an object. You won't be struck with this until you process a psychotic, which I don't advise you to do. So what, so a psychotic.

But if you really want a little experience on as we go along a cycle of action, on the deterioration, which is graphed on a tone scale of beingness, of automaticity of this, of that, of other things, and so on. Just process a psycho or fool around with one for a short time and you'll have the darndest experience, because the word is the object. Has no further connotation – it's just the object. You give him the word, „cat“ and he's got a „cat.“ And then you could apply this object over on the side of a horse and he'd be very happy.

But... he's being, „careful,“ he's being careful, because he knows that the last ditch of his beingness is making sure that that object „cat“ c-a-t, the object c-a-t, is always applied to the object, „cat“ with four legs. There's two objects and we've gotta keep those together because if we DON'T keep those together... you come along and you're singing a song or something of this sort – a person who's only started in that direction. You're singing this song or something of the sort and you come to a point the third line, you use the word „a“ instead of „the.“ And the original music it was written, it was the word „a.“ It was A nice summer morning. And you come along and you say, „The nice summer morning“ – huuurh – No, no, he'll say... he'll stop you right there. He'll say, „It's, It's THE nice summer morning.“ You got that now?

Now you get a person well up the tone scale and you could say, „The beautiful dewy day,“ whether it rhymed or not and this person wouldn't give a darn. He's perfectly capable of knowing the difference between the right way, if there is one, that the song should go, and the way it goes. But this fellow who's right on the borderline... his universe, he's gotta be so careful to agree with the universe. He's gotta be so careful about all this, that he's fitting everything together. He reminds you of somebody who's walking over crates of eggs without daring to crack one. It's fantastic!

Ah... one of those fellows will, sometime you're processing one of them, they appear to be very wild and very irrational, until you start to process them and you have to pin them

down on this, and you find out that wild irrationality is very carefully done according to pattern.

And the fellow s sitting there and you'll say, „Well we re going to process you for a few minutes, now.“

And he'll say, „Well, ah... just a minute, uh... you'll have to turn on the radio.“

„Why do you have to turn on the radio?“

„Well, I have to get the time signal.“

„Well, what's the time signal got to do with it?“

„Well, you say a few minutes, we've got to measure it with a time signal, get the Arlington time signal going, and we'll get that time signal on and then it'll be all right and I'll be able to measure it with a time signal. And then I'll be able to sit here.“

And... ah... well, „Why... why... why if I process you that...?“

„Well, you see if... if you process me and I... I wasn't keeping the time myself – it would get away. And... ah... so I keep this time very carefully and the time signal, I have to keep it for us.“ Theurrg!

This fellow s having a terrible time, see. He s gone to a point of agreement, but he's found out it doesn't matter how much he agrees. It just doesn't matter. But he's down there. And he's still trying to agree. He knows most horrible punishment awaits him if he doesn't agree. And sure enough, speaking a little more on this agreement, it doesn't do anything BUT in this universe.

Little boy runs down the street. If he forgets the fact that you pick up your feet in order to run, he'll go flat on his face and the MEST universe will hit him in the face, and it will hurt his nose, and it will hurt his knees and it will bung up this nice little aesthetic thing called a body and... he didn't agree with it. In the MEST universe, you have to pick up the feet of a body to run.

Now you go out here, and you don't agree with the MEST universe, you start down the street and you say, „Well, it doesn't matter to me. I m going to put the left hand sides of all the streets on the right hand sides of all the streets. And I'm going to go down the left hand side of the street, saying: It's the right hand side of the street and these other guys can go to hell.“ There s a dull crash! And you re in the repair shop.

It's a very uncompromising universe. It doesn't know anything about there might be another way. It... it... it just doesn't know that. An engineer... it takes an engineer to take this universe apart, really, for this reason: he has a disciplined thought. The MEST universe has taught him better.

He's got a mountain out there and he's gonna put a railroad through, well, he puts that railroad through that mountain with a tunnel. He doesn't just run the tracks to this side of the mountain and then resume the tracks on the other side of the mountain, and then give the Twentieth Century Limited a highball to go down that track. He's learned better. He's learned



that if you're agreeing, if you're going to do anything physically with the MEST universe, you've got to work with its laws.

Now the only distance we have gone there is the distance that the laws of the MEST universe are based on a basic series of agreements, which gradually became more and more and more agreement; and they became very solid.

Now, when I talk about this E-Meter here then, you are measuring, really, a gradient scale that goes from identification – he rode a horse, he rowed a horse, same thing – up through... ah... riding horses, something or other, is a good exercise and... ah... I guess that's why he rode a horse every morning, fairly logical. To well, „Horses get ridden, so what?“ up to, „Riding horses – can you ride horses? All right, let's create a horse and see.“

Now, it's measuring a level of reason. Now as you go up that level of reason, you'll find out that Homo sapiens considers things reasonable, most reasonable, at about 3.0, a conservative statement. He doesn't like very positive statements. This universe has taught him to be careful, taught him that when you say to the body „run“ and then don't pick the body's feet up, that it falls flat on its face and gets all scarred up. And so he accepts this rather.

But you talk to a thetan about this and the thetan has a much wider band. Why? Well, in the first place, he can make himself invisible or make himself visible. Therefore, he can't be easily spotted by the MEST universe. Furthermore, he's not dependent upon MEST universe distances. He doesn't get upset by these distances. These distances are nothing to him. So he's already licked the MEST universe space. And you'll find out he's very airy about the whole thing, quite airy. I mean his... his... what you could consider a fabric of logic to a thetan: Well, here's three men on a subway train, and one of them – there's a strange roaring and so on – and one of them says, one of them says, „I'm going to.“ Oh, let's make it an underground. „Ah... I'm going to get off at Wembley.“ And the fellow next to him says, „No, it's Thursday.“ and the third fellow says, „I'm Thursday too. Let's all get off and have a beer.“

Well, now the reason why that sounds strange, to you, is because it's not by gradient scale. I'll use this example again. If the first fellow said something on the order of, ah... „I'm going up to Wembley.“ And the fellow said, „I'm going there tomorrow, but... uh... that's Thursday.“ And the third fellow says, „Ah... ah... Thursday's as good a time to have a drink as any.“ It's logical, so it's not funny.

But Homo sapiens depends upon that level of logic. He can't skip skip skip and then pretend it's logical. A thetan can do that. A thetan can just sit down and pretend it's logical. And he said, „The submarines, ah... the submarines all have chrysanthemums because of the beer.“ And the other fellow's supposed to figure that out. And... uh... well, he's just stupid. He just doesn't get the point, that the ruddy rods are on the left underside of no spokes.

So when you... when you get this... this non-sequitur level, Homo sapiens goes mad. Oh, actually, you can just... you can just punish. You can punish somebody at about 1.1 on the Tone Scale. Just brutalize them. Just by sitting there talking that way and pretending you're making sense. You'll practically cave their brains in before you get through. And if you just keep on in a reasonable tone of voice and explain to them, „Don't you understand? The... the submarine's chrysanthemums.“ You get the idea?

And they'll say, „Oh, you mean Japanese submarines.“ And you say, „No, no, no, no, no, no, just the... just the... just the submarine's chrysanthemums, that's all.“ Now, if you try to stretch in a couple of more details in there to bridge that gap. And all of a sudden, he'll just explode in your face.

Now, by straining a ridge with that non sequitur thing you can make a ridge blow up on a guy. You can give him a cold. You can upset him. You gotta be logical all the way through. We won't worry too much about that ridge.

This thing simply measures the relative density of the person's ridges. The thicker those ridges are, the closer that person is to associating across the boards on any subject, and the less able he is to start and stop, increase or decrease a chain of logic. You get a person, for instance, who – you start him in on one thought, and they just go on, on that thought. Oh, just ad nauseum. They just keep going. And they just... by the yard.

You... you started out and you mentioned, unfortunately, the fact that you were once in Singapore, and you go on from there. „Singapore, let's see, Singapore, that's in the Malay Straits settlements, isn't it? I knew a fellow once who was in Singapore, and he told me that there were two-thousand-six-hundred-and-twenty-one police in the City of Singapore alone. Now I understand that there are twenty-one races mingled in Singapore.“ Did you ever run across one of these Almanac people or encyclopedia people? Don't push him a button, because they just start to run.

Well, that's not... that's far from insane. It's just associating too neatly and too much and it's just a little bit out of control on the subject of control thought. So this fellow just goes along this line too, and it goes on up in Homo sapiens to the person that you say something to them and this reminds them of something else, which reminds them of something else, which reminds them of something else, which reminds them of something else, over here. And these things are not very related, but all of this is completely... completely psycho-seriousness.

They're reminded of all of these things, they're not really differentiating. They're running a dispersal.

This person will register, the freak, on this machine. This person registers off the scale at the top. This person is dispersing. They're sitting in the middle of an explosion. That's the actual fact of the matter. There isn't any ridge closer to them than about two thousand miles. There is an explosion of great violence and they're sitting right in the middle of this explosion and they're holding on to the explosion at the moment it exploded just that way and their ridges are blown way out there again. And they get nothing association with nothing but it's not funny to them. Life is very serious to these people. They are very easily upset.

The second that you start... you can recognize this person immediately: if a person is way up scale and does this you know you've got a dispersal case, and they sit between 1.1 and 1.3; pardon me, 1.0 and 1.3, on the Tone Scale. And you just ask them to contact the feeling of something expanding.

And if they get up, throw the cans of the machine down, look at you furiously, stamp, leave the house, run away, do something like that, or if you have just difficulty in keeping

them in the chair after you've asked them that question, they're there on the Tone Scale. They're a dispersal case.

They read high because the second you ask them to alter the condition of the dispersal they start blowing out; they start blowing. You unbalance this dispersal they're sitting in to a point where they get into the flow, stream themselves and they have the sensation of the body simply being blown off someplace. And so they jump up, they get nervous, they want to walk away or their thoughts get very very flighty.

Now that is a very, very peculiarly, I mean it's... it's just one point on the Tone Scale, and it's a peculiar case – it's an oddity. But that is disassociation in the field of psychiatry. I don't know why psychiatry would lay much stress on this word disassociation because it is a peculiar special case.

Your people who are really daffy don't disassociate. It's... the persons in pretty good shape who can disassociate. They can at least disperse around. The fellow you want to be careful of is this fellow who sits there and just goes on ad nauseum without any real connection. Who thinks he is being completely logical. Who would say, „The submarines? Well, that's a matter of chrysanthemums, isn't it?“ There's no... no humor in this. He's doing this carefully. Being very careful, he gets all of those things just exactly sorted out. You know on the big ENIAC and other things, they have what they call a bullpen. Material comes in on this bullpen, shoots in there and halts for more material to be fed to it. And when new material is fed to this material, which is only part of a solution, why then that material can clear and go through, into the conclusion of the banks.

So there's this route there with this big bullpen. Now there are people – almost anyone of us have done this – they get the datum in the bullpen over here and it won't clear. It won't clear. It's just stuck, right there. It's not going to go anyplace. Somebody has told 'em a joke and they have not been able to see that this thing was a joke, and they haven't gotten the point of this joke. And they keep worrying about the point of the joke and actually two or three years from then, they will be thinking of something else and this joke will boomp them.

Now that is... that is... a bullpen datum. It just won't add up any place according to their frame of logic. Now a person has to be willing to disassociate grandly, in order to clean up his bullpen just at will. Just look through there and say well, gee, what a lot of disrelated garbage and give it a yo-heave. If a person's quite bad off, he just never cleans his bullpen. And if you start to audit him, you'll find he all of sudden will start a line charge; he'll laugh for 48 hours. What's he doing? The only thing he's doing is just cleaning data out of this bullpen. You brought him up the line, to a point where he can start cleaning stuff out of the bullpen, it's going out of there so fast, he can't even examine it. And he's just in a whirr of data. He's cleaning up whole ridges full of disrelated material. The bullpen is an actual geographical thing. It's the unrelated datum on the ridge. This thing will pick up bullpen data quicker than anything else.

You find then, anything which isn't connected and isn't clean, a... there's no conclusion on it, and there's no evaluation on a datum, that datum will just sit up there like a signal flag. Why? Because it doesn't fit on the rest of the ridge, it can't go into flow with anything. It can't flow anyplace. Anytime it tries to flow anyplace, there's nothing will connect to it.

And so it just bounces around, this way and that way, and you get this reaction on the machine. You'll see that that confounded thing is very plain on the machine.

Now the greatest exaggeration of that is known as the Theta Bop. The Theta Bop is a peculiar thing. The thetan is still sticking with a MEST object. Now get the magnitude of this bullpen datum – it's just a bullpen datum. It's just an unsolved problem. And the unsolved problem was the body itself. And in many cases, you will find not only does the thetan just think he's there, but the thetan is actually there geographically. And that Theta Bop; there's only one thing in Homo sapiens that I know of, that uniformly produces the Theta Bop. There possibly are other things that produce it. There's a much wider one which shows up on home universe. Because that was a whole universe the fellow didn't want to give away with. But it's still a bullpen datum. He's never solved why it went by the boards. What happened to his universe?

You can take a girl preclear particularly and just ask her for the time the stars fell down. And you're liable to get yourself ah... ah... a two kleenex boxes grief charge. That's because you're talking about the destruction of her home universe before she entered the MEST universe.

But now what's this Theta Bop thing? It's just a little bop... it just goes tick tick tick tick tick. I don't know you could probably make it on this machine with great ease. Uh the... I keep forgetting this machine is... is exactly in reverse that scale to your E-meters. So I'll have to stand on the other side of the wall and look at it if you don't mind.

Now your Theta Bop looks something like this. Not quite as jerky as that. You see this machine doing something on the order of this... why you got yourself the body he's stuck in and it's not the body he's in. Because that's the biggest bullpen datum a preclear can have. His... it went wrong and the body shouldn't have been killed. And it shouldn't have been killed, and it didn't get buried properly, and it left all these responsibilities hanging fire. And it was all out of time, and it shouldn't have occurred. And... ah... hum hum, that's a big datum. And my gosh, he'll have all of those body's ridges around with this body's ridges clipping in and out whenever you start to ask him about it.

It's the big datum and the datum adds up to: it is such a serious problem. Is... is this 1952 or 1812? Is it – what... what's the date? And if you give him a flash like that quickly. You say, „What's the date?“ Now he'll say, „It's 18... it's 1952.“ And if he's a very clever sly individual, you say, „What's the date?“ „1952“ You say, „What did you think of first?“ „Oh, I don't know, it just went by as a blur.“ Ah, you saw that... that Theta Bop, that little shake back and forth there.

Ah... that is, the most interesting manifestation on the machine to an auditor who simply sits the preclear down in the chair and put the hands... in the cans, and asks him something about, „Are you here?“ Or ah... „What are you thinking about?“ Or... er... any other... er... „Did you ever live before?“ Or something like that. He'll just get a sweep of some sort if the person is not stuck on that Theta Bop. He'll just get a sweep – a gradual rise, a gradual fall, something very normal on answers to his questions and may be sags when he hits something hot. But if he just asks those questions in the first two or three minutes of play – and you get a Theta Bop, this guy's stuck. This guy's not even... he doesn't even realize he's

in the body he's in at this moment. He is actually hanging around with a body sometime in the past. And it might be a doll, he might be stuck in a ship some place, he might be any place, but he's back there.

Now what do you do? You just apply creative processing to this as a remedy. You don't particularly run it. Of course, once in a while... once in a while your own... your own desire for interest and randomness will get such, that you, you just can't resist, you can't resist doing something about this. You just, „Gee where is he stuck?“ Creative processing won't tell you that.

So you... you start asking him, „Is he here? Is he there?“ and so on. Well, we had a chap in class who's a very interesting fellow. He was a nice guy. I don't think Dianetics had... an enormous reality to him. Ah... Dianetics had a pretty good reality and Scientology had practically no reality. We're talking about things like past bodies and that sort of thing. And ah... actually, that's not even important to what we're doing now, but... ah... it's phenomena and it's very interesting. This chap – things just a little bit unreal to him so one day the instructor got a hold of him, and the instructor put him on the machine and was going to give a demonstration of ARC processing.

He starts this, „Now remember a time that is absolutely real to you.“ „Now remember a time when you were really in communication with somebody,“ so on... Machine start, Theta Bop, very nice little Theta Bop. He kept asking him ARC questions and the Theta Bop began to reduce. Course, he was just with ARC Straightwire pulling this fellow out of that other body.

And the Instructor couldn't stand this. It was too much for him because it meant if that reduced all the way, then he'd have a hard time finding out where the fellow really was.

So he gives him a couple of flash answers and a terrible thing has occurred there. It's been the fellow's first command. He's a young captain and it's the Battle of the Nile. And just at the moment when Nelson is winning his great victory, this fellow as a young frigate captain, one of the fleet captains, is on his own quarter-deck, mind you. He's been successful in his action, when a bunch of French, as a last desperate effort, throw a boarding party aboard his ship and in the fracas he's killed. And the trumpets are blowing throughout the fleet and the signals are going out throughout all the fleet calling recalls stating that a victory has been had and there he lies on a coil of hemp looking at the trucks of his own ship, dying. You see, just shouldn't have died at that moment. He was killed after the victory took place, really. And this shouldn't have happened, and so there he's been ever since. There he WAS. I mean that Theta Bop bop bop bop bop. All of a sudden this incident had tremendous reality to this fellow, probably more reality than present time.

And just ran it off, knocked it out, brought him up to present time. This fellow will learn, and became possibly the best student we had in the class. His bullpen had that big datum in it so everything that went into the bullpen kept knocking into that datum that says, „I am dying at the Battle of the Nile.“ And naturally, the way a fellow who is dying at the Battle of the Nile would evaluate things is not a way a fellow in 1952 who's in good health would evaluate things. And so this made a continual and consistent maybe.

Now you'll find that Theta Bop then, is very important to you on theta clearing because you have to take him out of the other body first before you take him out of this body.

I mean, you ask the fellow, you say to the fellow, „All right now, now step out of your body.“ Your machine goes creak, it drops, it falters. You can actually see the tug on the machine. Nope, didn't work. You go on down the line. Before you've been at this very long, you'll see that Theta Bop show up. He's trying to pull out of a body back in the stone ages or he's trying to pull out of a body on Mars or he's trying to pull out of a body on Arcturus or he's trying to pull out of a body, of some doll, someplace. Or he's been a witch doctor or in a temple and he was terribly successful there and he prepared this big cup of poison in order to slip it to the Vestal Virgins or somebody who had riot taken his prophecy seriously so as to make it come true right out on schedule, and... uh... he drinks it by accident. Something like that.

Or he's... he's gone on this big expedition somewhere and the natives get a hold of him and they put him in front of the doors of the city gate and they take a big battering ram and they hold it back very carefully, see, and all of a sudden they let it go bong! And just before it hits him, he hears the cavalry coming to his rescue. Nothing can stop that battering ram – nothing. And he hears the, the clop, clop of cavalry hooves on the pavement, he knows, he knows, that help is right there. Only it's just fifteen seconds too late. That'll stick him with a bullpen datum.

And after that you put him on the machine. The machine goes toc, toc, toc, toc, toc, toc. Now a preclear can have several of these things, but ordinarily only has a couple, at the most, and usually just one. Now, ordinarily about 50 percent of your people just don't have any.

So, you put a person on this machine, mostly to tell you what your course of action is going to be and to do an assessment to use in creative processing. I'll go into that much better.

We have a way of doing an assessment now which is just uh... uh... just awful, it's just terrible. You don't really have to know what's wrong with the preclear. You don't ask him what's wrong with a preclear, you don't diagnose him in any way. You just ask him a series of questions and wherever the machine drops, why that's the question. And then you use creative processing on that zone of the eight dynamics.

It's very mechanical, but because it's very mechanical, the reason why you're doing it might get lost. Now the reason why you're doing it is to make a theta clear. And the second step of the reason why you're doing it is to make a cleared theta clear. And that's why you're making an assessment.

And you can cost yourself an awful lot of time. I made a terrible blunder a few months ago in London. A girl, a couple of months ago, a girl came in, somebody's wife, and I processed her for four hours without cracking the case, four hours. She was a theta clear, but I was trying to boost her on up the line. Spent four hours, slug, slug, slug. It was late too. And do you know why I spent four hours – and why I didn't bust it in fifteen minutes? For a good, real good reason, is I'd gotten cocky in my old age. I can look at people's ridges and see what's on 'em just like you'd be able to do and that's fine. I see all that. And we know all about that. And we look in the pa... and that's all there is to that. And bong! And then nothing

happens, you see. Do all that again and go through all that and then, bong, nothing happens. You say now, wait a minute – must be... must be, I'm down in horsepower or something of the sort. Here, you're getting all ready to turn on some juice, and knock the ridges off of this pc just with pure electricity. Say to the dickens with it, the heck with auditing.

That s very bad for a pc by the way, but it's a wonderful exercise for an auditor. Ah... generally puts the pc in apathy. He s never really evaluated the material or consented to let it go and all of a sudden – rip! It's gone.

And I hadn't done, in my feeling of great cockiness and ego, I hadn't done an assessment on the girl. I hadn't done an assessment, I hadn't put her on the E-Meter and looked over her case, dynamic by dynamic, for creative processing. I hadn't done that and so I wasted four hours of processing – just wasted it. And the time I found this, it was so late and she was very tired and she went home and practically spun the next morning because I just ticked this thing. And we passed her over, she got a little more processing, and of course the diagnosis... passed immediately onto her auditor. It took her about twenty-four hours to pull out of this thing.

She was in terrible shape before I got hold of her. She wasn't in bad shape then, as she was before but you get the idea. You spend four hours on the case and in the last two seconds of play, find out what's wrong with the case and it's too late and the body is too exhausted; the preclears body is too exhausted to continue processing. That happened to me, so it can happen to you. I m sure of it, because of this: you re never completely aware of this preclear because he figures time probably differently than you do. And you've gotta go to a lot of trouble to look over his bank in person and sort it all out and that s a lot of malarkey. You shouldn't have to do that.

You put him on an E-Meter, you ask him an assessment, according to a rote procedure. It's just one, two, three, four, five – you're only asking him one real thing. You're asking him, what can't he create and what can't he destroy? That s all you're asking him – dynamic by dynamic. Dynamic by dynamic, what can't he create, what can't he destroy?

That could also be phrased as, what is he unwilling to create, what is he unwilling to destroy? In other words it's a can't assessment, and then you apply creative processing to what he can't do.

Now, you not only take an assessment when you begin the case, but you take an assessment after you've been working the case for a while. You work the case maybe four or five hours, take another assessment. Cause what s happened there is, you've gotten off the hottest factors. And the evaluation may have shifted so that the things which you assessed as can'ts before are too minor now to bother with. They've blown too, but there s some other can'ts that you didn't ask about before which are ready to come up.

And... so... you take another assessment, and if you continue this process every few hours, to take an E-Meter assessment of the case, you're in good shape with your case. And you're making rapid progress, quite rapid. You're just going along zippity zip and getting something done. You don't suddenly find yourself stuck at four o'clock in the morning not being able to solve what's wrong with this preclear. If you ever find yourself in that sort of a state of affairs you just didn't take an assessment, that's all.

I taught myself that lesson very sharply and so, of course, I'm teaching it to you equally sharply.

Ah... now, what is an assessment? You're gonna get this in much greater detail but I'll just give you this just offhand. What is an assessment? Well, we just mark it up like this: this is an assessment. Create – destroy. Now this is a very elementary assessment I'm giving you. There is a more complex assessment. This has some additional factors in it which merely put with create and destroy other related factors with create and destroy, and it simply permits you to do a more sensitive assessment. But this is still the basic assessment. The other just makes it a little better. This is the basic material, right here. Now that's also in the center there, change. But you'll find that for a crude first-run assessment, you're not too worried about what he can or can't change. That'll turn up.

He changes much more easily than he creates and destroys. So this is an assessment and the assessment merely wants to know what he can't create and what he can't destroy in terms of mock-ups, illusions, created mock-ups.

All right, now let's follow this a little bit further here and let's look at create and let's find an individual who can only create; he cannot destroy anything. He can't destroy a thing; he can only create things. He could just create, and create, and create, and create. He's insane. He... he... well, look what would happen to him. He couldn't destroy anything, that would mean relatively he actually couldn't part with anything. And so will his ridges be in that state. He can create and create and create and he's holding on to everything. He's... he's just got everything stuck to him. He'll be thick. He'll register quite low on this machine.

All right, so create, now over here, is destroy. And supposing you have somebody who can do nothing but destroy. He can't create a thing. He can only destroy. Humph, he's crazy, obviously. Well, we grant the fact that the person who can only destroy is crazy. But the person who would only create, is equally mad.

There's one difference between these two. A person who can only create will be found to be higher on the scale, ordinarily, than the person who can only destroy because you're actually looking here from when you take create and destroy over here – if you were going to graph this on the tone scale – it would go down scale 20.0 over here to zero point zero.

I mean, you just turn your Tone Scale up and make it horizontal and you'd have that graph on there. All right, this is... 20.0 which is maximum optimum action, which is in the center of it. Well now, a person then, to create and destroy would have here for sanity – theoretical, sanity of this individual depends on being able to create and destroy anything, not just in terms of illusion, and so on.

Now when you understand that isn't a philosophy of life. Fellow by the name of Friedrich Nietzsche wrote „Thus Spake Zarathustra“ which offers THIS as a philosophy of life. Nietzsche went mad and so will anybody go mad that tries to use that as a philosophy of life. For the good reason that it is too unlimited in the absence of a knowledge of this universe to be executable. It can't be executed. And a person who can equally create and destroy anything finds himself associated with a group and has actually what could be considered to be the ninth dynamic which will be aesthetics. And the tenth dynamic, which would probably be



ethics, if you were going to go way on out beyond this universe, saying that the eight dynamics we have apply to this universe.

This universe knows nothing about ethics. Any time you get an ethic in this universe, it's a moral, and they're not similar. So that isn't a code of existence or a philosophy of existence. Anybody who can do all this finds himself automatically moving in to the necessity for an ethic and so adopts an ethic: reasonable behavior, rational behavior.

But, for the purposes of assessment, it points up the bad spots in a person's abilities and disabilities. And it points up, every... what do you know, it points up every one of the bullpen data. And you get all the data sitting out here in the bullpen. „Should I have killed that little dog or shouldn't I have killed that little dog. I shouldn't of killed that little dog. Well I guess I oughta have killed that little dog. No, I couldn't have killed that little dog. No, there's a new datum that says I shouldn't have killed the little dog.“

You'll find somebody who's reading a book will very often write on the margins of the book. You go to the library and you can open up books at the library and you'll find out a lot of these books at the library have marginal notes of the most ordinary material in them. It says, „God is good“ and that's all underscored and it's routine. This person has taken this as a terribly vital data. And the next thing is „Bread is usually white in America and is black in other countries.“ big underscores under the thing. Ah... „Rocks are hard .“ Oh boy, big agreement.

And you look at this book and you wonder what idiot read this thing. Well, the guy wasn't an idiot. He's just got a bullpen over here and this bullpen requires the most ordinary reassurances in order to clear data.

People will read tomes of philosophy just to find one tiny little datum that will agree with what they need to clear a problem out of the bullpen. And they all of a sudden will pick up this datum and why, they say, „Somebody else said it and this person is well known and therefore it must be true so that clears the datum out of the bullpen. Now I don't have to worry all this time about what I did with a washing machine wringer and grandma.“

But it points what, it points right back to all the maybes of the case. Bullpen datum is a maybe. So we have to take the dynamics here. One, two, three, four, five, six, seven, and eight. And over here we take one, two, three, four, five, six, seven, and eight. We just take those as such and we make an assessment of the case. We find out what he can't create, can't create, can't create. We just ask about objects, and items, and conditions, underneath these dynamics under create. And we ask for objects, items, and conditions under destroy.

Now we watch the little needle and we mark it as it dives, and we just make a graph of this character; that's all there is to that graph. Ah... and there you have it.

Now it's very simple, isn't it? Now you apply mock-up processing to that. Now the reason I'm giving you this material at this stage of the course... is just to give you an orientation on what's important as we go on through. There's lots more to this. There's lots of basic reasons and so forth, but we're giving you just the simple surface simplicity of this material showing you what we are studying.

Now, if you would come and sit down there and take these two cans in your hand, we will ask you what you are unwilling to create and destroy. Probably we will find all sorts of things here. I won't ask any embarrassing questions ah... particularly.

LRH: Have you got hold of the cans?

PC: Uh-huh.

LRH: Yes? Well, well, well, my goodness, you poor thing. Is there an undertaker in the house? That's all right, look look here, you're way up on the machine.

See that? Hey you are... you're way up on the machine. Yeh, no trouble with that. Ah... Now that machine goes opposite to the E-meters which you have. In other words, your E-Meter falls that-a-way and rises that-a-way and this does the opposite. So we'll bring this thing back here. And she shows that she has a rising tone here. Now she's rising a little bit.

LRH: How do you like explosions, huh? You like explosions? Have you seen an explosion recently?

PC: No.

LRH: You haven't, huh? Have you ever experienced a violent explosion? Have you ever been caught in a violent explosion? Have you ever been caught in a violent explosion?

PC: Don't think so.

LRH: Isn't that interesting? Look what we found on the machine right now. It doesn't matter whether your preclear looks at this dial or not until he clunk... he can actually get out of his body and kick this machine around, much to the dismay of an auditor. But he really has to be out of his body to do it. If you... we're working on a instrument over in England, which is an instrument of proximity so your thetan can come near the instrument and you can actively, closely... ah... read the thetan... er... with a tiny little activation and so on. We're working on this, I don't know if it'll ever develop or not. Where is it? How ma-

ny years ago? That's a Theta Bop in case you haven't noticed it. I of course wouldn't have picked you if I had suspected that was coming. Ah... all right, now what is it now? An explosion?

PC: I don't think so.

LRH: Oh, no no. All right, how many years ago, order of magnitude? Tens? More than tens of years ago? We're looking for an explosion. Now did it occur more than tens of years ago? Did it occur less than tens of years ago? Did it occur just a few years ago? How about a gas stove blowing up?

PC: No.

LRH: No, that wasn't it? Oh, come now, come now, gas stove blowing up? What was it that blew up? City? Oh, oh... how many years ago? Tens of years ago? Now you're getting there. Tens of years ago? Hundreds of years ago?

You can note as procedure on this meter that I'm selecting out time rather than subject. The only reason I'm throwing subject in here is strictly for persiflage to amuse the preclear. The only thing I'm interested in is how many years ago did this occur.

LRH: All right, tens of years ago? Hundreds of years ago? More than hundreds? Thousands of years ago? Thousands? What did you get? You had a thought there.

PC: No

LRH: Are you refusing to think? Won't do you any good. It sees all, knows all. Hundreds of years ago? Thousands of years ago? Tens of thousands of years ago? Tens of thousands of years ago? Hundreds of thousands of years ago? Is it hundreds of thousands? Millions of years ago? Mil-

lions of years ago? Billions of years ago? Boy, you've really got that thing balked, haven't you? Well, let's take the lock off of it – let's get the gas stove explosion. What gas stove blew up? Come on, what?

PC: Not that I know of.

LRH: Come on, there's something startled you. Something blew up in your life some time or another. Did it? What... what startled you by blowing up? Nothing? How about fourth of July?

PC: I can't think of.

LRH: Nope, not fourth of July.

Now that needle is trying to swing down to a stuck manifestation on this Theta Bop. That is a Theta Bop; that's not as clear as you'll see Theta Bops, it's not as good as. All right. Ah...

LRH: Is this the last life? Is this your last life? Immediately your last life? Is it your last death? How many years ago? All right, when I count from one to five, a number will flash. 1,2,3,4,5, (snaps his fingers) What?

PC: Nothing.

LRH: No, nothing flashed? Nothing flashed at all? Huh?

All right, now I found that Theta Bop, I'm going to give her creative processing. We'll see how that compares. We haven't actually located, necessarily, that we're in the middle of an explosion. All we're getting a rising scale on the line and so on. I was just talking about that because of the way the meter reads. Might be something entirely different. Now we're looking, however, for a body. We're looking for a body.

LRH: How would you hate to have a body lying? What would be the worst

place for a body to lie? Where? Open field? Body lying in an open field? Or a body lying in a house? A body lying in a temple? In an undertaking parlor? In a wreck? In a body dying on a hospital bed? What have you got? Now what did you used to have nightmares about as you were a little child? Buried alive?

Um? Used to have nightmares about being buried alive? What did you have nightmares about? Must have had nightmares about something? How about falling off cliffs? Ever have any nightmares about that? Don't you ever remember a current recurring nightmare?

Evidently nothing worrying her on that score. All right, let's do a little creative processing on there.

LRH: Now, you know what I mean by a mock-up? A mock up is simply something you make which you know is yours and know that you made. That's all. Ah... let's have an illusion.

Now, let's put a small man out here and know you made him. You got him? You can do it with your eyes closed if you want to. You know you made him? Is he yours? Got him? Make him jump up in the air.

PC: Uh-huh.

LRH: Got him jumping up in the air?

PC: Uh-huh.

LRH: Well, make him jump in the air so hard he goes through this floor and onto the next floor. Make him do that?

LRH: Huh? Did he do it? Is he having a rough time getting through the ceiling?

PC: Yeah.

LRH: Huh?

PC: Yeah.

LRH: Cut a hole out of the ceiling, cut a hole out of the ceiling and have him jump through the hole. Now you can make him do that can't you?

PC: Hmm...

LRH: HHHMM?

PC: He seems to be fading out.

LRH: Well, put him back again.

PC: While I'm cutting a hole in the ceiling, that is.

LRH: Oh, while you re cutting a hole in the ceiling. Well, can't you just say there's a hole in the ceiling and have it appear there?

PC: Uh-huh

LRH: Okay, now that was just a test. Thank you. Now, just hold on to the cans there.

Ah... trying to find degree of agreement with the physical universe. We tried a little man. Mocked up a little man all right; but jump in the air and go through a solid object? Uh-uh... and when we had to cut a hole out of the ceiling, we had to saw the hole out. Real agreement with the physical universe.

LRH: Okay. Now let s talk about in terms of creation. If you could, let us say that you could create things which would just appear and so forth and if you were doing that sort of thing would you, could you create your own body again?

PC: Uh-huh.

LRH: You can create your own body? Ah... how about creating a whole set of memories for yourself?

PC: Yeah

These are the four parts of the body.

LRH: Uh... how about creating something that would control the body for you? The GE.

PC: Uh-huh.

LRH: How about creating an energy unit which would... uh... spark and bop and take care of all of all of that, do your thinking for you? How about creating that?

PC: Uh-huh.

The four component parts of the first dynamic (1) the standard memory banks, (2) the... the pardon me, first the thetan, most important, then your standard memory banks, then your GE – genetic entity, and the genetic entity s reactive mind. But the genetic entity's reactive mind is a series of ridges we know as the body, the greater and lesser complexity of the reactive mind. Well, there's the thetan. And what the thetan is using is standard banks which consist of a lot of ridges, and more or less automatic stuff, and a lot of stuff. And then there's your GE, and what your GE is using and actually what your GE is using is a body; and the body is matter made out of ridges, according to theory here. And therefore the reactive mind is the body and does behave that way as we learned in the first book. And that first book still works. Okay?

Now we've covered those four sections and we've gotten nothing alarming on this E-Meter. Good.

LRH: On the second dynamic, on the second dynamic would you create exotic and esoteric scenes for your own edification and... sensation?

PC: Sex act.

LRH: All right, now we've got... remember that second dynamic s composed of two parts. First part of the second dynamic is sex as an act and the other part is children. Now how about little kids? Could you, would you, create a little child?

PC: Uh-huh.

LRH: Uh-huh. So one half of the second dynamic is by the boards. What are you dropping on there? What did you think of. Hey hey, what did you think of? That s too personal, huh?

PC: No.

LRH: Well, you shouldn't a done it. Is that on children?

PC: Uh-huh.

LRH: Tell me about children. You did something mean to a kid once, didn't you? Well what did you think of? Your mother? Your mother having children?

PC: Uh-uh.

LRH: What did you think of? Come on?

PC: Miscarriage.

LRH: Um?

PC: A miscarriage.

LRH: Uh-hum. Just ornery of me to make you say it. Yah, sure. Okay, so we got that one too. Huh? So we have ah... children and a... a block of some sort on that line. Okay? Because we get a needle reaction. That had slipped your mind hadn't it?

PC: The miscarriage?

LRH: Yeah. When I first asked the question, did it come into your mind? When did you think of it? When I said children you didn't connect it to that?

PC: No, uh-uh.

LRH: Is that what happened? And then afterwards you thought it over and suddenly connected the miscarriage with children? And that's why you got the delayed reaction on the machine. Okay.

All right, now we've got that run. So I'll tell you right away, creative processing addressed to the second dynamic on the creation of mock-ups relating to from which he can get sexual sensations, mock-ups until we can be perfectly at ease on this line. And I don't think you'll find the preclear anyplace that is in good shape on that one. And she is strangely enough in a little darn better shape than most preclears according to the needle reaction.

(TAPE ENDS)

# CREATIVE PROCESSING: DEMO OF E-METER AUDITING

A lecture given by L. Ron Hubbard  
on 1 December 1952

So we got a small on a group creating things.

Now, there'd be some other material, because – listen, listen, listen to this: Your locks (these are just locks) would not lock up on anything less than a ridge which goes, often, the whole length of the track, the whole track.

What you see reacting on that machine is held in suspension and you're only getting a surface manifestation of a whole lot of material.

You don't have to know all the material that's there, because Creative Processing solves it, like shooting a shotgun; you don't have to be a good shot. But this just tells you that there's a lot of stuff here on groups making things.

Now, if you wanted to go over this, we could go over this. Let's just give you a little example here.

LRH: Did you ever get together in some past life with a group of people and create a temple? (pause) No hands. (PC laughing)

[to audience] We could go on like that and we would find that it was a chain that went the whole length of the thing. And actually, when I get all this written down, you have the anatomy of the service facsimile chain, here. Okay.

Fourth – you could probably reduce it down to the first computation or the first thing that made that chain come into being.

[to PC] All right, fourth dynamic. How about man, species of men – man as a species? Is he a beast? How about man as a species? We got a drop on that. (PC laughs) That's why I had to reset the machine. What about man? Mankind – is that different than man? How about mankind?

Well, how about a race of alligators? (PC laughs) Huh? Were you ever a member of any other kind of a race than this kind of a race? Huh? Say, tell me, is the body you're stuck in an animal body, not a man's body? Could be, huh?

PC: (chuckles) It could be anything. (laughs)

LRH: Yeah, all right.

[to audience] Now, we look at mankind and we've noticed there that there's just a little reaction on the thing.

[to PC] If you had to create a race, would you create the human race?

PC: Hm. (chuckles) Ma – I got a no on that. (laughs)

LRH: You got a no. (laughs) Boy, that is certainly – (PC laughs) yeah, there's this little tiny dip. (PC laughs) Doesn't matter much.

Now let's get into a real interesting subject with you.

PC: Hm-hm.

LRH: If you could, would you create cats? dogs? Would you create dogs? Would you create snakes?

PC: No. (laughs)

LRH: Well, how about snakes?

[to audience] Freud ran into this one head on, by the way. (PC laughing) He just ran into this one with such glorious abandon that he kept right on going on it. He never stopped and looked at his data. Fabulous, but he never did.

He found out that you take all young girls, really, practically all young girls, and you'd say „snakes” to them and they'd go „skreee!” And that they were loused up on the second dynamic – loused up is a technical term for being aberrated – and they're all loused up on this second dynamic and they would go „scream!” on the subject of snakes.

So he says, „Aha!” (I don't know what he had in his bank.) But he was operating, actually, to say that symbol snake, then, is a symbol for sex, and the „unconscious mind as it gets these horrible things down underneath the mind, they come out in terms of symbols,” and that's what the snake is, is a symbol. It isn't. It isn't. It isn't even vaguely. Only, there are races of snakes – you don't have to take my word for this – there are races of snakes around in places, and snakes and the GE were always getting – if you ever saw a monkey look at a snake you would know what I was talking about, because snakes dine most sumptuously upon monkeys. And you say „snake” to a monkey, or hiss like a snake to a monkey, and he'll just scream!



Much better reaction than you get out of a young Homo Sapiens girl.

And then you go back on the track, and I haven't asked any general preclear to amount to anything, but

[to PC] Did you ever know anywhere on the track a race of snakes that could talk?

PC: Hm?

LRH: Well, just think about that for a moment. A race of snakes that could talk. Snakes making sounds, making sounds. Did you ever know of talking snakes? Do you think of snakes as being very wise? Are they very 1.1? Kind of 1.1. Are you just bracing on this subject here? Well, what if you found a snake curled around your ankle right this minute?

PC: Ooo!

LRH: What's the matter? (PC laughs) A curl went around your ankle just now. (PC laughs) Go ahead, go ahead. Now get the slither as he goes off. Can you get that? Huh?

PC: (laughing) I could, but I don't want to.

LRH: Oh, you could. Well, I tell you what. Put the snake way over there by the door. (PC laughs) Got that? A little – little tiny snake, a worm. (PC laughing) Put a worm over by the door. You got the worm over there on the door now? Huh?

PC: Yeah. (laughing)

LRH: You got the worm on the door?

PC: Yeah. (laughing)

LRH: Turn him red. (pause) Got him over there? Turn him red.

PC: Yeah.

LRH: Turn him blue.

PC: Yeah. (chuckles)

LRH: Turn him pink. (pause) Now put him way out in the hall.

PC: Okay.

LRH: Got him way out there in the hall?

PC: Yeah.

LRH: Now put him downstairs.

PC: Hm-hm [yes].

LRH: Okay, now put him upstairs.

PC: Hm-hm.

LRH: Let's put him in yesterday. (PC laughs) Did you?

PC: (laugh) Aah, no.

LRH: What happened? He won't go in yesterday?

PC: Umm, something about yesterday being closed, you can't get in there.

LRH: Ahh. (PC laughs) That's a very bad reaction on time.

All right, now you got that small – you got that small snake downstairs there? Small worm?

PC: Yeah. Hm-hm.

LRH: All right, put him way out on the street. Got him out there on the street?

PC: Yeah.

LRH: All right, now when he's out there on the street, turn him into a black snake.

PC: Okay.

LRH: Got him out there?

PC: Hm-hm.

LRH: Black snake?

PC: Hm-hm.

LRH: Now make him red.

PC: Hm-hm.

LRH: Now put a pretty diamond shape on his back. Way out there now.

PC: Yeah, okay.

LRH: All right, have him bite a pedestrian. (PC laughs) Hm?

PC: Yeah.

LRH: Got him biting a pedestrian?

PC: Yeah.

LRH: Now have him get mysteriously big, and have him eat the pedestrian all up.

PC: (laughs)

LRH: Got him?

PC: Yeah.

LRH: Tell me when he's finished. (PC laughs) All right. Now, give him a toothpick and have him pick his teeth. (PC laughs) You got him out there picking his teeth?

PC: (laughing) Yeah.

LRH: Good! Bring him up the steps. (PC chuckles) Bring him – bring him in the place and up the steps. Can you get him here?

PC: Yeah.

LRH: Huh?

PC: Hm-hm [yes].

LRH: All right. Now, tie a napkin around his chin.

PC: Yeah.

LRH: Feed him a porkchop.

PC: (laughing) Okay.

LRH: Feed him a chicken.

PC: (laughing) Okay.

LRH: (chuckling) All right, have him – get sonic on his saying „Thank you.” Got him saying „Thank you”?

PC: Hm-hm [yes].

LRH: Now have him say „Come with me to the Kasbah.” (PC laughs) Come on.

PC: Okay.

LRH: You got him saying that?

PC: Yeah.

LRH: Now have him say „Keess me.” Got him saying that?

PC: Yeah.

LRH: Turn him white. (pause) Got him white? Even if it's – dirty gray is all right. You got him white?

PC: No, I have to bring him closer to turn him white and I don't want to. (laughs)

LRH: Oh, you – you – bring him closer. Well, turn him red.

PC: Okay.

LRH: Now put a big barb-wire fence right near you that he couldn't possibly get through.

PC: Okay.

LRH: Now bring him closer and turn him white. (pause) Got him?

PC: Hm-hm [yes].

LRH: All right, now turn him black.

PC: Hm-hm.

LRH: Now, make him get older.

PC: Hm-hm.

LRH: Oh, make him get real old.  
PC: Hm-hm.  
LRH: Make him get so old he rots away and turns to dust. (pause) Got the dust?  
PC: Got him down to his skeleton.  
LRH: Down to his skeleton. Well, can't you take some of the skeleton and powder it up in a mortar and pestle?  
PC: (laughing)  
LRH: Huh? Just, just...  
PC: He's disintegrated.  
LRH: You got him?  
PC: Yeah.  
LRH: All right, now take some of that dust and make it very, very fine and powder your nose with it.  
PC: (laughs)  
LRH: Come on, come on, let's – let's powder some other girl's nose with it, then.  
PC: (laughs) Okay.  
LRH: You got that?  
PC: Yeah.  
LRH: Now powder your nose with it.  
PC: Okay.  
LRH: Take the barb-wire fence away.  
PC: Hm-hm [yes].  
LRH: Create him about a sixth of the size you had him before.  
PC: (pause) Hm-hm.  
LRH: Got him?  
PC: Hm-hm.

LRH: Now have him get just a little bit bigger.  
PC: (slowly) Hm-hm.  
LRH: Now create a cat and have the cat jump in and eat him all up.  
PC: (pause) Okay.  
LRH: He's all eaten up?  
PC: Yeah.  
LRH: All right. Now, turn the cat into a snake.  
PC: (pause)  
LRH: Got the cat, the snake?  
PC: Hm-hm.  
LRH: All right. Now, turn – turn the cat into a snake, you got that. Now make another cat.  
PC: Okay.  
LRH: All right. Now, have the snake rub against the other cat. (pause) Have the snake rub against the microphone. (pause) Have the snake rub against the side of your chair.  
PC: (chuckle) Okay.  
LRH: Have the snake coil around your ankle and purr.  
PC: And purr? (laughs)  
LRH: Hm-hm. Have him purr. After all, he was once a cat. (PC laughs) Have him purr.  
PC: Okay.  
LRH: You got him? Now have him uncoil.  
PC: Hm-hm.  
LRH: Now have him go on outside.  
PC: Hm-hm.  
LRH: Drink a Coca-Cola.

PC: Hm-hm.

LRH: And explode!

PC: Pup!

LRH: Okay. That finishes snakes.

Now, on the sixth dynamic, what about the MEST universe? Would you preserve the MEST universe?

PC: Think so.

LRH: Hm?

PC: I think so.

LRH: Let me ask you one more question on the fifth dynamic. How about birds? Do you like birds? How about creating birds?

PC: Yeah.

LRH: Hm?

PC: Yeah.

LRH: Yeah. Okay, would you preserve the MEST universe if you had to? You like the MEST universe? What about the MEST universe?

PC: Nothing.

LRH: Nothing, that's right. All right, how about spirits?

PC: Spirits?

LRH: Spirits, yes; spirits, spiritualism, spirits, ghosts?

PC: Nothing.

LRH: Now let's take up God. Would you create God?

PC: (pause) No.

LRH: No. Would you create Christ?

PC: No.

LRH: Now, would you take a thetan and destroy him?

PC: (pause) Uh-uh [no].

LRH: Would you destroy a thetan?

PC: No.

LRH: What – would you destroy somebody's memory completely?

PC: I don't think so.

LRH: You wouldn't destroy anybody's memory, huh?

PC: Hm.

LRH: [to audience] Write down here „memory valuable.” Okay, that's very small but quite interesting, all right, because that means if a person won't destroy memory they won't destroy an engram. (PC laughs) All right, let's take the next segment of it.

[to PC] Now, how about something that would work ages, all down through the ages to build something and then somebody come – come along and destroy him. And what about – what about your body? What did you just think of? What about your body? Would you kill yourself?

PC: (pause) Hm.

LRH: But would you?

PC: (pause) Hm, might.

LRH: You might?

PC: Hm.

LRH: Would you blow your brains out?

PC: Think I'd choose a less...

LRH: Hm?

PC: a less painful way. (laughing)

LRH: Oh, there's less painful ways. How about – how about – oh, what do they call that stuff – bichloride of mercury? (PC laughs) How about that? (pause) Okay.

Now, would you destroy – would you destroy institutions that favored sex?

PC: Institutions?

LRH: Would you destroy an institution that was against sex? Tell me, would you take a little child and break its neck?

PC: No. (pause)

LRH: Would you take a woman and destroy her?

PC: No.

LRH: Would you take a man – and ruin him so he could never be a lover?

PC: No. (laughing)

LRH: What are you thinking about?

[to audience] Sex again. (PC laughs) This is destruction on sex, but it's not active destruction. It's over here, it's sex, a small, a small drop on that. She has an action on both of them, would much rather destroy, really, than create on that line.

[to PC] Is that right? Sort of feel that way?

PC: (protesting) No!

LRH: Well, you'd much – much less likely to (PC laughs) – to destroy – much less likely to create than destroy. You think you'd better destroy on that line, is that right?

PC: No!

LRH: You don't – you don't think so?

PC: No!

LRH: You wouldn't want to destroy on that line?

PC: (laughs) No. LRH: You wouldn't want to, huh?

PC: No.

LRH: We got a wonderful „maybe” there. (PC laughs) Okay, now, little children and that sort of thing, we can sum up about what this thing is.

Now, in terms of groups, here's a group and they have just built something. Would you come along and shoot it to pieces? Would you act as an agent provoc? What's that? Well, that's the same one we got before. Bounced. (PC laughs) Very interesting. All right, would you act as an agent provocateur which would destroy the very foundation of a nation?

PC: Might.

LRH: You might?

PC: Hm-hm [yes].

LRH: Doesn't look to me like you'd mind destroying a nation.

PC: Hm.

LRH: Is that sufficiently abstract? How about a family? How about destroying a family, wiping it out?

PC: Uh-uh [no]. (muffled laugh)

LRH: [to audience] Family, of course, sits right there between two and three, kind of. (PC laughs)

[to PC] Now, on a group of people, let's take the people you went to high school with. Now, would you take that whole group and abolish high school as an institution?

PC: (laughs) Gladly.

LRH: You would, huh? (PC laughs) Educational groups. (PC laughs)

Now, let's take mankind again. Let's say that you had a button right there alongside of you, and just by pressing that button – you'd be perfectly safe – but just

by pressing the button that all mankind would cease to exist. Would you press that button?

PC: Uh-uh. No.

LRH: You wouldn't?

PC: Uh-uh.

LRH: No, it'd take a half an hour's sales talk, I see now. (PC laughs) There you go on that. Okay. Now let's take destruction of cats. Would you kill a cat?

PC: Hm-hm [yes].

LRH: Would you kill a dog?

PC: Hm-hm.

LRH: Would you kill a monkey?

PC: Hm-hm.

LRH: Would you kill a snake?

PC: Hm-hm.

LRH: [to audience] This tick got a little bit less. A little tiny bit of charge on it.

[to PC] Now, would you kill a bird?

PC: Hm-hm.

LRH: Let's have a little dove. Would you kill this little dove?

PC: Hm-hm.

LRH: He say „coo-coo” and so on, would you bump him off?

PC: Yeah.

LRH: [to audience] Yeah, I'm afraid she would. (PC and LRH laugh) Okay.

[to PC] Now, on the sixth, would you destroy the MEST universe?

PC: Right now ?

LRH: Hm-hm. Would you create the MEST universe? Would you create the MEST universe all over again?

PC: Hm.

LRH: Would you destroy the MEST universe?

PC: (pause) Uh-uh [no].

LRH: No charge on that. How about killing a spirit? Let's say this poor spirit had been haunting this castle for a number of years (PC laughs) and – would you come along and end his existence forever?

PC: Hm-hm.

LRH: [to audience] Yeah, I'm afraid she would.

[to PC] Now, how about God? Would you knock him off?

PC: Hm-hm.

LRH: Would you kill God?

PC: Hm-hm.

LRH: Hey, look, would you kill God after all he's done for you?

PC: (laughs) Yes!

LRH: Yeah? Oh, you thought about it, didn't you? (PC laughs) Go on, did you – would you kill God?

PC: Yes!

LRH: [to audience] Boy, I'm afraid that goes on the side of enthusiasm. (PC laughs) Huh, this is too good, we'll put down here „Kill God, with a medium drop.” Okay.

[to PC] Now, let's go into that just a little bit further.

PC: Hm-hm.

LRH: Now, let's think about dead bodies, huh?

PC: Yeah.

LRH: Just think about dead bodies there for a moment. (pause) What are you thinking about?

PC: (laughing) Dead bodies.

LRH: Well, what are you thinking about?

PC: (laughing) Nothing particular. Just...

LRH: Well, what about them? Nothing in particular – how about unburied bodies?

PC: Was thinking of unburied dead bodies.

LRH: Is that what you were thinking about?

PC: (laughing) Yes.

LRH: You weren't thinking of any buried ones?

PC: No.

LRH: Well then, tell me, is it buried – unburied on a plateau? Is it unburied on a stream? Is it unburied in a house? Is it unburied in a – what are you thinking? In a tomb? Is it lying – what did you think of? Would you rather it hadn't been put in a tomb? Is it unburied in a tomb? Is it just lying there in a large sort of a temple kind of out in the open? You got a body lying around anyplace?

PC: (laughing) It seems to be more an indoor sort of place.

LRH: Oh, indoors...

PC: Hm-hm.

LRH:... indoors, but it's not in a sarcophagus or anything like that, huh? Hey, is it a mummy?

PC: Don't think so.

LRH: Well, is it wrapped up so that you still think it's alive?

PC: Uh-uh [no].

LRH: Well, what's this all about? Was it lying in a box or on a table?

PC: On a table.

LRH: On a table. Okay. Where's the table located in the room?

PC: Mm – seems to be against a wall.

LRH: Against the wall, huh?

PC: Hm-hm.

LRH: And the body's just lying there on it, huh?

PC: Hm-hm.

LRH: And where – where are the feet facing, another wall, very close to another wall? Is it in a corner, in another words, or...?

PC: I don't think so.

LRH: Is it raised off the table a little bit?

PC: It might be.

LRH: Now give me this – what's the year it died?

PC: Him?

LRH: Is it in the last hundred years? Is it in the last thousand years? Is it in the last ten thousand years? The last hundred thousand years? The last million years? You know, I keep getting that as a short time span, tens of years. Is it fifty years? Is it less than fifty years? Is it more

than fifty years? Ahh, now we got some action. Is it seventy-five years? Very close to seventy-five years? Just a little bit more than seventy-five years? Little less than seventy-five years? Is it sometime around the year of 1875?

PC: (murmur) Mm.

LRH: Seventy-six? More than that? Later than that? Earlier than that? Later than that? Come on, what have you got? You just dodged on that one.

PC: (laughing) I did ?

LRH: Yeah, yes you did. What is it, 1775, 1776? About seventy-five years ago, it says. What country? Western hemisphere? Eastern hemisphere? Eastern hemisphere? Western hemisphere?

PC: Western, I think.

LRH: Western hemisphere?

PC: Hm-hm.

LRH: Yeah, all right, you're getting it spotted – Western hemisphere? North or South America? North America? North America? South America? Central America? Central America?

PC: Hm-hm.

LRH: Evidently North America. Maybe just the south – southern portion of North America? North America?

PC: Hm-hm.

LRH: East of the Mississippi? West of the Mississippi? West of the Mississippi?

PC: Yeah.

LRH: In the United States?

PC: Hm-hm.

LRH: Uh-huh. Is it way out on the Pacific coast? On the Pacific coast? Nor-

thern part of the U.S. Pacific coast? Which of the following states is it in: Washington? Oregon? California? Washington? State of Washington? Idaho? Washington-Idaho Wyoming sector up there? Oregon?

Washington? Now just – just – just – just where is that in error? Washington what? Take a look at the map of the United States and there, a white spot will appear in the right place.

PC: (laughs) I've got a map of the United States.

LRH: And what do you see on that, where – where's that spot? Come on, where's the spot? (pause) Where's the spot?

PC: There isn't any.

LRH: Hm?

PC: There isn't any.

LRH: There isn't any spot. Well, put a black X on it. (PC laughs) Where do you get that black X? It's up there in the northwest?

PC: Hm-hm.

LRH: Northwestern part of the United States?

PC: Yeah. (brighter)

LRH: North central part? Hey look, do I have to take a look at this map for you? (PC laughs) Where is this stiff? (PC laughs) All right, is it a man? A woman? Is it a woman? Is it a man? Say, look, is there some kind of an electronic dispersal going off of that body? Some kind of a kick off the body? Is there something emanating from that body? Is there something trying to emanate from it? Are you trying to emanate from it? Is it a dispersal?

PC: Hm-hm.



LRH: This meter says you're staying with it and you're running away from it, and you're staying with it and you're running away from it. Sometimes you're on the subject and sometimes you're off the subject and sometimes you're on the subject. Come on, identify this body, will you?

PC: (little gasp)

LRH: Is it in a house in the woods? (pause) And nobody came along to bury it, is that right?

PC: Might be.

LRH: Were you living alone and it died? Or are you staying with somebody else's body? Is it somebody else? Not your body? Your body?

PC: I think it's mine.

LRH: [to audience] It's never somebody else's body, it's always his own body – preclear's. (PC laughs)

[to PC] Okay, well, we got this more or less located, but was this person a man? A woman? Or a child? Man or woman or a child? You just thought of something, what was it? What did you just think of? Let's think of that again.

PC: Horrible for a child to die.

LRH: Huh?

PC: Horrible for a child to die.

LRH: Yeah, yeah, isn't it? Too young, huh? (PC laughing) All its life ahead of him – puts a big, big one in the bullpen. How old is this kid? How old is this child?

PC: I got a ten on that.

LRH: About ten?

PC: Uh-huh [yes].

LRH: Somewhere around that, nine, eight, seven, six, five, four, three, two, one, ten, (pause) eleven, twelve? Oh, you're just kind of running away from that thing again.

[to audience] That's very interesting. You notice that uprise on a case of this type, that's a dispersal. It's a „Let's get the hell out of here.”

[to PC] All right, who was very sympathetic to this child just before it died? Who said, „My poor little baby, do not leave me,” or words to that effect?

[to audience] We got all the data we know, want to know. (pause) This tells you that you do mock-ups, drill toward time, and this tells you that you do mock-ups of being stuck in, and being and not being a small child; and this tells you that you do mock-ups, a few additional mock-ups. Oh, we did almost enough, if you noticed on the meter when we came back on the machine, to fix up snakes. That's some kind of an idea of how fast this confounded processing is. When you know how to do it, it just goes off like hot butter.

And we got here God – just too good, it's just too good. She'd love to get in there with her knee on his chest, or something like that, and cut his throat, preferably quietly, slowly (PC laughing), slowly, I mean so he'd have to moan, huh? So he'd moan, kind of. (PC laughs) And he'd probably heal up his throat so you could cut it again.

[to PC] Or would you just blow him up? Go up full of wrath and destruction and blow him up? Or would you kind of put a straitjacket on him, and sort of cut his throat, and cut it again; and maybe take out one eyeball, and rub it with sandpaper a little bit.

All right, there's one more question to get this assessment properly. There's one more question I will have to ask you.

PC: Hm-hm.

LRH: One more question, and that is „What are you afraid you're going to see?“ Come on, tell me. What are you afraid you're going to see? You got to open your eyes to show me that you're not afraid to see anything. (PC laughs) But, what are you afraid you'll see? Which one of these dynamics is it? Which one is it?

PC: I got eight the first time you...

LRH: Eight – you're liable to see God? Who in your family was a member of the Christian Science Church?

PC: Nobody.

Voice in audience: You. (PC laughs)

LRH: No?

PC: (laughs) No.

LRH: Nobody. Just a minute while I put the E-Meter back on the scale. (PC and LRH laugh)

PC: How do you like that? (laughing)

LRH: Come on now, come on now. You want me to get a bright light and a chair that rocks this way and say, „Okay sister, come clean“? Is it God? What would you feel like if God suddenly appeared?

PC: Mm.

LRH: That's the neatest trick of this universe, though. God is everywhere. It's his space, it could never be your space. Guy gets thoroughly sold on that, he's done!

When did you think when you were a little kid there about God being everywhere? Was God a spy? Did you spy on people when you were a little child? Is God a spy?

PC: Hmm.

LRH: Tell me, just speaking of things at large and common everyday places, are you a member of the Fifth Invader Force?

PC: Didn't get anything on that.

LRH: Are you a member of an invasion force? Are you a communicator anyplace of space stations or anything? Fifth Invader Force? Do you mind if I look at the top of your ears, see your ear shape? (PC laughs) There's something there you'd like to hide. (PC laughs) What is it? It's not very bad, it's not much of a drop.

[to audience] Little secret here. But it has to do with something that she doesn't want others to see, so she wears the glasses to keep them from seeing.

[to PC] Is that correct? Are you wearing glasses to keep other people from seeing? Or tell me, what about black cubes? What about black cubes? Hm?

PC: Black.

LRH: How about black cubes with cranks on them sitting on tripods? Hm? No big reaction on that. How about – how about indoctrinating people so they'll have to take up religion and believe in God? No drop. What member of your family wore glasses?

PC: My father.

LRH: Your father – did he wear thick glasses?

PC: Hm-hm [yes].

LRH: Did he wear glasses like yours?

PC: Uh-uh [no].

LRH: What did you do to him? What did you do to him? Hm? Who else did you – all right, let's put a mock-up out here. Right here.

PC: Okay.

LRH: Put a mock-up of Pop.

PC: Okay.

LRH: Got him?

PC: Yeah.

LRH: All right, take him and throw him through a window. (PC chuckles) Did you do that? That's tempting. (PC laughs) You wouldn't do that, huh?

PC: Uh-uh.

LRH: Let's und – let's put him up right here.

PC: Yeah.

LRH: Let's untie his shoelace.

PC: (laugh)

LRH: [to audience] Gradient scale.  
[to PC] Untie his shoelace.

PC: (laughing) Okay.

LRH: Got that?

PC: Yeah.

LRH: Pull one shoe off.

PC: Yeah.

LRH: Throw the shoe out the window. (PC laughs) You got that?

PC: Yeah.

LRH: All right. Untie his other shoelace.

PC: Hm-hm.

LRH: Take that shoe off.

PC: Hm-hm.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Take his coat off.

PC: (laughing) He isn't wearing one.

LRH: His shirt, take his shirt off, have him take his shirt off and hand it to you.

PC: Okay.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Okay, throw him out the window.

PC: Okay.

LRH: All right, now we've got him out the window. Let's mock him up again.

PC: Okay.

LRH: Let's mock him – don't bring him inside, just mock up another Papa.

PC: Okay.

LRH: All right, now let's take this – this fellow, let's take this fellow and let's pat him on the head.

PC: Hm-hm.

LRH: Now let's have – let's mock up your own body with your father's body here.

PC: Hm-hm.

LRH: Mock up your own body with your father's body.

PC: Hm-hm.

LRH: Got that?  
PC: Yeah.  
LRH: Okay. Have him pat your body on the head, now, out here.  
PC: Yeah.  
LRH: Got him patting your body on the head?  
PC: Yeah.  
LRH: Now have him pick you up and throw you out the window.  
PC: (laughs) Okay.  
LRH: Got your body thrown out the window now?  
PC: Yeah.  
LRH: Okay, now mock up another body for you.  
PC: Okay.  
LRH: Got that?  
PC: Yeah.  
LRH: Now, have your pop reach in and pick out your right eyeball.  
PC: (pause) Mmm.  
LRH: Get him pulling out the eyeball? Well, have him take one strand of hair and pull it out. (PC laughs) You got that?  
PC: Yeah.  
LRH: One strand of hair and pull it out.  
PC: Hm-hm.  
LRH: You got that?  
PC: Hm-hm.  
LRH: All right, have him pull out a handful of hair.  
PC: Hm-hm.

LRH: And hand it to you.  
PC: Yeah.  
LRH: Have him pull out your right eyeball and hand it to you.  
PC: (pause) Okay.  
LRH: Got it?  
PC: Yeah.  
LRH: Good, now have him – have you hand it back to him.  
PC: Uh-huh.  
LRH: Have him hand it to you.  
PC: (laugh) Okay.  
LRH: Now have him take it back again.  
PC: Hm-hm.  
LRH: Take some sandpaper...  
PC: Hm-hm.  
LRH:... and polish it with sandpaper, real good. Got it?  
PC: Yeah.  
LRH: Now have him throw it out the window.  
PC: (laughing) Okay.  
LRH: Create a new eye for the socket that's empty in your body.  
PC: Okay.  
LRH: Now, have him reach over and pull that eye out complete with the optic nerve.  
PC: (slowly) Hm-hm.  
LRH: All right, have him take the – one end of the optic nerve and the eyeball in the other end and have him stretch it out real tight and play a tune on it.  
PC: (pause; laughs)

LRH: Got it?

PC: (laughs) Yeah.

LRH: All right, now have him snap the optic nerve in such a way, just several times, so it snaps back against the eye real good.

PC: Hm-hm.

LRH: Now, have him set the eye down on the table and put a very thick lens in front of it.

PC: Yeah.

LRH: Got it?

PC: Uh-huh.

LRH: Now have him make the lens up into powdered glass and shove the eye through the powdered glass.

PC: (slowly) Hm-hm.

LRH: You got that?

PC: Yeah. (brightly)

LRH: Sweep the whole thing off into a waste basket.

PC: Yeah.

LRH: Throw it and your pop out the window.

PC: Yap!

LRH: Throw your body out the window.

PC: Okay.

LRH: Mock up a new body for you and a new body for Pop. (PC laughs) Got that?

PC: Hm-hm.

LRH: All right. Get your body reaching up and taking Papa's – both Papa's eyes out of their sockets. Can you do that? (pause) Little bit tough?

PC: (slowly) Hm-hm.

LRH: All right, have him pull off his glasses first.

PC: That helps.

LRH: Pull off his glasses. Now throw them down on the floor and smash them.

PC: Yeah.

LRH: Now reach in and pull his eyeballs out. Now you can get them?

PC: (slowly) Hm-hm.

LRH: Got them?

PC: Yeah.

LRH: All right. Put one under the heel of each foot of your body.

PC: Yeah.

LRH: Now step. And have them look reproachfully (PC laughs) at you as you step on them. You got that?

PC: (laugh) Uh-huh.

LRH: You got that?

PC: Yeah.

LRH: All right. Take those two shattered eyes apart...

PC: Hm-hm.

LRH:... dust them off real good...

PC: Hm-hm.

LRH:... and put them back in your pop's face in that condition.

PC: (laughs)

LRH: Now saw the back of his head off and adjust the optic nerves back there so he can see real good.

PC: (pause) Okay.

LRH: Got that?

PC: Yeah.

LRH: All right, now – now let's put the back of his head back on.

PC: Hm-hm.

LRH: Take a sledge hammer...

PC: Hm-hm.

LRH:... and knock his whole head off.

PC: (laughing) Okay.

LRH: Okay, now hold the head very comfortably in one place, one place, and pull the eyeballs out again.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: Throw them out the window.

PC: Okay.

LRH: Dust his head off and put it back on him again.

PC: Okay.

LRH: Put him in a bed.

PC: Hm-hm.

LRH: Have him be very sick.

PC: Hm-hm.

LRH: Give him a couple of glass eyes.

PC: Hm-hm.

LRH: Have him die.

PC: Hm-hm.

LRH: Put him in a dog cart and take him off to the funeral.

PC: (pause) Hm-hm.

LRH: Get nice muddy ground, very muddy (PC chuckles), no coffin. Drop the body in.

PC: Yup.

LRH: Drop mud in its face. (PC laughs)

PC: (laughing) Okay.

LRH: Shovel some more mud on it.

PC: Hm-hm.

LRH: Now dig him up again. (PC laughs) Got it?

PC: Yeah.

LRH: Drive a spike in each eye and put him back in the grave. Got that?

PC: Yup.

LRH: Good, easy. Now – now just mound the grave all up real good.

PC: Hm-hm.

LRH: All right, mock up another body for Pop.

PC: Okay. (brighter)

LRH: You feeling better?

PC: (laughs) Hm-hm.

LRH: Okay, take a fountain pen, fill it full of vitriol and squirt him in the eyes. Have him look at you reproachfully.

PC: Hm-hm.

LRH: Have him pick up the fountain pen and squirt it in your eyes.

PC: Okay.

LRH: Okay, issue new eyeballs all around. (PC laughs; LRH joins in) You got it?

PC: Yeah.

LRH: Okay. Now, get your body to take a hammer and go round the back of

his head and start hitting him on the back of the head. And every time you hit him, watch his eyes pop out about two inches in front of his face and snap back in again.

PC: (laughs) Okay.

LRH: Get them snapping.

PC: Yeah.

LRH: Now get the sound of their snapping.

PC: (laughing) Ooooh.

LRH: Now put the emotion of cautiousness in their snapping. Have them snapping cautiously. (PC laughs) Got it?

PC: Hm-hm.

LRH: Have them snapping angrily.

PC: Hm-hm.

LRH: Now have them snapping sadly.

PC: (slowly; chuckling) Hm-hm.

LRH: And now have him – have them snapping sort of lasciviously.

PC: Sort of what?

LRH: Oh, sexy, very sexy. (PC laughs) Hooch dance sort of thing. Got it?

PC: Hmmm.

LRH: Hm?

PC: (laughing) That's a little bit difficult.

LRH: Little bit difficult, yes, but it's – anything can happen in one's universe. (PC laughs) Got them doing it?

PC: (laughing) Yeah.

LRH: All right. Now, reach up after they've done all that and pull them both out and extend the nerve way out and tie a knot in it.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Now, just keep pulling on the nerve so it just keeps coming out.

PC: Yeah.

LRH: Take a big pair of scissors and cut it off.

PC: Uh-huh.

LRH: Turn your pop's body upside down and put him out on the street.

PC: Yeah.

LRH: Now, out on the street, feed him underneath a steamroller.

PC: Yeah.

LRH: Now pick up the flattened remains and turn them over and run the steamroller back over them again.

PC: Yeah.

LRH: Have your father look at you reproachfully.

PC: (laughing) Without the eyeballs?

LRH: Without any eyeballs. (PC laughs) Got that?

PC: (laughing) Yeah.

LRH: All right, pour gasoline on him and burn him up.

PC: (little laugh) Okay.

LRH: Now mock up your father's body alongside of your body right here.

PC: Yeah.

LRH: Got the two of them all mocked up there?

PC: Yeah.

LRH: Make them both grow very old.

PC: Hmm.

LRH: What's the matter? Can you make your father grow old?

PC: (hesitantly) Hm-hm.

LRH: Little bit difficult?

PC: Hm-hm.

LRH: Oh, just put a cane in his hand.

PC: Hm-hm.

LRH: Put – put a little white beard on him.

PC: Oh, no. (laughs)

LRH: Well, have his hair get gray, put powder in his hair.

PC: What's left of it.

LRH: What's left of it. Okay, have the rest of it come out.

PC: (laughs) That's easier.

LRH: That's easier?

PC: Hm-hm.

LRH: Now have his face get very wrinkled.

PC: Hm-hm.

LRH: Have him get very bent.

PC: Ummm.

LRH: He used to say, by the way, „You're making an old man out of me”?

PC: Hm-hm. (laughs)

LRH: (chuckles) Okay, have him get very bent.

PC: (pause) Uh-huh.

LRH: Now have him sort of fall in to himself and turn to dust.

PC: Uh-huh.

LRH: All right. Now have your body get old and all its hair come out, and get very bent and turn into dust.

PC: (slowly) Mm.

LRH: Tell me when you got two piles of dust. Can you do that easily?

PC: Yeh, uh-huh. (more brightly)

LRH: You got two piles of dust?

PC: Yeah.

LRH: All right, scramble them all up.

PC: Okay.

LRH: Got them all scrambled up?

PC: Yeah.

LRH: All right. Out of the dust make your papa's body and your body.

PC: (pause) Hm-hm.

LRH: All right. Now have your papa's body get younger and younger and younger and younger...

PC: Hm-hm.

LRH:... till he's a little baby.

PC: Hm-hm.

LRH: You make it?

PC: Hm-hm.

LRH: All right. Have him get younger and younger and younger until he's a sperm. (pause) Make it?

PC: Hm-hm.

LRH: All right, have the sperm vanish.

PC: Gone.

LRH: Good. All right, now create your father as an old, old man again...



PC: Okay. (brighter)

LRH:... and have him take your body, now, and bash its face in.

PC: Hm-hm.

LRH: Now have him get bottles marked fever and chills and empty them over your body.

PC: And do what?

LRH: Empty them over your body.

PC: Hm-hm.

LRH: Have him put you to bed.

PC: Hm-hm.

LRH: Very ill. Be very sympathetic to you.

PC: Hm-hm.

LRH: Get up, out of the sick bed, have your body get up out of the sick bed and throw him out the window now.

PC: Okay.

LRH: All right. Now, take his – all of his effects, and everything that ever belonged to him.

PC: Hm-hm.

LRH:... including his glasses...

PC: Hm-hm.

LRH:... and open the front door, open it and throw them all out on the street.

PC: Hm-hm.

LRH: All right, now scrape them all together and make a bonfire out of them.

PC: Hm-hm.

LRH: Okay, now throw your body on the bonfire.

PC: (laughs) Yeah.

LRH: You got it?

PC: Yeah.

LRH: Okay, now mock up your body just the way it ought to be.

PC: Hm-hm.

LRH: Mock up your body the way it really ought to be, the way you'd really make a body if you'd had your choice.

PC: Mmm. (little laugh)

LRH: Did you?

PC: Mmm. Not yet. (laughing a little)

LRH: Well, just mock up a body, do as good as you can on it.

PC: (laughs) Hm-hm.

LRH: All right. Destroy that body, make another one better.

PC: Okay.

LRH: Destroy that one, make a better one. (pause)

PC: Hm-hm.

LRH: Now, is this new one just achingly aesthetic, just wonderfully aesthetic? Huh?

PC: (chuckling) It's getting there.

LRH: It's getting there. All right. Improve it just enough to make it just wonderfully aesthetic so that you can get the sensation of beauty coming off of it.

PC: (pause) Hm-hm.

LRH: Is it wearing glasses?

PC: No.

LRH: Okay. Now is it very, very beautiful? Hm?

PC: Hm-hm.

LRH: Very beautiful?

PC: Hm-hm.

LRH: Good, throw it out in the street. You got it?

PC: Yeah. (laughing)

LRH: (laughing) That was hard to do, wasn't it? (PC laughs) Make a better one. Make a better one.

PC: Hm-hm.

LRH: You got that better one?

PC: Hm-hm.

LRH: Now make it really perfect so that you absol – nothing, nobody could do any better.

PC: (pause) Hm-hm.

LRH: Hm?

PC: (pause) Hm-hm.

LRH: You got it there?

PC: Hm-hm.

LRH: Now make a postulate you can do better than that and throw that body away.

PC: (brightly) Okay.

LRH: All right, end of session. How do you feel?

PC: (very brightly) Fine.

LRH: Good, good. You look good.

Now if you will notice on this – on this demonstration here, all I did was an assessment, and I just made the assessment a little more pleasant by giving her some Creative Processing along the line. Actually I did not invoke Standard Operating Procedure Theta Clear until I had a little less kick off the bank there – just a little less kick than I was getting there. And the reason I did it is very, very plain, so that the first time I said, „Be one foot back of your head,” the failure, if it were a failure, wouldn't affect the preclear very much. They wouldn't make a postulate at that moment „I can't do it.”

So I took an assessment here, and this is a routine assessment, and I just gave her a little processing along with the assessment, particularly on the salient points and against an obvious – just took a little edge off the obvious chronic somatic. I mean just glasses, just we took the edge off of that. And that's all. But I think the – your auditor now knows what he's shooting at.

We have here on eight, down here, what could be called a very, very interesting one – over the eight, „Destroy.” Of course she'd destroy God. So would anybody when he comes up tone scale a little bit. Because stop and think for a moment, what passed for God for the MEST universe is not the goddest God there is by an awful long ways. And that whoever made that MEST universe – this MEST universe – whoever made this thing was a usurper of one's own universe. And this has been sold to the individual, and it has sold the individual out of his ability to make a universe or even to handle this one.

That is a very healthy reaction from a preclear. „Kill God? Let me at him!” Tick-tick-tick! Now, it tells you something about that. All right.

So we have, now, a list of material here. Now you notice, we got rid of this in the process of Creative Processing. You didn't even notice it going. That's because we were processing the glasses and we were also making the relationship of a small child to a parent. And that would apply to an earlier life as well as this life and I didn't even bother to inquire, probably that – possibly, it may be and it may not be, that the glasses are a life continuum on this life's father.

But this problem that I was processing here is I was processing the relationship between a small child and a parent, because it said „theta bop,” and the only thing we got an answer on the thing was „child.” Finally, we got „child,” see, then we go on the thing here. Now as far as the pc is concerned, and anything that really concerns this pc, this item right here. Now that's pretty easy to solve. It's done by Creative Processing. It's very easy to solve, but that would be the next thing you did with this preclear.

And the next thing you did after you got something like that solved, you would just go into Standard Procedure and you'd find her someplace on that rack and proceed accordingly. But you had done a careful assessment-processing combination which had taken some of the edge off the case.

Now, it's all right for you just to sail into a case and just suddenly use Standard Operating Procedure. But if you patch the case up a little bit, and you take a little time with it, and

just a little bit careful about the thing, when you say, „Be three feet back of your head,” the person – slap! – says, „Okay, now what do you want?”

Because – now, I would then work with „time” with this pc, some Creative Processing on time, and then I would just go right straight into Standard Operating Procedure.

Now, all the failure that could be there to do a good job of exteriorization, to step out of herself, the one thing that would prevent it if anything would, would be that concept about time. So I just better handle it, just a little mock-up. Also she was stuck in an earlier body; we saw the theta bop disappear. Then for our purposes, that solved itself. This is routine.

Now, those mock-ups might have sounded a little wild to you. I wanted you to notice one thing about those mock-ups, is I didn't go so far in most cases; I was just judging where the preclear could land on these things and stepped in there very quickly to keep the preclear from having a failure on any mockup. But there were a lot of „can'ts“ on that line. And each time we just cut down to a little bit of it, and she could do that, and then a little more, little more, little more, throw him out the window – bam!

You notice we didn't take forever to run that gradient scale. It went very rapidly. We gave it all the steam it would have. Now, now that is an example of Creative Processing.

What do you have to know to do a good job of Creative Processing? What do you have to know? And that's what we're engaged in learning here in these three weeks. And I've given you this example today to give you – however poor this – I gave this session, or what it led up to or not led up to – just give you a sample of what an auditor is doing these days. Because Creative Processing goes on from there.

You don't handle engrams; you don't run engrams. You have to know all about engrams and you don't run any of them. You don't run any locks; you don't run any ridges. You don't run any flows if you can help it. But you have to know all about them so that you can mock up a similarity to give to the preclear to run. You don't have to run a single whole track incident, but you have to know every one of those electronic incidents. Why? So that you can give them the geometric object to handle which comprises the mainstay of the electronic incident.

You suddenly present a preclear with a black box – in this case it didn't work because these aren't Fac One glasses. But you can usually tell Fac One glasses. You give this preclear a black box, all of a sudden they say, „Oh, my God! My eyes are blinded!”

You say, „Well, I just gave you a black box, I mean...” It's so simple.

You try not to produce dynamite. You have to know all there is to know about phenomena on the track and what's there because you're approximating it with mock-ups. And you're asking the preclear to do what's good in existence and what's pleasant in existence. The restimulative quality of this auditing is practically zero. It doesn't and won't appear so at first to you, but you have this factor.

About ten minutes of Creative Processing is worth hours and hours and hours of running the actual incident.

The reasons for that are very simple, and you wouldn't look for them to be those reasons, but they are those reasons. And this is the fastest thing you know.

You can turn off arthritis, bursitis, Republicanitis, anything off of a case with Creative Processing. Only, turn it off quite rapidly. You know it's difficult taking off a pc's glasses; well, you can take them off with Creative Processing. You can really take them off.

You just start working around, have him polishing eyeballs and so forth. The fact those glasses aren't off right this minute tells me something. There's somebody else wearing glasses. There's somebody else on the track wearing glasses. And she's shaking her head right now. She didn't tell me about that person till she was safely in her seat.

Okay. That is a sample of this processing. This is a sample of this type of an assessment.

And I want to thank you very much for your attention this afternoon. I'll see you tomorrow at two o'clock.



# LOCKS, SECONDARIES, ENGRAMS

## HOW TO HANDLE THEM

A lecture given by L. Ron Hubbard  
at the 2 December 1952

I want to talk to you. Here today is December the second, I believe, in the afternoon. I want to talk to you about locks, secondaries, engrams, how to handle. Now isn't that old? I mean that... that... that's... that's really antique isn't it? That's just terrible to think of going over these things again. Uh... just... just how grim it is.

But we have to know something about this because... just because we're doing something else with these is no reason they've ceased to exist suddenly.

Now you see there's always two sides to a problem. One of the sides has to do... one of the sides has to do with the entity, the... the gimmick, the uh... object and so forth; and the other side has to do with how you handle it, or what it does, or what its purpose is. Well, we divide, we can divide uh... into, a... that's a completely false division by the way but it's a good analagous division, and we can divide the field of medicine into two halves. We can say there's structure, and there's function and where the field of medicine got off was in failing to say that there would be two halves and differentiating so that they hit the structure all the time - structure, structure, structure.

Chap listened to a series of lectures up in Kansas City, a doctor. He came around one day and uh... he listened to this series and he said, „For twenty years,“ he says, „I've been studying structure. And I have worked from the standpoint of structure.“ And he says, „Now I've listened to you for three days and I have to throw this overboard.“ He says, „I want you to know that this is no small sacrifice on my part.“

'Cause function monitors structure and actually function in the level we're now studying can at any moment become structure. And by having a function, you can at will obtain or procure or remodel or destroy a structure. So the structure from being part of this dichotomy - oh that's a beautiful word. I picked it out of the dictionary, it has something to do with flowers or something and it didn't mean anything else that anybody could get confused with. It's just a lovely word. And I... I like to get a few of these words around so the professional auditors can stun people. So you can say learnedly, „Oh, uh... the de... dichotomy“ and the poor fellow will say, „The what?“ „Well, that's a technical term.“

Now when we have, where we treat these two things as data of comparable magnitude, we make a mistake. And that's a very common mistake. And it's a mistake so common that we've been making it for a couple of years. We have treated structure as comparable with

function. That was because we didn't know enough about function. Now true enough, that which we did know about function, the strata that we did know about function was comparable to structure. What we knew about structure and what we knew about function did form this dichotomy.

Now actually, however, we've moved upstairs now being... being how we don't have structure to match up with what we now know about function. So structure stayed over here, this little tiny thing, this microscopic thing called the MEST universe and we've moved up into this bracket of function. So we don't any longer have those two things. I... I... I want to make that clear right at the beginning here to show you the shift of importance on locks, secondaries, and engrams because although those are functional in their activity, they are themselves structure. They are structure.

And when we've moved up far enough here in the field of function, we can handle these things like a Mississippi riverboat pilot used to be able to handle a deck of cards and a derringer. There's nothing to it. Uh... you sort of slide them around to the back side and flip them over and take a look at the front and deal all the hands out and everybody picks up their hands and they've all got full houses, but you've got four aces. I mean this sort of thing.

Now, when you know enough about function, you can start ignoring structure, but boy, don't start ignoring structure till you know about its function. Your engineer has this as an integral part of his thinking. Uh... when he knows enough about structure to make one at will, why he's very happy about it and he gets rather careless about it. He knows the stress of importance on it. But uh... up to that point, he's very, very careful that when he puts the railroad train through the mountain that it goes through a tunnel. He gets structural, he puts a... a structural hole in the mountain for the train to go through.

And it has been known to happen that trains which did not have holes and tracks to travel on, became remarkably second hand in a very short space of time. And so it is when you wouldn't know enough about structure to know completely that structure was makeable, creatable, and destructable by function. But you'd have to know an awful lot about function over here, wouldn't you? Tremendous amount.

Now, it is no criticism of the field of medicine that it had to stress so heavily the whole idea of structure. Why did they think that surgery is the only cure for an ulcer, whereas their records tell them that surgery is not a cure for an ulcer? You operate on a fellow once, maybe he's all right for a while, you operate on him again, maybe he is all right for a while longer, you operate on him again and he dies under the knife. I mean it's just uh... one of these things.

But every once in a while you get a case you operate on him for ulcers, he's all right. He just goes right on from there. So the doctor says, „Well, okay, we got this chance and this fellow is probably going to go all to pieces and hemorrhage and so on and die anyway, so we might as well operate. He really doesn't have any choice. It isn't a matter of... then a condemnation, criticism, praise or anything else, it's just let's look at the practical aspect of it. He does what he can do within his own frame of reference, ability, and knowledge. Practically everybody you know is doing just that.



Now, it is a very very bad thing for me actually to choose out for randomness uh... various fields and so forth, but it's fun. And it's... it's completely uh... on my part I can get quite serious about this, get very serious about this. And the more serious I get about it, the less happens. That's odd, isn't it? That's two things would be comparable there.

Now, the funny part of it is, is the less serious one gets, the more he can do with. Here's this fellow, he goes into the cage; here's a man-eating tiger. He knows this is a man-eating tiger. It doesn't necessarily... It isn't necessarily a man-eating tiger - he just KNOWS it's a man-eating tiger. And there sits this man-eating tiger, and he's supposed to train this man-eating tiger. All right, he knows that tiger is a man-eating tiger so he gets eaten up. It's very simple.

Uh... you'd... I'd had a type of ignition switch went on a little racing car. It was very interesting. It was a secret switch. The thing had no ignition key at all, and to keep somebody from fooling around with it and so on, we put a secret switch under its panel. You had to throw this switch and the front switch on it was just a dummy. Well, now because we had called that a secret switch, it, of course, became a secret. And it was badly wired so that no current was getting through to the distributor and the ignition system after it was installed. So you would turn on the front switch and you, of course, turn on the secret switch because you knew about that, the car wouldn't start.

So you went around, of course, and took the distributor apart, took the spark plugs out, took the valves out and took the bearings out and took the gas tank off and took the drive shaft out and took the fan off to find out why this car wouldn't start. Well, we put all these things back in again and tried to start the car again and it still wouldn't start. And they gave up, they gave up, the mechanics working on it. And they brought the car back and put it down in the driveway and tried to tell me that it would start now. And I went out and it wouldn't start. They towed it over. And uh... it wouldn't start.

And I went over this and I said, „Let's see what have we done to this car since the last time it did start? Oh, we put in a secret switch.“ And I reached under the panel to see if the secret switch... and the thing bit me. You know, I mean good, solid short here - you know zziinnngg! And so I reached back in there and tore out the wiring just wham, you see. And wound it together and just let it hang there for a moment. Turned on the switch and the car started. I thought for heaven's sakes, this is very, very peculiar. There was nothing wrong with this car.

Of course, by this time, the car was completely out of adjustment Uh... the carburetors were out, the spark plugs were out, the distributor was off set, the timer was off, oh, the timing chain was all slack. Well, this wasn't because I was bright. It was because I hadn't carefully installed the secret switch in it. See, I hadn't done that to the car, but they had installed a secret switch and so thereafter, it had had to, of course, remain secret. That was the purpose of the switch. And uh... nobody else, then, could start the car so of course, the car... the purpose of it was to fix it so the car wouldn't start. And so they did just that. This is a very true example. It sounds completely idiotic. But... that took three weeks of work for a bunch of mechanics in a garage.

Now, there, they postulated something about structure in the MEST universe according to the most completely understandable terms, they postulated something about this structure. And they said this structure works this way. And of course, they... they made a good postulate about it. They said this is a switch which is not going to let the car be started; it's going to let the car uh... be safe and then of course, because it's secret, they couldn't even investigate to find out whether or not the switch was well connected. Well, this... this is a long drawn-out affair. But what do you know that... that's a part and parcel of every piece of research anybody does. He starts investigating structure and he says this structure does so - and - so observably, observably does this. Sure enough it does; you can go on and pick people off the street and so on and you can take them one after another and examine them all. And then... then - structure's doing just that all the time.

Fine, now let's take that serious, let's take that real serious and let's work with what their doing and undo it underneath and below the level of the postulate which does it. Oh, we can have a good time. We find everybody out there walking up and down the street has made an agreement on experience, that experience is a good thing and you have to hide some experience and some of it has to become automatic. And how do they do that? Engrams, secondaries, and locks - it's a system. Everything becomes automatic, it works this way and that way. They've got... got all kinds of... of engrams which have to operate against them that they mustn't know anything about. And although this whole system is just as haywire as anything could be, it's as haywire as a Chinese idea of car repair, uh... they get the thing overworked all the time. They install it at one tone level and then they sink down the tone scale and they start using it at another tone level and of course this thing becomes the master. That thing begins to master. Then they have an awful time. Then they don't know what... what... what is happening here and what's the system they're operating on. They've made something over here automatic they didn't want to know about this, this is supposed to work over here in some peculiar fashion. And then once upon a time they knew all about that.

They... they walked in and they put their hand on a hot stove and it burned and they looked at their hand, and their hand was damaged. And they said, „You know, I will have to do something so the next time I come near a hot stove, I will remember I burned my hand because I'm liable to forget that.“ „Well, all right, we will pretend then that we have forgotten that but any time my hand comes near a hot stove, I will jerk it back from that hot stove.“ Automaticity, you see.

We're going to get near something, it has a certain stimulus and we're going to respond in a certain way. And we want that as fast as possible so - and this is the error, this is a big error. So we'll make it automatic.

Well, now to make something automatic, you hide it from yourself. Now, you find this fellow way up the track a few million years, billion years, trillion years later. What's he doing? He's walking around in an utter fog, he's in a body, he doesn't know how he got there and so on. And you say, „Hey.“ It would be very simple if you could do this. You just say, „Do you remember the time you wanted something to be automatic“ „Yah.“

„All right, do you remember an earlier time when you wanted something to be automatic?“

„How do you mean automatic?“

„Well, it's something that would operate by itself and do something for you.“

„Oh, yes, yes. Got an earlier time, got an earlier time, got an earlier time.“

Bing! There goes his engram bank, 'cause it's held by this little tiny functional thing that says: „Let's make it automatic, so we're safe.“ You see how that would be?

Now I'll go over that again in just slightly different terms so that you can see what these locks, secondaries and engrams are. We know what they are in terms of structure - they're old energy with pictures on them, which when restimulated have the power to enforce pain and command upon the body.

We... we know... we know there... that. We've examined that anatomy. We found these things sitting here as a heavy engram. It'd be in the prenatal bank, or it's an electronic incident or it's anyone of these dozen of things, many of them in controversy. Many of them not in controversy. Uh... we know that big bank sitting there and it's got these secondaries that's emotional charge, incidents, and then it's got all little locks and so on. Boy, you start undoing one of those things – zing zang the other way. And you find it all wound up and tangled up and you find the preclear going down the street. And he sees a fire plug, and uh... every time he sees a fire plug, why, he uh... sort of stiffens, and tenses and... you say, „What's... what's making you stiff and tense?“

„Why, nothing, must be the streetcars.“ Well, you... you put him on an E-Meter... you put him on an E-Meter and find out that it was fire plugs. And he doesn't even know this, see. He's that bad off. He... he sees a fire plug. It makes him tense and he doesn't even know that it's the fire plug which he sees that makes him tense. But he knows something is making him tense. He's not that far gone. He knows it's streetcars. Only he doesn't know it's streetcars. If he could know completely it was streetcars, he wouldn't anymore get tense. If he would just say to himself, „Well, it's streetcars,“ he wouldn't be tense anymore about fire plugs. Now that's... see, if he can KNOW that it was streetcars, what he's done is make a new postulate. He says, „Streetcars make me tense. Now that I know that streetcars make me tense, they're not going to make me tense anymore.“ He... he could play this quote „trick“ on himself unless he has to agree too heavily with the MEST universe.

All right, now what is this system then he's set up? Well, it's a system which starts in with an agreement. And one agrees more and more heavily and more and more heavily and the first thing you know, he is convinced of the solidity and existence of the structure which he himself constructed.

Let's look at that in another bracket. Let's look at that in the field of hypnotism. Here is, here's real phenomena, here's something you can go and investigate. If you want to investigate this, go get yourself a little book Now to Hypnotize Somebody in Five Easy Lessons or something of this sort, as it's very easy to do. Set up a candle in front of them, tell them to stare at the candle. There's a certain percentage of people that hypnotize just like that. And a certain percentage of them are running so hard that anytime you say, „Go into a hypnotic trance,“ they run madly the opposite direction. They'll hypnotize in opposites. There's awfully interesting business, hypnotism.

All right, uh... all you're asking him to do is concentrate a sense channel on something, a communication line on something and then fix it there. Well, he agreed to do that the second he puts his eyes on the candle. Now your trick is to make him agree to something else. There's nothing every very weird about hypnotism. It is the easiest thing in the world. I... it... now you got... got... got his eye on the candle. „All right, now you stare at the candle, stare at the candle. Now uh... you know that concentration of that sort can make you for... sort of sleepy and so on. You stare at the candle until you feel that.“ And he'll say, „All right.“ See he's agreed that concentration on that can make him sleep.

All right, uh... you got that one. Now, uh... let's go in a sort of a, of... uh... let's look at this candle a little... a little closer and now let's feel... let's feel the... the... the body becoming more and more relaxed. And, he agrees to feel that the body is becoming more and more relaxed. That's all there is to that. He... he just agrees little by little, the next thing you know the hypnotist says, „Now your eyes will close.“ And his eyes go bonk. Of course, he agreed to that.

Now, the hypnotist says, „Now your right hand will rise.“ And with some slight amazement, this fellow watches his right hand come up.

And he says, „Wooo, I'm hypnotized.“ So he just gives it up then, and the hypnotist now says, „Now you see that kangaroo on your right knee?“

„Yes.“ He sees the kangaroo on his right knee. Now take it on your right knee.

“Now let's see it jump over to the left knee. Now you got that? All right, now let's put... let's put a... uh... a bonnet on this kangaroo. Got the bonnet on it? Now have the kangaroo sing a song.“ And the hypnotized person is very happy to sit there and watch this.

The trouble is he's seeing it; he's seeing it completely. This is frightening to people that this can happen to them. Well, that's just a nice MEST universe trick, that it could be frightening to them. And it's very weird that they think they have to go along through all this mumbo-jumbo and ritual of hypnotism and be in a state of sound asleep and be out of control of themselves and can only see this when they're taking orders from a hypnotist. That's the silliest thing in the world.

I mean, here we've got a long chain of laws and agreements and what do you know. They operate on more people out here. And they're there as agreements - that if you agree to this, then you'll get that. And if you agree to that, and you agree to that and agree to that, the next thing you know the fellow is unaware of his surroundings. A hypnotized person can see a whole room on fire and uh... he can. He can hear the flames crackle and everything else. He's just in wonderful shape on the thing. You see he doesn't have to take responsibility for it. He can do it all the time and the whole trick is, is he's saying, „Now look, that hypnotist can be responsible for my really seeing this and building universe around here, and it's up to him to get me out of it again, and so forth, and so I'll just make him responsible and therefore I'll be able to handle illusions.“

That's one of the reasons people respond better to being audited than auditing themselves. They don't audit themselves, they just, well they kinda dodge around because they're asking themselves to take full responsibility for everything they do. Well, it's much better to

have an auditor there and say, „Well it’s what he’s doing. I’m not doing it. Another fellow can do it with great ease.“ In other words that having an auditor is a gradient scale on automaticity which is also the scale of responsibility.

One wants things to be automatic for which he does not want to be responsible. Now, we find nearly all Homo sapiens audit far far better than they will self-audit. It’s almost dangerous to start them in self- auditing ‘cause they’re not going to take responsibility for doing a good job of it. Then another thing is... is when they self-audit, they have to set up to some slight degree, a circuit auditing themselves or themselves auditing a circuit. And it becomes a little more complicated and... uh... it isn’t so good. So about the best point you can pick Homo sapiens up on the gradient scale and so forth, uh... the best point you can pick him up is a doggone good auditor. Now... that... that right away he’s able then to shove enough experience over.

Now because the auditor isn’t interested in putting this person to sleep this auditor is interested in waking him up, you get a completely reversed idea from hypnotism. You take this preclear, let’s take the preclear here and the hypnotizable subject here. Neither one are hypnotized or... or they’re just in, like they walked down the street. All right here are these two people, they’re in the same state of wakefulness. Now the person who is agreeing to be hypnotized goes down from this state of self-determinism and awareness to the direct degree that he is worked by a hypnotist. Now let’s take the preclear over here. Now the auditor is trying to return to this fellow some self- determinism and ability on his own so he takes off at this level. He makes an agreement that he will try to do the things for his own good that the auditor wants him to do. That’s his first agreement. He is agreeing to be self-determined.

Now he agrees a little bit more that he can be a little bit more self-determined and he agrees that he can be just a little bit more self-determined and what do you know. He gets more and more alert, and more and more awake and more and more awake and more and more awake and more and more awake. Now you see that... the going opposite directions from the average Homo sapiens with these two processes.

The hypnotist is only interested in one thing, really. The hypnotist is interested in taking the control of this individual. If you ever want to process somebody and have a bad time of it, get a hypnotist - a fellow who is a professional hypnotist - and start processing him. And a large percentage of these boys are practically crawling the walls.

I’ve had them come around and say, „Please, Ron, do something for me, I’m just hung.“ And you say, „Well, all right... let’s pick up the last person you hypnotized. Okay, get shoving your control center sort of thing over the top of him, now pull it back, now give it to him again, now pull it back, now give it to him again, now pull it back.“ And the fellow all of a sudden gets the feeling that he gets when he hypnotizes people. He’ll take over control of somebody by simply sort of moving himself all over the top of this person and after that monitoring him. And what do you know - that was twenty years ago and this person is now in Istanbul and this hypnotist still has a ghostly feeling that he’s still controlling the motions and thoughts of that person. And by the time this poor hypnotist has hypnotized five or six thousand people or something in some profession, he is all in a spin on two things. One, control of others - it’s an overt act and... two, he’s all fouled up on spacation.

He has lost his own location, he's put his control of beings over the top of so many beings and they are now in so many places, he has done a sort of a valence shift into them so many times, and they are now so far away that he thinks he's scattered all over God's creation, he is no longer in control of himself anymore and so he gets to a point where he is crawling the walls. Furthermore, he has made people agree and agree and agree and agree to this and in order to make them agree to this, he had to agree to make them agree to that. And so he's gone down scale little by little by little by little. He's been agreeing himself 'til he gets the idea that he walk out on the street anything will hypnotize him. Oh, he... he's in terrible shape.

It's just like a salesman; there's nobody under God's green earth easier to sell something to than a salesman. He's agreed so often on the fact that things can be sold to people that... that he's agreed that this is possible.

And you come along and you say, „Now you see this old dead rat? It's only two weeks old and what do you know, the price is only 85 dollars,“ and so on. And he'll look at you sort of helplessly and bite. Now the trouble is, people haven't realized that too much about salesman and so they're still alive and they still can function. But knowing... knowing that about a salesman, it... it becomes horrible.

Another thing, a salesman is trying to give away MEST, he's trying to give away MEST, and give away MEST and give away MEST, so that he's disagreeing all the time. Well, this is fine, but when he fails to make a sale, he's been unable to give away MEST. Well, by the time he's failed to make enough sales, he doesn't think he can give MEST away anymore and he knows that he has engrams although he pretends he doesn't know he has engrams and a bank and so forth. So he can't give this away either and he becomes jammed on the time track. He... he isn't able to give away MEST.

Now all of that... all of that is very related, extremely related. Here we have somebody who by gradient scale of agreement, we agree a little bit and then we agree a little bit more and then we agree a little bit more on some subject, why, it becomes true.

Now automaticity comes about, we'll have a lot more on this automaticity but... lovely word, but I mean you can count on that flooring people.

Well, that's the principle of automaticity, I would say he's about uh... about... uh... 2.2 on the tone scale, automaticity uh... and so forth. Has a very, very uh... bad uh... compulsion toward uh... wishing tiredness on people, and uh... that demonstrates he's about down there on the tone scale and so forth. His reactive bank is at about such and such a state of affairs, uh... he... uh... locks... he probably can't get rid of those very easily, and so forth. He's probably having an awful lot of trouble with MEST. I'd say his finances were in bad shape. Let's say his finances are in bad shape. I'm an auditor. That's what I'm interested in at the moment. Uh...

Anyway, well, all this comes out... all this comes out as uh... one of these little center pins on cases that is very easy to pull out and examine. All right, what happened to give this fellow the idea that he ought to have an engram? What happened? Well, one day he found out he'd been wrong, that's all it took. He found astonishingly enough that he'd been wrong.

Now, he had to make a postulate to be wrong. I mean he had to make a postulate that he was now found out to be wrong. This depended upon a postulate that there's such a thing as rightness and wrongness of action. So he must have agreed to those things before. He had to make postulates concerning good and bad conduct, and good and bad effect, and good and bad cause before he ever got to a point where he could get an engram.

So gee, where did these engrams start cutting in? Well, they start cutting in way down there - about 3.5 on the tone scale, way down. A fellow doesn't never bother with them below that. But he agrees that there's bad cause possible and there's bad effect possible and that good cause is desirable, and good effect is desirable. He's agreed to that so far.

Now he's agreed to the fact that there is such a thing as wrong conduct and right conduct. He's agreed to that many times. And then he's agreed to the fact of something else. He's agreed that there is such a thing, there is such a thing as pain. He's... he's had to agree with that. Pain doesn't exist, but he's agreed to it. And boy, is he anxious to have it - that pain is precious stuff. The fellow that thought that up deserves a big leather medal.

I'll find him around the universe someday when we're bailing people out and so forth and some fellow will be walking along the line. He will look more hangdog than the others and so on. That'll be the fellow that invented pain. So we'll just take him over and we'll run this out of him - Standard Operating Procedure 1950. And we'll give him a slow auditor. All right. Now, he had to agree that there was pain there, well actually he agreed to things even earlier than all this, lot of things earlier than this, but within just our frame of reference, he's had to agree to bad and good and right and wrong and so on. And one day he's had to agree to this fact that he monitors himself. Yeah, he's had to agree to the fact that I tell myself what to do.

Why that's the most wonderful one of all. That one is so apparently right in this universe that... it has an existence. Everybody on the street out there think... thinks they got that. They... they think they... they tell themselves what to do. They... they matter of fact spend a lot of time saying, „Well now, got up to the... the corner and get a cigar. All right, I'll go up to the corner and get a cigar.“ And back and forth they go and around and around, „Now let me think, let's see what I know about this. What do you know about this? Why, I don't know about what I know about this, what do you know about this?“ Stream of consciousness and so on, a lot of people around there are eight or nine or twelve people holding conferences on all this.

They go into a big conference and the majority vote. I... I don't know that anybody's ever gone to the point - I suppose you could find somebody in the spinbin that has instituted parliamentary procedure amongst circuits.

But he had to agree... he had to agree that in order to be aware... in order to be aware he was something that couldn't be aware, and there is the bottom of the barrel on unconsciousness. He had in order to be aware, you see, he... he's told himself, „Let's see now, how do I know I'm aware. I'll have to prove that I'm aware. Well, the best way to prove that I'm aware is to have a period when I'm not aware and then if I'm not aware then I can go back, and by golly this thing of awareness is true. Yes sir, I'm aware because there I was not aware.“ Well, who was that person that was not aware. Hmm. „That couldn't have been me because

I'm in charge of me all the time so I wasn't there. Well, that's being not aware. Well, that means not there that means something... something else must be aware because look, I was still there. Well, let's see, therefore when I was asleep something else was aware because I would wake up if anything happened in the vicinity or something like that. So that demonstrates that something was sitting there keeping watch or something. Well, that couldn't have been myself but the best way to prove that I'm aware is to show that I can be not aware and then I'm sure that I'm aware." He's talking about that down pat.

This... this business of awareness is a squirrel cage. I mean it has no business in reality at all. A fellow is, that's all. He isn't aware, that's just putting... putting another condition on that's a completely unnecessary condition. He is. Now to be aware of himself, is a secondary condition. Now see, he can be aware of himself.

Well, actually, if he's real good at it, he can be aware of this dog out here, he can be aware of horses, he can be aware of buildings, he'll say that this would preclude his ability to be anything he wanted to be anytime he wanted to be it. Well, this awareness is not that agreement. He's just being aware of being himself. And so if he's very aware of being himself, why then he feels he's in good shape. Oh, that's terrible. Do you know what self-consciousness is? That is just that thing I just spoke of on a gradient scale. We just magnify and multiply that feeling of being aware over and over and more and more and more and you get this shaking horrors of self-consciousness that most people go around in.

That starts out with the agreement „I am aware.“ A fellow IS, he isn't aware. He IS high on the tone scale and all he has to do is make a postulate as to what he is. And if he wants to be something else, he simply has to make another postulate, not change a postulate. He just makes another postulate that he is and he can also make a postulate, he is aware.

Well, that... that would be something that a guy couldn't quite grasp, and I can just see it now. A bunch of ghouls sitting around explaining to a new recruit saying, „Now, well this... this... this being aware is very good, that... that gives you a lot of sensation and so forth and how do you know you really get this sensation unless you know you're you. Now that's obvious so if you know you're you, why then sensation comes through very strongly and then you're aware of who's getting the sensation, don't you see? But if you're not aware of who's getting the sensation then how could you possibly know that you're getting the sensation, obvious isn't it? Well, now you've agreed now that... that's a good state of affairs and we'll show you we'll give you a good sensation right now.“ So they give him some sort of a sensation and then they give him a bad sensation. You say, „You see, now you feel that more strongly, don't you?“ and the fellow says, „Yes, I guess I do.“ And uh... he has agreed... he has agreed at that point, that he can be aware.

Gee, the second you agree I can... I can be aware, you set this up as a temporary condition, as a momentary condition or as a desirable condition or as a bad condition, or anything you want. This has been set up now you can have a whole flock of conditions. Instead of just being and acting very wholeheartedly and feeling and so forth, a fellow was first aware and then he does this.

You put it on a bypass circuit, you see, so he has to agree that he's not aware at times. See he says, „I'm not aware at times. I go to sleep.“ That's the backbone on sleep. „I can



agree not to be aware.“ lie’s found this out. Oh, that’s an interesting one. He cannot be aware. Then he can agree to be hypnotized as far as that goes. Then he can agree to be unconscious and when you can deliver enough pain to an individual to make him dislike it, he would always rather have some kind of a mechanism by which he didn’t have to feel it. So he invents this mechanism of, „Ow, I’m not aware in that period.“ That’s all. So that solves it. „I just didn’t feel it. Didn’t feel a thing.“ There he is.

Well, that’s an automaticity sort of thing. Yet I didn’t feel it but my... my beingness kept on being so therefore I can... suspend beingness. And that is the... the big lesson... I can suspend beingness.

Now, he gets caught a few times too fast to make a good postulate, something hits him so quick that he can’t suspend beingness, he thinks, fast enough. So he says „Let’s make this automatic, when anything hits me that fast I have a not-beingness right then and there and to make sure that I have a not-beingness right then and there I will go two or three seconds before the time I was hit by it and start not being at that point and that wipes out everything.

How many preclears have you run that couldn’t spot the point of unconsciousness but kept putting it earlier? And then would start putting it later? And then would unfold it and bring it into view; they would do this with great caution. You know a fellow starts going unconscious minutes before... under anesthesia before he goes unconscious - no anesthesia’s anywhere near him and he doesn’t go unconscious ‘tel the moment he goes unconscious, that is saying, ‘tel the moment the anesthesia is applied. But the second this is applied, he back postulates that he has been unconscious for a little while in order to make it very easy to take the anesthesia. And the anesthesia has nothing to do with the reduction of his awareness except that he has agreed that it does.

And there... there are people around, a good demonstration of this, the people around you can slap chloroform on him, you could have slapped ether on him, you could fill him full of sodium pentothal, sodium nitrate, anything you wanted to fill him full of and... and what do you know - they don’t go out. This is a despair on the part of some people in hospitals. They say, „Well he must be unconscious.“ No. Another bucket of ether, pour it over his head and so on. Nothing’s happening. They say, „Well nobody can possibly be alert all through all of this, so, he must be unconscious so we’ll go ahead and operate.“ That wiggling around he’s doing is just automatic reflex he’s... he’s already had two and a half gallons of chlorobutanol or something, and Nembutal and we filled him up.

Yah, very great confusion on what is this thing unconsciousness. And that’s the reason... the reason why is it’s just a postulated unawareness but it’s been made automatic, it’s been made completely automatic. And this fellow out here on the street made it so completely automatic that if you went along and tried to tell him it was just a postulate - he’d laugh at you.

That’s reality, that’s good reality, that’s useful, that’s workable. When anybody delivers too much pain to you, you become unaware. That’s the thing to do. So you go out here and you try and undo that as... undoing it as a postulate. You’re not going to get to first base. There are periods when he did. Now he said, „I’m not responsible for that period,“ don’t you

see? This is a direct application of full responsibility as a theory. I'm not responsible for this period when I was aware.

However, the first book forward we were trying to bring around and we succeeded in actually bringing the person up to the responsibility for the moments when he was unaware. We ran them out and brought them back into being. And whenever we ran one out and brought it back into being we made him responsible for that section of his life and it ceased to have a heavy command value on him. Because anything for which a person is not responsible can effect, make an effect of that person. Anytime he's not responsible for something, it can affect him.

He says, „Well, I'm not responsible.“ Supposing we're driving down the street in a car and he says, „Well, I'm not responsible for what this car's doing.“ And he's took his hands off the wheel. Boy, it can sure have an effect on him, right then and there. If, uh... somebody's talking along and they're talking about this and that and so on and he doesn't stand up for a friend of his, he says, „Well has no... no effect upon me. I mean I'm not responsible for that. That fellow's just talking. I'm not responsible for it. It isn't any responsibility of mine what that fellow's saying about that friend of mine. I'm just standing here.“ Oh boy, his friend hears about that one of these fine days, and it has an effect upon him. But its -

Whenever he abandons control of space, energy or objects, whenever he abandons control of these three things, he's asked them to command him. He says, „I can't control them.“ And what do they say... they say, „Hmmm, raw meat. We can control him.“

Now, how do you get a person under control? You... you can say, „Give them a-nesthesia.“ Let's say the same thing exactly. You get him to abandon control of space, energy, and objects.

How do you get a fellow under control? You... you give him anesthesia. That takes away space of action and beingness. He... he'll abandon the space he's in right there at the moment. Most of these things actually give a man anesthesia and he actually goes and stands on the other side of the room someplace. He just moves out. He says, „I am unaware, I don't have anything to do with it.“ And then he moves out. The thetan does, GE stays there and takes it... the GE's rough, also not very aware.

But did you ever run these operations where the preclear insists that he's on the other side of the room? We used to insist that he get in valence. Tough, I mean that's rough. Well, it worked. We... we made... we made advances in spite of that.

Anyway, here we have - we've asked this fellow to abandon energy, he's not to move around while he's being sawed up. And we've asked him to abandon control of an object, namely his body. We've asked him to abandon space. Asked him to abandon energy and asked him to abandon an object and boy! He's unaware.

Now actually you could just ask a person to vacate just... just move them out so that... they've abandoned control of space, energy and an object, I mean abandoned control of it, really abandoned control of it by saying, „Well, I can't control that.“ That person is under control; that person becomes an effect. That's the way people go down tone scale. The gra-

dient scale of going down tone scale is the degree that one abandons space, energy, and objects. This could go on. I could tell you a lot more just right along the line of theta clearing.

A lot of auditors go at it on this basis. They say, „Now let’s abandon the space of a body.“ I mean this is the kind of feeling they put out. „Let’s abandon the space of the body, let’s abandon all that energy and let’s get out of that object and move back - now! Now are you all in control of the physical universe you and feel better?“

„No, no.“ The guy is practically unconscious. He doesn’t know whether he’s going or coming. He’s in terrible state instantly. And the reason he’s in terrible state is you’ve reduced him in consciousness. You’ve told him to abandon space, abandon energy, and abandon an object. No, no, the proper slant on theta clearing is to ask him to assume control of more space, to develop more energy and to demonstrate to him he can have an unlimited number of objects. You know most preclears haven’t got any space to move into. That space three feet in front of them is non-occupiable. That belongs to somebody else. That space one inch in front of their noses is unoccupiable. It belongs to somebody else. And what do you know, that space one inch behind the nose is not occupiable. It belongs to somebody else. This gets so bad that the fellow doesn’t even own the space the body’s in.

The body doesn’t even own the space the body is in, it belongs to the Administration or somebody. Now, you... you get these two directions then you can go from this by asking him to abandon space, energy, and objects, abandon them. He will go down tone scale and will go into an... a state of unawareness. Now as he gradually goes into a state of unawareness, he is taking less and less responsibility of course because that’s... responsibility simply means control of, admission of control of space, energy, and objects. So he goes down tone scale and he’s easier and easier to control so somebody else can now control him. Somebody else... he... somebody else has to give him space and energy and objects.

That’s a welfare state. They give all their citizens space. Well, now, the state is giving you a place to live. Yeh, and the state gives you work. And the state is going to give you food and cars and one pair of shoes per citizen. And the state is also going to give you a medal if you’re a good boy. The state has assumed complete control of the individual and what happens to these individuals? They go into an hypnotic trance. The state says the moon is made of green cheese. It says right here that uh... Rosaline Kokabum uh... in the year 1821 flew to the moon and made a complete survey and inspection of this in order to throw at the capitalistic system. And here... here is the moon and it’s all been discovered and nailed down and it’s now under our banner. And the citizenry says, „Gong, yeh the moon is made out of green cheese.“

See what a wonderful system.

The capitalistic system does different than that. It says, „If you don’t do exactly what we tell you to do, we’re going to take your space away from you, and we’re <going to take your energy away from you, and boy, are we gonna take objects away from you.“ It is... so you see it’s higher toned. It just says it’s going to do this. Occasionally makes an example of somebody.

Well, so you see now what we're... we're talking about. We're talking about engrams. Uh... comes around to an engram. An engram is a moment of pain and unconsciousness by old definition. Let's... let's redefine it.

An engram is a period of no responsibility. An engram is a period where the individual has abandoned control of and ownership of space, energy, and objects. An engram is a period of where the individual has abandoned space, energy, and objects.

Now, if you put that definition down, it becomes much more understandable when we start to define space, energy and objects and find out what they are in terms of experience. But you can see that right now, you can connect that up. Now to run an engram, running an engram is a method of Standard Operating Procedure 1950 or 1951. It is a method of making the individual reassume control of a period where he has abandoned control of space, energy, and objects. You make him reassume control of, by going through it again and running through it again and demonstrating to him that he had a better control of it than he supposed. And so you run it and you run it and you run it.

Now, some individuals, you put them down on the couch and the individual lies down there and he grimly folds his hands on his chest. And you say, „All right, now let's go to the beginning of the incident, now what is the first phrase?“

„What incident?“

You say, „Well, now looking for this incident, has to do with this somatic in your foot.“

„Well, I can't see anything. I can't feel anything. You know my feeling of reality's such I don't even know that foot's there. Now you ask me to run an incident about this and you know I couldn't run any incident about this and there is no incident connected with this. And you say this has to do with the mother... you say it shows up on this... this meter thing here, that shows up that this is because I'm trying to get even with my mother or my mother's trying to get even with me or I've done an overt act or whatever that is. I don't know what these things are but I just... I just don't see anything and this is a lot of bunk.“ And this guy can get pretty excited after a while.

You're just... you've done just this... this trick actually. Finally we know. What... what have you done when you failed to get an occluded case running? You just failed to use a gradient scale. That's all. You started diving to make this guy take over responsibility for lots of space and lots of energy and lots of objects all at once. You said, „Okay.“ Now without even giving him a pep talk you just suddenly said, „All right, now let's take over control of space, energy, and objects. Let's go, Bud. You're on your own.“

„Oh.“ This guy just - he's got no engram bank - he's got no mind. He's gone, he's been gone for a long time. When you start theta clearing, you'll recognize this fellow instantly. You'll recognize what his trouble is. He isn't occupying the space you're trying to get him out of.

And... the quicker an auditor learns that the happier he is because he... he can just break his heart over some of these cases, he says, „Move them out... move them out? Hell, they're not in!“ They're negatively out. Not... not only are they not in their heads, but they

have to be collected from a lot of places they have run to and put in their head so that they can then be moved out of their heads. Now, you ask him and if you ask on a gradient scale, the funny part of it is if you use this principle we're using right now you can actually run on the people you haven't been able to run them on before, locks, secondaries, and engrams.

Now, how do you do this? You just uh... run him through a little moment of his life - doesn't matter whether it's a pleasure moment or a bad moment or a good moment or anything else. Just... just run him through a little section of his life whereby he did own something. You make him remember something really real to him when he was in communication with something. See ARC Straightwire. And what did we find out empirically - found out that ARC Straightwire would do an awful lot for the psychotic and neurotic. And the break point of the psychotic was the moment when he could remember something absolutely real. He'd really experienced quite a surge the second he did that. Why? Uh... you've given him ownership of one one hundredth billionths to the umpety-umpth power of uh... space and energy. You've just given him this tiny little thing. It's almost immeasurable. But he's all of a sudden said, „Hey, I can own something. I can control something. What do you know, there was a moment... there's a moment in my past that I can control.“ He says, „Sigh.“

Now if you went on from there and just built that as a gradient scale using reality of all things. I mean... mean... trying to process reality, so called laughingly, is, actually, it turns out, a low scale method of looking at things. Why should you process reality when you can make it? Now your preclear all of a sudden gets the idea he can make it. And whether that idea's right or wrong or bad or good that's... that doesn't matter, he... he just gets awfully... an awful lot better. What's the idea of processing this when you can nacho it. But we'll go on and talk about these anyway.

If you could run a lock, no matter how brief, that restored some space to him, it was actually true. He did have the right to go into the woodshed without getting spanked. Boy, why, that'd be a big game. You'd restored to him some space in the past which had been denied to him consistently. You would work on him entering rooms or entering boxes or entering something until at last he could find a time when he had entered something. And you could run the times when he didn't want to enter to the point where he now feels free to enter the woodshed. Of course, it's been forty years ago since he was spanked in that woodshed, but you'd find today that if he were to go out toward the woodshed, he would get to feeling rather odd. Somebody was really taking space, energy, and objects away from him.

All right, so we've given him back a little piece of space. Now did he have the right to do something? We'll find out who said he didn't have the right to do something, we'll block that off, knock that off.

Now, did he have the right to control his own shoes? That might be too tough. Did he have the right to comb his own hair? Did he have the right to... to... to own something? An object? And control something - did he? Yeh. What do you know he suddenly - humpf. And the next just go over it again, some more space. See, energy is an action and an object. And you just - if you just kept going up the gradient scale of incidents and finding incidents that are just a little wider, just a little bigger, a little more space, a little more doingness, a little more objects in them, you could run locks and secondaries and engrams.

What's a secondary? A secondary's a very severe moment of loss. It's either anger against losing, uh... fear of losing, or fear because one has lost, or the recognition that one has lost and apathy is not only has one lost but one will never be able to gain again. So we've got that. We've known that for a long time so let's move in on a secondary just to that degree.

In the first place, does he own anything in present time. Is anything his? And the fellow will sort of fumble around and, „Let's see a tie, no, a tie was given me by my Aunt Bertha and I always had to be careful of Aunt Bertha's things and the shoes and so forth. I work for this company and this company has... gives me everything I own practically. And... and... uh... gee, I don't own... own that really. The house belongs to my wife. Let's see, the car... that car belongs to the finance company. Uh... let's see, uh... umm. Hey you know there's a toothpick in my top drawer that I think I own.“ „How do you know you own that toothpick?“ „Well, I carved it out myself.“ Go in on that gradient scale and let him take possession of what is his and you'll find that is a... that is a very interesting process.

Well, what do you know, the fellow the first thing you know the fellow will be able to run a secondary. He lost his pappa - you want to get grief off him, there's no reason you have to get grief off him anymore. But you want to get grief off this fellow, work this basis of a loss. What does he own? What could he lose? What could he safely lose? What could he not get along without? First thing you know, his sphere of ownership starts going up on objects.

What could he do and what can't he do - and his sphere of action starts going up. What can he be, what can't he be - and his sphere of space starts going up. Okay, you have to get him up so far until he can cry over something because most guys are in apathy on this.

For seventy-six trillion years this MEST universe has been playing the game, now look at yours. You got it now? You're thoroughly attached to it, now you're sure you own it - you're sure now? YANK! I said, „Well, I guess that one wasn't yours. Now here's something else for you.“ And this... this game has... has the root of many evils.

All right, a lock is a light incident. Locks stand on top of... and multiply because of secondaries and engrams. A fellow loses Grandma, that's a secondary, grief charge. He loses Grandma and he goes on from there gathering locks about loss of people till he gets frantic, he's afraid to lose anything. He's afraid to lose his watch of he feels he'll commit suicide if he lost another thing in his life.

What's a secondary? Just that major loss. A lock that stands on a physical pain engram of just moments when he is reminded that he has a big moment of physical pain and unconsciousness. And so he goes a little bit unconscious every time he thinks this thing is coming back in again. And he wants that engram because he can't trust himself to act fast enough in an emergency. He's learned he can't act fast enough in an emergency. He thinks he's learned this so the way to do it is to set it up in such a way that he gets an automatic machine that goes zip-bomp and does it for him.

Where do people go to pieces? They go to pieces at the moment where they conceive that they can't trust themselves anymore. When they can't trust themselves, they have to trust something else. There's nobody else they can trust, so they fix up an engram bank and trust it.

Or in the fear of action, they go out and build a temple and put an idol on the altar and trust it. Or they go down to Las Vegas and say, „We'll leave it in the hands of Lady Luck.“ They shed responsibility in the hopes that... to which they had shed the responsibility will be theirs again. There you get the interplay.

How do you run locks and secondaries and engrams then? Run them on a gradient scale of restoring confidence in one's ability to control space, energy and objects. And you can use SOP 50, you can use THE ORIGINAL THESIS. As a matter of fact, there's a better technique in THE ORIGINAL THESIS, I think, than 1948. All these things run with it.

Uh... you use that, you can run any engram in the bank. If you can't run an engram, you have to run something like it. Okay, did that clear up a few things? On... you can always run an engram on a preclear providing you don't insist on running an engram heavier than he can run. You sort of knew that once upon a time, but how do you sneak in on it? Well sneak in on it by running a lock, restoring him like that.

Now there's one more point I'd like to make with regard to that. There's one more slight point, is that the over-all idea of locks, engrams and secondaries and so on, is handled now by creative processing. You have to know what locks, secondaries, and engrams are to be able to handle them as such, otherwise you won't take the creative processings uh... handily enough. But you handle directly, very directly, you handle them by getting the preclear to own his own space, his own energy, and his own objects. And when he owns his own space, energy, and objects - heck! - MEST universe stuff - phooey!

Not only, he hasn't just abandoned it, he can just take ownership of it like mad. So handle these things in the far run of it with creative processing; handling preclears, you know this fellow's got an engram, you know he's got Fac One, you know he's got something else. Handle with creative processing. But don't lose sight of the fact that you are handling something he considers an... an existing entity.

Let's take a break.





# GRADIENT SCALES OF HANDLING SPACE, ENERGIES AND OBJECTS

A Lecture given by L. Ron Hubbard  
on the 2. December 1952

This is December 2nd, second hour, afternoon. The first hour there covered this matter of locks, secondaries, and engrams. Just want to repeat here.

It's a gradient scale, then, of ability to handle space, energy, and objects, a gradient scale thereof. You'll find out there are some cases who have finally come down to the point where they think they can handle very well the space, energy, and objects appertaining to being a Homo sapiens in one lifetime. They think that's the case. They become what you have seen occasionally as the wide open case.

They record everything beautifully, they will run things beautifully on one lifetime. Don't let this wide open case, however, open up or try to get him to open up any wider on existence – because they won't, very easily. They do it very badly.

Your occluded case quite often is somebody who is trying to handle his whole track. Your high power occluded case is somebody who's trying to handle the whole track. He's... he's trying to handle the whole universe and of course it's all occluded. And he... he realizes he can't handle it. And at the same time, he's bound and determined he is going to handle it. And... uh... he kn... he knows he can't occupy any point of space, but he's going to occupy those points of space anyhow. And he's unwilling to let go of the points of space he's been in because they might be valuable. And... uh... so he won't occupy the point of space where he is because that's dangerous too, but it's still valuable, but it's not as valuable as occupying some other points of space he knows about. And he isn't going to give up anything.

You're... you're not going to find him handing up and saying, „I just live one life.“ Um-um. No sir, he's gonna handle the whole track. Now, he gets... he gets kinda squirrely on this every once in a while. He'll - he's so bound and determined he's gonna handle a larger portion of the universe that he thinks the larger portion of the universe is interested sometimes in handling him. And you get a computing psychotic. He's... who'll tell you... who'll tell you, „Well, my brain has just been wired by Western Union and... uh... so that the US Government can read my mind. And everything I think it goes on a tape recorder in Washington and they investigate this very thoroughly and I'm trying not to think of the secret that I know, because if I think of that, then they will have me,“ or something of the sort. Really squirrely.

But that's the reductio ad absurdum of just that... just that, and it is quite absurd.

But these boys, you'll see... a lot of 'em, and they're actually not as... as bad off as far as responsibility is concerned. They will handle and try and tackle much more responsibility than a wide open case will, BUT they're trying to tackle it on a big sphere, no little sphere for them.

Your wide open case is being perfectly content to handle just exactly this. They're in a very close agreement on MEST and their agreement that they are there, they're there where they've been placed and that they have recorded things just in this fashion and that those things are in this order and it's very easy to upset one of those cases. But they're quite easy to theta clear and bring on around to a wider point. They're quite easy because you can undo the track of agreement with them fairly smoothly.

Uh... these cases appear to be quite, quite dissimilar. Actually they're... it's a problem of spheres of action between these two cases. Your wide open case's sphere of action you will find is a very small sphere of action and... your occluded case is trying to make a much larger sphere of action. Actually, your wide open case gets in considerable trouble because their sphere of action is not this small center. Your occluded case also gets into trouble because their sphere of action is not the sphere of action that they can handle at that moment in that condition. So what do you find? You find theta overreaching itself. It's always trying to overreach itself. It's always biting off more than it can facsimilacate.

And when... when you... get a confusion in a preclear, you don't have to care too much about the minor structural mechanics of it. These all handle on the same thing. They handle in terms of space and energy and objects. And you just enter into the case, you just... you just know where he falls on the scale... uh... on the theta clearing scale. And you just pick it up at that level and go on from there.

You don't care whether this fellow's occluded, you don't care whether he's wide open. You don't care anything about that at all. Because the reason he's occluded and the reason he's wide open has to do with how much responsibility he is trying to take and how much of that responsibility he is taking. And it's a ratio.

And when this ratio is bad, he's trying to take... uh... let's say 10,000 units of responsibility and at the moment he... his state and environment is in this condition whereby he could only take 500 units of responsibility, you'll... you'll get him... you'll get him badly occluded. But... uh... he'd actually be badly occluded if he were capable, and he were trying to take 200 units of responsibility in terms of space, energy, objects. And... uh... this environment he was in and so forth was letting him in gently on the secret that he was only capable of taking over 10 units.

Your wide open case maybe is taking over... believes it's capable of taking over 500 units and is taking over 500 units. You see this... this society is rigged so that it's quite agreeable, if a person has agreed that I am one person in one lifetime and I am living this and my name is Jones and there I am and... uh... they're so and so, and that's all my full responsibility on the matter at the time of life where I am. And his environment tells him, „You are capable of taking over the responsibility of being Jones in one lifetime.“ It's all very nice. It's all very sweet. He's nuts of course, but... uh... uh... he is not occluded, which is important.

Uh... but... uh... well, you know, you have a harder struggle sometimes with the wide open than you have with the occluded case. Sometimes it works the other way around. You want to get this kind of a balance. You want to get as much responsibility digested as the person believes he can digest. If he thinks he has an enormously wide responsibility, well, you just better move him up in terms of responsibility.

There's only one thing wrong with that, is he's hungry. He's hungry and he... he's every time you restore to him the ability to handle... handle another 10 units of responsibility, he... he bites another 200. And as such the auditor's sort of racing with this and he... he sees... he sees this strange thing sometimes: his preclear's evidently increasing in tone but he's just as thoroughly occluded and loused up as before. And he keeps watching this and watching this.

Now it isn't the time to tell this preclear, „Now look, we have decided that you need a rest and uh... I think you'd better take a vacation or something of this sort and... and don't worry about all these big affairs that you're trying to worry about now, and just let that sort of thing go and just take it easy... and...“ You're going to ruin him. 'Cause that's one of the steps that is taken as one of the control operations that is used on a person to get him into the automaticity schedule. It's telling him, „You can't stand up to this, fella.“ That's what it's saying.

It said, „You've taken over just this much responsibility and you can't stand up to that.“ So it's reducing him down the scale.

You just try to track along behind, as the auditor, and just let him, let his capability catch up to his desire to do so. And in creative processing... in creative processing, we have the happy thing that we are aiming toward doing what he is trying to do. See, we're going in directly so that catch-up is easier.

If you were to keep addressing that catch-up to the material universe, it would practically never... you'd never catch up with it. He'd just go wider, and wider, and wider and take in more and more responsibility and more and more space, and try to digest more and more space. And you'd let him digest 10 more units and he wants to take 200 more and you just keep going on this ratio until you've practically eaten up the whole MEST universe.

Now, maybe you could get there this way and it's very possible that you could, but fortunately it isn't necessary because this person is operating under a delusion. He has never differentiated one single, interesting point. And that is the MEST universe is not his own universe. And he believes that his universe and the MEST universe are identical.

His own home universe, you might say, using an allegory here, became devoured so fast at a... such a... an impact of shock to him that when he next looked around, he thought he was still in his own universe, but it had changed. And he's still under the basic postulate that he's running his own universe. He's still caught in that postulate. And so he's... can start anybody doing anything, but he can't change them in doing it after they've started and he can't stop them after they've started. And this is completely flabbergasting to him. This is incredible.

Now in his own universe, he would start something... he'd create something, start it in motion, change it, let it dwindle down a spiral maybe and then destroy it. That was his power. And he all of a sudden finds himself obviously in his own universe, obvious. And he starts something and then he follows through the next step kind of doggedly. And he says, „Now,“ he says, „We'll change it.“ Oh no. Inertia and things like that set in.

He's... like a cannonball. He fires the cannonball and he decides when it's halfway in its flight it shouldn't land. So he says, „All right. The cannonball will now go twenty feet to the left and miss the target.“ And that damn cannonball goes right straight on through and it hits the target. BOOM! Or he fires the cannonball; finds out that his aim was wrong.

Did you ever see anybody firing on a range? If you're watching an expert rifleman on a range and he realizes that the instant that he pulled that trigger was 6 o'clock, number three ring, he tries to lift that bullet. You can watch him just lift that bullet up into the target. He's trying to lift the bullet into the target because he knows he was low when he fired the trigger.

Did you ever watch anybody driving a car? And they realize that the car's going just a little bit wrong or something of the sort? They try to take the steering wheel of the car and move the car over and make it go right. And MEST hands can't do that.

So that's very disgusting. It's upsetting. You start some action and then the action goes off and then all of a sudden isn't going in the direction that you intended it to go, so you reach out with everything you've got and try to right that action and change it into a better course, and it doesn't change. And that we call failure. And that is the anatomy of failure.

The inability to handle that which has been started, or which one has started after that course of action is entered. Inability to handle it after that course of action has been entered.

What happens in a family? The guy has a little child, little child, nice... nice kid, baby, so on. And he says, „Gonna be president.“ What do you know? Turns out to be a subway conductor. Yeah, that's just no good. That just obviously can't happen in his universe and it's obviously his universe.

We know it's his universe. He knows it's his universe. Why, sure. He is himself, and all these other people around are people he obviously has made. And if you went around and put people on the E-Meter and you asked them, „Did you... did you make everybody that you've seen?“ and so on and so... Look at you sort of strangely and he gets the strangest feeling, „Yah, I... I did. I... hmm... No, I know I didn't. But they don't do what you tell them to do.“ And now you get this little ghost coming in, see?

Everybody in this universe is trying to act as though he made it. And he didn't make this universe, he just kinda helped add to it. And he adds to it all the time by perceiving it. And he agrees to it all the time by perceiving it. And so he's never crossed that bridge. He's... he's never suddenly said, „I had a universe once which I monitored completely and this universe, somehow or other got left, and I found myself in a universe which I WASN'T monitoring.“ And he's never crossed that bridge.

Well, you don't have to tell him really, or convince him that he has to cross that bridge. All you have to do is take him and show him that he has a universe. It's just as simple as that.

You say, „All right. Now, mock up this, now mock up that, now let’s have a little bit of that. All right, now let’s take a cube of space.“

He says, „What?“

„Well, just take some space in the room and saw out a little cube and...“

„I can’t do that.“ It’s the darndest inability and he... he’s suddenly shocked. He finds out that he has a lot of disabilities.

It’s quite shocking for a person the moment they find out in creative processing that they have some inability along the line of creative processing. ‘Cause they’ve just... have gone on grandly assuming that the MEST universe is that ability and it keeps on running. So obviously, they’re kind of doing it all the time and they just never added this up into the terms of „I have to go ahead and monitor my environment if I’m going to have any kind of a universe or if I’m going to do anything with a universe.“

So you give him mock-ups and you let them reassume the ability to create and control their own universe. When you do that they get right back in to what they were doing at the time when they got blown out of their orbit. And you redevelop this facility and they all of a sudden can see, „Well, there’s nothing wrong with my mind! There’s nothing wrong with my ability! I can handle this body! I can handle these things! Well, for heaven’s sakes! All this time I just thought I’d just lost my punch!“

Here are all those dogs that run down the street. I... I... they run down the street and they start barking and you... you... you say, „Don’t bark. And they go right on barking. So obviously I lost my... my touch. I mean I’m not controlling my own universe anymore.“ And they’ve never realized that it’s a different universe.

Now, that perhaps... perhaps would sound strange to you when you... when you first run into this fact but it happens to be... uh... a... a very interesting and very simple proof of it. Uh... Mock-up processing works. That’s the easiest proof I know.

Yeah, you can start doing this stuff and... and if you do it according to the way you’re supposed to do it and so on and all of a sudden the fellow is better and better. And somatics turn off and everything goes along fine and he gets up the tone scale and gets better and a little better and his disabilities all of a sudden decrease. And he gets bigger and bigger and more ambitious and he’s saying at first, „To hell with this MEST universe. Don’t want anything to do with the thing again,“ and then he’ll say, „Well, hell, it’s just another universe. Uh... let’s see. What do you do with universes? Well, just saw a chunk off the left hand corner and reverse it just for the hell of it this afternoon.“ And... uh... it just... uh... there... it’s nothing to it.

But let’s enter this in another’s... from another little gateway. There are many ways. Is the MEST universe an illusion? Yeah, that’s an interesting question. Is it an illusion? A lot of people have dashed around saying, „It’s all illusion. There is no such thing as matter.“ All you had to do was think right thoughts and you think right thoughts, why, you don’t think left thoughts and... uh... uh... it’ll all... it’ll all wind up someplace else in the end and it belongs to somebody else. And, they’ve said this but there wasn’t any good remedy for it. And uh... they’ve said this a lot of times and... uh... never backed it up.

Well, let's... let's back it up a little bit. Let's take a look at this. Let's find out first what's an illusion. An illusion is something somebody made. Very technically, let's make an illusion that which the preclear makes. Let's just use that as a narrowed down word. And let's call a delusion something somebody else made. Let's just categorize that handily.

Now... a delusion could also be something the preclear has made that he has also said somebody else made. He... he made it and then he said somebody else made it. You can call that also a delusion. But... let's not worry too much about that 'cause that comes under the heading of automaticity so let's just narrow this definition down to this: an illusion is something the preclear makes and a delusion is something somebody else makes. Now let's... let's go from there.

We know that other person doesn't have to know it's an illusion or delusion or anything of the sort.

All right. Let's take another test. Take a good test. Let's take perception. One of the things your preclear is worried about above all other things and that you as an auditor will worry about above all other things is perception. We'll have to cover this just dry ad nauseam: perception. But how do you make that wall get greener to you all of a sudden and so forth? Now... how... how do you... how do you step these perceptions up? Hmm.

Well, you know that you can process out an awful lot of engrams about seeing color without making that wall get one bit brighter. You can agree with this MEST universe and agree with it and agree with it and agree with it and agree with it and it doesn't get any plainer. In fact you can agree with it and agree with it until it gets thinner and less distinct and you become less active and you become more and more lethargic and sort of like a stone or a piece of mud. You get more and more MEST the more you agree with it. The more you agree with it the more MEST you get to be.

Well, is that true? Yeah, let's look around at preclears and let's test them for terms of agreement with the MEST universe. By doing what? By taking a basic, simple, natural law and let's put preclears on the tone scale, let's spot them accurately on the tone scale, and we'll find out that their degree of delusion and aberration and so on, we find out their ability or inability to control themselves and just... just measure this, pretty accurately. And then... then let's get them to mock up something and make it disobey a natural law. Let's make them mock up a billiard ball and fall and hit the ceiling.

No... no. They know about gravity. And this character will just sit there and he'll take that billiard ball and he'll try to make it lift. And if he gets it up a little bit, it'll drop back again suddenly, and he'll have the awfulest time. But he has a bad time trying to make the billiard ball fall upwards in the exact degree that he's aberrated.

You could plot the gradient scale of trying to make a billiard ball leap off the floor and hit the ceiling and the amount of aberration in terms of engrams and secondaries, and so forth that he has, and behavior and ability to control, and reaction time, and register on the E-Meter. You just take this curve after curve after curve and we fit that one in with it, and we find out that this individual can't mock things up and make them disobey what he calls natural law and which he does not differentiate as this: natural law of the physical universe. He is... in a state of complete obedience to the MEST universe.

Now, your hypnotized subject becomes in a state of complete obedience to the hypnotist. Let's consider the MEST universe a hypnotist, and let's consider this preclear a subject and find out that the subject is as deluded as the hypnotist wants him to be. And so we have... over here then a direct application of this. And we find out the degree of agreement with natural law is also the degree of aberration of the preclear. Fascinating, isn't it?

Now, this person's alertness and other things like that will add up on that scale.

Well, that's... that's very interesting because we have hypnotism which can be demonstrated as a phenomenon, and we show that the greater and greater agreement, all you do to hypnotize somebody is just make him agree... agree... agree and after that he'll see anything. He'll do anything, he'll see anything. He agrees, agrees, agrees.

All right. Now let's consider then that aspect. And now let's take the next test. Is the MEST universe an illusion? Next test, very neat little test. We find out that the ability to perceive an illusion determines the ability to perceive the MEST universe. How? By doing this: this person becomes more and more and more capable of producing and perceiving illusions and perceiving their character, depth, size, and their emotional tone. And as his ability increases in the production of illusion, his ability to perceive the MEST universe increases uniformly with it.

What do you know. You have to be able to see an illusion before you are able to see MEST.

This is awfully convincing stuff. Oh boy, that's really convincing. And when you do that, that is one of the nicest tricks you could ever do. You say, „Now, you want to know if this stuff is real? All you gotta do is stamp on it. and it'll tell you whether or not that's real. And that proves it's real and that proves that Man came from mud.“

That proves anything you want to prove. But the funny part of it is... is you've got a MEST universe energy constructed foot hitting a MEST universe energy platform, and of course the two come together. They've agreed to go that way. And you perceive that they go that way.

How do you perceive? Oh, that... that... that's that... that's just horrible. How do you perceive? Gee, this... when you... when you find out finally how you perceive, you're going to be ashamed of yourselves. You put this wall here, see. You... you do this just pockata pockata pockata pockata pockata. You pu... keep putting this wall there, see? Put the wall there. and then you reach out and you feel the wall. And you say, It's there. See, feel?“

Now, you... you put a feeling called WALL out here. And then you reach out,, you... oh, pardon me. You put a feeling called WALL out here and then you put a dimension from you to WALL. And then you put a... a... a feeler out here and you touch the wall and you say, „Wall is there, and the reason the wall is there is I KNOW it is there because I see it.“

Now that SEE is just the sight band of perception. The... the wave, photon wave length of perception which is a manufactured energy, that's a very wonderful gimmick. A fellow can manufacture energy anyplace. He can even manufacture photons for the sun to throw out.

Now, let's take a look at this wall again and we find out that we know it's there because we can see it. Well, we have to have photons in order to see it. Well, that's great. But you have to put a sight here in order to record the sight. Oh, I mean, when a fellow realizes he's doing that all the time, he realizes he puts a sight over on the...

By the way, he sometimes in the processing and so on momentarily loses the ability to do so, you see. He's... he's kinda fumbling for this ability and he's unwilling to let this MEST universe ability, which is a beautiful piece of automaticity if there ever was one - just gorgeous - and he's unwilling to be too brash about this.

But he... we're... we're practicing this, you know, with the preclear with mock-ups. We have him reach out, put a mock-up out here. „All right, now feel the cheerfulness coming from that mock-up.“ He does. „Now... now feel the intensity of light coming from that mock-up.“ He knows, he puts it over there and he gets it back again. He's going through this and all of a sudden, he looks at the room. And he looks right through the wall... No!

So he quickly puts the wall there and gets it back again and he says, „Hhh,“ and then he says, „Wait a minute. I put the wall there and I'll get it back again. Why don't I put a wall two feet this way from it and get it back again?“ He does! It works. So he puts the wall back where it belongs and is perfectly comfortable about it thereafter. It's all right. It's there when he wants it there.

Now whether or not a person can be running down the street in a car and see a big brick wall standing in front of him and he perceives that brick wall and... uh... he NEGLECTS to perceive the brick wall. See, neglecting to put it there, it would be merely occluding it. It's there. You've agreed with a lot of other people and they work all the time putting it there. And you're in this big agreement so you just take the lines from them actually.

And you run your car into the brick wall and the fenders get all dented and everything just goes to the devil and so on. And you say, „Now, if I just, let's see. Is it possible for me to put... Let's see, we'll take that brick wall and we'll move it a block down the street so we won't hit it.“ And you do this in the last instant, just before the crash. We just pick this brick wall up and put it a block down the street.

Don't do it. Don't do it. For a good reason: if you really get your horsepower up it'll go a block down the street and you'll just bust the living daylights out of an awful lot of people's what? Reality. In other words, you will break their agreements to smithereens. Don't do it.

Course you never try to do this, you, you never, never try to do this. This... this is... is not one of your penchants.

Did you ever ask a preclear, „Did you ever run into anything with a car?“

The fellow says, „Yeah, yeah.“ All right, now, you say, „Now, let's take that visio you have of that stopped up...“ He'll say, „Yeah, well, do I have a visio of it.“ And now you say, „Well, what is the visio of it?“



„It’s... It’s just an instant before the crash.“ He’s still got this picture of the brick wall, the tree, the other car and so on. It’s just an instant before the crash.

How do you finish up that picture? You can fool around all you want to in processing it and running it back and forth. You don’t find this picture washes up very easily.

Give him a mock-up of the same tree and let him finally do with it what he was trying to do. And at the instant you succeed in that, he no longer has that picture. But I don’t know any other kind of processing that’ll wipe out that confounded picture. It just sits there and it sits there and it sits there. He stopped time evidently. Just an instant before the crash he tried to pick up the tree and so forth and put it a block down the road so he couldn’t hit it.

He didn’t stop time for a good reason. There isn’t any time to stop, which we’ll go into. But there was an object there and changing the place of this object in space was his intention. His inability to do it tells him that he hasn’t changed the object in space so he still sits there and he’s got a facsimile of it. And he still looks at it as not having been changed in space and he looks at it as a big failure.

Just drill him. Have him, „Mock up... mock up a toothpick and put the toothpick there. Now let’s mock up a toothpick again and let’s put the toothpick two inches further. Now let’s mock up a toothpick again and let’s put this toothpick two feet away.“ He says, „It keeps slapping in and trying to hit me in his face.“

You say, „That’s all right, that’s all right. Now, let’s get that toothpick there and let’s just hold it there two feet from you. You got it? Now turn it blue, now turn it red, now send it over to the right, and send it to the left and so-and-so and so-and-so and so-and-so and so-and-so and so...“ „Yeah,“ he says, „It stays there now.“

Now he’s got the toothpick there. „Good, good. Now move it an inch further away.“

He says, „It kinda comes back toward me.“

You say, „Well now, move it an inch further away and then move it a foot closer to you.“ „Mmmm. I don’t like to do that.“ You say, „Now come on, let’s... just move it a foot closer to you.“ „Mmmm. I don’t like to do that.“

You say, „Now come on, let’s... just move it a foot closer to you.“ „All right, but it just keeps right on coming.“

„All right put two toothpicks up there and have them go through and appear on the other side of your head.“

And he says, „Well, all right.“

„Now put two more toothpicks in front of you and put those through your head and put them on the outside.“ „Okay.“ „Put two more toothpicks and put them on... behind your head.“ „All right. Uh... two more toothpicks...“ „Oh, sure.“ „All right, now put those two toothpicks out there, you got them?“ „Okay, got them.“ „All right, now move them one inch further away.“ „All right, I’ve done that.“ „Well, now move them a foot further away.“ „Well, okay.“ „Now move them clear down the next block.“ „All right.“ „Now put a tree there.“ „Okay.“ „Now move it a block further down the street.“ „Okay.“ „Now put a car there.“

„Okay.“ „Move it a block further down the str...“ „Nah, it keeps running back up to the same place.“

„Well, take the car and throw it behind you. Put another car there, throw it behind you. T... put another car there, throw it behind you. Put another car there, throw it behind you. Put another...“

„Oh, I got it. I'm throwing them behind me. A big junk pile back there now.“

„All right, put a bo... Put a bomb in the middle of the junk pile and blow it up. Okay, got that? Now, put a car in front of you and move it a block down the street.“ „Okay, I can do that.“ „Where's the picture of the accident?“ „What accident?“

You let him do what he was trying to do which was to pick up the tree, the car, the brick wall and he knows he can do this in his own universe. And that's all he's interested in rehabilitating, is his ability to do it in his own universe. The only reason he's hanging on to MEST is because he has the disability of not being able to do it for himself.

MEST is a secondary manifestation. You take this stuff money. A fellow has gotten the idea that he needs money to acquire. That's very interesting. You take most of your preclears and you tell them to mock up a quarter and they won't get a darn thing. It'll be blurry, and it will be this way, and it'll shift around.

And you say, „All right now, let's just take a slab of silver.“ They can do that. „Move that around. Take a slab of gold, slab of copper, move those things around, shove thee around. Play chess with them. Get them going in circles, move them this way, move them that way. Blow them all up.“

„No, I can't do that.“

„Well, all right, stack those three over there and let's take a whole bunch of them now. And let its just take six bars of silver and six bars of gold and six bars of copper. Got them? Put them over there. Okay now let's take six more bars and six more bars and six more bars and put them over there. You got that?

Okay. Now, let's have a big truck come up to the door and start unloading bars of gold into the front room. Got that? Got that? Put them all in boxes and put them up there. Okay, now have them back down the alley, a whole fleet of trucks, back down the alley and start unloading gold into the back yard. Now get it all stacked up there. Now put a bunch of guards out there.“

„Well, I don't need any guar... there's too much gold around here already.“

„Well okay, take... take one... take one tiny little pinpoint of gold now. You got it? Now blow it up.“ You can sort of see the fellow look around cautiously to make sure he's got that back yard full and the front yard full and everything else.

„Well, we can dispense with this little piece.“

And it'll go pow. He'll say humpf. He'll feel like... he'll feel like just exactly possibly like Jim Fisk or whoever it was that used to walk down the front steps of the stock exchange

when he'd had a good day and light his cigar with a hundred dollar bill. He feels just that... that... that way about it.

All right, you take that thimbleful of gold and you blow it up. You take a bar of gold and you blow it up. And you take 2 bars of gold and you blow it up. And all of a sudden, he's starting to get kinda unwilling.

So you have another fleet of trucks come up and... and fill the other back yard on both sides and you make the whole room full of gold and the walls full of gold, and all the furniture full of gold, and you make, a... then stack the whole room full of silver. And he'll say, „The hell with it,“ and he'll blow the room up. And he'll blow the back yard up. And he'll blow the front yard up and so on. He's all set.

Sure, he's got... he's trying to... he's getting back toward his own universe. That's all he's interested in.

Now, when you get... when you get this process going, the next thing, you take paper money. And you'll probably have a little less trouble with it. And you take some more paper money and some more paper money and you get stacks of it. And the first thing you know, every time you get the paper money down in front of the preclear, it'll start flickering right out of the billcase and just come up faster.

You have him mock up his body out there and mock up a pile of paper money. And it's just like a hurricane hits the stuff. It just goes swoosh. You'll get him after a while so that he can stack up paper money all over the place. And the funny part of it is, he'll have to do a little bit of orientation. He'll look into his pocketbook and it looks like what it is: confetti. Worse than what it is... worse than what it is, it'll look like something a little bit worse than he was mocking up. But it has a buying power and it has a lot of other things and he'll rehabilitate his perception and his viewpoint on it.

Now that's interesting to... to notice though, that you... you may have had an awful time with some preclear, just beating his head in just consistently and continually trying to orient him so he's sensible and rational on the subject of money. He's mad on the subject of money. The process which I just gave you knocks it out. That's odd isn't it?

Is the MEST universe an illusion? Well, the handling of illusions solves the confounded universe and solves the problems which are contained where-in it, whereas if you continue to treat it as a reality, the problems don't solve. Ah, is it an illusion? Now, this is not necessarily conclusive proof, not necessarily at all. Uh... it could be a very interesting sort of a proof if you went around shattering people's agreements, shattering their reality.

If you were to walk down the street 10 feet off the ground out here without walking on any pavement, but there you were walking along 10 feet off the ground and everybody could see you doing this, you'd have quite a crowd. Their reality would be very badly broken.

Well, the same way if you suddenly started extending your hand and there was... there was a ten dollar bill in your hand. You gave it to somebody. And... uh... you come down the street and you see a panhandler there and you just say, „Well, have a ten,“ and there's nothing in your hand, and there's a ten. And he takes the ten and it says Abraham Lincoln or George Washington or whoever it is that's on a ten... Benjamin Franklin? No, that's on hundreds.

So anyhow... uh... uh... if you could do that and that money went into circulation, that would be quite a test. That would be the test amongst tests, wouldn't it? That would really be a test. Of course, you want to think of the consequences of this. If you suddenly started doing that and that money... you had to be good enough to produce it, and that money would have to have the proper treasury serial number on it and everything else and be acceptable to the US Government and all that.

You realize what the level of responsibility of that is? The level of responsibility of the issuance of money to have the money acceptable is to be the government of that country. And if you're willing to take on this level of responsibility over here, you can do that one. But that's the test. It would be the... the final test to many.

Well, what do you know? It's not a test at all. That's not a test, it's just... is the way they've been testing things in science. They've said, „All right, now so-and-so and so-and-so, now does it agree over here with the physical universe? No. No.

But what's science studying? Science is studying the physical universe. So, they're studying what tests in comparison with the physical universe. You get that as a differentiation? Therefore, the physical universe is the test of this which we're investigating because we're investigating the physical universe. Now, don't... don't get that snarled up with what we're doing. We've got experience.

We want experience and we're testing experience. So if we're testing experience, then let's test it by experience. And let's remember that experience, just open up your mind a little bit and remember that experience doesn't necessarily have anything to do with the physical universe. Experience doesn't necessarily.

You see, that would be an awful arbitrary to enter into it. Say that the only experience that anybody could have would have to do with the physical universe. Well, you know immediately that that isn't true. Because you know that a man is as alive as he has dreams.

Is the physical universe an illusion? You can test this one. If a man loses his last dream, you've got a corpse on your hand. Don't kill a man with bullets because you don't really kill him at all. We can test that and prove that on an E-Meter.

No, sir. Kill him by taking his dreams away one by one. Take his goals and dreams. What's the commonest thing that you hear from people? „I lost my illusions. I haven't any illusions any more...“ They know what's wrong with them. They've lost their illusions. They're telling you in just that many words. That... that was... that was them. They lost themselves when they lost their illusions. And a man is dead when the last of his dreams is dead and that's about the long and short of it.

You go down here on skid row. Look at the bums. You just take that line of bums and you'll find out that they don't have any dream anymore of having anything. There isn't anything they can be or anything except a bum.

When you go down to the prison we'll find out that the criminal uniformly has lost his self-respect. And when we ask him what his self-respect is, and ask him rather closely, he says, „One day I found I couldn't trust myself.“ „How did you find that out?“ „I struck my mother.“

If you put it on an E-Meter, you'll find that just as answering up along that line.

Or, „I found out that I betrayed a comrade. I did something. And therefore I was no longer worth anything.“

He didn't measure it in terms of how much MEST he had. The lousiest criminal down here didn't measure it in the terms of how much MEST he had or was. He measured it in this degree: his... I have discovered that there was bad experience for which I was cause and I thereafter cannot BE anything because I won't permit myself to be anything. And there's your criminal.

You want to start processing criminals any time, they're very easy to process. All you have to do is rehabilitate a man's belief in himself. It's so simple. He's lost it.

And what was that belief in self? It was the ability to garb self with an acceptable illusion, an illusion which other people would accept. In the MEST universe that always has to be added on and is an arbitrary limiter; that which other people can accept. That is not true in one's own universe, it only has to be acceptable to himself. And that's... HE KNOWS that, that's a level of certainty. Does he accept it himself? Yes. Or no. There's no question mark: is it accepted by somebody else?

One of the big tricks in the MEST universe is, „Prove it or we don't accept it,“ or, „We'll agree to that if you'll agree to this.“ Trades in terms of illusion. And so you get a new universe going.

All right. The world around a child is a bright, bright world. A child comes in with the idea that he is free. He has a new start, he's got a new chance. This time he will do something in the universe that is spectacular. He will make a go of it and so on. He's got that new hope.

And that child goes downhill and becomes impossible to the degree that he loses that hope. And the things are very bright to that child at first. He can in other words put a perception there and perceive it with great facility. The world is beautiful to him, he has a certain freedom, and so on.

And then they start working on him and they say, „Johnny, why do you overwork your imagination? You know very well that there's no battleship out there in the back yard.“ He knows there's no battleship out in the back yard. He's never made a mistake on it in his life. But he wants to put a battleship out in the back yard, let him put a battleship out in the back yard, instead of making this...

Why... why does this MEST universe and people who really get MEST-ified... Uh... people that really get MEST-ified why, why are they so insistent that we not imagine anything? Why? Because if a fellow really started out along this line, they know, basically they know that the only way that they can be smashed to smithereens is to all of a sudden be presented with an illusion which they have to accept. And that's a terrible danger.

Why Johnny's liable to come in the house and... he's... he's dangerous. He keeps imagining he shoots tigers out there in the back yard. Now, what... what if he... went out there in the back yard and he thought up this tiger and he brought the tiger in the house? That's actually a paramount thought.

Actually, you can... you investigate Momma and you'll say, „Now what did he used to think up?“

„Oh, he used to think up these terrible things, these bad men and everything else and these... all... all this and he used to think this up.“

„We's... what's... what objection is there to that?“

„Oh, but they're terrible people!“ She's gone right off along the line. She knows exactly what might happen.

If Johnny were really hot, he could think up Jesse James and Jesse James would come in there and there probably wouldn't be any silver left in the house. And if the battleship Missouri got placed out in the back yard, by gosh! It'd be in the back yard. And it's so hard to grow flowers on turrets.

So, is it an illusion? Well, here we're on a communication level.

An illusion has been defined in the past as something that didn't exist. Therefore, an illusion has no existence. All right, everybody kind of understands that word illusion to mean something that doesn't exist, and when you say something has no existence, you mean something cannot be experienced. And I show you immediately that you can experience an illusion; that illusion exists. So existence can be an illusion, can't it?

Here it is. It can exist because it can be experienced, if we define illusion to mean something which can be experienced.

You have to have something that can be experienced before somebody can agree upon it. There has to be an experience there. So when we talk about experience, we're talking several cuts above the MEST universe. We're talking way up the line from the MEST universe, we're talking above the line of energy, space, because an idea does not have to exist in space. You know that. You don't have to have space to have an idea.

And when you make an illusion, that's the first requisite is to have space. Well, space is an experience, so what one makes, one can experience. What is made can be experienced. So you can make anything and it would exist if it could be experienced.

Now, I'm not trying to just shuffle words around; I'm just trying to get a better communication level on this thing. It is not fair to say, „All right, yeah, I haven't any better word than illusion.“ I could call it a whumjit and you'd probably... well you'd probably come to a better agreement on this.

When I say that wall is an illusion, I don't say that wall cannot be experienced. That wall can be experienced, it obviously can be experienced. And when I say it doesn't exist, I am only saying it does not necessarily, arbitrarily, have to exist independent to experience, that's all. It's independent.

Now, it's a very funny thing about space and about things like that. People can make an agreement and that agreement just keeps on rolling. That doesn't say you don't have to feed that again. You don't have to feed more agreement to it in order to perceive it some more. And if you really want to look something over, you want to go over and get it... what you

say, close. In other words you want to look it over real good. What's that mean? I want to experience it better.

So, if we just lay off any confusion about „Is this illusion?“ or „What do we mean by illusion?“ we merely mean by illusion the technical definition, that which one makes which can be experienced.

And what do we mean by reality? We mean that which is made and which is commonly experienced by agreement. That which is made or one or many make and can be commonly experienced. That we will define as reality just for our purposes.

And what's delusion? That which somebody else makes and tries to push off on us as an arbitrary necessary experience. Arbitrary, necessary experience.

So... uh... what we're trying to do with processing and with this slight dissertation on illusion here, what we're trying to do with processing is to give the preclear back a choice. We're giving him back his power of choice on whether or not he has to experience THIS. And we're giving him back that by one route only, and that's rehabilitating his power to create and experience a universe.

If we can get him to create and experience a universe independently, the odd part of it is... is he has greater choice on his ability to experience this: it isn't as bright as people tell him it has to be, it's as bright as he wants to make it.

An awful lot of people have an awful lot of trouble with this stuff, you know. People go around, they say, „The light's too bright, the dust is blowing too hard... uh... I'm too warm, it's too cold, I'm uncomfortable, I'm too fat, I'm too thin, I'm this, I'm that, this, I...“ They're complaining all the time about an arbitrary necessity to experience.

They're saying, „I don't like to experience that dust. I don't like to have to experience, without any consultation with me, this, that, warmth, heat, cold. I... I... that's... it's... it's just these darn arbitrary experiences uh... that... uh... I just don't like it that's all.

Now, how do you get up their level of selection? By letting them run away from them? No, because to run away from something is to agree even further not only that it exists, but that it exists and is dangerous.

So, you see, that's an extension of agreement.

You know that you can frighten a person suddenly and they go into a hypnotic trance? And if you were to frighten a person suddenly and to say something real fast to them, you'd lay in a beautiful engram? You show them „this is dangerous“; they desert it quickly. You put right in that spot an experience; when they try to move back over and take over that spot they just move right back into that. And that thing commands them thereafter.

That is the TRICK on making an agreement. You could say... you can s... watch this in experience: people become that of which they are afraid. People create that which they fear.

It... it may be that this... here's a big lumbering crane and it goes up and down the dock and loads ships. And one day it gets an operator who says, „That crane is dangerous. It's liable to do this, it's liable to do that, and you never know.“ And he tells somebody else that

on the dock and, „This thing is dangerous. It's liable to do this, it's liable to do that, you just never know what that crane's going to do.“ And somebody else comes along and he says, „You know, that crane, that's just badly made and it's... it's dangerous, and it's liable to do this...“ I don't know.

And we get a new operator and this new operator's told this as he comes onto the thing. And he gets ahold of these controls and he says, „I'm handling something that's dangerous and it's not liable to do what I want it to do and I can't exert my will on it, really. And these controls might not control what they're supposed to control,“ and so he drops a load of steel on a bunch of longshoremen's heads. This follows.

He finally has manufactured something from which he can flee. He's told that this exists that way and he will just break his neck to make it something which justifies his fear of it. He's got to have it be something dangerous if he's afraid of it. And the more dangerous it is the less cowardly he is, if he's afraid of it. So he'll magnify that. He just juggles, in other words function by magnifying and subtracting experience.

Now, let's define experience. Experience is not necessarily space, energy and objects. It's not necessarily space, energy, and objects. It just happens to appear that way from where we sit here in the MEST universe, because the MEST universe is made of an agreement on space, energy and objects. But at the second you think that that would be the end product... because an experience could pass as a postulate from a mind to a mind without the existence of space. So a postulate could be an experience, couldn't it... but you think... you think of things... postulates, as something that start experience.“

Now the funny part of it is that a postulate is a gradient scale itself. It's not an absolute thing. When you start to undo postulates and you use the action cycle of postulate processing, you'll see what I mean. You will be flabbergasted at the amount of MEST there is wrapped up in postulates. And how thoroughly enmeshed a person normally is in making postulates. He isn't making them free. He discovers for the first time that his decisional level is an enslaved thing to MEST when he starts to use an action cycle of postulates.

Now, you could get a postulate up here to where it existed as just pure experience that has nothing to do with action. So when we say experience again we're having a little communication difficulty. And experience normally has to do with action, doesn't it. Well, let's just orient that just a tiny bit better and say experience is merely a test of existence. An experience is a test or perception of existence.

You know they say this fellow can't work in this store very good because he hasn't got any experience. Well, they mean he hasn't learned data connected with this store. That's what they mean. So the datum... datum isn't really existing in time and space. It's been that way about stores for an awful long time and it'll be that way about stores for an awful lot more time. So you haven't spotted when you said „his experience,“ you haven't spotted really data that exists in time.

Now... ah... you don't have to bat your head out with this. Let's just... I'm doing this mainly for clarification, so that we don't go adrift anyplace on the thing. Because what we're doing is very simple.



A universe can be constructed of space, energy, and objects. Any universe can exist. It can be perceived; therefore, it can exist.

This is the old-as-cards stuff going round and round, only they're on a slightly cruder level than we're operating. Because, so help me, we're operating with positive proof. We can prove this experience.

How do you prove an experience? By experiencing it, of course. So that's where we are.

Now, you can then make a universe of space, energy, and objects.

You could also make a universe which consisted of five dimensional space, what we call... might call uh... projectivity and... uh... destructed. You could say, „After this... uh... object has been in existence for a certain space of time, it automatically vanishes... uh... therefore it has a delimiting factor and this... this five dimensional space assists this because anything which drifts into the warp areas of the five dimensional space becomes a „destructed.“ So only that energy which is in the free areas at the time, it's in IS. Now, that IS, so therefore we've got a universe that is going „flick.“

You've got a new universe there for that day and then it would go click. You'd have a new universe there for that day. You see... you can't fit five dimensional space together so there's have to be holes. And as it shifted why this stuff would get into these holes, which of course, didn't exist. So there couldn't be any space there by definition, but there could be space there...

It... it doesn't matter, I mean, this doesn't sound... sounds... sounds silly but you can do anything you want to.

One of the nicest tricks there is to get a preclear to mock up a little piece of space here in front of him and then put a... put something in it. Put a doll or something here in the middle of it. All right, you got a doll in the middle of it. Now let's take the two extremities of that piece of space and let's give them a twist. Now let's twist them the other way. What happens to the doll?

And the fellow says, „Well, the doll, humpf. The doll crinkles when I do that. Hummpf, that's interesting, yeah.“

And you say, „All right, now collapse the space a little bit. Now bring it out again. Got that? Now give it another crinkle so you know it's yours. Okay, now just to be sure that it's your space, put a warp in it, right here in the middle of it. Put a black line... a black sheet, and there's dimension inside the black sheet but the sheet has no dimension in relationship to your space.“

Fellow says, „All right.“

„Now the way you do this is you get this little doll walking along now and every time this little doll passes through this black space it does a time shift and appears on the other side as a bear.“

Fellow says, „All right.“

„Okay, now let’s turn the bear around and have the bear walk back and pass through that black space and walk out the other side a doll. You got that?“

„Yeah, that’s very interesting.“ Then he gets... „Wonder what’s in that black space?“

Well, of course there’s nothing in that black space, but... uh... he’s beginning the cycle of automaticity on his piece of space.

Now he can make that piece of space exist. And if he had inhabitants in his universe, this’d be the customary thing, is when you walk down the walk... you could walk down the walk in your bathrobe but when you hit the sidewalk you were dressed for the office. And that happened because of a warp that is across everybody’s sidewalk and he could sell them the warp. „Now would you like to buy some warp space?“ I would say, „Sure, love to have some warp space.“

„What kind of hat kind of warp space do you want though? Uh... what’s... to... what’s to happen? Is this the kind of warp space that you go in and come out of the other side of it fully dressed?“

„Well, we have that, but there’s an improved kind that doesn’t necessarily work the opposite direction. So that when you walk home from the office, you don’t necessarily get on the other side of it and appear in your bathrobe and walk up the steps. It doesn’t undress you, it’s just a dressing warp. And... uh... that’s much superior, but that costs a little more.“

All you’d have to do is just get everybody to agree that this was what’s happening and this would become very usual. Be routine, that’s all. You’d just have some warp space.

In the first space, there’s no space there unless the person postulates there’s space there. Space is a viewpoint of dimension but we’ll be covering that much more exhaustively.

But what’s this warp? Now he knows he’s got space and actually he does know he’s got space. He knows that he’s got space as much as one can know that he’s got space when he can see the thing crinkle and he puts a warp in it. And if he can expand or contract this space on dimensions it’s obviously his space. He’s expanding and contracting it, isn’t he? Well, that’s the definition of space: dimension. If he can change the dimension of space, he obviously... it belongs to him. That’s all there is to it.

If you can make this wall move four feet closer to you and move back again, you can own that space.

And it s a very odd thing, but a person’s mock-ups have a tendency to get much less perishable when they’re in his own space. He’ll notice this the first time with a considerable start. He’ll... he’ll really... he’ll discover this quite accidentally.

He’ll just be looking at his piece of space there and he’ll say suddenly - you’ve just made a piece of space and you just haven’t told him any more about it and he... „You know, it’s brighter.“

And you say, „Yeah, yeah, now let’s blow it up.“

He's been blowing up things very successfully but this is different. But this is his. So you got... gotta make a lot of them and have him blow up one. Make him make a lot of them and then make him make a little little one, and then blow the little one up.

And... uh... the handling of one's own space and one's own dimension is actually a rougher problem because one is at first much more serious about it. Because one went down the tone scale of his own universe clear to the bottom before he entered the MEST universe and now he's going down the MEST universe clear to the bottom. And he's almost there.

The next universe out, I understand, is full of dragons and all named George. And... uh... they... uh... the place starts in with everybody being MEST, and... that's an angel. And of course religion in this universe has nothing to do with MEST. They never pass a collection plate. Uh... they, never say, they never say, uh... „Preserve your MEST,“ „Bury your MEST,“ „We will pray for your MEST,“ or anything like that. And... uh... well anyway, this next new universe is pretty rough. And it's pretty rough. So I'm going to say that if you can make the preclear go up tone scale on his own universe before he goes up tone scale on this universe, you've moved him back one universe already.

Now maybe there's a universe ahead of that. If there's a universe ahead of that, though, why, boy, the amount of freedom must be so great in it that I wouldn't think it could be policed. And if a universe couldn't be policed, it isn't worth having because you gotta have cops. Everybody knows that 'cause no ethic level could possibly exist that would prohibit the cops. No, you always gotta have police.

So if you had a universe that was so free and so ethical that cops couldn't exist in it, why, it'd naturally... wouldn't be a universe you could own so you wouldn't want very much to do with that.

I mean... uh... this is circular logic but I mean it's good logical stuff for this level of the tone scale of this society.

Uh... now, what happens... what happens if you, by mock-ups, suddenly recover the ability to move this wall four feet it closer to you and feel it?

(End of Tape)



# The 'Q': Highest Level of Knowledge

A Lecture given by L. Ron Hubbard  
on the 2. December 1952

This is December 2nd, first hour night class and we have tonight this first lecture on the axioms.

We have the axioms more or less accumulated in *ADVANCED PROCEDURE AND AXIOMS*, and in the *HANDBOOK FOR PRECLEARS*. *ADVANCE PROCEDURES AND AXIOMS* is the later issue. There's a whole rundown of axioms. There's about two hundred and ten axioms.

These axioms are divided into the Logics and in axioms, now Logics and axioms. All right, why do we have this division? It's because the Logics apply and seem to apply at the time to a behavior level of thought which was persistent and consistent and didn't necessarily apply to Homo sap... sapie... sapiens. Excuse me, Homo sap uh... it didn't necessarily apply to him. But the axioms themselves as listed in *ADVANCE PROCEDURES AND AXIOMS* and *HANDBOOK FOR PRECLEARS* apply to Homo sapiens. That's why they're in that group. For Homo sapiens every thought is preceded by a counter-effort. Now that's one level of thinking. That's to some degree stimulus response thinking.

That's not true of a thetan. And so the Logics as listed in *ADVANCE PROCEDURE AND AXIOMS* apply generally to thought, thought and its behavior in any activity. And the axioms, I say, apply peculiarly to Homo sapiens. So let's pay then attention on these Logics and axioms, particularly to the Logics and then let me tell you that there is a thing above the Logics. And that's what I'm going to talk to you first about.

There is a series, a whole series, numbering about five, something like that, above the level of logic and above the level of axiom. Now just for pure cussedness, I've been calling these things the Qs. Just... just for orneriness... uh... just the letter Q, a mathematical symbol which maybe stands for quotient and maybe it stands for quatrain and maybe it stands for quarantine. We're not interested in that. We'll just call them the Qs, just a mathematical designation to differentiate them from other things.

Actually, Q can be defined this way: it is the level from which we are now viewing, which is a common denominator to all experience which we can now view. This is the level from which we're viewing all experience, and which does, by the way, act as a common denominator to all this experience, and the Q is the highest level from which we're operating. This data then, these Qs, would stand behind everything else that we do.

And... the first one of these and its corollaries would stand as something... you know LIBERTY MAGAZINE puts a good picture they used to put four stars, give it importance... and ah... in books they very often underscore and put things in italics. Well, you want to put this first Q in italics about... in your auditing, is in your auditing. You want to put it in italics about 125 feet tall and then put 10 to the 21st power binary digits of asterisks after it. It's took a long time to get this one... but what you can do with it is phenomenal. It's nothing short of phenomenal. What you can do with this Q, and that of course would be the definition... the noble level of definition now of theta. And we can say then that the highest activity which we now reach is self-determinism in these terms. Self-determinism of theta is the ability to locate in space and time, energy and matter, and to create space and time with which to create and locate energy and matter. That's number one.

We ought to have a very good idea what this means. Let's state it another way. Let's take... let's take self-determinism. We know that... the more self-determined we make a preclear why that's... that's fine. Uh... he... he gets better. His self-determinism keeps rising; he gets better and better and better. All right, that's fine. Then what is the limit which we can now attain on something which probably has no limit? And what limit can we attain and define with accuracy? And then having attained it and defined it, how can we apply it and will it apply?

All right. Now that means then that here you have something which has... that's... that's theta. See it... it has no wave length, it has no position in space, any space, it has no position in time. It hasn't any form, it hasn't any shape, but it has an individuality for the individual and it has it's own ability to be its own beingness and it can locate things in space and time. And when I say things, I mean energy and matter. It could not only do that, but it can create space, in time, in order to create... energy and matter. Now it can do all of those things, that's... that's... then therefore our Q is a potential. You could call it a capability.

Now I won't say how many other capabilities theta has, but in this universe or in the universe which you create we KNOW it has those capabilities. We're... we're sure of this. This is a good anchor to windward; this is a brick wall; this is a fortress. This is stuff. This is really good.

Now a datum is really just as good to an individual as it's workable, it's no better than that. Even though it were going to be addressed to the aesthetic world, even though it were going to be addressed to aesthetics. Does it produce an aesthetic effect? That means it's workable. So don't get WORKABLE down there with digging ditches.

Will it do what we're supposed to be able to do with it? Now, will it do these things or won't it do these things? When we make that statement about theta, we follow that thing out, we say all right this is the theory, let's now see if with it we can predict the existence of new phenomena which when looked for will be found to exist. And sure enough... sure enough. This predicts data. It predicts phenomena and if you use it in auditing, it keeps increasing the individual capability up, up, up, up, up with a very sure, good, solid gain. So far, there've been no exceptions to this. It's not a variable then, it's a constant.

Now this isn't everything that theta can do. This only says... this only says that we know for sure from the plane we're operating on that theta could have or does create the

space, and energy and matter which is the MEST universe and can move the energy and matter around in the MEST universe. And that, at the same time, it can create space and energy to make another universe. We know these two conditions exist. We can see those existing, and... uh... we can experience them. And actually, for man, a datum is just as good as he can experience it. And if he can experience a datum very broadly, it could be said to be a good usable workable datum. And if he... it... it's just as... we... we might have some thundering fundamental capital Truth here.

We... we might have some terrific truth and it could be stated, it could be stated, by  $K + Y$  over the square root of the minus Zed equals cats tails.

And you say, „Cats tails? I don't have much to do with cats tails.“ And you would say, „Well, that's the truth behind cat tails.  $K + Y$  over the square root of minus Zed.“ „Humph.“

You say, „Well, so what?“

But you say, „Look, man's search for this answer as far as cats tails were concerned; this applies not only to Persian cats but to Siamese and not only to Siamese but to alley cats.“ No workability.

It doesn't matter how true the datum is then. It... It's how well can you make it work and how such work will it do for you. Well, this datum... this datum is really a nice big draft horse. It's a big super... ah... ah... super engine sitting in the local power station. It's atomic power. This thing... this thing, you can make things like... you can make things like, oh I don't know. You can even make little things... you can even make small unimportant and nonpowerful things like H-bombs with it. Because compared to it, they're not the same order of magnitude.

What are you talking about? You're talking about this phenomenal thing this... this... this phenomenal thing which actually has an existence.

How do we know it has an existence? Because you get a preclear up the line and all of a sudden he says, „Hey!“ He's been telling you all the time he's retreated into space to such a degree that he's dispersed so he keeps telling you, „I'm not in space anyplace.“ Well, you know where he is, he's... he's gotta be collected before he can find the space he's in in order to get out of that and get into his own space so he can get out of that and not be in any space.

Well, here he is... here he is, then thoroughly collected and then he controls space and then he all of a sudden he'll say, „Hey, isn't this wonderful, there's no space around here.“ Otherwise he'll say, „Well, I don't think I'm there at all. Really I'm probably... probably out, I'm probably outside this universe.“ No, you don't want that. The guy discovers this as a wonderful datum - there's no motion, there's no space where he is. It's very comfortably so. No motion, no space. You say, „Make some space.“

He'll say, „Okay,“ zing, zing, „there's a space.“

„Now unmake it.“

„Why?“

„Well, go ahead, unmake it.“ „Why?“ The guy says, „Why should I? I just put something in it!“

Hey you know that's very interesting, you know. Skip it. I mean, you... you're not going to be able to audit this boy.

That's no kidding. Of course, of course that is so high above any preclear you ever find and don't ever let one get away with it, because he's w-a-a-y up there. He's way up there. He'd be so able that he could actually mock something up that was brighter and shinier and had greater workability than this stuff which is kinda old and messed around with and kinda stale and mildewed and it's... it's sad too. This stuff is sad. It says, „Here I have been serving you and we were built for you and you can use this universe and we have given our all to help you out, and eh so on. And we built all this for you and you must be careful how you use it,“ and so on. That's a fact. Ah... that's... ah... you'll find preclears way down tone scale dramatizing this as auditors. You just get them to have the beautiful sadness of being the last auditor on Earth. They're way down tone scale, can't get out of their bodies, they... nothing is... but they're auditing like mad, and you... you... you, „Now get the beautiful sadness of being the last person on Earth, nobody else here, you freed everybody. Now get the beautiful sadness of everybody going away and the last couple of preclears looking at you and saying, „Well, goodbye, I'm sorry we couldn't take you with us. Now get the beautiful sadness of that and get that little statue, the small statue there that they made of you and so on and you can sit there and look at that statue while the others are all gone, see.“

He'll say, „Yes. Hey, wait a minute!“ He says, „This is the way I feel.“

Well, that's the way MEST feels... if... if you really start penetrating and plopping around in it. It's interesting stuff. Well anyway... of course you can make it feel any way you want to. But... uh... it does have a native feel.

All right, your Q, produces your universes along very definite lines, such as the MEST universe. Or it produces universes of completely ephemeral lines, or it doesn't produce a universe at all. Self-determinism. But in order to produce a universe you first would have to be able to pretty well handle a universe. And a universe can be patterned to have eight dynamics. This one is. But you could have a universe with eighty-two dynamics, sixteen dynamics, and square root space. What's square root space? I don't know. I never made any square root space. I've made cube root space, and logarithmic space, but logarithmic space is a lot of fun. Let me tell you about logarithmic sp...

Gee, does a guy get fouled up traveling in logarithmic space. It's wonderful. There's twisted space too. You can make twisted space. You can make all these, anything you can draw a mathematical symbol for, you can make that kind of space. Furthermore, you can experience that kind of space, which is better than you can do with a mathematical formula. And it's quite interesting to make some space and experience it and so forth.

Yeah, well, anyway, getting back to Earth again. We have... we have, then, this as our highest level of attack. This is above the level of survival; it is above the level of beingness. It is way above the level of action. Oddly enough, it's above the level of identity, as such. But it is way up at the top level of individuality. People have had the idea that when you got up there along top... of course, you know you have to kind of get up there a little bit and take a look to see if there's anything much higher, and... uh... people have had the idea that this... this...



ah... there was just a main body of theta and everybody became one when you got to the top of the tone scale. Fortunately, that isn't true.

Yeah. But you go down tone scale and everybody becomes one and the oneness is MEST. And there's no individuality whatsoever in MEST. This chair does not care who lifts it around. Doesn't matter who lifts it around, could be a member of the Fifth Invader Force or you or me or anybody. It doesn't matter. Somebody could jump in here from anyplace under the sun and move the chair around. It doesn't say, „Excuse me,“ it doesn't say, „I hurt.“ It is the true brotherhood of the MEST universe. It's a brotherhood. It's... it's gone to a point, though, where it doesn't even wear a badge.

But it has an identity. This is a chair. And not only that, this is the chair that stands on this lecture platform and it is a black chair, and... I don't even think it would know if we named it... if we named it... uh... Mahidable. But we could call this the chair named Mahidable. There it is.

I notice after I let it sit there that it... it just sits there. It didn't get up. It didn't, say, it didn't adjust itself back to where it was before. It didn't do anything at all. I could come over here and kick this chair a little bit. Did it say, „Ouch?“ Maybe it felt ouch. I don't know... that but it didn't say, „Ouch.“ It's just an identity, with no individuality.

Individuality depends upon being able to make identities. And what do you know about a little kid? He runs around. He's Buck Rogers, he's in... in the old days, he was Jesse James. In the days before that, he was Dick Turpin or somebody else. I imagine once upon a time they were... all little kids were running around being Richard the Lionhearted, then earlier than that they were all rushing around being Merlin or earlier than that, why, God knows. I imagine in Rome the little Kids ran up and down with... with, uh... without even wooden swords in their hands being Julius Caesar. But they'd be Julius Caesar this afternoon and Tiberius tomorrow and Caligula the next day. They didn't care how many identities. But if you asked this little kid, „Are you an individual?“ Oh boy. He sure was.

The mostest individuality he ever has in Homo sapiens's lifespan is when he's a little kid. His concept of dignity when he is a small child is something that would completely ruin some of the elderly matrons who chuck it under the chin and say, „Itsy bitsy goochie woo.“ This kid looks at them, looks could kill.

Now, here then... here then we're talking about an ultimate individuality that is attainable. And when I say ultimate I don't mean absolute. There's probably a lot of individuality left as we go up from there, probably a LOT of it. There's probably a lot of other things that can be done.

I know of three frames positively outside this universe. There's a universe outside this universe and there's a universe outside that and its set of universes, and there's a universe outside that universe. And I know the one beyond that. And it's not necess... they're not necessarily getting thinner or more unsubstantial but they don't run according to the same laws. E equals MC squared won't work in 'em. That is not a native characteristic of energy. It just happens to be.

Now this universe might be called... it could be that this MEST universe is the inevitable average of agreement, the inevitable average of illusion. If you... if you had a bunch of people and... and they kept mocking up illusions and mocking up illusions, and agreeing and agreeing, you might say that it would become the inevitable average of this agreement amongst illusions. Now I wouldn't know that that holds good but it happens that it might happen over such a long... long phase of time. That's horrible. Ah... it might happen over such a large mass as the MEST universe. The MEST universe is a large mass, not a long time.

Now there being a large mass this might have come into being because of that. I don't know that. But I do know... I do know that I have already seen enough of universes to know that they don't run on the same laws. That's very very astonishing. And I do know that every individual is perfectly capable of making one. Well, don't say that it has to be just a little tiny one that you'd keep in a jewel box or anything of the sort. It could be probably pretty big.

How many universes could you have in the available... universes? Of course the number is infinity. This MEST universe, being a postulated dimension which you agree upon, could very easily... if we're speaking of dimension, you have a postulated dimension, all you've got to do is... is change its space coordinates just a little bit and it can sit right there. You... if you see... space can't even be coincident. You get... the truth of the matter is you can't even talk about one piece of space crossing another piece of space in view of the fact that space is a postulated agreement and if... if space is a postulated agreement, the only way you could get one piece of space sitting across another piece of space would be a very simple thing. You could have a fellow say, let's see, „Up IS, front IS and width IS, but width is also up here 45 degrees and up is slightly down to the left and this is width.“ And he's got those two sections of space simultaneously.

Now wouldn't he be in horrible shape. He's got two sections of space simultaneously and he's trying all the time he's got these two sections, these two pieces of dimension... You see, the only reason they're scrambled is because he's on a... on a maybe. And then maybe he has a space that he calls time and he keeps shoving this space he calls time around. 'Course, if doesn't go anyplace. But... and he's all fouled up on the subject of time but he's got another space that kind of introduces itself on him all the time.

What do you know, that's your preclear. He doesn't know... he doesn't know any difference really between MEST universe space and his own universe space. He's never differentiated between the two. He's still holding on to the one and trying to view the other. People who have directional reversals, people who do the darndest things with regard to space, it's fascinating.

You... you... some person will go out and he'll look at the stars and he sees the heavens in three dimensions, just as nice as you please. Well, he's got a pretty good idea of space. And the thing about it is, is he will tell you which is the furthest star, which is the further star. You'd check it up on your maps. It isn't the brightness of the star that measures its distance because some of the very bright stars are quite far away and some of the dim stars are quite close. And he'll say that, „Well, that star is quite a distance and then all those other stars are way behind that. I... I can see that from where I am.“ You can say he couldn't pos-

sibly have that small a parallax and still be able to measure it. Couldn't possibly. And yet you look it up on an astronomy chart what he's just told you and you get the same dimensions.

Now... this... you get an approximation of what he was trying to tell you. Yeah, now that's... those... that bright star IS further than those two dim stars. They see depth in space. Well, they'd... they'd have a pretty good concept of the dimensions of this universe if they were doing something like that.

The other fellow goes out and gee, some of those stars appear to be floating about a foot above his head. He just doesn't have any distance to those stars at all and they're all flat. And somebody else goes out and they're all tipped some other way. He can see plainly that the heavens run off that way and he goes... as you get further to the south, why they're just going up. Maybe you'd observe this closer if you'd just ask a few people how stars look to then. And if you ask them searchingly they will tell you that there is a difference in observation of space, which is the only point I'm making here. There's differences.

What's this got to do with auditing? Well, it has really everything to do with auditing. You will notice... give you a practical example of this. I've consistently with mock-ups told people to move it to the right, to move it to the left, to put it above their heads, behind their backs and under their feet. I've told them to put it a distance from them, bring it close to them. Told them to put it out in the street, up on the wall, here, there. What am I doing? I'm changing the position of an object... in space. And it is more important to change the position of the mock-up in space than it is to change its color or anything else. Location in space. And that starts up and becomes about the high... the high-level function in processing then because, why? The effort... the effort and thought of your preclear is to attain self-determinism and self-determinism could be said to be an effort to attain the goals of theta.

And the goals of theta which we can observe - and it maybe has many more goals - is to locate energy and matter in space and time; and to locate, additionally - quite an addition - and create space that you can locate energy and matter in. So when we start in with processing, why, we be very sure that we're relocating all the time. What's the biggest trouble he has? That first little trouble you run into with a pc? He can't move it around. This surprises him a great deal. He knows you need 10 ton trucks, winches, chains, everything else to move something.

Well, now we'll have to take up time later on but time is a quite finite and very, very easily understandable thing so let's not stress time right at here, at this point.

Let's take that as a goal level of theta. This means then in processing to restore self-determinism you make your strongest effort, and actually your only effort, the attainment of the goals of theta, and the goals of theta are its capabilities. Capability is theta. Q one: Theta is... no wave length in it, no position in time and space, has no mass, has no duration, hasn't any one of these things, but it has the potential or capability of locating in space and time, energy and matter and creating... creating space in which to create energy and matter. And that's... it's all there are to it.

Now, that... that... that's... that's... how'd... how anyone get to any such a... any... any such a conclusion? Then you'll... you'll watch this work... you'll watch this work with a

deadliness that you will begin to wonder, for God's sakes what have I got my hands on here, every now and then. Because actually it... you're... you're working all out.

Now, someday I'll find a higher Q or you will or somebody else will. They can do something out and beyond and broader than that. And when that is attained, why, we'll have another big surge forward in capabilities.

But this Q about which I am telling you now was a goal, I said that there were several echelons and that we were going through the second echelon of knowledge with effort processing. And we're slightly into the fringes of a third echelon. Well, we just busted through the roof of the third echelon.

Now, what lies in the fourth echelon? I don't know. But I know that visible and usable and for the first time really satisfactorily usable, on a broad level, is this Q-1 because with this, the second you start using this your preclear stops asking that inane question.

Uh... this question is something. It becomes very hard to understand this question, that anybody would ask this question, but they say, „Why are we here? What is the reason for all this?“

You say, reason, that's point zero, about, fi... point about fifteen zeros one five or something like that, wave length, capability, perception, reason... „What are you talking about?“

And he'll say, „What is the reason? What do... What do I... What's the reason? I mean, why are we here?“

„Well, you mean,“ you say, „prior cause.“ „Oh, you mean there must be a prior cause in this universe?“

„No, no, no, why are we here?“

And you say, „What do you mean by 'Why are we here'?“

„Well just that. Why are we here?“

You say, „What do you mean by that?“ „Well I want the REASON why we're here.“

„Well, look, look,“ you say, „Reason has to do with associative processes.“ Now if you could associate anything you would eventually find the association coming back to the same point you left. You could keep going around in this circle, or you could make a spiral out of it, anyway you want to. But when you say the REASON for something, you're asking for a gradient scale of data. So if you've got a gradient scale of data, it takes the space and the time in which to have a gradient scale of data. And this can go round and round this way. Don't ask about the gradient scale of data in a space and a time because it will wind up with itself always. It can never do otherwise.

Your reason applies to one universe at one time. You would apply reason. Now you have to... before you can have a reason you have to have a rationale. You have to have... have to have a cause.

And when they say, „What is the reason I'm here?“ They're talking about... Now look. There's... you well know there is a cause prior to cause. Oh, the Greeks got around this. They did a beautiful job, did a beautiful job of this whole thing. They said, „Hell, now...“

Well, I could probably tell you about a much better one than the Greeks. This Hindu, I've mentioned this occasionally in a lecture, the Hindus had an awful time. The priests were asked and asked and asked, „What's the world like?“

They finally said... they finally said, „Well, the world is a... is a hemisphere,“ and... and people were satisfied with that.

And they finally said, „What's the hemisphere sitting on?“

And they said, „Well, this hemisphere's sitting on... humm...“ And they went and did a big study and they came back and they said, „The hemisphere is sitting on seven pillars.“

That held them for a while and then some wiseacre, some revolutionary went in and busted the whole thing up and he says, „What are the pillars sitting on?“

And... uh... well, the fellow said, the priest said, „Sitting on elephants, sitting on the backs of seven elephants.“

Well... well that stalled off the... the mental, intellectual revolution probably for many centuries until some wiseacre finally says, „Hey, you know, I wonder what those elephants are standing on?“ And he came back and he says to the priests, „What are the elephants standing on?“

And the priests had it all ready and they were already figured this out, see, and they're just waiting for this, and they... they had it all answered. And they said, „The elephants are standing on a mud turtle and it's... and the mud turtle is sitting on mud and it's mud from there on down.

That... that finished off that one.

The early Greek tried to get around it: he kept talking about the prime movers unmoved, prime mover unmoved. He had a very MESTy concept of all this. He said, „If you have a universe, then you've got somebody who made the universe.“ Well, who made the fellow that made the universe? Never occurred to him that it might be that the fellow who made the universe didn't have to be made. That... that would be just as reasonable as the other, you see.

But, when people are asking for the reason and prior cause, they're asking for something earlier on the time track. And of course, a time track would always be a finite length so someplace this time track started. And if you're going to explain to them the reason why, you've always got to have a prior cause. And it doesn't matter how far back you go, you're going to go around this way on prior causes and the only inevitable place you will wind up is just where you started. And you can take any rationale, you can take any subject and you can explain it circularly. You can always explain it circularly and even though you are apparently taking off a big chunk of knowledge and you are moving it forward for people to look at very nicely, you've got a circle. Only you just haven't carried it all the way out here and all the way out here and brought it all the way around here and locked it up here again.

So we could do for our purposes here, for this universe you have a circle and this circle is a very interesting circle of reason. And this applies only to this universe. And that starts out here.

And let's say that we're going this way, and down this way you have inductive thinking. That goes that way. Now let's look around the other way and let's say we have deductive thinking.

Now you know what those are. One is... one is you get a file of data together. Deductive thinking is you get this big mass of data and you go out and you hire a lot of pack rats and... and you hire all kinds of people and you just have them haul in data. And they haul in data the way we were having heads hauled in there today. And they keep hauling in data and hauling in data and they keep mounding it up in big piles and there's somebody sitting there coordinating the data, coordinating the data, coordinating the data. And trying to learn something from coordinating all this data. That is deductive thought.

And they finally get enough of these data related, and so they've got the data related and they come to an inevitable conclusion through having observed all collected data. That's one way of doing it.

Here's the other way of doing it. These are both extremes. This is the philosophic method. The philosophic method goes along this line. It says, „You know, I guess... so-and-so and so-and-so and so-and-so.“ And the fellow looks around to see if there's any data to support this and finds there one or two, says, „Well, that's all right.“ Otherwise no.

Inductive reasoning comes a cropper very easily because most of your ancients... You take somebody like oh... uh... lu... let's take... let's take modern ones, let's take... uh... the repeal of Ohm's Law. Uh yeah... Hegel was a very interesting boy. Uh... you... you could... The... the Piazzzi went out and discovered by the way an eighth planet and the same day practically that he announced the discovery of the eighth planet... ah... Hegel had written a book proving that because seven was a perfect number, there could only be seven planets. And so Piazzzi's discovery of the eighth planet was like to get lost in the intellectual world because they accepted Hegel. Seven was a perfect number, they thought in that bracket. I mean that's uh-na-na-na, this is all, uh-hum. And... and you come along and you say to 'em, „Hey, why don't go out and take a look at least at this universe.“ And... and they wouldn't have understood that. Science came into being on this other route: deductive.

They got so fed up with the repeal of Ohm's Law and the lack of cooperation here. Practically every one of Newton's laws has been thrown into the ash can by so-called philosophers in the past. I mean, and people were more likely to accept it. They'd sit around and they'd say, „Well, now, let's see... let's see, on the banks of the Nile there are crocodiles. Ah yes, there are crocodiles on the banks of the Nile. That's a lovely word, crocodile. Here are all these jars on the banks of the Nile. The crocodile is therefore. is inanimate.“

You say that's completely nonsequitur. Well, so it is. But they'd take crocodile and they'd say a crocodile must have been named because of crocks, so that proves that a crocodile is inanimate and therefore crocodiles don't move.

An explorer comes back in and he says, „I was down on the banks of the Nile and there's... there's this little child down on the banks of the Nile and this great big crocodile jumped off the bank and was about to...“

„Wait minute, wait a minute, wait a minute. We know you're lying because crocodiles can't move.“

„Well, why can't they move?“

„Well, it's out there in that latest philosophic test and so forth that crocodiles sit on the banks of the Nile motionlessly.“ And he proves it conclusively.

So inductive logic came into disgrace and science made a terrific leap forward by insisting that it be real and when they said real they meant does it compare with this universe. And they went out and they compared all their data to this universe and then they come a cropper too. They come to an extreme. They gather data, and gather data, and gather data and they take 50 million monkeys and set them down to 50 million typewriters or something of the sort and they... they think if you wrote for 50 million years you would eventually come out with all this stuff.

No, I'm afraid that thinking takes about half of each. You... you... you get an inductive idea. You... you say, „You know that sort of looks like it's so“ and you push that around a little bit and you find some data there. And you say, „You know, that oughta predict a whole lot of data.“ All right, it looks like data in this field, therefore let's sort through all the data in this field and see if it comes back to that same conclusion. Does it? Okay, it does. That's all we want to know.

That's plenty. So here you could say that we're working from all data and over here one datum. You have a map of logic. You're... you're working over here from all data in this universe and you got yourself a whole... ah... circle, so it goes from one datum and it keeps on winding right straight back to this datum here.

Now, the useability of one of these circles is as good as it encompasses. And you've actually got to step out of this time circle, because that's... that's a time circle, in order to get anyplace and look at anything very broadly.

You've., you've got to get off of this WHY. Why means, what is the cause of it. And you say, „What is the cause of it? Well, the cause of it is“ oh, you mean what made it? Hell, all right.“

And this guy says, „Well, what made get made it? And then what made what... what made what made it?“ And you just back up and you get all the whole world, everything in the universe, all this pile of data, everything that's in the universe, is right next door to one datum.

Now, if you get that one datum, and if that one datum would evaluate everything over here, you have an expanded circle about as big as one universe can take. And now supposing we're embracing a lot of universes. They're disrelated in times, they're disrelated in location, characteristics, and everything else. How in the name of common sense would you relate them? Well, here you would get something that would look... look like this. There... the-

re's... there's circles, there's... there's circles. And each one of those is one of these circles. See, that one and that one.

Well, you want to get these things adjusted around until they all coincide here. What's there? Now, you have three or four, three or four disrelated piles of data with which to evaluate a datum. Now you say this one datum explains all of these, and here from this one datum you've got to be able to make all this data, and for each one of these circles of logic there's got to be an all-data circle.

And then you can evaluate this one by this one by this one by this one. Your minimum number of this is two. You have two. That'd be the minimum number. But it's just like you can't take a navigational position on which you can count even vaguely unless you have three lines. It takes a third line to check two lines, so let's put this in terms of navigation and we'll take three and we'll have... there's its wheel and its wheel and its wheel. What's there? Is that still there? Yeah, that's Q-1.

Q-1 evaluates the data of any universe. You don't have to have specialized data. And you see we fortunately have a large number of universes available. Have a very large number of universes available.

Available to you right now, you have the MEST universe and your own universe. You also have somebody else's universe available. Some... somebody's universe as far as logic is concerned and so forth. So you've got three universes. You've got the data I'm giving you. That's a universe. You've got the MEST universe. Not in that order of magnitude; what I'm giving you is far more important. Uh... and you've got your own universe. And of these three the most important one is your own, because you can be certain of it. Mostly because you can be a hundred percent in control of it. And if you just start working up to a hundred percent in control of this universe, these two other universes fall into line as a category.

And what's standing there at the center of the three universes is that datum, the capability of theta.

That's a theoretical capability, it's not something on which you can chew. It's not something on which you can feed the dog or advertise, or anything of this sort. It isn't something which traditionally they say, „Sense, measure, or experience.' That's very great - sense, measure, or experience. It's a good thing that experience is sitting there, because you can experience it. You can experience it with your own universe and as you go on up the line... as you go well on up the line, you start to experience it very broadly. You would experience it more and more broadly and all of a sudden you'd say, „Well, I don't know what capability I might be able to obtain but I certainly have this low level capability of being able, this kindergarten stuff, of... of being able to manufacture in any space... uh... energy, matter, objects... uh... and... uh... manufacture space in which to have energy and objects. I... I can do that, that's very simple, nothing much to that. I wonder what's above that level?"

Well, as long as a fellow is sitting using energy in a MEST object in the MEST universe, where everything is very nicely interdependent, in such a degree that he has to talk in terms and can only talk in terms of action and symbols for objects, now to try and go up and explain a nothingness... You see? Because it isn't a nothingness.



Theta is not a nothingness. It just happens to be an exterior thing to this universe so you couldn't talk about it in this universe's terms, that's all. But as far as this universe's terms are concerned, we can define it. And that is just a little bit of a triumph, to tell you the truth.

How did this thing get located? Well, once upon a time, sitting down in Phoenix and I was monkeying around and I... I... I knew there was something there, I kept bumping into it.

You know the two-dimensional... story of the two-dimensional worms? There's a two-dimensional plane and these two-dimensional worms go running around and living on this two-dimensional plane and having a perfectly wonderful time and they're running around, and one day one of them runs into a pole. Crunch. And he says, „No pole there.“

So I went off and sat down for a while and I said, „You know, there isn't any pole there, couldn't be any pole there, no.“ But of course, I'm a professional pole-looker-forer. I have a... uh... a mania. When I get bruised or something or other on some pole it's a personal affront - it isn't just a matter of calm orderly discovery - that a pole could be there without getting my permission for it. That's the way most anybody feels, by the way. That a pole could be there without getting your permission - that's an insult. There's only one thing you can do about it and that's go back over and look at the thing. And I passed right over the ground again. And there was no pole there.

Well, I turned around and I came back and I ran square on into it and took a good look at it.

Now, here was the funny thing, here was the funny thing. I started to examine, I started to examine facsimiles and I found out that electronic flows were generated by facsimiles. Now, I was waving a few meters and cathode-ray-tubes around in the air and I was doing a very Einsteinesque, who has... only... the observer has the right to look at a meter and no other right. He can observe, he preferably would stand with a blank everything in front of him except a hole, and that hole would be on the needle of the meter. And the only thing he's got a... any... any right... right to say or see or do anything else is just that meter, and the number of it that... that he reads. Now that's the way you have to do this stuff. You have to limit it down with terrific severity.

Well, I was a very good boy, I sat there, I read ohmmeters and cathode-ray tubes, and E-meters and so on and it was just becoming more and more obvious. So I... one day I said, „I wonder if... h... hey, that's a funny thing, I wonder if... ah... you know you should be able to get a DC flow. Ah. All right, let's get a DC flow. Hmm. What do you know.“ And I said, „Well you can take an old facsimile here, an old facsimile there and you can put these two things in proximity and if you put them in close enough proximities you can get a trickle of electricity going across the terminals, that's nice, real nice and it measures on a cathode-ray tube, now isn't that fascinating? Hah!“

Well, that's fine. That's what facsimiles are for and that's one of the reasons why we have experience. All right, now let's go on a little bit further than that. Now, can you take this current and start reversing it? Zing, zing, zing, zing, zing, zing, zing, zing, zing, zing, yup, yup. And all of a sudden it starts to speed up and what do you know. It reads on an AC meter. And you say, „That's wonderful! Look, man is basically an AC generator.“

Well, now let's just go just a little bit further than this and let's look this over real good and let's see if we can't get a condenser action. Now if we can get a condenser action, we're smack, Mac. And so I set it up to get a condenser action by holding and getting the preclear to hold one facsimile there and to hold another facsimile there and not let them discharge in any way or shape or form. Just hold them there, I don't care if it requires two hours, I don't care if it requires six hours, if it requires twelve hours, let's hold those two in place and not let them vary even vaguely.

And of course, you do it for a very short time and those facsimiles go BOOM! It's... it's just inevitable. You could set those things up just as nice as you please.

What you're getting there, you're getting... you've got one facsimile here and one facsimile here and you insist on them not going together and of course there's a flow already established which is trying to drive them together, so you just insist on that staying there. And sometimes you have to hold it there for a couple of hours, but if you... you hold it there long enough, you will eventually get it going FLASH! right in your face. It's a very fascinating experiment. Leave it to somebody else to make future experiments. It gives you a cold. It blows your nose up and explodes a ridge or two into your face.

Well, I already knew from running incidents on the track that facsimiles could explode. This was fairly simple. Now another datum wandered in. You could put a mock-up up there, you could put a... imagine an aesthetic scene of some sort and it would get dark. And you could put another aesthetic scene up and it'd get dark and you could put another aesthetic scene up and it would get...

You say, „Hey, wait a minute. You mean the guy's discharging himself onto these aesthetic scenes.“ It's just as nice as you please. Isn't that fascinating?

Discharge, discharge, and... and he keeps wiping the scenes off and he puts another scene there and he wipes that off and he puts... Well, what do you know. Now wait a minute. If you took that scene? All right. Let's... is that scene really an electronic scene, let's find out if it really is.

Uh... we're looking at a meter, you understand.

When we get an explosion, it isn't what the preclear feels with his intuition. It... it knocks the E-Meter pins off, or it burns the coils out or it does something like that. I mean there's noth... nothing mild or hard to read... uh... if there's any meter left after one of these explosions

One of the boys out in California, by the way knocked the hole, not only knocked a hole through the electrode of an E-Meter - that is, knocked the hole right straight through the tin of the can - but also through the hand of the preclear.

Well, anyway, we took this thing, aesthetic facsimile, and took another mean ornery no-good facsimile, see, and took the two things and said, „Allright, now one, two, three BOOM!“

Sure enough, you move the aesthetic facsimile onto any old kind of a facsimile you've got from yesterday or something of the sort and you put the two things together with relative

suddenness and you get an explosion and it registers on a meter. Good, good. Man creates energy, obvious.

Now let's try and take and move a couple of other old facsimiles together, we can get energy there. But... „Now wait a minute,“ I said. „He, look... look he created that aesthetic facsimile. That wasn't MEST universe experience. The old MEST universe had left the latchstring out on that one.“ And there it was right there.

There's a... there's a... there's a factor that quite... wouldn't quite figure. You've done a mock-up and here's this mock-up and obviously it's just your imagination. Now that obviously doesn't have any energy in it, and if it did have any energy in it... it must have gotten it someplace else. But here's an instantaneous mock-up appearing. You... you look up there, there's no ridges, there's nothing. You just make this mock-up. And you take that mock-up and you slap it into another facsimile and it goes pam! and zing! goes the meter on the machine.

Hey, hey, hey. Is it possible that man is actually creating electricity? If so, then what would take place?

So I started figuring... already knew a lot of wavelengths come down this way and that way and it would be from zero to an aesthetic band. Aesthetic band's evidently along in that band someplace and then that comes right on down the line and gets into heavier and heavier material and links and forms and energy contents and masses and efforts, and what do you know. He can evidently create this. And what's this stuff we're looking at? This stuff we're looking at is evidently some manifestation of thought.

It... thought makes something else, makes something else, makes something else and that finally winds up something else. Now you know if you've ever listened to Technique 88 tapes, that we're right down the groove on the Technique 88 tapes saying that this universe is evidently a composition of thought energy of some wave or another which has become timeless. There's quite a bit of talk in there about the timelessness of something.

If you've ever tried to run an apathy somatic out of anybody, you'll understand what I mean about timeless. MEST universe and apathy are very closely related. You start to get an apathy incident, the preclear feeling apathetic, you start running this out and boy that's just slow freight. You just grind that thing out, and you grind it out and you might as well be rubbing his head against a rock. Then all of a sudden it one day occurred to me that, sure, timelessness. The timelessness of MEST was a sort of an apathy. All right, we were already on that track, so we could say there's a gradient scale of thought that leads down to this.

And it wasn't this: thought is no good because it is just the same as electricity. I mean that would be a materialist standpoint.

Uh... the... uh... a lot of people like Pasteur, or some field of phrenology... I don't know what they call themselves, phrenologists? Uh... something around that order. Uh... philatelists. No, no it's not... that's not... that's not right. I'll... I'll think of it in a minute.

Anyway, we got... we got all this whole field was saying, „Thought is something else and the energy of thought isn't existing and it is something else than electric lights and that's

a kind of electricity...“ You’ll find out everywhere you see that written up. They’ll say... be very careful to say, „Well, it’s something else.“

It never occurred to anybody... never occurred to anybody that thought was good enough and high enough and powerful enough to create something like that. That this would be the result of a heck of a lot of... of energy piled up which was actually a generated energy which would eventually get into masses, and which therefore could act and react and so forth as masses.

Well, we got this energy mass and when you get an energy mass next an energy mass you get all sorts of... Wait a minute... wait a minute... wait a minute... wait a minute. There’s something about that. Let me think, there’s something about that. Oh, I know what the name of those people are - psychologists.

Well, anyhow, the... the... the... uh... it... it suddenly occurred - this is just the line of approach; I just mention it to you perhaps for clarification of what we’re doing - we have... astonishingly enough they left a hole in electricity.

So therefore if we knew this much more about electricity, we should be able to look over electricity and find out if there wasn’t something left out of electricity. And so I just started thinking over very hard and so-and-so and so-and-so and so-and-so and all of a sudden I was looking at the alternating current formula. And the alternating current formula won’t furnish alternating current if you evaluate it very sharply, because... because the... there’s one ingredient they don’t talk about. And... uh... there’s this ingredient. And you’ve got a terminal there, you see, you’ve got a terminal - they can be in the term of two magnets or coils or whatever you want - two terminal: positive and negative. And they... they sit there... they sit there and something revolves between the two things and then... then... that it goes this way and that way and you get alternating c... It won’t do it!

If you just had that formula and you didn’t have an alternating current generator, and if you’d never seen one, something of this sort, it’s very doubtful if you could build one. Unless by intuition or something of this sort, it suddenly struck you that there was another part to the machine they never mention. And that’s the base.

I know, that’s too simple. That’s much too simple, but it happens to be horribly true. You’ve got to have a base.

Now somebody says, „Is that the logarithmic base you’re talking about? And... or is that... that... that the base... of conclusions? Or... uh... something of that sort?“ There’s even something more than that which I won’t bother to go into about, OAC.

But there has to be a plus-minus for the minus side and there has to be a minus-plus for the plus side in order to get an interchange between these two. But more important than that... that - the dickens with that - is the base. And we’re talking just about the base of a generator, or the base of a motor. We’re just talking about the platform on which it stands which is made out of iron or wood or steel or something of the sort and which supports and keeps apart the terminals. That’s all we’re talking about. Just that horrible little simple thing. That base is sitting there keeping those terminals apart.

What's keeping the terminals apart? That base of course. Oh no, it's not! That base has to be... that base is bolted down to the table. And we have this base and we have a positive terminal and a negative terminal and there's a wheel goes round and round and round. And the wheel, the generator spinner... when nothing could happen there at all if those things weren't held rigidly apart, because it depends on their being held apart that they be permitted to have tension put on them.

If you just took two terminals and just set them up according to the formula and so on, every time you tried to turn anything over or furnish any effort in the thing, why the two terminals would simply go bang! And there'd be no current. And you'd it'd... you'd separate them very carefully and you'd turn the thing over again and they'd just go together. Their magnetism in other words would keep pulling them together. And you wouldn't get a current through that line at all. They've got to be held rigidly apart.

Well, to need something to hold them rigidly apart, you'd have to have a base. And... and the base is bolted down to the top of a table. And the table is on the concrete floor of a... well... hey, wait a minute! Where are we going here? The concrete floor of a building and the building is on Earth and Earth is by centrifugal force and gravity riveted to the sun out here and the sun is in an equilibrium according to some other star... wait a minute... and those other stars are in equilibrium with accordance to a galaxy which is held in equilibrium, what do you know, by another galaxy which is by an island acr. Where are we going? Well, brother, we's on the way to God.

And you extrapolate all this back again and you'll find out, what do you know, that it's absolutely essential to locate something in space and time in order to produce an electrical flow. And the highest order of action then that you could figure out, for an electrical flow would be something that located in a space some somethings which could discharge from one to the other and then, and only then, would you have an electrical flow.

Okay, let's take a break.

(END OF TAPE)



# A Thetan Creates by Postulates – Q2

A Lecture given by L. Ron Hubbard  
on the 2. December 1952

The second part of this December the second night lecture, going into Q-2. Q-2 is simply uh... an extension of Q-1 and it's to the effect that theta or a thetan creates space, energy, objects by postulates. That immediately tells you that there must be a Q above Q-1, but what it is I can't tell you. I don't know, not in any term that can communicate. I... I sit down, I take a look at that every once in a while. I say thrrr. That'd be very interesting. I'm sure it's very interesting. Make another postulate.

It's a very strange thing about postulates is that in homo sapiens a postulate is accompanied by evaluations and conclusions of data and from a theta level it's just a postulate. In homo sapiens postulates are made on a time stream. He makes a postulate today and then tomorrow he is the effect of it. Actually a postulate runs this way. Fellow says, „I am... uh... now an elephant. I feel like an elephant.“ That is, he says that in one moment and then boom and the next second he's an elephant. He feels like an elephant. He could actually say that to himself. Now that's... that's a little ridiculous.

Now let's make something a little more, a little more down-to-earth about this. The fellow's down at the garage and he says to the garage attendant, „Well, that jack looks pretty dangerous. I'll probably go home and jack up that car and that jack will fall out from under and smash my hand just as sure as shooting.“ He does so, and two hours later he smashes his hand in just that fashion. Probably took a lot of arranging.

I know one fellow that uh... they had the phrase. You get a phrase, a phrase can be an enforced command thing, which an individual then takes as a superior command or even can take as his own postulate. Any decision or statement on a condition of being can be effective on an individual, any statement. Now in homo sapiens, he... he makes a statement or he obeys something which he considers to have a higher level of command than he has, and he has at that moment had this command phrase. And this command phrase could be a statement of condition of being. That's all it is. So a postulate is a statement of condition of being. It could be more than that. It could be a postulate uh... as a statement of condition of being up to and including the materialization of objects.

Now, in homo sapiens as I say, he makes the postulate and immediately afterwards he becomes the effect of the postulate. This is then cause and effect strung out on a time stream. I was just talking to you about the reason why. The reason why goes backwards on the time stream, cause to effect goes forward.

It is very evident, oh, very evident to people that cause is always in the past and that effect is the present. Now for instance, it's very obvious in order to make a noise I drop this... this uh... book here. Now you see that, I've been cause. Now a little time elapses and the book drops. That becomes very evident, doesn't it, that uh... that cause is in the past and uh... we're an effect from a past cause. Well, in view of the fact time doesn't operate quite that way, uh... man can still be agreed upon and aberrated along this line. The truth of the matter is, the cause was in the future. Why? We're talking about the drop of this magazine so the desire to have the magazine drop in the future and we've got a future drop there which is making a present cause.

Now, that's very interesting isn't it? Now if I, if I, uh... the reason I have to... I have to be an effect to some degree in order to have a cause in the future. The cause, cause you might say is motivated by the future. That's obvious. You want something in the future. All of your work for instance is motivated by the future. Not motivated by the past. You want to eat tomorrow, why you work today. So the cause is eat tomorrow and the effect is work today.

So it... it gets kind of squirreled up, doesn't it? I mean we don't have this kind of a silly thing running on the time stream whereby we have cause and then effect and yet... yet the reactive mind operates that way most beautifully. You go back down the genetic line, we look at that GE, he's taken every counter-effort and he's figured it out in some way or another to add up the machinery so that he's made some use of this counter-effort. Wonderful!

A beautiful job has been done there because... and then he builds a structure. There's a reason to build a structure, then we get the structure in. There's a reason to build a structure: cause and effect, obviously laid out on a time stream, isn't it? You want... you want to view with considerable suspicion anything that can be explained equally well in two different ways.

If you can explain that a cause is in the future and is an effect in the present; that a cause is in the past and is an effect in the present and is the same order of cause which is causing the same order of - hmm, what the hell is this all about? You mean... you mean we're just standing in the middle of all of this getting machine-gunned, huh? We find effect is pretty well in the present. Well but then, cause is in the future, cause is in the past, well, cause is in present time. Um... let's see, effect's in the past.

This universe has a law, it has an interesting law. It says: If you make a cause in the present you cannot effect or make an effect out of the Roman Empire because that was 2000 years ago and the day you can change the Roman Empire in the past by making a cause in the future, why you're doing all right. That... that would be a reversal of the whole proceedings. Hmmm. We'll know much more about this when we get onto time. Hut just let me say this at the moment: There isn't any past, there isn't any future. And at present time, this instance of awareness in present time might as well be across a period, present time might be 800 billion years long and it might be a sixth of an inch long, and it might be a lot of things which it isn't.

But so, I'm making this quite clear. We process postulates out of people. In homo sapiens a postulate is made because of evaluations and conclusions so that he gets associative logic. He gets a fascinating parade there of a little gradient scale. There's this, leads into this, leads into this, leads into this. Let's see: For want of a message the battle was lost - no, that's



the wrong way to. It's: For want of a nail the shoe was lost, for want of a shoe the horse was lost, for want of a horse the rider was lost, for want of a rider the message was lost, for want of a message the battle was lost, and all for the loss of a horseshoe nail. That's a time stream cause and effect and that's also a piece of logic.

That's a growing effect from a cause and you can follow that logically. All right, that's... that's just... just great; if all of this held true all the way along the line, it'd be very nice, but as I said, you eat tomorrow and the cause is the necessity to eat tomorrow and you work today. So it's the other way too. Well, there could be two levels of thinking then. You could have a postulate without regard to evaluations, conclusions or time. And that would be a theta postulate. And a postulate then on the theta, high theta level postulate would be a postulate made without regard to evaluations. This is out... without regard necessarily, to evaluations, conclusions, or time. So there's a whole... whole uh... whole bunch of thinking there all of a sudden, isn't there. There's a whole horizon of thinking that has nothing whatsoever to do with logic. It has nothing to do with anything that has anything to do with anything. I mean, it's just a uh... you could just arbitrarily think...

If you really look at it, you can see that a postulate is the introduction of an arbitrary toward some goal or not toward any goal. That tells you that you can undo a postulate on the theta level in present time. Now a theta level postulate is always senior to an associative stimulus-response postulate. These associative stimulus-response postulates – you see the fellow make the postulate, he says, „I'm gonna go home.“ He might as well have said, „I'm going home and smash my hand with this jack.“ He goes home and he smashes his hand with a jack. That's homo sapiens, that is... has actually back of it way back somewhere on the track, you'll find some kind of a postulate sitting there and this postulate has an evaluation and has a conclusion. The way to survive is to die. That is the most normal evaluation conclusion sequence on a postulate.

Uh... any evaluation or conclusion can be worked around to this. Now the way to die is to survive, now the way to survive is to die. It'll be something almost as idiotic as that. Evaluation conclusion; it means this datum plus this datum plus this datum plus this datum leads to the conclusion that this datum and this datum and this datum and this datum are true, therefore the way to solve this IS to...

Then we make a postulate, and travel along the time track with everything monitored by this postulate. The fellow says, „I will never get rich.“ He never does. He says, „I... I'm... my health is sort of poor.“ So it is. He's tailor-made himself a frame of existence with the stimulus-response postulates born out of actually MEST universe impressions against him.

Now you'd think as an auditor – it's quite important in auditing to know this – you'd think that you have to go back on the time track to change postulates. You drill a person for a very short time with mock-up processing, one of the most important lessons he learns - and he learns this instinctively; you don't have to instruct your preclear on this at all. You do have to instruct him about time. But you don't have to instruct him even vaguely on the subject of remaking postulates.

He says, „It's there and then it's there and then it's there and it's hot and it's cold,“ and he says, „It's going to be there for a while.“ And right away he says, „It's not there.“

He'll make a liar out of himself a million times a minute if he wants to. He... he can just make a postulate and he doesn't have to say that postulate's no longer in existence. He just makes another postulate.

And he'll learn this very rapidly. He just makes a postulate and then makes another postulate and he can make a postulate and he can make another postulate. These postulates merely apply then, to a present state or a desired future or anything he wants to say they apply to. But, on a theta level, there's a little bit of trouble, way up on a theta level, is you get tired of, uh... you get tired of duration getting upset. You want something to endure.

So you start into the curve of automaticity. Automaticity is simply making things stick, and making things automatic and making things so you don't have to watch 'em all the time. That's the lazy man's way of doing it. You can make a continuing postulate! It... it requires your attention all the time, you... you have in this universe - you've made up twelve dogs and you have to do the thinking for all twelve of those dogs. So you do the thinking for 12 dogs. Plus one hundred and eighty deer plus sixteen vestal virgins plus anything else you might have, or nymphs, or satyrs, or anything else you might have in this universe. You can do independent thinking for a number of objects at the same time as long as you have yourself free of a time stream.

You give them a time stream and you move in and out of it at will so it can become very, very loose. And the point you have to know, two things, points you have to know is: one, space and energy and objects are created by postulates, and they are changed by postulates and they are destroyed by postulates, and that postulates from a theta level do not have any order of precedence because of a time stream.

It's your homo sapiens as you process him – and that's one of the beauties of creative processing – Your homo sapiens, he's gone through this agonizing death, he's been killed dead. Uh... he is lying there and he... he – as he was dying, he said, „I'll never go through anything like that again so long as I live. And, uh... I would rather be killed than to be faced with such a decision again and it's a good thing I'm dying and I'm good for nothing but this.“ And all of a sudden one day this is a facsimile that lies obviously on the time stream and it sits there and one day somebody else comes in on the other side of it and starts jabbing him about his being good for nothing. Throwing energy at it this way or he starts throwing energy at it; it's sitting out here. It's an actual geographical point and area and he...

One day, it says... he says, „I'm good for nothing and I just have that feeling all the time.“ And you... you as an auditor of past techniques have had to go back, go back on the time track and try and figure and figure and so on and finally run out this thing and grind and grind and grind and grind and it gets so it's all ground down finally and all of a sudden BOOM there's the postulate, springs into view. He reevaluates the postulate, BANG it's out and he feels pretty good about it, after you've worked for many many hours. That's... that's senseless. Just because that thing is sitting on a ridge with a time tab on it is no reason you have to find it and grind it to pieces. Because it's not sitting on any lineal time track in space. It's just sitting on a geographically located ridge with regard to your preclear, and it's in action out there when it's hit. Now there could be a dozen ways.

You just teach him that he could make postulates at will and it doesn't matter how many postulates are in that thing. It won't have any effect on him, because he can handle postulates. He can take responsibility for making up his mind and the first moment that he can take responsibility for making up his mind, he could make up his mind and unmake his mind and make his mind and unmake his mind a dozen times in a minute on the same subject and emerge with... without uh... for no reason at all.

He says, „The dog's going to run that way, he's going to run this way, he's going to run that way, he's going to run that way. I want this dog to continue for the rest of his normal existence, for years, I want him to keep on running in that direction. Oh, I think I'll have him run this way.“ It is just very easy and he all of a sudden finds the facility with which he can make a postulate and one of the things in creative processing he's particularly amazed at, is to suddenly locate the fact that he has a godly quality of making it stick.

In his universe, when he says, „There will be light.“ - There's light! „There won't be light.“ – There is no light. „I think I'll have pink light. New, that's no good; green light. Now let's light this whole thing... let's put four orange-colored suns which have square orbits. Now tha... that's what we need in this universe.“ And he'll just let them sit there.

And uh... that's fine. One day he's tired of those things, but the strange part of it is when he says so, it's so. Now somebody has coaxed him that – all you had to do to really deteriorate somebody is to demonstrate conclusively to him that just because he says so it isn't so. That's a big point of aberration. Just because HE says so, that doesn't make it so.

There's lots of ways this mechanism is spread out through this society. One of the longer and further reaches of it is this one: „You think you're so important, go down to the graveyard and look at the graves down there. There's a lot of guys down there that thought they were important too.“

So what do we have then? We have the fellow making a postulate unknowingly being under the pressure of the MEST universe. He still kind of has this weird idea of undifferentiation. He got the identification of his own universe and the MEST universe and he makes this postulate here in the MEST universe and the next thing you know he said... he said, uh... you need some kind of a command phrase. He said uh... „Take that train down the track and uh... I don't care if the train oughta go fast and you shouldn't be hanging around like that. You make up that time between,“ and the train jumps the track and eighty-four people killed and rrrrr, he didn't want to make that postulate.

And that's a part of „I don't want to make any decision about it.“ And that is in essence no responsibility. Unwillingness to make a decision or unwillingness to make a condition of being is the highest essence of no responsibility. The next echelon immediately down is: Responsibility is force.

All right, now, condition of being, I don't want to make the condition of being. One of the things that you can knock an E-Meter practically off of its pin on, is to say to this preclear, „Okay, now what if everything you said came true?“

„Oh no.“

„Yeah I wonder,“ you’ll have... the guy’s going around sometimes, „I wonder if I thought that that... I wonder if I was... any intention on my part to have that dog run under the wheels of my car. I wonder if I... I kind of accidentally thought this. And if I thought this, that’s what made the dog run under the wheels of the car. And that’s why. Oh, gee, and I didn’t want to kill that dog. That’s horrible.“

So there you go. Now what... what’s the... what’s the - of course, in his own universe, he wouldn’t have gotten into the silly situation because he... nothing would have been crossing him up all the time. He wouldn’t have gotten into the silly situation of where he would make a postulate without knowing it. He’s already removed himself, he’s made a postulate - he doesn’t know if he makes these postulates and if these things come true or if they don’t come true. There’s a type of insanity, by the way.

This thing can become exaggerated; any function of the mind, by the way, can become exaggerated to be an insanity. Any insanity is an exaggerated function which already exists in the mind. Any neurosis is simply that. It’s some thing that the mind can do which has become, well, actually exaggerated or inhibited. And you’ll get both of those working together.

All right. Now let’s look at this thing about postulating. He’s afraid that what he says will come true. After a while he doesn’t want his orders to stick. The... the dispatcher, if you can... if you ever find on your hands a dispatcher of World War II for a fighter squadron, well you remember what I’m telling you now. Uh... he said, „Well, you boys, now.“ he said, so on, uh... „And go on over there and that’s your patrol area. Bill, uh... you’ll have to take Ed’s place.“

And Bill goes out and gets himself bumped off deader than a mackerel.

Rrrrr. Now this fellow doesn’t want to make these decisions anymore. He doesn’t want to be the boy who says so. And when the day he says and becomes the fellow doesn’t want to say so, he might as well be dead and buried, because he’s going to be unhappy and miserable from there on, because he’s abdicated from the last shadow of his own universe.

He’s off the throne now; he’s just a bum. So your preclear will find one of the toughest things to handle is postulates and you, of course, sneak up on him on this. You’re making a whole bunch of postulates for him to which he’s agreeing. But those postulates are not in the direction of his deterioration; the direction of those postulates are up toward Q-1.

And, you’re... you’re going up higher and higher and higher. Now if you wanted to drive him the other way to - I might as well tell you that you can take Q-1 and go the other way to. You... you could tell this preclear, „Now all right, now you get that thing out in front of you there, and you get that mock-up, yeah all right. You mock that up? Oh, you did? Oh. You mean YOU SAW IT? Well, let’s take the second test on this thing. Let’s see if by any chance you... you can move it. Oh, you can move it. Ohhhhhh. Well, I’ll tell you, we’ll have to send you to the hospital for a week or so because we’ll have to have this condition corrected. You mean you see things and then you think you move them around. And you see things and... and so forth and you think... Well, that’s very strange.“ Why, actually that would be about the fastest road out.

The other one is... is, „That isn't what happened. You didn't perceive that and that is not what happened.“ Now if you could work it out anyway to demonstrate that locationally.

The fellow says, the fellow says, „Well, I was down there and the car went and turned the corner.“ You say, „It didn't turn that corner, it was a block earlier.“ Fellow says, „No, it did turn that other corner.“ And you say, „No, no, no, it was this corner.“ Ohhh, he can just feel his brains creak after a while.

You know there are certain women, there are certain women who live with men who do this to them all the time. And there are certain men who live with women who do this to them all the time, and that is about the grimmest kind of existence. „No dear, it went that way.“ „Yes dear, no I know, you just didn't remember that,“ and so on and, „Where did you put it? You never know where you put anything.“ You get all those kicks?

„Now don't say things like that.“ And as a little kid, as a little kid, „Don't hold your face like that, it might get frozen that way.“ 'Cause those things are working dead-center, you see, on Q-1, Q-2, there just working dead-center and they'll flip a fellow faster than anything you'll want to flip him with.

You just destroy his ability to put things in space and time, or reduce that ability and make him have the feeling that what he says won't come true. Or if it did, it would be a bad thing.

„Well, it's a good thing that didn't... it's a good thing you weren't right about that.“

„Yeah,“ the fellow says, the poor guy, he agrees with that one. „Yeah, it's a good thing I wasn't right; I'm sure glad I wasn't right about that.“

That's the fast road to the spinbin. Now, therefore all I'm trying to say this with Q-2 is that a postulate is timeless, and it does not necessarily have to be unmade by unmaking it, it's only unmade by making another postulate. And it doesn't even necessarily have to continue in existence or have any duration to be a postulate in any way.

It doesn't have to have a cause for existence. It doesn't have to have, oh pardon me, a reason for existence. A person making a postulate is being cause in what we find now to be the highest level. So we're studying cause and effect. What is the highest level cause. The highest level cause is a postulate.

Does a higher level cause have to have a reason? No. No reason whatsoever. You say, „All the moons are now going to be made out of green cheese as far as I'm concerned,“ that's that. There isn't any reason for that except maybe randomness. He just wants a different kind of a moon or he's just saying it or he's bored that day or it's raining. Or... or maybe he even explains itself to him this way, well the number of loaves of bread in Twodawhella uh... were divided by the square root of six, so therefore the moon, in this universe, will be at one quarter perpetually.

Somebody might come along and say to him - you see, if he were in this universe and he had a lot of people around him and he... he just had a small group of thetans in his own universe with him or... or he's part of a group that's making a universe, something of this sort, that... that will only go to pieces at the time when they come along and say, „Why did

you make the moon out of that quarter. I mean why... why is the moon always at a quarter? Now the moon oughta be not at a quarter. We ought to have the moon at a half and you didn't have any reason for it, did you? Now you have to confess, you didn't have a reason for it.“

Now what do you get in this society continually? Well, there must have been some reason for it. Well, you had to have a reason or you wouldn't have done such a thing. Oh boy, that's really taking away power out of a person's hand. You don't have to have a reason to do anything.

But when you look at this universe, you're examining cause and effect upon a time stream. And so you have cause being succeeded by an effect - apparently. And as a result you have an aberrated condition developing because the person can never go otherwise than downhill.

If every postulate he has ever made is still in effect and all he can do is slightly modify the limits, you'll find him getting into a narrower and narrower sphere of action; he can't help but get into a small sphere of action. He's getting into less and less action and what does MEST do - it doesn't make a single postulate. That chair there hasn't made a postulate all evening.

It hasn't decided that the platform would now be carpeted in green. It hasn't decided anything. It has no opinion and the fellow gets beaten down on this dwindling spiral of postulates, because he's got an unending stream. That's one of the reasons why most people are very, very happy not to have any connection with the last life. That's gone.

The heck it is; you start processing engrams and you'll find out they're strewn all up and down the track there.

He has said, „I have no responsibility for the postulates I made during that lifetime. The decisions which I made must have no influence upon me now and I'm free and clear. I've got a new body; I'm all set. I'm now a homo sapiens. I'm on my way. I'm going to get educated again.“ What a deceit!

The guy is sitting there with an Oxford education and Rhodes scholar and he was also an honor graduate at one time at Princeton and here he is in kindergarten learning how to spell.

You spring him out of his body, you ask him very quickly, you say, „Hey, by the way, you got any bank there that has to do with any university?“ And he says, „Okay, yeah, I've got one here.“ And you say, „Well, pull any bad stuff out of it, strip any bad characteristics you don't want out.“ And he says, „There's a couple I don't like. Looks pretty good.“

„What's it contain?“ „Well, there's French and there's German, and I studied Greek. And there's a lot of seminaries... oh, no, we don't want any of that!“

And you say... you say, „You got that bank all okay now?“

„That's right.“ You say, „Plug it into the motor controls. Plug it in.“ BANG! Sounds incredible, doesn't it? Well, it's true. There's this kind of I an experience, uh... fellow says, „I always wished I could play the piano.“

You say, „Well, were you ever able to play the piano?“ And the E-Meter says yeah, he was able to play the piano. So you say, „Well, step a couple of feet back of your head and let’s find all those facsimiles playing the piano. You got all those facsimiles playing the piano? Let’s take out a couple, three, four here. Now let’s plug it into the motor controls. All right, can you play the piano?“ „Yes, I can play the piano.“

He goes in and plays the piano, bang.

Hmm, incredible, isn’t it? Uh... your preclear has to be in pretty good condition. He has to be a good theta clear, pretty well clear, when he really starts to do this. Very good. Actually, that’s as silly as hell. That’s very silly.

There isn’t any reason under the sun why you should learn how to manipulate a piano keys and handle that great big ornery mean piece of MEST and handle these things. There isn’t any reason why you have to go through all that agony, if all you’re got to do is mock up not only a piano but a beautiful symphony orchestra playing behind it and make it audible. Now you admit that would be a superior skill, don’t you?

That’s an easy one though. That’s... that... that... that’s very easy. Why do you have to go back on the time track and pick up MEST universe training? It’s MEST universe energy, it’s old, it’s second-hand, you made it, but it’s second-hand. It’s... it’s all bunged up. It’s... it’s got slivers in it and... and so forth. And it’s all so sad anyway, and it was built on broken hopes and lost dreams and „I can’t control anything, and I don’t dare make any postulates and here I am.“ And gee, so why worry about that?

That’s one of the things your boy starts to come to a conclusion to on creative processing. He finds out he can make a postulate and bring anything he wants to into existence in his own universe. Now it’s not very many steps from that if he wants to do the idiotic stunt of coming back and making it effective on this universe.

It’s not very many steps back to being able to do that to this universe. Horrible. That’s what we’ve gotten so far from Q-1 and Q-2. What’s a postulate? A postulate is simply a command statement of being. Nothing more, nothing less. Now let’s get a couple other small conditions there and that has to do with, does theta, to answer the question: Does theta necessarily have no wave length? Well, uh... theta from the level your preclear is operating - he is always operating above the level where he is in action.

He has to operate from above the level where he is in action. You see why this is? Because he has to have a command altitude over the action which he is undertaking. So he’s always just a little bit above, you might say, or a little bit less so.

So you’ll find your first thetans, they conceive themselves to be energy units. Well, they think they’re real hot as energy units. And then they’ll go on and they - without discovering or freeing up their postulates by creative processing, without trying to build any universe of their own, without trying to do all of these things toward creation, increase, decrease, destruction of matter, energy, space and time in their own universe, without trying to do any of these things - the fellow just starts trying to build up that energy. „Let’s see, now why can’t I build up this energy. Let’s see, if I agree a little more closely with the MEST universe, I will be able to build up a lot, blah blah blah.“ That’s what’s the matter with the MEST universe.

You land here and you find these tremendous quantities evidently of... of already created agreements and you just fall very easily into these created agreements, and so on. And what do you know, you have all the energy you want. This is the... the universe of plenty with the main trick of creating scarcities with that plenty. Oh, this is... this is a honey! This... this... this really gets to be a grim joke when you start along the line a little further in this material because you create plenty. You create plenty, and then... then teach everybody that he hasn't got any. And this keeps him in there and agreeing. You... you make people... make people agree with the MEST universe by telling them that he can't have any and then... then, as soon as you... you start wanting him really to agree and he's... he's decided he can't have any, he starts to go into apathy or something, you shovel him a lot of it. Give him a lot of MEST. That fixes him. That's what he asked for in the first place, and he winds up clear down at the bottom of the scale on this process. There's plenty of it - there's plenty of agreement in this universe.

There's always... already patterns of agreement. There's all these things; you got all this material here in other words, and, oh, it's terrific quantities of material. And with those terrific quantities of material a person's expected to work. You start agreeing again and this universe evidently doesn't want anything to do with the energy you'd add to it. It sort of secretly takes that.

But it doesn't want anything to do with it. It says: MEST universe, much more powerful than any universe you ever had or constructed or could construct of anything like that. MEST universe says... says and so on. The MEST universe has a horrible motto I'll talk about later.

But here... here is all of this energy and you don't create any energy so the second you start into going into agreement with the MEST universe, energy comes down down down down down down as far as ones are concerned.

An individual for whom everything is done has no energy left to do anything. Just look around in the society and find individuals for whom everything is done and you'll find the most languid individuals. You'll find people all around you who say, „If I just had a little more, if I just had a... had a couple of maids, and six or eight this and if I just had twelve more girls working in the office, and if I just had all of these things and so on, I'd have all of this leisure time. And I'd get all kinds of things done.“

Now what do you know, the more help he gets, the more things are done for him, the less he does, and he gets finally down, and you... you just look at this boy, he just sinks down in a chair. That's down.

Now, there is an out. He can enter over into the field of sports. But you can imagine the field of sports. Imagine playing polo - the horse does all the running, you put somebody in the saddle, to have him hold the stick for you. Uh... and then... then you have somebody else there to fire the stick off so that it hits the ball properly.

And uh... than you decide, well it's a good place to sit over here on the side of the grandstand. And I'll be part of this game and uh... watch that boy. Me and my boy running up and down there and playing polo, and all the other players also sitting there in the grandstand by this time.



And then several servants come in and they give you some empty big... big chairs, deep chairs, and you sit there and... and uh... the polo game goes on. Well, no real interest in the polo game by this time. And the fellow puts out his hand like this and a drink is put into it again. He opens his mouth slightly and somebody bends the straw over so that he can get the drink.

Gee, he... he'd be in bad shape very soon, wouldn't he? And so they do. So any time your thetan starts up as an energy unit and starts to convince himself that he's only an energy unit and he can only operate in that bracket, he's comparing his energy to lightning bolts and all kinds of things, trolley lines out here and electric lights. And he's not up to a point yet where he can do these things.

What's he do? He builds up a little bit and he goes on a big slump, he builds up a little bit and goes on a big slump. And he builds up a little bit and after a little while he won't even want to move out of his body. He says, „What's the use?“

Because he's putting himself in direct contest with the MEST universe. So is the thetan an energy unit? No, he's not, but a thetan sort of conceives himself to be an energy unit and when he first starts moving out, you'll find out that he's quite convinced that he's an energy unit. And then he will spend a lot of his time trying to become a better energy unit.

Well, that's... the way he makes energy is by postulates and so you have to rehabilitate his ability to create a universe and you automatically increase his energy unit capacity by not trying to create it at all. And you can create it up to a point over here in this untrammelled universe of his own until you get him to a point where he all of a sudden turns around and says, „Well, the MEST universe, you know, I never did like Mars.“ Buzzzrrrumgh! That's theoretical, theoretical.

But uh... auditors very often tend to measure this production of energy as the ability of a preclear. Sure enough, it measures him quite a bit on the tone scale. But they judge whether or not they've got a good preclear solely and continually by how much energy he can produce. And they try to get him to produce more energy and he's producing it in competition.

You got the Edison Company down here and they're mighty hard people to get around. They... they... they wouldn't buy your ohms and kilowatts, not for a nickel. They can make too many of 'em. So, it's sort of wasted effort.

All right, uh... putting this into a... any kind of a reality, then, we find out that in processing the thetan conceives himself to be an energy unit and we find out that on this definition of along the line, he's not an energy unit.

He's a thetan, he has the goal of theta and he... one of the things theta can do, well, what do you know? If a man can create space, he'll never do very much in the way of creating energy. Had... had an auditor over in England that... that auditors measure this so... so... so well, that's why I'm stressing it. They... they keep coming back in there to get agreement from this MEST universe. They come around... they... they do this with the preclear and then they come back and they say to the MEST universe, „Will you agree? Do you agree? Am I agreed with? Where's my license to survive?“

„Okay. Oh, you didn't give me one. Or this one that you did give me was written in disappearing ink.“ Uh... had an auditor, he said, „I worked for six hours, worked hard with this preclear and got her out of her body, feeling much better, cured these chronic somatics - she's never been able to walk - but, uh... walking all right and so forth, but you know, at the end of six hours all she could do was lift a cigarette paper.“

You stop and think about it for a moment. This guy's frame of reference is the frame of reference of Scientology, which is what he's lived and slept with for quite a while. This didn't seem very good to him. Just think what would happen if you were giving some kind of a demonstration some place or another and your preclear jumps out of the body and there's a whole stack of cigarette papers over there and you say, „All right, will you move something around in the room?“, the fellow goes to the cigarette papers, „Move those,“ and the person picks up the cigarette paper and brings it out here and lets it flutter to the floor - with no hand touching it.

Well, though one of the best reasons why I... this would happen probably was because he had gone out and then he dived back in. The fact that he was doing this six hours - at the end of six hours of processing - demonstrated that he was again going around like a panhandler or a begging bowl or something of the sort and saying to the MEST universe, „Please give us a license to survive. We will agree with you some more.“

„And if we agree with you enough, we won't be at all, but please agree some more and we'll agree with you and everything is going to be fine.“

Why, he's just doing the same thing when he says to this preclear, „Can you pick up that piece of paper?“ You're asking this individual to immediately go into contest with MEST universe. MEST universe does it with hands, and cranes, and that sort of thing, and you're asking a thetan who hasn't yet rehabilitated his own universe to pick up some piece of paper - a piece of paper. That's an illusion called a piece of paper. You're asking him to pick it up, disobey the laws of gravity with it and bring it out here and drop it where everybody can see it. Well, if you keep that up very much with a preclear, you get him out of his body - this is the test of this pudding, how well it works - you get him out of his body, you send him around, he knocks off an ashtray, he does something like that.

By the way, it scares him to death. Half the time they get out of their body and they say, „I... I couldn't do anything like this.“ And they say, „I... I couldn't do anything like this,“ and they come over here and they see this box of matches here or something of this sort. They're out of their body. And they say, „I... I wonder if I could... WAAUUGGHH!“ That's... that's just... just that kind of reaction. And the guy will dive right back inside there.

He has agreed so thoroughly; he disagreed too fast, too quick, and he's done for a while. You look at him afterwards, he'll just be hangdog. Gets real upset, and so, when we look over then our... the upper Q's, we... we find out that we so far haven't anything to do really with the creation of energy as a level of process that we would care much about. That would be a rather low level of process.

First is location in time and space of energy and matter. And it says creation of space and... and energy and matter located in time and space. Well, that doesn't stress for one moment, that doesn't even vaguely stress this one point of creation of energy. You first have to

be able to locate things in space, locate things in time and that means move them. Not identify or spot them - move them, shift them around and then actually create space.

Create space in which to make energy. When you've done all those things, oh, you can move up everything around you that you want to move around. But a preclear has to be in awfully good shape before you start putting him in contest with this.

Your first level of processing up the things is locating things. Your next level is changing postulates. It comes immediately from that as the highest levels that you can hit.

Now, we get another Q which I've already talked about quite a bit and that is simply the action cycle... is the... is one of the manifestations of ability of a thetan. Has to be up at that level and the only reason's really there, is because it's one of the abilities of, one of them.

Action cycles, that is the cycle which goes from 40.0 on the tone scale to 0.0 on the tone scale and a thetan can run this gamut. And he can run it with an individual, run it with a universe, run it with an illusion, run it with anything, and so on. It has to do with space, energy, time - all these things are interrelated.

Now, an action cycle, technically, is the creation, growth, conservation, decay and death or destruction of energy and matter in a space, that is an action cycle. And it is the action cycle which produces the illusion of time. You'll see that much more clearly as we go into this. That's your last one.

And that by the way is... is just that this illusion of time is created by the thetan. And it's created by the thetan; it is not suddenly shot off to some other sphere. Now that which a person can create cannot have any great effect upon him. Anything that a person can create, change or destroy doesn't have any large value to him.

You wouldn't think a dollar bill was worth anything if you could make all of them that you possibly could want. You wouldn't think they were worth a thing; as a matter of fact they wouldn't be worth a thing. Uh... but uh... you wouldn't put... place any value on them. But those things which an individual cannot create, or believes he cannot create rather - he believes he can't create something. Oh-oh, that means that he can procure it only through an exchange and a communication of some sort or a line of some sort, and we have then only those things which a person cannot create, change or destroy can be aberrative to the person, and that's the final run of it. When you get into the upper level of a thetan, you find out that anything there is, he is capable of creating, changing and destroying. He doesn't have a limit, and I don't know of any limit at this time.

I've been around, snooping around, trying to find some limits someplace or another, and although absolutes are unobtainable, obviously... obviously we haven't stated an absolute. We... we just obviously haven't stated an absolute when we say that that is what a thetan can do and that he can create anything.

We can say he can create anything we know anything about. He can create anything you find in one of these universes. That's a rather limited scope. That's very easy. This MEST universe, kind of an idiotic affair, has three dimensions, uh... depends on a change in space and you get a vibration called time and it's all very interesting.

But anything we know about can be created by a thetan and as a consequence there is no shortage or scarcity to a thetan, even vaguely.

So I hope with these upper brackets here, these upper brackets above the level of logics, we have described the thing or the beingness or whatever you want to call it that we're processing... Well, that's what we're processing and that's what we're trying to process toward and that actually is the common denominator of all of our processes at this time.

And as long as we work within those realms toward those goals, we can achieve very remarkable results. And as soon as we start to depart from these goals everything starts to go off wrong in the process. So we have a higher level of evaluation for a process.

The test of this is an awful lot of processing. There are theta clears around now till... I mean, this is getting - you... you meet an auditor and he says, „I... I... I... „What kind of a week did you have?“ He says, „I'm doing all right, I mean I haven't got any practice now, but I mean I'm doing all right.“ And uh... you say, „What do you mean, you haven't had any practice?“

„Well, I used to have about 20 preclears I used to see at one time or another. Uh... I worked all week long - and I don't have them any more.“

But uh... you say, „Hhmm, well, you made... made a lot of theta clears?“

„Oh, yes, yes, well I made a lot of theta clears. Most of these were theta clears before but I've got these up... pretty well cleared as thetans, and squared around and so forth.“

And you say, „What are they doing?“

„Well, I don't know. Uh... a couple of them I haven't seen for two or three days and the last time I saw anything about them at all they were... they were talking about taking some kind of a scout out to someplace or another and looking over something. And uh... another one, one of them got himself fired, and two others got... got themselves promoted and... uh... things are changing; things are changing.“

It's... it's quite, quite remarkable. And it's... it's after two and a half years of watching, boy, results in the hands of auditors. What is a technique? What's a good technique? Well, a good technique is a technique an auditor can use that will produce fast and rapid results. Furthermore, it's got to produce rapid results faster than the environment can undo the results.

You're sort of racing along with the environment there. And it's got to be able to be doable, after a course of training, right at a rather uniform level by auditors. Now, those are all important parts of a good technique. Uh... does it work uniformly on preclears and so forth, sure, all right, that'd... that'd be a good technique. But can it be taught to an auditor? He said no. Gee. That technique isn't worth a darn.

Well, we have a technique here by... because of the existence of these things above the level of the logics. We have a technique here now which leads us out into a good uniform workability, on the part of auditors producing good effects there on the preclear and boosting him up the line, returning his self-determinism to him rather rapidly.

You'll get different looking people and you'll get happier people processing them this way and the name of this technique we're stressing, I'm stressing right now, is Scientology 8-8008. And the reason this is 8-8008 is a very simple reason. Show it to you here. It's the attainment of an infinity by the reduction of the infinity of the MEST universe - that's Phi, a Greek letter - to a zero of Phi, MEST universe, by the increase of the zero of one's own universe, to an infinity of one's own universe. And this infinity stands for just what it says. It's a theoretical attempt to reach any infinity. And that would be an infinity in any direction as far as universes are concerned.

I don't know what else exists beyond universes, but uh... there might... must be a lot of things, because I can see the infinity of universes. And if you can see an infinity, it's obviously not an infinity, I mean, obviously. So this is just a theoretical infinity and that would be uh... any universe.

Uh... and mind you this is just an attempt. Now, therefore, this is very interesting. It... it... it runs uh... we just turn that up this way. Now we have Scientology 8-8008. And it's named that way with a purpose and a reason. Student: Could you just go through that formula again? LRH: You betcha.

Here is an infinity, of any universe. This process attempts to reach the theoretical infinity of any universe, the creation, change or destruction of any universe, that would be its infinity, by the reduction of the infinity of the MEST universe, this universe we're sitting in, and that could only be in terms of importance to the individual or his dependency on it. It appears to be an infinity of dependence to him now.

Well, you reduce that infinity of dependence to zero for the individual. Of course, that's very nice. I wouldn't want the FBI to get ahold of this other thing. The actual thing is just between ourselves. What it means is the... the destruction of the MEST universe - the zero. And the increase of one's own universe which is approximately at zero now, actually.

He... he goes around dressing up the buildings and saying, „Aren't the pigeons pretty?“ and all that sort of thing. But there he knows they're not his pigeons. Uh... and all he's got is this shadow which he puts on everything or a little bright light he puts on something.

There's nothing but darkness there. He comes along and puts this little 'light on it; he says, „That's pretty.“ Yeah, that's good and pretty - of course, he'd put it there so it'd be pretty. But he considers his own universe to consist of exactly zero, really; he doesn't have a big universe. He... he... and so on... it's a zero, compared to what it could be - you can believe that - to an infinity as far as he's concerned. That is an unlimited scope for his own universe.

An unlimited scope for his own universe, we consider that at... at an... you... you get a person's universe is not really at zero, that's an absolute. Well, so that really isn't infinity and that isn't infinity and that isn't infinity and neither is that infinity. Those are all absolute terms; absolutes are unobtainable, but they can come awful close.

Now, we get out of that the number of this technique and the number of this technique is very, very, very important to know, because anytime you forget the number of this technique, you're going to have a preclear who doesn't get well. And that's why this technique is named that, and this is why I want you to know the name of the technique, and remember the

name of the technique and so on, because it adds up to a formula of processing which won't fail you. That's an absolute too; it probably will.

You take some... some fives occasionally, a five will do the incredible stunt... Oh, he'll just do the most incredible things - anything to get that preclear back in his head. Ha! and get him agreeing with the MEST universe. Anything to get him in, hold him in, nail him down, put clamps, screws, so on. Don't let him out and... and then make him agree over there with the MEST universe.

„Oh well, now I... I know we're not supposed to do this, but... but the best thing to do on something like that - I... I know we're not supposed to do this, but... the best... the best thing we could possibly do at the moment - just... just a little test just to see whether or not you're perceiving properly. Uh... how... how about... how about knocking that... that Coke bottle off?“

„Oh, you can't do that! Oh. Well, do you see anything in the room? Oh? Well, now look, you're due for a shock when you open your eyes - I better warn you that this room isn't arranged that way. You're in for a little shock. But you said that the vase and so forth was sitting over by the window and so on, and... oh well, open your eyes, you'll see.“

The guy gets out of that, he looks and he's half crazy, because sure enough, he saw the ceiling this way, and he saw the table that way, and he saw something else that way, and that isn't the way they are. He opens his eyes with the MEST universe.

Where... where do we get the idea that isn't the way they are, just because the MEST universe perceived through these eyes is a little bit different? The actual fact about it is, the poor guy is stuck thetawise all over the time track. You get anything that can... can create energy, you get anything that can create space, boy, it can shift space like mad.

And... and he'll - first get him out, half the time he... he'll take the ceiling of his own bedroom when he was a little girl and he'll... and he will... will take the... take the table off the old kitchen when he was a grandfather, and he'll take this and that and he'll put them all together and then he'll add four or five features that match up with the room he's in and then he'll say, „But no, I can't have that desk there, because that desk reminds me of Poppa, so we'll put a school desk there. That's good, now we've got the .room. Now that's the way things are.“ That's really the way he's seeing things inside of his head all the time.

He sort of thinks things are sort of fouled up this way, and maybe he'd better just sorta rely upon the body. The body... the body can be counted in... counted upon to run into these things if they're not in the right place. And therefore it will keep one oriented.

Using a body is very like using a compass. It... it orients. It says, „This is present time,“ because it is present time for the body. Look at it, the body's heart goes pop pop pop pop and we breathe sixteen times a sec... a minute, and we're all set. And he keeps himself oriented. Well when he first comes out, anything that can create space can scramble it, anything that can create energy can scramble it, anything that can create objects can really foul him up.

And when he first starts looking at the universe, boy, it's nothing like the universe. It's pieces of the universe all over the place put together, because he isn't a point source of di-

mension, and he can't get the points of dimension squared away. So you see what happens? Now we have to follow this formula.

If we follow that formula, we get good preclears and all comes out well, and if we turn around and face the material universe all the time and insist on it, our preclears don't get well. What do you know! It's just as simple as that. So that's the formula, and that's what we're studying here.

It's quite late and I want to wish you all a very good night.

(TAPE ENDS)





# The Track of Thetan/GE, Space/Time

A Lecture given by L. Ron Hubbard  
on the 3. December 1952

This is the first hour of the afternoon of December the 3rd and this afternoon, we are going to start right in; we've been dilly dallying long enough. We've been hanging around and doing nothing about this, and sort of marking our tracks and getting accustomed to things, getting accustomed to our seats. Now let's get to work.

Uh... let's start covering this with some rapidity, and uh... go over the component parts with which we're working. I already announced in Q-1 that we have certain words. These words are thetan, self-determinism, theta, space, time, energy, objects and location, which means orientation of some sort. So in order to understand that, we'll just sail right on through here and we'll just take those up one by one.

What do we mean by a thetan? You'll find a thetan in a strange... very, very, strange situation. Exceedingly strange. About the strangest condition into which a thetan could get is in the head of a homo sapiens. This is not just being caught with two out and runners on first, second, and third and being caught out. Uh... it's not that bad, it's much worse than that – much much worse. He is... doesn't belong in homo sapiens. Homo sapiens uh... a little bit earlier on the track is homo something else. He's homo something else, and that difference would be... he would be this something else minus a thetan. Because evidently, a thetan is not necessary even vaguely to his anatomy. Actually, the thetan doesn't need him and he doesn't need the thetan. The GE has life all beautifully compartmented. The GE's got it all figured out and uh... so on, GE's been coming down the track a long time. You look back early on the GE track, you find out he had other bodies in other universes, oddly enough, conservation of thetanism, I guess. And the GE starts on the track with an incident which is the hole in space. Uh... you can find that on your preclears, in the GE, and it starts in the hole in space, and it comes right on the evolutionary track right on down through; he's taking the counter-efforts and he's building a body with them. And after a while he gets the darndest most complex thing you ever saw.

If you start looking at a GE; it's all right for you to think of a GE, by the way, as being uh... just a spot or an energy point, or something like that the way a thetan might be, but that isn't really the case. The GE has... has himself something built up which looks like an RCA worldwide communications network system or something of the sort. He's... he's really got

the outposts and the inposts and the onpost uh... set up here and there and it regulates this and that, and that shorts across through this thing, and so on, and you start monkeying up with this system, and it's almost impossible to touch it.

This system has been subjected to millions and millions of years of very super hard usage. It's never been subjected uh... to auditing, but uh... it's been subjected to some very horrible things.

Now, as we look back down the track at the GE, we find out that he was getting along just fine. He was keeping the heart beating, he was keeping the lungs going, he had a carbon-oxygen engine, and he figured he was an engineer at the controls of a train or something of the sort. It was an engine. It's an engine built out of ridges – the ridges are of his creation. It's a composite of facsimiles which have solidified into what we call cells and the human anatomy.

This works on little cells, and the little cells run on photons and minerals and uh – very very fine system – he's got an awful lot of things, and stuff, and acids and alkaloids that are mixed up together. But each and every one of these things is nothing but matter. It's matter composed of something or other.

But it's matter which is animated and given a purpose by the GE.

The GE is actually of the same order of being as a thetan. If you took a body and started to pry this GE loose and straighten him around, you would find out that he is capable of being quite sentient. Actually, he's completely monomaniac. An association with him, association with the GE, drives the thetan a bit in that direction. But the GE is excessively uh... monomaniac on one subject – build the ridges, build the body, move the body, roll the body, survive, survive – on this MEST level.

Now you just go down here and find some capitalista. Uh... some fella – he owns uh... I don't know – owns a grocery store chain or something of this sort. You... you expect to find a man of leisure, nothing much to do, something like that. You find this poor guy – this is too, too true. I... I... I only put this in as another caution to you, and that is a caution to you as an auditor. When you start in on one of these cases, watch out, because boy, you'll be in there with your foot planted against that fellow's chest pulling those ridges off before he'll really start to let go of anything. He's holding onto the MEST universe, and he's holding onto it so madly, he's pulling it in so tight on him; he's got a grasp on it so hard, that you can't dig him out.

If there was such a thing as the Pearly Gates and the Angel Gabriel – by the way, I saw a mock-up of 'em one day and it was very pretty uh... the uh... if there was such a thing, you would find that the... this... this fellow, on the day of judgment, would be unable to leave because the tombstone which was built to him was far too heavy for his grave to be opened. So there he would be. Be a grim joke, but uh... the joke would certainly be on his head. The GE actually has done this.

Now you want a little index to the character of the GE; there it is. The GE has done this. He's said, „MEST universe, schlurp, oh boy. Ah, give us more MEST, more MEST, more MEST,“ and he'd pull it in on himself. And he takes these ridges, and he carries 'em

through, and he's got this big blueprint and he builds and he rebuilds and... and so on. But he's holding on like mad.

Now, if you were to free a GE, it's very possible that you would actually have to break down, and take to pieces all these ridges known as the human body. You remember a comment in effort processing. In effort processing, it was stated that if you reduced all the counter-efforts of the body, the preclear would go poof. Well, that's theoretically true, and that is... would merely be another way of saying the GE, if cleared of a body, would... would have to be subjected to a process which would actually reduce a body.

Well, how you going to do it? This body is going pokada pokada pokada pokada, you interrupt any of these circuits and schedules to amount to anything – there's no danger of your doing it in auditing. Been subjected to very exhaustive tests.

But the body's going along there and you started to reduce this – what would you reduce first, his leg or his arm? Well, the GE is... is so thoroughly plastered into, and is animating this body and controlling it, that he'd just have to be pried loose with a jack or... or an icepick.

Now in addition to that, there's an additional life in the body that is independent of the GE – an additional life is there. Uh... but for the sake of clarity and clarification, you have this phrase GE, so just let it cover, just let it cover that sphere of what animates the life. Actually the GE himself has come up the track, and he has picked up other GEs and so on and it's come on, and this composite is what you'd have.

The cells themselves have a life, and uh... uh... you want to know why this body is capable of holding a thetan – well, it didn't want one. It didn't need one, and uh... it's... the thetan unfortunately found out somewhere on the track that you could get a tremendous amount of sensation from the body. He could put a tractor wave out there, communication line into a body, and get a tremendous sensation – there was a big emotional bang.

And this was something for which he wasn't responsible, so therefore he could enjoy it. Uh... it's said that – by preclears who run this first contact with a body – you get uniformly rather the same story, that right before the contact with the body, the thetan is 200 feet tall or something like that, he feels that big, he's very expansive, and right after he contacts this body, he goes down in size, he feels very small. All right.

Uh... what brought him down there? Tha... that's uh... a valuable energy known as sensation. In back of all the wantingness, back of all of the various efforts and emotions and reasons and so forth, you find the underlying and hold-onto energy is the energy of sensation. And if you want to know what to run in a preclear, if you have to make up your mind that you're going to run some kind of energy in the preclear, for golly sakes run the energy of sensation, the energy which comprises sensation, and you will find some sensational material. Because, in trying to pick up this energy, he overreaches and he holds on to all sorts of other energy.

Now when we have said the AESTHETIC band, we've also said some of this. Your thetan has to be interested. Your aesthetic band goes very rapidly down into sensation. You recognize this – an individual who has no capacity for an emotional experience is unable to

appreciate art. You go around aghast sometimes at the emotional uh... outbursts which you see on the part of some people who had merely beheld a piece of art work. They uh... uh... on a very MESTy level it is nothing, it is nothing during a... a concert or something like that for people to experience pleasure very far above that of sexual intercourse – now that's a... there's sensation.

Now, when he first spotted the fact that people could get off the rails a little bit, uh... the late Dr. Freud uh... said, uh... „Now, we'll grab on to this point because this is common to the human race and we'll try to make a go out of this across the boards.“ And he tried to work it out on the basis that they felt guilty because of the sensation. Well, that would really be putting it down, down, scale. Just run the sensation – that's all. It's very simple – it is an elementary problem. You ran the sensation and you get the most fantastic, magnetic quality to the energy contained in that. It... it is... it starts acting like a bigger and better magnet than any they've got in steel mills. The fellow WANTS sensation, and that wantingness can be found on the preclear, to such a degree, that the communication lines through which he pulls that sensation will just sing like a hawser in rip tide. They're just – they... they... they get this tremendous power. You'll find sheets of this stuff in the preclear. And all of a sudden he'll touch this stuff, and he can just feel his whole space, energy... uh... area just pull right in on him and collapse.

Now, remember what I've told you, above other things, because that's what holds the thetan in the body. He came there for sensation, and he got it. And after a while, he couldn't go away any more. And body by body by body, because of the postulates he's made, then body by body, he is consistently and continually running. First, he is unable to obtain much sensation from this body except maybe the sensation of action. And then later on – why is it that the age of 12, 13, right after a child becomes aware of sexual sensations and so forth, we get such a marked change in a being? You go on this E-Meter, you find when people's lives went mad.

–

Well, the postulates keyed in; he started to pick up sensation and the second he did that, he started to pull in ridges on himself, and he started down the same cycle, the thetan started down the same cycle as the GE. He started going right down... down the line, not intelligently building a body any more really than the GE did. The thetan just simply starts in, starts picking up MEST.

Well, he's got hold of this piece of MEST known as a human body – he might as well have hold of a piece of MEST known as a Ford car, he might as well have uh... hold of anything in the MEST universe. A body just happens to have the ability, because of the work and thirst of the GE and the... I suppose this'd be very praiseworthy here on Earth... the industry of the GE, uh... here is... here is an organism which is capable of producing sensation independent to the thetan, and so we have the thetan appended to the GE. Actually, he's... he's right in there tight.

Now, when we look this over, all of those things are true which can be easily demonstrated. And so let's take a... a look here and see what substantiates this, what substantiates this. There's several erogenic zones. Don't begin to classify sensation as sex. You see,

sensation can be so much – better than sex, there isn't any... any... any comparison on the line. Sex is a very low-grade sensation, but it is a common sensation, it's easy to pick up.

Now, it is said of... it is said of one of the groups of uh... one of the invader groups: their paymaster is sensation, and that's the only – that's actually practically their motto. If there isn't any sensation in it, don't do it, that's their motto. That's really degraded, oh uh... that's horrible, the... these characters have no beingness at all.

Why? They're asking for their interest in life to be delivered to them by somebody else exterior to them. When they ask for their interest in life to be delivered to them as an irresponsible thing, that they cannot be responsible for the sensations and pleasures of life, they're asking to be an effect of the most desirable thing. They want to be an effect, therefore they elect the whole environment a cause. The second they elect the whole environment a cause, they go completely to pieces as individualities and merely become identities. You see how that would be.

Now a fellow is... we'll cover responsibility very heavily, but when... when a fellow won't take responsibility for an energy, he becomes an effect of it. And when an individual, when an individual desires sensation to be delivered to him in neatly marked and tied boxes, he of course is electing something else exterior to his environment his cause. And when you would go so far as to say his paymaster is sensation, his paymaster for everything he does in life is sensation, then the motivation for everything he does in life would of course be found to be exterior to the being. Even his reason for being is exterior to him. He works for sensation. And sensation is originated not by himself but by somebody else. It's a very debased degraded situation, and actually the individual is not even vaguely happy in that, situation. He... he's... he's... he's a sort of a slave. If you want to see this in actual operation, go look over uh... go look over... uh... people down in... in the Salvation Army back room. Now you get down along that level, and find out what happened. And you say – well, this fellow may spin you a fancy yarn, and he may tell you the truth. But normally there was some sensation in existence and he desired that sensation; the sensation mastered him, and he went by the boards. Really that kind of a grim cycle.

He knew this girl, he loved her very much, and she was untrue to him and that broke his heart. Another way of saying the same thing, you see. He elected this girl sensation and his cause and reason for being, and therefore she became the cause of everything, so that when she disappeared out of the environment he couldn't control her, so therefore he couldn't control anything and he was dead. There is in essence degradation. Degradation is a scale, a gradient scale of having elected something else cause, and then having failed to control it, naturally, because it's been elected cause, and asking it for a license to survive to such a marked degree, that when it fails to grant a license to survive one is demoted.

You get that tricky little mechanism as it goes along there. All right, let's look at this GE then, he's really quite a boy; I mean, look how... look how hard he's been working along this line. But perhaps any sanity or activity the GE might have would be attributable to the fact that he's to a large degree making the sensation himself. He'd be saner than the thetan, wouldn't he? This'd make a thetan who has come down this line parasitic. And so he is. The thetan is parasitic to homo sapiens. Fortunately, fortunately, he's a very high powered... he's

a very high powered potential, and he can very easily move out of this category because he's not happy in it.

Now, homo something else uh... back on the track someplace, started to get in and be taken over by thetans, relatively degraded in some... they'd failed elsewhere, or in some cases they were just so harassed elsewhere that they just would have gone anyplace, or done anything, and they'd hear about this place and they come down here. All right.

They get ahold of a body, and they'd start running this body. Now, here's the first stage. Here's a body here. Your thetan comes along the line. We'll make a very graceful aesthetic body. And uh... your... your thetan comes along the line, and he says, „Ah!“ he says, „A body!“ Now he gets off at some distance from this, and he thinks this and that, and his horsepower's great enough at this time, you see, so he can stand way off from a body, and he'd say, „Do this, and do that“ and the body's affected by it. Hmm!

Trouble with the bodies here on earth, they're quite pretty. Bodies were prettier once, than they are now, by the way. And uh... the... this was fine. But that body was capable of sensation. Very often the thetan had... the furthest thing from his mind was... was anything like picking up a secondary second-rate second-hand sensation someplace or other. So uh... he... he... he wouldn't be thinking about this, maybe he was uh... very happy... uh... I heard one last night that is quite... quite usual on the better run of thetans... they were guardians of a wood, or something. Yeah – they're... they're guardian of wood, and they took care of this area and they were just fine, and they safeguarded animals in this area.

Shows you that the GE is pretty special, pretty high-powered when... uh... thetans uh... thetans don't pay too much attention to animal sensations, not until they've had something to do with a GE uh... monitored by it. All right.

The thetan perhaps got in trouble with this character, maybe this thetan... maybe this thetan was a sort of a guardian of the wood, and he was minding his own business, and... and watching the animals around and so on, and everything's fine. And one day maybe... maybe one of these homo something or others, pre-homo sapiens uh... dug a pit and caught one of the deer. Mmm-Yerr! The sense of justice of a thetan would be such as to punish. How would he punish this fellow? Well, he'd probably punish this fellow by throwing a good heavy electronic beam at him, ka-bap! And by the way, your preclears very often will experience a very minor electronic shock, enough to practically knock their heads off, but a minor shock, uh... when running something, a ridge or something like that'll explode or give way. It's very fascinating. It's an electrical impact, just as thoroughly electrical impact as though you... you had blown up an... a big static machine or something in front of you.

Well anyway, a thetan can put out a pretty good electrical impact, and his commonest activity when he's going to punish something like that is to nip it. He slaps it on either side of its motor control panels and the thing goes into contortions and epileptic form seizures and a few other things, and it's very uncomfortable. But of course when a thetan does that, he gets the back... backlash of the energy. If he's careless in this, he gets the backlash of the energy. All right.

It isn't too long, if he punishes one or two or three or four of these pre-homo sapiens – the next thing you know he's... he's sort of uh... saying to himself uh... „Let's see, what are

we going to – I mean, we've gotta do something about these fellows.“ And uh... he thinks that he hasn't got a good... good connection or something with them. He... he thinks he isn't that powerful any more, he's degenerated a 'little bit, so he actually will put a tractor wave out and he'll put this tractor wave over on any homo sapiens that comes near him and will give it the thought, „Go away from here.“

That's fine – but now he's in energy contact and on that line the next thing you know he puts his tractor on a homo sapiens, usually in like this somehow... somehow or other, couple of beams. Uh... sitting back, way back '3 here somewhere. And uh... he... he throws a... a beam in there and the homo sapiens stumbles or gets hurt or maybe gets excited by something or other, sexually, or something.

But the thetan finds out at that moment that there's a terrific and surprising amount of power contained in that body. So he'll fool around with bodies, he will go around for a while then more or less on this connection. There are many patterns of energy which pass for presor-tractor beams and so forth. It doesn't matter much what pattern he used, but he... he... he's running a body the next thing you know. If you were this thetan's friend, uh... you would see him, the next time you'd see him you'd say, „Hello Bill.“ He wouldn't look at you. And you'd say, „What on earth's the matter with Bill?“ There'd be Bill going down the road monitoring this body and pulling levers and so forth and making it walk and so forth, and just all engrossed, and you say, „Bill, what's the matter with you? You gone nuts?“ And uh... Bill goes right on down the road running this body. You say, „Gee whiz, what the heck is he doing that for? Let's see, where is one of these bodies?“

Well, for a while he can run it back here, so forth, and then... what could be position one... and after a while, he has a tendency to come in a little bit closer – why? He's putting a high-level wave out, he's putting a high-level wave into the body to monitor it in that direction, and he's getting back consistently a low wave, very MESTy. High wave goes in, input – good grade energy. Backlash, MEST: very MESTy. His interchange then is only uh... is really two one-way flows on different qualities, because this body is much coarser than the thetan, actually coarser in its line of thinking. The thetan has a very high ethic level, he has a very high... many things that the body doesn't have, but the body has a very low, earthy idea of... of life, and uh... uh... sensation and uh... effort and so on. A thetan doesn't operate in that band at all.

So he's really got two-way flows.

Now, it's a funny thing that any time a flow flows too long in one direction, it sticks. This is the elasticity of flows, the limit of elasticity of flows. Any time a flow flows too long in one direction, it will stick. You don't believe that, just take a look around you and every place you find a one-way flow unless something is done about it by auditing, you'll find stuck flows. I'll give you an example of that: there's a one-way flow – I stand here talking to you. You heard those tapes. You'll hear those tapes again. You'll hear these words again, you're... you've got a one-way flow going in your ears, it's a one-way flow of sound. And the first thing you know, you'll start building up little ridges, that... that wave coming in will get stuck. Now... that... that... it's... it's bad – people actually develop their ears hurting, and so forth – that's... that's just a stuck flow. If you could talk with your ears, you'd have a two-

way flow and it'd shake itself up and shake itself loose automatically. But it doesn't do that. In this flow comes, in... you talk with your mouth – that's another one-way flow. Voice out, voice out, voice out; ears in, ears in, if you can draw the most... the... the... the very interesting... you could draw some very interesting uh... uh... patterns of this sort of thing.

Here... here for instance, a fellow's ear, and here... over here is his mouth; we get the incoming flow here, starts to do circles, and there's actually ridges built up in the skulls, which are the ridges of energy of sound entrance. And you start to run these flows you will find out that there's the most complex pattern of ridges there you ever wanted to see. Because the fellow talks and out goes the flows out here like that, and part of that flow comes back in and comes into his own ears, and there's a circular flow here which doesn't have anything that backs it up. Nothing shakes this flow, it just goes one-way all the time.

And what do you finally get? What do you finally get? Ha-ha! Boy this shouldn't happen to a horse. Horrible. Here is uh... just very roughly... very roughly... your one-way flow pattern. Here's a mouth, ear. Okay? Uh... this fellow's talking like this in this direction. His flow... sound is coming in in this direction, sound comes in from the environment here continually into the ear, goes out here. His tactile sensations and so forth are inflows and uh... various other things. Now when he... when he actually is putting out energy toward other people then, he's... just keeps putting out energy – which direction? Forward, forward. And he gets energy back in from a forward direction; that makes up a complexity we'll cover later because it's a very, very interesting complexity.

And we get, however, a current. We... we get a static uh... pardon me, a no uh... an un... unchanging flow... we get an unchanging flow around this head. By the way, other one-way flows, the photons come into the eye and photons keep coming into the eye, and sight for homo sapiens is a one-way flow into the eye. That's a heck of a note, isn't it? In it comes, in it comes, in it comes, in it comes, and people wonder why their eyes go bad; they never look back out those eyes. They really are registering a photon flow in the eyes, in the eyes, in the eyes, one-way flow, and it'll stick.

Actually uh... the... one of the handy ways to repair glasses is simply to sort of shake up the flow of photons which has been going on down that optic nerve since time immemorial. Just shake it up a bit, just vibrate it one way or the other, and get a back-up going on that flow, and you'll actually feel it go ka-ping, ka-ping, ka-ping, and ridges will start blasting away and everything starts happening. You can start a terrible commotion on any one of these one-way flows because the flow is going out in this direction consistently uh... and it's stuck, and it's really... just gets as solid as that black arrow there. It... it gets as solid as can be – you've got to break it up so it'll back flow.

We call this the... a limit of elasticity of flows. Furthermore, after a flow flows too long in one direction, if it really overflows, it goes on and on and on and on and on; it has no choice but to... if it can't go on any more, it'll start to back up any time it's energized. It starts to automatically back up after a while. So we've got this flow. It's gone on here for a long time, and after it's gone this way for a long, long time, it starts to backlash on itself. And it reverses the secondary line. It... it... it starts to back up and nothing can be done about it at all, the fellow feels.



Now you just shake any one of these one-way flows areas, there are many of them in the body. I don't have to point them out to you, just check 'em over for yourself. How many one-way flows does this body have? Well, it's got nothing but one-way flows.

Now, what's this got to do with a thetan? Why, it's got a lot to do with a thetan, tremendous amount. Let's take a... let's... let's take a... a... a clouds-eye view of homo sap here – give him some hair and give him a nose out here, and so forth, and give him some eye-lashes, just so you can see where he's looking from – what's this got to do... here's a one-way flow in operation. Voice out, into the ears, environment into the ears, so forth. And the energy level is outflowing this way all the time, so we get the energy starting out that way and then what do we get? Although the energy keeps on going that way, we have what I hate to call but rather have to, an electronic vacuum.

Now if we kept a fire hose – well, as this energy goes out here you see, and even though it keeps on going we're getting... a very interesting pattern is building up here. When you move any particles in this direction, when you move a particle in that direction and consistently move it in that direction, space, and energy behavior dictates that something has to take place back of the flow. Now if you were to take a... if you were to take a big fire hose and you were to lay it out in a bucket of water you would see that a hole developed back of the flow, as here goes this flow with this... heh! Illustrated as though this head here is a fire hose. Uh... here's the flow going out, here's a little photon flow coming in but a fellow is meeting that all the time with flows. All right, out goes this... this line here, one way or the other, and it's moving forward particle flow, all the time particle flow. Now if that were a fire hose you would actually develop a vacuum or a hole in the water back of a hose flow. You take a hose out here and lay it down in the pond or something of the sort and let it flow horizontally, you would find that it was flowing very nicely and the faster it was flowing the deeper a hole appeared back of the nozzle. And it gets deeper and deeper hole.

In other words, it's pushing stuff out so fast that it's making a nothingness in the water, and something's got to flow into that nothingness, so let's look at this fire hose and let's find out that it tracks around the back of the fire hose in such a way, it tracks around, and the fire hose flow itself will in some small part come back and try to fill in that hole in the water. You've got a circular flow, circular flow. That's vacuums and flows. Very important for you to envision that.

Uh... now here... here this goes this way and the spot we marked uh... „V“ back here, we're tending to get a vacuum on the body – action forward, attention forward, push forward, so forth. Where's all that energy coming from? The particles, as they go forward, are leaving a hole in back of the guy, back here, see, where there's a „V“ for vacuum. Yes, uh... we're getting that hole.

But these waves, therefore, do not just continue to go on and no other disturbance happen on this side and this side of the body – no sir! The flow as it goes out the front part of the body, as we see here on this lower graph here, comes back here and keeps filling up „V“, and comes back here and keeps filling up „V.“ So we get „V“ being filled up consistently and continually, by what? The fellow's own particle flow. And we get a stuck flow pattern and it makes homo sapiens look like this. And you start looking at him, you want to know what the-

se banana-things are you will be seeing, and so forth, he kicks himself in the back of the head every time he kicks anything in front of him. There, in essence really, is the overt act motivator phenomena. Anything you ever said or did has some confused pattern and shadow of it behind your head, to say it again to you.

Let's say you scream „cat“ out this way very loudly. „Cat“ is going to go in the direction which you said, sure, and there'll be a little energy flow will come back here, just as neat as you please, and come back here, and it will say „cat.“

Now after you've been at this for a long time, let's take it... let's take it energy-wise. The fellow puts out to the front of him uh... resentment, resentment, resentment, resentment, resentment, resentment. Why, that's a heck of a state of affairs. What happens to him after a while? He feels like there's somebody standing in back of him resenting him, 'cause resentment is... in a confused form has plastered all over his back. These are the back ridges, and this is the anatomy and source of the back ridge.

Now he's got „cat“ all over his back. Everything he did then is done to him, he knows it; it's true because any time he wants to experience it, he can. He... he... he knows then that what he does to others will happen to him. He... he knows this. Sure he knows it. Now when... when you step out of your body, some time when you're processing him, take... take a look at that back ridge. You'll find it back there, feet thick.

So, this is quite important from a standpoint of uh... quite important from a standpoint of auditing, isn't it? Well, what's this got to do with homo sapiens coming into the body? Here we'll have... here he is back here, position one, some type of tractor beam on the head, here he is here, position two, he's a little closer now. Here he is, position three. And what happens in position three? Rrrrrr. Class response: He hits the vacuum. LRH: That's right.

He hits the vacuum... there's a vacuum in here that says, „You're gonna come in, boy.“ Not only that, but just an instant before the vacuum there's an actual flow which just machine-guns him right on into the head; he moves into an active flow area.

Now, he gets... he gets in here and this fellow is facing this way, you're going to get a flow going out like this, like this, like this. You can locate these flows. Here... here are these flows going out here, all because of flows of that character, and they're not mild. They're all around the body. They're out here in all directions.

This body is really booby-trapped. Human body is the best theta trap there is. And any time he moves up or down that back within a few inches of the back of the thing, if there's any disturbance at all in the body, so there's any current flowing in this body, it's going to catch the thetan, push him into the vacuum and stick him, just like that, and there he will be.

And he starts to move out of this and what happens? Well, I tell you – there's an anatomy called uh... energy flows we will have to go into a little bit more, but as long as we're on this subject, we will give you just what this is; we'll give you this flow pattern, and that is that uh... fear is a flow – we'll cover this much better later – but fear is a flow. Now what do you think happens to an identity across which a flow is flowing? That's fear, there's the emotion of fear, a fast uncontrolled flow. Now you... you got that? It's a fast uncontrolled flow. Just take it as... as such, we will go into it later. We've got here... this thetan finally winds up

here at 4 in a very dim state. Because fear – just take that – is a flow, and he actually... the GE's center of beingness, more or less, is in the stomach. So this back ridge is discharging from the small of the back across this flow and very often this whole current will set up into motion at a moment of upset, very often flow into motion, and when it does, you get the emotion of fear setting in. You can start this up willy-nilly on a preclear; you can just start this up. You can come around and slap him hard on the back and say, „How are you, Joe“ and he'll feel afraid. All you've done is dislodge part of this flow and let it flow across his centers of beingness and he feels afraid. You'll find very often a preclear just hearing about this flow and so forth, will say, „You know, I kind of feel scared.“ Well sure, he... he... he's just started this flow into action a little bit.

Now you could take any preclear and start to audit him and just make him run this flow, get this flow running. It's... this... you don't have to do this to audit, but uh... you start this flow running, and he'll all of a sudden say, „Hmmraa. That scares me. I don't wanna do that anymore.“ Or sometimes your preclear's been perfectly all right; at the end of the session he comes back to you, and he says, „I'm scared stiff, I don't know what's happening, I'm terrified.“

And therefore I'm giving you a very stiff punch-up on this point about these flows. This thing has happened; this is all that's happened, is this back ridge, which is sometimes plastered here on the back of him feet thick, has suddenly started to discharge forward toward a front ridge. And the back ridge has started to discharge toward a front ridge and it's going across the center of beingness of the individual. And he feels that flow and that flow says to him, „Be afraid,“ and that's all that's happening. It's just as electronic as turning on and off a light switch.

You come around and you say, „All right, now let's just feel a little more flow, now let's get some sensation into the middle of your back, now let's get some in your stomach, or let's mock up rivers running through you. Let's mock up a river. Now that starts in way behind you and it comes forward and it hits you.“ He does that for a short time and this thing turns right off, and that is fear.

This fear is the worst there is – this is craven terror, it can get up to that stage. This is the fear that the criminal feels when he's grabbed by the cops. You'll see him some time in a... in a police station – something like that. They are just in such terror, they're just cringing and begging not to be given ten days in jail. That's terror, and that terror is so bad that a man would love... he... he'd just kill himself rather than go on experiencing it, anything not to have that terror. In a very mild state, this is called anxiety stomach. He has a quivery stomach, his stomach gets upset on him, and he gets scared in the stomach. That... that's... but he'll come around, he'll tell you, „I get anxious – I get worried.“ He says, „I'll get worried, now I get worried about something, I just don't feel good. I get off my feet.“ And you say, „Do you have... do you have sensations in your stomach?“ „Yeah, uh... bad sensation in my stomach, now that you mention it – very bad.“ Well, uh... remember that in order to get a flow here, you've got have a difference of potential between the back ridge and the front ridge. And if you have a fellow who comes around to you every little while, and he says, „I've got that flow again, it's just horrible, and it's started in again,“ and so on, and you carefully take off, or take apart, or reduce part of the back ridge, and then he comes around to you again, he says, „I've

got that again and I'm all upset, and every time I take off one of these back ridges a new back ridge seems to appear, and I'm just in terrible condition and...“ look for the front ridge – that's the other terminal. You've got to get the front ridge off of him. The front ridge is a low potential which is actually snapping new back ridges onto his back; he's picking them out of old past lives and everything else. He... he's just snapping them onto his back and letting them flow, and snapping them onto his back and letting them flow. And he continues to get this anxiety stomach and so forth.

You want to cure this anxiety stomach, you want to cure this terror, you want to cure... cure fear in a... an individual, this is one of the basic mechanisms which takes care of it.

Now your thetan finally winds up in the middle of the head there. And the poor guy has got all of this back ridge back of the head and the back of the neck ready to discharge across him, and he is an energy unit. So every time he starts to move, look at the sad state he's in. Here he is in a big dark area and he's... let's say here or some place in there like that – he feels he is – and he's got a great big ridge back here: he's got a back ridge and it's a heavy ridge, see, it's good and heavy and uh... it's... uh... in there like that. And then over here on the motor controls why you've got a lot more, the motor control ridge, uh... those... lot of energy deposits and then around here – around the ears, and inside the ears, there's a lot more from sonic uh... deposits. And he's up here on top of his head – part of this electronic ridge that has come out here is... kicks in back into the top of the head, so you quite often have the top of the head heavily cased with a big heavy ridge. And as he gets older and as he gets older and older and older, he's fighting more and more not his own ridges at all, the ridges of the GE. The GE as it... he goes on in life and keeps wanting and requiring and requiring and requiring... builds these ridges up. Therefore, you can get a thetan easily out of a young body; you get him less easily out of an older body.

All right, he's got this back ridge here, and he will also have around his eyes here, and around his jaws and cheeks here on the outside, he'll have a front ridge. So here's your... your thetan. You say, „Move one step back of your head,“ and you'll see the E-Meter go c-r-e-a-k – nothing happens. What's he done? He's ploughed back here against this back ridge. But the horrible part of it is, he conceives himself to be an energy unit. If your thetan is an energy unit, good heavens, look what's happening. Every time the thetan begins to approach, every time he begins to approach one of these ridges, he dislodges part of its energy. And as he dislodges part of that energy, he starts getting a flow right across himself just like that. And this flow says, „You are being dislodged and driven out the front of your face,“ and „I just can't do that,“ he says, and so what does he do? He mocks up a whole lot of ridges for himself in here to hold on to. He's got his own ridge set up in here, see, there are thetan's ridges, „thetan's ridges.“ Boy he... he's got to hold on – because every time that flow starts in forward toward the front of the face he has only one answer to it and that's „Hold on.“ So he feels himself start to dislodge and he holds on.

And you say, „All right. Step one foot back of your head, now.“ Mmm, he's very happy, for the first second he really starts to move back and out, and he hits one of these ridges, he activates one of them with the energy, which he himself is putting out, that ridge goes into action and makes him frightened and so he has no choice but to hold on.

The... the... actually, the sanity of an individual is very closely gauged by this mechanism. Now, one of the mechanisms that has to do with this, is the period it takes him, how long he will permit himself to flow before he grabs. Now you'll see some... some preclear, they go, they open a drawer. See, that dislodges a little tiny bit of energy, something like that. And then they say, „That damn drawer,“ bang bang bang crash crash crash, and then go into apathy. And it only takes them about... about maybe 15 seconds to go through the whole... the whole gamut.

And the next fellow takes it much more methodically. Well, he's just got a little more time, space, to hold on. Actually, it's the same mechanism, the thetan is going down tone scale. Something repulses him in the universe, the next thing you know, he's got a flow going past him; he can act as long as he doesn't think he has to hold on hard, but when he holds on hard it makes him angry. When he gets angry, he'll hold on hard to this ridge, he'll disperse more energy, he'll start to flow faster, he starts to go forward further. This makes him quite afraid, the flow itself is all that makes him afraid, and he loses and goes into apathy on it then. Now, the psychos that you run into have flowed right straight on through their skulls, they... way out here. They're here, way out in front of the face, way out. They can no longer – they... they... they've even had to desert the head. They're not only as bad off as being in the head, but they... they're way out in front here, w... I mean. way out. And quite often a person uh... it's very common that an auditor will start to audit somebody and find them going „kerflip“ out in front of their face. The thing to do is just make them reach around and grab hold of the back of the hair and pull themselves around to the back of the head, that's all there is to that.

They have... people who have right and left direction reversals quite often will slide through in front of their faces.

Now there's your anatomy of this – doesn't look very complex; your thetan then, came in on this course here, and he came in on this course and he's getting dislodged on this course. And these ridges set up these big flows around him and these back ridges have a tendency to disperse forward and past him, and that back ridge is all down the back of the body.

Now you see what happens to him: he gets in there – this is what we had as step three – he gets in there and he gets caught up in this flow of a back ridge which he activates and then he slides on through into the middle of the head and he thinks he's stuck there. He's in apathy, he's unconscious, really, at the moment he snaps in; he doesn't know quite where he is or what he's doing. And he orients himself after that and does something about it.

But then he conceives himself to be the body and goes right on down tone scale, thinks he is the body and he is so degraded and lost that that's all there is to it.

Well, it... should it be of interest to you that uh... should it be of interest to you that that is a very key mechanism and that there are several other mechanisms and just to have this in one place, I'll just comment on one very briefly here, and this is your mechanism whereby your thetan is out here in position one and he has a tractor beam on the head. All right, here he is with a tractor beam on the head, your tractor beam is in'... initially this length, first length. And what does a tractor beam do? A tractor beam contracts, it is a method of contracting, strictly Buck Rogers, but I'm afraid it actually exists in the thetan. The tractor beam

contracts when energized – a pressor beam which is exerting pressure expands when it's energized. But a tractor beam contracts when it's energized – now get that very well. Here's your be... your tractor beam – your thetan's in control of the tractor beam, he's feeling perfectly grand about everything, and life is going along just dandy; he's got this body that's walking around, and all of a sudden – he's got a tractor beam on it. All of a sudden the body energizes his tractor beam. This body gets a surge of pain... pain and we get then, out of that pain, a surge of energy and the energy surge goes back up here in this direction, energizes the tractor beam and what does it do – it brings your thetan down this course and has him hit hard against the back of the head and then goes forward on this course into the head in a state of unconsciousness, having been pulled in by the head. Obviously the head did it to him.

And you'll find more thetans, you'll find more preclears – they... they... this is one of the commonest vistas you'll find a preclear has; it's a head sitting in front of him someplace. He's still trying to stop that head on the same principle as we gave you the other day. All right, he... he's still trying to stop that head from coming in, and he has a feeling like all heads will move in toward him and that everything will fall in on him, and he puts a tractor beam on it, therefore he doesn't dare use any energy because he is punished for using energy.

So there you have your first position, your second position. Now your first length of your tractor beam was that long, and the second length of your tractor beam was maybe only that long. So your second length of your tractor beam is only from here to here. Your tractor beam goes collapse, and having gone collapse, in it yanks the thetan. So there's two mechanisms which get the thetan into the head and why the thetan when he fools around with homo sapiens or pre-homo sapiens became homo sapiens. And they're electronic reasons, no more no less than electronic reasons and they're solvable as such. And any time you think there's something more along this line, and so forth, look at the electronic aspects of it first. Look at the back ridge and the front ridge, and don't look for the fact that the Great God Suva-suva Yavva-yavva is sitting up in the middle of Yappadoobit uh... ready to punish him in case he dare move forth from inside his head, because there's all kinds of garbage of that character sitting on those ridges. And every time those... every time he tries to move out of his head, the ridges disperse, this data goes into restimulation and he's absolutely sure now, although it happened 8 billion years ago, that the Great God Loppa-loppa Yup-yup is about to „yop-yap“ on him. So there you are as a... your mechanism of that thetan. Okay, let's take a break.

(TAPE ENDS)

# Anatomy of Processing – Energy

## Phenomena/Sensation

A Lecture given by L. Ron Hubbard  
on the 3. December 1952

This is the second hour of the afternoon lecture, December the third. You've just seen a short demonstration on uh... the presence of these tractors and pressors. Now, of course, the tractor beam and the pressor beam go hand in hand. Actually you get a good current exchange by having a tractor and a pressor right together, so you can push and pull at the same time and you can maintain balance with it. Now that's all very easy to do, but uh... the uh... thetan who has... thinks he has to use these is actually agreeing with the MEST universe like mad.

And you have to get him over that. And one of the goals that you have in processing is get him so he's doing things simply by command not by energy. Cause you see, anything can happen by command - anything. You don't need to apply energy.

That's a sort of a slave status. Now you have to be able to be responsible for the whole shooting match practically, if you're going to handle energy all the way through it. You have to have a pretty high level of responsibility in order to make your commands stick on the lower level of energy. But you are dealing, when you are dealing with energy, on a lower level than postulates.

You're dealing with a higher lever when you're dealing with postulates, and when you're dealing with commands. Now you saw these various head mock-ups here, uh... the collapsing tractors and so forth. There is another condition which you must know about and that is the condition of putting a pressor beam against the head.

A thetan puts a pressor beam against the head and at the moment the head suffers pain, the pressor beam doesn't hold against the head. It is lengthened suddenly and uncontrollably by the surge of energy which is put into it by the pain the body is feeling at that instant.

So, you get a pressor beam going straight on through the head.

Swish - and the thetan is not able to support himself at a distance from the head by means of the application of this pressor beam, and he feels all is lost. And that's a very serious situation for him. He just knows it's all gone and he's done for.

He goes right on in. Now people when they're doing any of these processes, by the way, sometimes feel little explosions inside their head or against the back of their neck or

something like that. These are these old ridges, if you notice - on drawing five we had a splash here.

Now your pressor beam, of course, would be a... a lengthening beam and your pressor beam would go on through here from position of the thetan one to position of the thetan two. And then your pressor beam would continue on out and go on through the head.

All right, it makes a splash when it hits the back of the head. There's an energy splash. The thetan's energy, actually, he is generating energy and what energy he's generating and what ridge is there he'll explode and he makes a splash himself. And so he sets up a new type of ridge.

When you start processing your preclear quite often says, „Ow, ow, ow, ow, ow“ – that's ridges blowing all through his head. He's got these old ridges around and they keep exploding on him. And don't worry too much about that because I haven't torn anybody's brains loose yet.

Somebody said the other day I was quite sadistic about this sort of thing; no, as a matter of fact, uh... not... not really sadistic uh... uh... but it is rather amusing to find out that what seems to be at first glance to homo sapiens the most horrible and senseless cruelty uh... actually is approached almost immediately by a preclear and he overrides it. And he can always think of something much worse, immediately afterwards, quite amusing.

Now, the head could be called a theta trap and this is the way the trap is triggered. And because one has so many vested interests in the life of homo sapiens, why, he has... he's... he gets into the feeling that this theta trap, uh... pardon me, this head is something very special. I mean it's different, i... it's... it's valuable, it's... it's... and so on. It isn't just a theta trap.

And it's... it's about the same order of magnitude, if you can view it in the same order of magnitude as a rat cage where it triggers a rat into it. Or it's the same order of magnitude as any other type of theta trap such as a pole trap, or an aesthetic trap. These are various traps you can read about in other books.

But uh... it's just another kind of trap. Of course, now the worst kind of a trap of all, of course, i... is... is a... a beautiful woman. Uh... – that's a theta trap we all know. That this... that this is the worst type, the most deadly, but uh... again that's just a trap.

Now we're talking... we're talking about sensation. Start this out on this. Now this is just a little brief rundown on this. We talk about sensation. What's sensation got to do with this? Well, the desire for sensation is actually what keeps him hanging around.

And he'll hang around this theta trap and this theta trap's cheese; the cheese that's on this theta trap is called sensation. And that is not all that a thetan can get and that isn't all a thetan can do, and it's not even very valuable. And a thetan can actually mock up far better sensations than that, but he gets the idea he would like to feel like he wasn't responsible for the sensation.

So, he... he says, „Well, I'll... sensations, wonderful stuff.“ There's too many things you can do besides sensation. Now you go up along the line of sensation, above the line of



sensation. You'll think, for instance, that a thetan has only one emotion and that is entire and complete serenity. Oh no, he can change that emotion all over the place.

Uh... but he has this terrific dependence upon homo sapiens for sensation. There isn't any reason why he can't pick the sensation off of apples, uh... he can't pick the sensation off of uh... uh... automobile tires or anything. I mean he has to plant the sensation before he can feel it. And he's got a circuit set up so that he says, „This sensation that comes in, I didn't plant it. And this energy doesn't belong to me although I mocked it up and brought it in and so on and so on. And electronic interchanges must take place and I've agreed to this and agreed to that and agreed to something else.“ You get the idea.

So here we have then... here we have then a high level... high level causation for aberration when we talk about sensation. It's odd that every theta trap is baited with aesthetics. Real good theta traps are baited with aesthetics. And real good theta traps match the wave length of the thetan if the thetan cares to put out a wave length. He takes his form of interest in this universe in terms of an aesthetic wave or in terms of sensational waves.

He gets interested, then, in these lines and he feels that's all there is. That isn't all there is. So he comes into a body and he fools around with bodies and then eventually gets trapped by bodies and so on, simply from a desire for this sensation.

That... the sensation of freedom, the sensation of action - these are all sensations, too. And the sensation of freedom and the joy of pervasion of many things and so forth is actually much superior to the joy of sex.

But uh... sex is pretty high, but you just have to shift your order of magnitude of how... how good can things get. Uh... that's a pretty low level. And this body is baited to a large degree with uh... the emotion and sensation of sex, and it is NOT good on a much better one.

The sensation of action, the body is just... just terrible, I mean it's frail, it has a narrow tolerance band. There are a lot of things wrong with it from a standpoint of action.

You just take a body sometime and throw it at a hundred miles an hour up against a wall and it... it's awfully secondhand. Now, it... it's... it's not rigged for action. It builds up ridges tremendously fast; you know, the body couldn't lift a ton. A human body cannot go out and lift a ton. It takes two hands at least.

A thetan, on the other hand, when he's really up to speed, probably by command power alone could lift a car off the road. That's a great possibility, because weights and masses and that sort of thing are tremendously uh... non-existent, weights, masses, except as he makes them exist. He gets the idea of work, he gets the idea of weight, he gets the idea of a lot of things, and as a net result he traps himself with his own desires for things to be so that he can obtain sensation.

The big trick here on earth - wonderful trick - is to make it look like there's lots of sensation around and then there isn't any. That's typical of the MEST universe. Terrific amount offered and none paid.

Now you get... you get a... a... a boy, uh... he... he goes out, he hears all these love songs, he hears this, he hears that. You get a beautiful girl and she goes out and she hears all these love songs, and this and that... and boy, they're talking about sensation, sensation, sensation. And next thing you know, what happens? They get married. Neow!

Now he has to work. Now you want to know how far... how far this sensation thing can be carried. Do you know that there are people who day after day after day go to an office and sit down at a desk and sign papers that don't mean anything to them at all, week after week after week just so they can sometimes have a sensation. Think of that. They give up all of the sensation of freedom and action and speed to have another sensation which has been rated highly because it's scarce. But the sensation of action is superior to the sensation of sex. And you'd have to get up into that bracket and take a look at it before you'd agree with that. But it is really a high- level sensation.

Sex is VERY MESTy. A thetan knows it is and he feels degraded after he's gone around and fooled with it for a while. It's terrible.

All right, now, after then... after this tractor beams collapse and the ridge inflow pours him into the head and the pressor beams, uh... the sticks you might say, they fail him and so forth and there he is inside. He doesn't know that all he's got to do is just say he's someplace else and then be someplace else as an awareness unit and he will be free of a head.

He... he just doesn't realize this. He's too groggy and there's too many energy levels hitting him. So what does he do? He takes the next best course and he builds up... he builds up lines for sensation inside the body.

You get this picture and this is uh... the sixth one of these sketches here. Here we have a body, call it such. And here we have the genital area and so forth down here at B, and here we have the thetan and so on at position A. The GE is in here someplace, more or less the center.

The GE has a lot of these posted. He has all sorts of them, a network he kind of works through and we've called those networks, previously, epicenters. He's sort of divided himself up and been aware in various places in various lines and so forth.

Okay. Now, here's your thetan up here at X. Now what does he do? He builds up communication lines into this area. There's the mouth. And into this area. These dotted lines are communication lines from the thetan to the genital area at B and from the thetan to the mouth.

Now, a communication line is a tractor wave. He uses that for a communication line. You can set up a tractor wave on something and you'll get communications over that wave and so he sets these communication lines up permanently. And they're valuable because sensation comes over those. Yes Sir, they're real valuable, so he gets himself surrounded here by a ridge which we mark „S“ here and that's actually a sensation deposit.

It's the energy of sensation. And, boy, he'll no more let go of that in a lot of cases than he'd stand up and bump his body off. He won't do either one.

So here we go. We've got this communication line here from the thetan in the head to the mouth, where he gets the taste of food and where he gets tactile and so on. There are many other of these little lines too, in addition to these. These are the principle ones and we get this communication lines down here and those are tensional lines and the thetan plasters himself up against this ridge marked „S“.

He's holding on, he's keeping this back flow from taking place. He's got himself braced here. He knows he doesn't dare let go because if he backs off, he's going to start this back flow and that will make him afraid. And he's got these lines set and built in to such a degree that he actually has himself nailed into the body.

He might as well have tied himself in with hawsers. Now, one of the methods of undoing this, by the way, is mocking up - this is obvious in creative processing - you just mock up cables, communication lines, telephones, all sorts of switchboards. And you mock these switchboards up, one line after the other, as passing from the genital area and passing from the mouth into the thetan.

Take one at a time. Take, for instance, the mouth, uh... where he gets the taste of food and that sort of thing. You keep mocking up lines, he's got conducts, and he's got lines and let him put in switchboards and conducts and lines and then turn them all polka-dot colored just to make sure they're his.

Now we'll take that set out and we'll put that over on this bench. And then we'll mock up another set up in there and we'll take that out and we'll put that over on this bench. And then we'll take another set out here.

So we can pick up all these places again. We track that up. We pu... plug those in real good and get the lines all plugged in tight and get them real solid and tighten the equipment up and then we'll tear those out and put those over on this bench.

And we start that same process between the thetan and the genital area and uh... keep laying them over on the bench. And just blow the equipment up over there when he's got enough. He'll find possibly once in a while this stuff's heavy.

He... he'll mock up this equipment and then he'll find out it has tremendous weight to it and uh... that the lines are very heavy and uh... so on. Actually, they're in apathy because the favorite trick of such a civilization of Earth is to say, „Sex, sex, sex, sex, sex,“ and then there isn't any.

There... there are people around... there are people around who go three-quarters of their lives or all their lives without ever really experiencing the sensation. All... all they do is hope. So it must be pretty powerful and these lines must be pretty powerful if a person will work and slave and go through all sorts of things and stay in a body and hang around and fool around and... and listen to stuff and buy opera tickets and dress himself and go in and go out, around and about, an... an... and get social contact, and make sure his social standings get safe - for what?

Freud to some degree, you see, wasn't too far behind on this sort of thing; however, it is a mechanism. It's a mechanism which builds up relatively slowly and is not the primary mechanism. The primary mechanism of the trap of the thetan is the current flow which pins

him and the snap-in. And, as I covered in the last hour, the snap-in, those... those are primary. Now we're getting down to a tertiary pin down. This is kind of what keeps him around. This is pay.

Well, you start this and I want you to make note of what I'm saying now when I start to talk about have and have not, because, boy, when those lines start coming in on this, they land on this ridge. That sensation have, have, want, want, want, and what is it? It's a collapsing line.

It's a collapsing ridge and it's a pin down. It says want want want want want. And every time it says want it says agree agree agree. And so you've got the fellow in a terrific current area, and if you run into a preclear that you can't spring immediately, your drills then consist of solving a snap-in by just mocking up heads with sticks and strings and having him put on heads, and move away heads and throwing heads away and mocking up heads out there and letting them snap in at him. And then moving those heads back out again and moving... on any gradient scale until he could handle heads all over the place.

When he can handle heads real well, he can turn them colors and so forth, and he can handle heads, and he can create heads and throw heads away and bring heads in - all that sort of thing - go right on then to flows. You may have to go to flows before you get to the head because he'll start getting scared handling heads.

But you get flows, you're getting Niagara Falls, uh... something on that sort. Get him mocking up somebody turning a fire hose on him from the back, or Niagara Falls thundering away. And he gets pictures of these flows and flows and flows and then have him turn Niagara Falls off. If he can't do that, of course, you can hit a slower gradient scale.

You have a hose and have the hose dripping one drop of water at a time and... you have the hose stop dripping. And from there you build it on up to Niagara Falls.

Now after you've stopped Niagara Falls running, remember that we're in a... an area here, we're in an effort, you've gotta have a disagreement with the MEST universe. So you have Niagara Falls run backwards. And he probably can't do that, but he can get one drop of water falling from the bottom of the dry falls back up over the lip.

And just have him move that drop of water back up over the lip often enough until he can get a trickle of water going up and moving over the lip and flowing on up the dry river bed.

And the first thing you know you move on up from there on a gradient scale and he's got Niagara Falls roaring madly upside down. Not just turn the falls upside down, but make the water run up the fall and over the lip and upstream. And when you've got him doing that, you have him in a state where he's not very worried about flows. You can have all sorts of flows, and that cures up flows.

Now, your next line of course is to mock up communication lines and deposits where you keep things very sacred in the head and very precious and things you want and... and that sort of thing. And you mock these up a little bit at a time. And you mock in these big communication lines to the genitalia and you mock it to the mouth area.

And you just mock up good big strong lines there. You get them tougher and tougher, and stronger and stronger. And keep throwing them away and throwing them away and throwing them away and you got your case pretty well wrapped up right about that time because you remove these various things.

If he's still having trouble, it's because of incipient ridges, he's got a block of ridges of one sort or another. Now, there is a special case along this line so I'll mention it again. That is the case of the individual who is a Fifth Invader or some such force as that.

He cannot handle black and white, but you would have learned that very early and you would have taken care of that. He is so disgusted with himself. He is so disgusted with energy when you first start to work him perhaps, that you will find that a shuddering uh... feeling of degradation, the like of which homo sapiens is incapable of experiencing, will swamp him.

Some preclears will start to move out and they will look at their hands. That is always good to ask a preclear who's having any trouble whatsoever about hands and have him mock up hands and do things about hands. Because when you get him out of his body and he starts to uh... put out a beam, he'll conceive himself to have... he's stuck in an old body, you see, and he'll conceive himself to have hands. And these hands and himself will be so disgusting to him that he'll move right straight back into the body again and you won't be able to coax him. So work with that if you're having trouble with somebody; remember then that he could be worried for fear he has some sort of a form, quite in addition to all this.

Now that comes under the problem which we've already mentioned - which is, stuck in an earlier body. And that is under the subject of a theta bop. You'll get a theta bop on somebody who's stuck in an earlier body.

And he may conceive this body to be so disgusting or himself to be so disgusting in some way or another that he dare not move out into the broad daylight. He's got to stay in the head and hide. Well, this is pretty routine.

But these are mechanisms. Treat them as mechanisms and remember that the level of aberration which your individual is experiencing who has all these flows and these cables and so on is pretty high. He can really be dictated to by his own aberrations. Because these ridges will sit around the body here.

Out here you've got ridges, you've got ridges here and you've got ridges here and you've got ridges here and you got them out here and they're out yards and they're out many, many yards, and they're even out to miles for an individual. Ridges, ridges, ridges, and every one of these ridges has got pictures on it, facsimiles.

All kinds of motion pictures and that sort of thing. And they've all got some command value. The only reason they're around is because he hasn't taken responsibility for them. That's all. He hasn't taken responsibility for that energy.

What energy can or can't this man use? What energy can or can't this woman use?... and you'll find out that it will be that breed of energy which is parked on those ridges.

All right, then, we've got our problems laid out there pretty well. We find that the thetan... the thetan was at first somewhat willing prisoner, then an unwilling prisoner, and then an unknowing prisoner, in what we now call homo sapiens.

And that these items are separate, the thetan and the body. There are actually four categories. The thetan also has his own ridges. He doesn't abandon those, just because he... he doesn't abandon ridges just because he moves into a head; he still has his own ridges around the head. As a matter of fact, he uses them to think with.

That's not necessary, that is not necessary. Uh... he actually is able to ex... approximate and pervade. He can go into the substance of things. He can go through and around the substances of problems and achieve his level of knowingness in this direction so fast and so instantaneously that it takes less time for a high-level thetan to do this, to pervade things, than it does for him to get into the facsimile bank and sort it over and say, „Now, let me see, I think I will think about this. Oh, yes, there's a record of having thought about this before.“

Lot of people think vocally, by the way. They say, „Oh, my God,“ grind it out - that's really slow.

Anyway, he has these banks and these lines which I've drawn here on this sixth little picture, uh... really could represent something resembling the thetan's memory banks. And that would be the analytical banks.

But the analytical banks actually have so much unknown material to them there's an... a reactive quality to any of these banks. But the reactive mind as such which we were first addressing in Dianetics consists of the ridges of the GE in the main, and they're the body ridges. And they're around here and there, here and there, here and there, here and there, there's one-way flows here, halfway there, and rawr!

You never saw such a mess in your life as the amount... number of ridges that accumulate and park themselves around the body and the body itself actually is this reactive mind. It is a mind itself, it consists of energy, and there's facsimiles, and behavior patterns engraved on the very cells of the body.

So there's the GE as an identity; he is an older identity than the body he now has and here is a degraded strata of his life which you can actually discover on an E-Meter and you could actually process if you wanted to.

It is very possible the GE could be processed without destructing the body. I have paid no attention to the GE. But you as an auditor will find yourself faced time after time with the problem of having to placate some thetan who is trying to treat the GE.

The level of propitiation of the thetan toward the body is such it's terrific. I mean, it's got to make amends to the body, it's done all these things to the body, it's ruined it this way and that. And it's got to get in there and cure this body up and straighten it up and propitiation for the GE. The GE is a raving psychotic.

If you s... ask him to reason in any other way than stimulus-response, he's lost. He's really down scale. And your thetan quite often will have as the basic reason why he isn't going to leave or... or... or I mean he isn't going to get outside or... or go any distance away,

is because he's got to take care of that GE. He's got to take care... do something for the GE. He suddenly will recognize that there's a personality present, quite in addition to his own, and that this personality badly craves his, uh... doesn't crave it all but uh... you go down to the sanitarium, you can always find some psycho down there, this is pretty nutty. But I don't think you'll find any that are as nutty as the GE because the GE's just fine operating on stimulus-response mechanisms.

He does a beautiful job. He's done a wonderful job coming up the line of patterning it all just right as the only solution which he had for the situation, lacked any other solution. But you ask the GE to suddenly go on the line of independent decision and thought and he is gone. He just goes Rrrawhhr.

And so, your job is to free the thetan. Now one of these days we'll get back on the GE line again, not during this course or anything else. I'm talking about the line of investigation. I'll get back on the GE line again and maybe figure how to bring a GE up so he's real smart. And uh... do it easily, but it's a secondary job.

I left the GE uh... track as pretty well investigated about March of 1952, and uh... the rundown which you find, is uh... that's a fragmentary rundown of it in the book WHAT TO AUDIT, which is now coming out under THE HISTORY OF MAN, A HISTORY OF MAN.

And that is a fragmentary account of the GE line. And it's a fascinating study, but that study wasn't getting us anywhere. It's a... it was... might be getting the GE somewhere and if we were in the terrific level of propitiation where we could only study the body and take care of the body and study the body and take care of the body and take care of the body and study the body and then just for variation, take care of the body...

That's the cult of the society. The great priesthood of take care of the body. „Put on your rubbers, Junior. That's right, now don't wear your rubbers in the house, Junior . Now you mustn't do that - you'll catch cold, that'll give you flat feet, or something. Put your rubbers on before you go outside, Junior. Now you know we must take care of the body. Now, ma... make sure you're very warm and wrapped up and covered up,“ and the whole cant is the body is destructable. The body is destructable, the body is destructable, and, sure enough, it sure knows it is. It gets sick and everything else.

All right, let's go into this just a little deeper, then, on the four parts with which we're dealing. Now we find that we have an identity here which is an X uh... GE with many outposts in the body and we have an X thetan up here who is located more or less there and we have these various flows which are body currents which could be part of the body, and which are aided and abetted by the thetan. The body currents and the body itself consist of the reactive banks, stimulus-response reactive banks following a path of patterned cycle of action.

It's created, it increases, it decreases and it dies. And then it takes that same... same reactive bank and with some of it lost and scraped off and goes on and makes another body. Creates, increases, decreases, dies. And th... that's the cycle.

The thetan is on a much wider cycle; he's on a cycle of spirals. And as long as he's been in... in this universe he goes down a LONG spiral at first just like a life here and maybe

the first spiral is a hundred million years old and your next spiral is a shorter spiral and a shorter spiral. And he treats each one as though he's a separate identity in that spiral.

Then he gets on down to the present spiral, is about thirty-five thousand years, most people are into this present spiral. So he actually has a cycle too. And his standard banks or the standard banks or analytical banks you might say of the body has this really as one of its components, but it's got a record of the current spiral as being this thing. But the thetan has sort of forgotten about it.

But it's there and you can dig it up very easily. He's this old, he's trying to do this, uh... and so on. He's on what you might call a thetan life cycle.

Once upon a time a GE was doing this too, but the GE's kind of fallen to the wayside a little bit.

Now, uh... let's pick out what part of this anatomy we're going to treat. Well, we'd certainly better pick out the preclear. That's a new and original thought. Nobody's ever thought that before, I'm sure. Why, somebody would have done something about it.

Brand new thought, le... let's treat the preclear, le... let's treat the patient. Uh... let's not put poultices upon his body and uh... let's not give him electric shock to knock the body ridges out or the ridges in or knock him flatter, or something like that; let's... let's... let's... let's do something for the person we are confronting.

Well now, I know it's very elementary, but perhaps it's too elementary not to have been done before. Uh... let's find out who the person we're treating is. That's a very elementary question and of course, of course, everybody has looked that up and they... that was the first thing they researched.

Why the first thing they found out was uh... is this thing we're trying to treat which doesn't respond to treatment, is it failing to respond to treatment because we haven't found out if it was a composite. Or is it a unit or a composite? No, they said Man had a soul and Man was this and Man was that and so on. But nobody said, well, a man has a soul, that means that Man is a composite. Well... now which is the man? Is the man the soul or is a... no, nobody asked that question. A good question though, so let's sort out of these four the preclear and let's treat the preclear.

And there's the preclear - no place else. He could be outside or a lot... a lot of preclears, a lot... a lot of patients are undergoing treatment uh... to show you how far this propitiation care of the body can go, there are actually people undergoing treatment throughout the civilized world because they can't get into their bodies.

Psychiatrists knew about this for a long time, and they didn't do anything about it.

But they're undergoing treatment, and there's a girl out in Santa Ana, California, who had something like 250 shocks, insulin, electric and so forth because they found she was out of her body.

An auditor has been working her for some time out there. Now that... that's very interesting, isn't it? And we find out that other people in the society knew very well they could



get in and out of their bodies, but nobody ever bothered to write it down or tell anybody about it, did they? That was great help.

It was an unimportant datum, had nothing to do with the problem and uh... so on... uh. So, here's the pc. Well, let's treat this pc.

In order to treat the pc we have to know something about his anatomy as well as his misadventures. And his anatomy i... is the fact that he is a... uh... he is a thetan and a thetan can exist and can believe himself to exist in this universe. And he can believe himself to exist as a point of energy which emanates and handles energy on a lower scale, and he can believe himself to exist even on lower planes; he can believe that he's a homo sapiens.

We ran a preclear one time at the Wichita Foundation uh... who ran a past life as a lion, and she'd eaten her keeper. The preclear was madder than a hatter, uh... quite psycho and uh... she ate her keeper uh... in this incident. And they ran this incident, and she got all right. Everybody stood around and went, „Huh?“ This is incomprehensible because a lion is not on Man's genetic line.

Well, when I found that incident, by the way, I heard about that incident, I became quite interested and it triggered a little bit of thoughtful activity on my part as to what this homo sapiens consisted of. Evidently, up and down the track, the thetan can get careless with lions and things too.

There is such a thing as a transmigration, as well as a reincarnation principle. Although neither of these things, you understand, are transmigration as such or reincarnation as such. All it is is the continuous living in a being who continues to take different forms. And he's never a different being but he has to tell himself he's a different being and tell himself he's no longer the being he was and that that's gone and dead in order to be the being which he is at the time.

So, this can... this thetan can be a point of energy and using energy and so forth in this universe. This thetan can also be in this universe a point in space which is not using energy but which is existing by command only - that's a higher level.

And this being can be something which can create space, and then create energy and matter in that space. So you see immediately that the thetan really is not a creature of space; he is a creature which can create space and his beingness is as great as he can create space.

Go into that considerably later.

Now, therefore, we're treating, then, an individuality, an individuality which does not have a location in point in time but which can locate point in time, and that's the pc.

This character has the very strange characteristic on a very low and easily demonstrable level, has this terrifically strange characteristic of being able to hold apart two electrodes, with no hands, and hold them apart so thoroughly that they explode on a condenser action which then will react violently upon an E-Meter or cathode ray machine.

So he has as far as we can see in the manufacture of energy, about the same capabilities as those which have been assigned to the Supreme Being in this universe. The proprietor

of the MEST universe, I suppose, has got his characteristics and so forth, uh... uh... as good as some of the thetans I've processed. I hope so.

Uh... but just because we would have a proprietor of this universe uh... that could do this and that or a manufacturer of this universe could do this and that, that would be no reason whatsoever to assume that that proprietor were necessarily the highest level of proprietor there could be.

There are gods and makers of gods. And this is a minor universe. All right, it's a big, sloppy one.

Uh... let's uh... take a look then at these capabilities and find out that astonishingly he not only is able to take two mock-ups and smack them together to get a terrific splash of electrical jolt. He could actually come around and heat up your hand or make your eye contract rather painfully with a beam. He could probably fry your hair if he wanted to put out A.C. or D.C. Fascinating, isn't it?

All you have to do to prove this up is to start using beams just a little bit. Preclear's unwilling to use them because this is the motto of the MEST universe: Thou shalt have no energy unless thou takest my energy and sloutest people in the head with it, for I am a force universe and uh... I don't have any tolerance for anything like aesthetics or them low-down stuff because we're practical around here and you gotta work.

Now, here then... here then is your object of processing. And I want to make a couple of statements about that. You're gonna have a preclear saying, „Oh, yes, I'm on the other side of the room. I'm on the other side of the room,“ he says. „Yes, I'm over there against that wall.“ You just go into act three, act four and preferably act five. Not act five, level five. „Yes, he's over there on that wall,“ „I'm over there on that wall.“

That... that's really weird, „Yeah, here I am on the wall,“ is what he more or less would... spontaneously would say, if he were out of his body. „Yeah, I'm on the wall. Oh, yeah sure. Uh... I'm here. I'm there. Yeah, my body is...“ he immediately differentiates, „My body's, uh... I'm about ten feet behind it.“

That is about the way he talks, so you can catch somebody on this very quick. Make sure you don't miss catching him. He isn't... he isn't over there on that wall, yes. „Yeah, I can see me over there now. Yeah, very plain, very plain, I'm the one with the horns.“ That's - he's looking at many things. He could be looking at some kind of a mock-up. He could be looking at an actual identity that's uh... hanging around. Or he could be looking at lot's of things; just to make certain you know what he's looking at, why, have him hang a few identities up there.

You know, have him hang up something with a... have him hang a Coca-Cola girl up there and uh... then change her around to make sure that he knows he made her up. And uh... that sort of thing blows because a person who does that is in a tremendous uncertainty.

When a thetan moves out of the body he does not move out of himself. He is himself when he is out of the body. And he is. And he... he is a place, and he knows where he is and he can tell you where he is. So this should give you a pretty good idea of... of the identity he assigns to himself.

He says, „I am me.“ And when you ask a fellow, “Are you out of your body now?”

„Well, I don’t know, I... I... I don’t know... uh, a... eah,“ he isn’t out of his body. Don’t force him to believe it either. I’ll... I’ll... I’ll... I’ll... I’ll zap any auditor that does it to somebody.

„You know very well that you’re out of your body. Well, I saw all the signs present, so I know you’re out of your body now. You’ll just have to make up your mind that you are. Now, I’m through fooling with you. Now just step back there and uh... that’s right, now we’re going to process you.“ Don’t do that, because if anything can ruin a preclear... He says, „I don’t know.“

He’ll... he’ll sometimes ask you, „Do you think I’m out of my body?”

There are two shuns – invalidation and evaluation. Shun both of them.

You say, „Well, I don’t know. Are you?”

„Well, I can’t be sure.“

„Well, I tell you, let’s run this and let’s run that and so on,“ and let’s go right straight through this process of undoing why he’s in, a body in the first place, because some portion of it is holding him and he’s just got a sort of a shadow idea. He could put a communication line out there and look from it, by the way.

He can put a communication line from himself over into the next block and look at the next block. But he knows he’s not in the next block. If he were in the next block... How... how’d he... how does it seem to you sitting in your chair looking at this room? You know you’re there, don’t you?

Well, that’s how it seems to a thetan when he’s out of the body. If you get anything less than that, he needs a lot of work before he gets there. Lot of work, might take you many hours. Mock-ups, so forth, you’ve got to raise his reality level because that’s all that’s real-ly... it... it’s...

He isn’t sure of his space point, so on. He’s very upset. There are many reasons why this has taken place, because this comes under the heading, of spacation.

Now the easiest thetan to spring is the thetan who conceives himself to be a point in space. And a thetan conceives himself to be a point in space, he has not gone, he is only down at secondary dispersal.

The first level of a dispersal is, boy, he’s running. Now a secondary level of that, he is about to run, and the... the third and best level would be uh... run from what? And, uh... you say run to a thetan, run from what? That that’s... that kind of a thetan moves out of the body and he says, „All right, I’ll mumble, mumble, yes, I’m there.“

„How big are you?”

„I don’t know. I don’t know.“

„Ten feet?”

„I don't know, I feel a little bit bigger than that. I seem to be about fifteen feet. No, looking over here I seem to be quite a little bit bigger than that - about a hundred feet. Yeah, I see the houses down there. Well, yeah, I can also look into the room from another portion of my beingness. What... what did you wanna know?“

You think he's just going waaawh. Run from what is his motto. Well, the secondary level is, uh... he's about to. If it just goes on any further, he will. Now these points. And then there's the... the first level, way down in the basement, first floor of all of this, he's running like hell.

And the zero level is he not only isn't there and is running, but he's already arrived at the... all the places to which he could go and he's still on his way.

Now, this... we got a no location. This fellow is pretty easy to spring. Now when he's in that state he finds it very easy to handle energy. He's very sharp. He can handle energy and so forth. He's apt to be a little bit rrr and a little bit „Ridge no, uh... yeah, yeah, I can handle that ridge.“ He's apt to be a little bit on the side of... uh, „Well, we're going to face up to this now, and uh... no explosions around here is there? Oh, well, all right, we're going to face up to this now.“ There's your characteristics.

So... That person, by the way, is pretty easy to process. Most kids are in about that state. When they get a little bit older they've started to run so uh... they have a feeling like, well, maybe they're here but they're here, they're over here but so on.

You ask them how many times... What do you... what is the sensation you have when somebody says to you, „Get out?“

If I said, „Meouw.“ Oh, it's horrible, the idea, yeah. He said, „I just remember there are times in my life when people have told me to get out that I had to leave, and I just... just - made me sick. Yeah,“ he says. That... that's... Well, of course, he's got no place to run to, but he at least knew he was there and somebody told him he had to leave there. Well, that's what's known as getting into negative space.

You're not even... you're not in your own space and you can't even occupy a point of MEST universe space. Tha... that's... that's bad enough, but there isn't even any MEST universe space you can get into anywhere although you're trying in a number of places. Now when you get this added up you get your various levels of point. That is cured by the use of the principles and process of spacation, very simple process.

Now this fellow, actually oughta to expand up to about 210 feet, anyhow, on his concept of himself. It's perfectly comfortable for him to be at such a level. Uh... he doesn't have any actual mass - he just kinda feels like he's covering that much territory. He's got a definite idea that he's sort of covering this much territory.

He could get out much bigger than that if he wanted to actually almost... it's very amusing to ask a preclear that you've just gotten out of the body, „All right, now get propitiation for the body.“ And the first, one of the first most common things he will tell you, „Yeah, yeah.“ And you'll say, „What's the matter?“

„Well, I don't know, the body's just gone out, it's about two thousand feet tall - it's just enormous. Just enormous.“

„Well, all right. Uh... uh... get some feeling of contempt for the body, and so forth.“ And you can work this thing down again. He looks pretty good and he can... his emotional attitude toward the body varies the size of the body. And his own size varies also in this concept. Now you quite often notice that as a preclear begins to conceive a contempt for some kind of a mock-up, he'll keep complaining to you, „It's getting smaller. It's just tiny.“

„Yeah, yeah, I can get that.“

And once in a while ask him, „And wha... what size is this head you're getting?“

He says, „Well, it was about twelve feet, no, it's gotten smaller.“

Uh... you... you ask him, „Now, uh... what size is this head that you're getting?“

„Oh,“ he says, „about normal, about right.“ He's probably just agreeing with the MEST universe somewhat.

But you ask him again, „What size is this?“ and this is as the process'll continue.

He'll say, „Well, I'm getting little heads now.“ He says, „I roll them around like kids' marbles.“ They've gotten very unimportant to him and he judges their importance by relative size.

So, this is one way of checking up on whether or not anything's happening. If these heads are staying the same size, and the same size in every mock-up he gets, the same size, the same size, and he never varies the size, the heads never get any smaller, they never get any bigger, or anything of the sort, you're stuck on something else. It isn't the head drill you're worried about.

So take a look at this as an anatomy, you see the beast that we're working with. The beast we're working with isn't a beast. And that statement would be germane to everything in the MEST universe. You see, the way you win is to lose, the way to live is to die, the way to die is to live. That's the MEST universe. It goes 180 degree vectors.

It was laid out by an idiot. There's no real randomness to it. It isn't even a tough problem to resolve, but here's... here's your problem with this. Is your pc who is doing a bad dispersal, believes himself dispersed all the way through the body because he's got communication lines of his own to all parts of the body. And if he's got communication lines to all parts of the body everywhere, he of course believes e... he is the body because he feels the body everywhere.

And he keeps saying, „I can't move out,“ and so forth. He's just anchored in with similar lines to those which I've just shown you. Now get this point as one... one conclusion on here.

Process sensation when you're trying to break those internal lines, desire for sensation, and remember to process desire for sensation when you're... when you have your thetan snapping into heads. That's desire and thirst for sensation - must have is what's got him there - so he's riding on that postulate, which is the only reason he'd snap into a head.

He never knew that before. He wants to get something out of this body so the second something goes wrong with energy, he'll snap in. Before he can undo anything he's doing and remember that the thetan who shifts around inside his head is trying to keep from having a sensation.

He gets flows go... start going past him, and the flows go past him. He's trying to keep from being afraid. He's trying to hold on. He's gone to the point now, and oddly enough this person seldom gets any pleasant sensations in the body anymore.

He's trying to hold on, he slips, he's skidding around. And he hasn't got any time to work those communication lines to areas of sensation. He's just trying to stay there, that's all. That's idiotic as the devil because the one thing you want him to do is get someplace else. And really the one thing he basically wants to do is go someplace else, and yet every action he takes is an action to hold on to where he is.

Sometimes you start to bust this up, and it happens very fast, that thetan will do a bunk, to use a British colloquialism, he will do a bunk. You say, „All right,“ to this pleasant girl and she's sitting there and everything's fine. And, „Yeah, all right, now you be a foot back of your head, just be two feet back of your head.“

„Nuooong!“ and the body goes collapse.

You say, „Hey.“ No answer, the heart's still beating, the lungs are still breathing 'cause the GE runs those, but the thetan he's done a bunk.

She is just passing Arcturus. You say, „Hey.“ One of them... one very good gag that went on and on and the auditor coaxing her - „Think of your family. Why don't you come back?“ - Trying to get to reassume responsibility for the body, you see. „Think of your family, uh... think of this, think of that, think of something else,“ and so on.

And nothing happened and that body was just sitting there like a lump of clay, you see, completely flopped. No controls on it, nothing on it at all but sure there's a communication line. There always is a communication line to the body because it's tuned up on wave lengths.

Don't look for an actual cable between the body and the thetan - he's all tuned up to the wave length of the ridges of this body. Of course, he could talk through it if he were six universes away. That's... that's he's just tuned up to that wave length. There's no such thing as space. All right.

Now... uh... you've got... you've got a thetan there who is on her way. Finally this guy says, „Well, think of your poor auditor.“ And she came back. And so there... there is the preclear doing the bunk.

What happened there is it just had never occurred to this preclear before that you could do it all the way. This preclear had fooled around with astral walking and a lot of other things which are not similar to this. And you could do it all the way and there was all of you there and you were gone and on your way and it was so nice to get off of the surface of Earth and get on your way and she didn't have any idea where she was going. It was just she was on her way. She was doing a bunk.

So if somebody does a bunk on you, coax them back. They seldom leave dead bodies on your hands.

Well, what happened is... is this preclear is suddenly shedding all his responsibilities. Once in a while you get that case. Don't let it stop your own heart - they're... they're quite startling. Uh... sometimes they get out and they don't know how to make the body handle anymore.

Well, get them to pick up a finger and drop the finger. Pick up a hand and drop the hand and move the hands around. And move the head around. They say, „Aw, I can run that thing, to hell with it.“

Okay, let's take a break.

(TAPE ENDS)





# Specific Parts of Self-Determinism, Spacation

A Lecture given by L. Ron Hubbard  
on the 3. December 1952

The third hour this afternoon of December the third, third hour this afternoon, December the third, we talk now uh... about the anatomy of what we're doing, of what we're operating with and uh... we had better start right in without any more to – do about this.

In uh... discussing some of the specific parts we have been mentioning, now that again is self-determinism. Well, that ability to determine space, time, energy, matter. That would be self-determinism, and it's odd that self-determinism would crop up in there, because self-determinism is very very important – extremely important.

The self can go out so far as to include many friends, but when it starts out beyond a group size of certain dimensions, too much randomness ensues. You can go out there, and any... any battle if you've noticed in... in history that is fought between two champions is a battle which goes resounding down the corridors of that Mississippi of lies called history.

Now, the... that metaphor then misses corridors and so forth, well, rivers can run into corridors and so forth. Let's see now, now words are objects and uh...

All right, here is the uh... single ship actions, for instance. Here you have the identity of one vessel versus the identity of another vessel. You get the Serapis and the Bonhomme Richard, as a famous single ship action. Now that's fine. You get uh... Sir Lancelot and sh... some uh... knight or other, and they joust back and forth, and smash each other to bits, and we've got single actions there.

And that's very good in this universe, and it's very, very meaningful really on the broad scale of thetans, because a thetan's capabilities are so great that in order to engage by its – you... you start engaging by tens of thousands, you're still in a fairly safe margin, but you start engaging in tens of millions, and boy, the individual is lost. Ask any soldier who is engaged in any modern battle how big he felt and how big his identity was in that battle – and it's not very big.

So you get up in an universe above a certain level with a thetan and uh... he loses by it. And he is most satisfied then at a level where he wins most by it. Now that's really not a universe, although we say so, it... it's really not a universe of just one. It's not really real fun playing chess with yourself.

You rush around the white side of the board and you say, "Now I'm white". And you move the pieces and so forth and you go around to the black side of the board and you move the pieces. And then you go around blah blah blah; oh heck, you know what you're doing. And you know who you're favoring, you've got to favor somebody or other. The second you start to favor somebody or other, you... you select the other out as randomness and the next thing you know, a thetan would put an actual chess player there and endow that chess player with enough skill to make it interesting.

And he'd introduce randomness of this character. Several thetans could get together then and make a universe and a very very interesting universe.

Thousands of thetans could get together, and make a very interesting universe. Now let's get it up into millions. Now let's take it into billions. Now let's take it into trillions. And now, let's take it into a number that was written in microscopically small numbers – line after line would cover the front wall of this room and still keep going.

And you get that many thetans together and you get that much universe together and two of the fundamental rights are violated in particular. There are actually three rights which a thetan in this universe is not permitted to have.

Three rights: you got liberty, eternity, and equality going pretty good here on Earth, but it has a tendency to get into a MEST sort of a liberty, eternity, equality sort of a thing. "Let's all... let's all be beautifully sad because we're all dying anyway" sort of a... of a liberty, eternity, equality. Not "Let's get the show on the road" – that'd be an entirely different level.

And so we have uh... we have then some freedoms that are missing. And one of them is a man's right to his own... a thetan's right to his own sanity. And the other main right is, you see, because he hasn't any life to lose (that's a grim thing, by the way) uh... his right to his own sanity and his right to leave the game.

He doesn't have those two rights in this universe. For homo sapiens there are two rights, really, and one of them is the right to his own sanity, and the other one is a right to his own life. That is an extension of the rights of man, and the rights of man are a complete mockery without these two additional rights.

All you have to do is pronounce somebody insane, you see, or something of that sort, or drive him insane or something and he immediately has no rights; he becomes property.

So watch any hole in a bill of rights which leads to a slavery. A right to his own life, because men cannot be compelled into the acceptance of the moral codes of others; men will commit actions out and beyond the framework and good of the society and exceed the optimum solution – the greatest good along the greatest number of dynamics. They'll exceed that and, therefore, they uh... are then turned around because they'd been driven out to exceed that. Then... then they are turned around and punished because they've exceeded it and the punishment which can consist there is the deprivation of the property of a body.

And it's fairly safe to have a body in this society unless one has sufficient capabilities not to have a body, and there are... those capabilities are quite large.

But, uh... for a thetan there are two very essential rights: One is the right to his own sanity, and the other is the right to leave a game. And if he has those two rights, you don't get some kind of a big universe slopping all over the edges of everything under the sun. You don't get a theta trap of this magnitude setting up.

So, what do we have here then? We have your thetan going forward to an assumption, willy-nilly, of those two rights, come hell or high water. You got an assumption of the right to one's own sanity.

You know Scientology... in a universe which knows Scientology, the chances of anyone's taking away anyone's sanity become so remote as to be ridiculous, because there's always the raw red rebel who will say, "Those implants might be interesting, but are they useful really?"

Yes, yes, you have everybody convinced they don't know who they are, and that they're somebody else, but uh... and that's interesting. But is it right? And uh... you... you could have... you could have – because a dichotomy of combat can exist – you could have a great and powerful and doubtlessly awesome and fearful forces facing us with all of these threats if we dared make anybody sane.

Yes, you could always have those forces, and they'd never be able to make it stick. That's very interesting; they would not be able to make it stick, because they are on a track which in this universe is a self-ending track, not a self-perpetuating track. People recognize that, and although you will see a tremendous tendency on the part of the slave to assume his chains and wear them, and wear more chains if possible, you always have a greater number who in the end will turn on the master.

The masters of the slaves die. They have always died in this universe and they always will, and so may too a universe die.

But the point we are making is simply that force was never any weapon with which to combat reason. And every time force has been applied to reason in this universe force has come the cropper, not reason.

Sooner or later the reason would go around and through because there's on... force, you see, can't go through sixteen-foot bastions and barricades. You have this enormous citadel sitting on the high crown of an untouchable mount. And it is garrisoned and provisioned and watered to withstand the siege of centuries. And its garrison is well-trained and well-armed. Not a single shaft or a bolt or a lightning flash could go through that citadel. But by the water carrier or some other means an idea can go through the wall of any citadel. When you ask, "What is the strength of this garrison?" you always have to ask, "What is the loyalty of this garrison?" That is the other factor, and force was never able to win against it. It could win temporarily, oh, yes, but never completely. Now in a reaction against force, people quite often will assume a no responsibility for the whole universe. That's going down scale from force. Want to point out to you that there's an up scale from force. A high one, and that goes up toward the reasonable thing to do, and people, very often, who are trying to go up scale toward the reasonable thing to do will find themselves caught with specious reasoning and will find themselves dropping down toward the weak thing to do.

Reason which is afraid of force, and reason which exists to keep force from hurting one is not reason. That, too, is a form of slavery. But reason which exists to go up from the level of force must first be able to confront force. Only then can such reason take responsibility for those things which reason alone can produce.

And so you find a society, just before it goes out, taking its last effort to escape force by being reasonable, but that reasonability consists normally of an assumption of slavery of one form or another – not an assumption of freedom. They will lay upon themselves various restrictions and – out of fear.

Now that man who is able to take responsibility for force, yet who does not employ force, is much more terrible than that man who can apply force alone. And the man who applies force alone is, of course, much more terrible to a lower scale on the chart than those who can only cluster together in terror and hope that the mass of their numbers will restrain the hand of force.

You want to remember then you're looking at harmonics, when you're looking at this on a tone scale. You'll find groups which cohere solely because they are terrified of force which may be applied to them. And in that cohesion they simply seek protection of the individual by the group.

That group almost never advances. Now that group which can be free in each and every individual matter is yet the only group that can act and reason and with cause. For a group to be cause it must consist of individuals who themselves are cause.

Therefore, that group where the individual has banded himself together to keep from being cause, is a group which is easily handled really by force. So you find the governments of a society and almost any line finds it handiest to use force, not reason.

And they get a people together and band them together and hold them and control them by the threat of force. And keep the group together by the threat of force. And the individuals of the group, by fear of starvation, by fear of pain, or other things stands in with other individuals in such a way a man can be made into a slave.

He is made into a slave by the threat of scarcity. And this threat of scarcity is held over him as a whip and it is enforced, again, by force. So those societies where scarcity exists cannot be a free society and scarcity itself is the greatest threat to Man's freedom.

This universe is a very interesting universe in that it has a potential of tremendous plenty, and at the same time makes that plenty quite scarce. Now all of these things perhaps are reasons and thoughts, uh... a little bit beyond the single matter of processing.

But what are you trying to do when you are processing? You're... what are you trying to do? What's the ultimate goal on this? The goal of Scientology 8-8008 can be stated as follows: the freedom and rehabilitation of the preclear – who is a thetan. The freedom and rehabilitation of a thetan is your goal, and the goal for the body is only as much goal as the freedom and rehabilitation of the thetan might suddenly be able to impose by good graces or force itself upon the body.

So the goal for the body as a body and just for the sake of a body is none. That's not a direct goal; it's a very very short-circuited goal to treat the body and not to do anything for the man – that would be a very short-circuited thing. Bodies have most successfully been treated by raising the self-respect and ability of the individual.

The overall treatment of bodies... let's take one organization which is a very interesting organization in terms of homo sapiens, and that's the U.S. Public Health Service. It doesn't do very much in terms of force, but its overall reason as far as the enemies of homo sapiens are concerned has raised the educational level of homo sapiens to a point where punitive action against disease gets less and less each year.

Now just look at that as treating the thetan who then, of course, can better and better handle the body. Many, many of the ills of the body are caused simply because the thetan is maltreating the body. He has a tractor wave on the front of the body of such magnitude that if he tightened it up any more it would actually crash bones, and then he pretends he doesn't even have it on the body.

You will see these people around. You will see any thetan of any horsepower at all... any thetan of any horsepower at all has made some dent on the body one way or the other. He... he will handle it impatiently or he will handle it swiftly or he will handle it too strongly, and you will see the imprint on the body itself.

It's very interesting. You can take a preclear and make him tighten the tractor wave that he has around his head, and if he is a very strong thetan, he can actually flatten his nose out. You ever see anybody able to flatten his nose like that? Well, you can do it simply by teaching a man to tighten his tractor wave around the head and release it.

And what do you think that does to the body? That's handling the body with force. What is the level of security? What's the level of the security of a thetan who has to handle his body with a whip? He doesn't have any level of security. He's scared. No matter how strong he is, he's scared.

As a consequence the body suffers, so there is an indirect action in this formula. Don't think the body is just being forgotten, but for the purposes of processing there is no real sense in processing the body. That is something that will work out by processing a much higher level of action.

So, goal for the thetan: education and rehabilitation, restoration of his capabilities and an increase thereof. The addition this time of the know-how to stay that way. And for the body, on a direct level of processing, none, no goal.

It's a funny thing that you can tell how well-off a thetan is, though, you can tell how well-off he is by the number of things wrong with the body actively. It's very possible that a thetan simply by thinking it, a body could restore its beauty – very possible. I've not seen it happen particularly, thetans get a little uninterested in it. But, uh... it's a possibility.

Restore the equilibrium of the body, rehabilitate its balances, something like that, simply by having himself sufficient balance. You'll find out that the characteristics of your preclear are quite markedly those of the thetan. The thetan was in command all the time and he had deserted the responsibility to the degree that he pretends he isn't even there.

That's really a desertion of post, isn't it? Yet he has the potential of being able, probably at will in this universe, to build a body. He certainly has the potential of doing it over a period of time. How fast can he do it?

When we look then at these capabilities and potentials, we find out that our whole goals, overall goals, are best answered then by remedying along all dynamics the thetan. And when you've done this, why he has had restored to him two rights: the right to his own sanity, and his right to leave the game.

All universes are to some degree games, and no universe would exist if there was not the spirit of play in the thetan. On Earth and amongst other political confederations, the spirit of play is almost forgotten. It's found in little children and even there it is found in a hectic state.

There is little ecstasy in play for anyone who has grown to any age at all. And yet there's hardly one of us that can't for a fleeting instant remember the heady and high ecstasy of action and engagement in activities. There's... they're dim most of them, because homo sapiens is supposed to work, and work is carefully defined as not play. Probably the hardest thing a man has to take is when he has to enslave himself to something which is not of his own choice and permits himself to be placed in time and space not of his own choice.

So let's boil all this down from a... an oration down to something which is a little more sensible on this level. This is all applicable. I fooled you now, because you thought I was digressing.

What's wrong with the MEST universe? Self-determinism is the placement or location in space and time. Here the thetan has been located forcefully, convincingly by an exterior, forceful thing in space and time not of that being's creation. That's all that's wrong with him.

Now the only thing that you would find wrong in the character of anybody you knew was the insistence of that person or the unreasonable or reasonableness – speciously reasonableness – with which that person might persuade you to become placed in space and time continually against what you realized was not your own best interest.

Placement in space and time, continuous, continual placement. If you wanted to make a slave out of any man, all you would have to do is by a very very gradual gradient scale start him in placing things in space and time for you. And as you magnified that, that person would go into a complete slavery, if you magnified it all the way. It's... it would... starts out with something like many of the social gestures and courtesies. You make it a custom to always hand him your hat to hang up. You make it a custom always to let her pour the teacup full, and then pass it to you. And always be just a little bit further away to be passed to.

And the next thing you know, that's it. One of the reasons why men have trouble in orienting themselves with women is because by necessity a homo sapiens has to be located continually in space and time by his mother. He's put on feeding schedules, he... this and that's done for him, to him, and most horribly, his desire for sensation, which is to say his appetites of hunger, are themselves gratified by his mother.

And so we have mother as quite... as quite an object in the life of the preclear. And women multiply from that as an object to their own detriment, because when this fellow starts

growing up he starts breaking his mother's heart. How does he start doing it? By breaking into that gradient scale and bursting free from these fetters of being placed in space and time. And that's all he really is doing; he's going to get married and live some-place else.

Or even much younger than that, he wants to go to a different school, or something like that, and he feels that he has to fight such a wall and such a barrier in order to accomplish this that he goes into a... a frenzy. He goes into a frenzy and he has to conjure up all sorts of terrible and awesome emotions against his mother, and against his family and against everything else in order to tell himself that he has his own right to place himself in space and time. He has his own right to do that.

If you were to take a little child and let them go on an automatic feeding schedule, that is to say, the little kid gets hungry, feed him, he'll put himself on a schedule fairly rapidly – odd but true. And as he grows up that little boy gets himself possessions. Let him have his own possessions. And if they're his possessions, they're his possessions, because as we will cover later, time is that insidious thing called the object possession.

And it's what happens to a possession that determines time.

All right, so, you... all... all he has to do is be permitted to own what he has. Tha... tha... that's so simple. And to have the space that he has, and to have a space. You take away from a child his absolute dictatorship over his intimate possessions, and take away from him the thought that he has any space, and uh... he's finished. He'll have a bad time all that life. That's all you have to do to him. Just fool around with his possessions, upset his possessions, which is upsetting to his time, and shove him around in space, move lots.

Oh, move and live in lots of houses. Uh... move and live in lots of houses and then change his room around, and then let him sleep with his sister and then give him different bureaus. And then uh... after you've given him a bureau drawer or something like that, decide one day to clean it out because it's only full of old rats' nests, so I'm going to throw those all away.

Rrrrr beuy, as far as the happy life is concerned you might as well take this individual out and machine gun him down, because he's not going to have one. By the time he's experienced this for years and years and years and years and years, he has the current life cycle patterned to be, "I have no space and I have no possessions, and scarcity reigns everywhere."

He'll, also, tell you immediately, of course, that he has no time, he can't do anything, he can't concentrate (concentration requires space) and this wise is what happens to him.

What's wrong with this universe? Very simple thing wrong with it. It just locates one willy-nilly in space and time and it doesn't let him have a single possession that's his own. One cannot have in this universe what is one's own, because the only thing which is one's own is that which he himself created or helped to create. That's all that one can own.

Created or helped to create. And when I say created and helped to create you only get a shadow of that in this universe by taking MEST universe materials and building them into a form no matter how clumsily these materials handle, building them into some sort of a form which is the individual's own. In order to have something completely one's own one would also have to create the materials with which it's made, wouldn't he?

So, if you're not permitted to create the material, that is to say to furnish the energy with which to construct something as well as the aesthetic form, how can one have anything of one's own?

This universe is too afraid of competition; it must be an awfully weak universe. It gives you the space and it tells you where to be in the space, and then it tells you that you can't have anything of your own.

Well, you know what's wrong with a thetan? That's all. It's just continuous continuous placement in space not of his own creation or agreement.

He didn't agree on this space to the degree that you'd think he should agree. It wasn't a self-determined selection on his part, because to be a self-determined selection on his part he would've had to have helped create it, and it was already here.

Yes, he agreed on a totally different level. The level I was talking to you about of the... the hypnotist level.

All right then, we have to treat these items for what they are. You have space. He agreed there was space there. He also has consistently agreed it was not his. And then he's agreed not to have energy of his own, but to use the energy provided in order to create anything there.

And you wonder why he goes down scale, and why he gets worse and worse, and why he gets worse and worse, and why... why he has a large upset on this point.

All right. Therapy, then, consists of the restoration of two rights and two abilities: Creation of space and energy, because space and energy makes space, energy, objects, and time, and the right to continue in possession of space and energy.

Now you've got to restore those rights to the individual, and that's why Scientology 8-8008 produces the result it produces. You see it isn't a circuitous approach, it isn't a covert process, it is a straight line. It says immediately: This fellow has been located in space which he was – if he was agreed, he... – tricked into agreeing with.

Of course, it's that standard of agreement, that gradient scale of agreement which got him into finally agreeing that there was space. He didn't really help create this space. It wasn't there according to any plan he had and he's not free to move out of that space or handle that space, or be in parts of that space at his own decision.

The whole universe is all rigged up to shove somebody someplace else. Always gotta be someplace else – move someplace else, here, there.

You get a time track, most people think time tracks are linear, that's because they've been moved so often.

And as far as objects are concerned, you've got to restore his right to create the energy with which to make objects. You do those two things... you do those two things... why the universe will blow up. I mean – I didn't mean to mention that.

Naw. You do those two things, why you have restored the capabilities of the thetan so this is a – this is a very direct... this is a very direct approach. Now, I've explained this at



some length to demonstrate to you that liberty, eternity, and fo... equality might in one age and time have been a sort of a stopgap against force, but that we're talking about another higher level of freedom, and it is a level of freedom which is obtainable.

Other freedoms haven't been quite so obtainable. We had some freedoms listed in the United States, not too long ago; that was freedom from want, freedom from... what are all those freedoms – freedom from want, freedom from eating, uh... freedom from... yeah, yeah, yeah, wonderful. There were many freedoms, and isn't it strange, "We will protect you," they all said.

"We're going to give you something more. We're going to give you some more possession which you didn't make and which will place you again in space which you didn't create, and which will, thereby, establish time outside your own decision to do so."

The dole is remarkable for the reduction of the self-respect of people. If you've ever studied in that field, if you have ever investigated people who have been on social handout, you will be stunned because these people couldn't possibly... couldn't possibly feel that way.

They border between rage and seizure and down into the lowest depths of degradation. They... they have all sorts of specious reasons why if they're going to accept the material, why they have to accept it. That's all. It's... fantastic, and that's why you – going out to give charity and to help people – there's only one way to help anybody, and that's take some MEST away from him. That's right... that's right. That happens to be terribly true if you're really going to help somebody along this low liberty, eternity, equality level of a MEST society, I mean of a homo sapiens society.

It's just all... it's impossible to operate in... in charity, because the individual's self-determinism is already at such an ebb that he can't support a little bit less self-respect, and he gets a little bit less self-respect when somebody has to help him. That's the last ditch.

And that's why you get... don't believe then or suppose that there is no love in the universe, simply because it doesn't work in this society. It's very true. It's only too true that along here in this low level of beautiful sadness of... of giving our all, and that sort of thing – that's MEST talking. That's its perversion of a finer emotion.

And when you start to engage upon charity, you'd better take some guns and bayonets along with you, because before you get through you'll need them. You start in this society to help people, you get the very definite answer right straight back, "You're trying to tell me that I have to be helped."

Because in trying to help people, you place them in time and have something to do with possession. And so they flashback on it.

There's only one safe way I know of to help anybody. I finally... finally know a safe way to help people, uh... in this society. I did not know this before, and it's been a very interesting contest, but that's this: Theta clear 'em in a hell of a hurry.

And they go up above the level where they think they're weakened by accepting help. You can only help a strong man, really. It's very dangerous to help a weak one.

So, when you get these preclears and so on, get them right up there into a strong man department, right away, quick. Otherwise they'll kick back at you and you'll wonder why... why this preclear that you started to process, and you tried to process this preclear, went around and told everybody that really what happened in the... when she went to your home, and so forth, she wouldn't want to talk about this but, well, ahem...

And one of the favorite tricks that a preclear who is at that level will do so horribly; they... they go around and they tell one auditor that another auditor did terrible things to them in processing, and this second auditor agrees with him, and remedies some of these things that are supposedly present, and then this auditor will go back to the first auditor, invariably, and tell the first auditor that the second auditor had said he was such a dirty bum and so on, and that this case was now really all messed up because of the second auditor. So the first auditor has to tie in and do something about this.

And a preclear at a certain level will do that – just shuttle around until a whole group of auditors is just lacerated and shot to pieces. This is an effort to destroy a group. But it's also a completely mechanistic thing on the part of this preclear.

They're trying to say, "Really, I don't want help, because everybody who tries to help me, and so forth, is really... really I don't need help from them." And then when she realizes, this preclear, or he realizes that somebody has helped him, he has to say this other person is a dog to deny the fact that he's been helped.

The answer to this is... the answer to this is rocket up, high scale bust 'em through, Theta Clear, and do it as rapidly as possible because you've got a fellow who is so capable of producing himself some space.

He's so capable of placing himself in space, he's so capable of handling objects that the idea of... of uh... it being a criticism, because somebody else gave him an object or showed him some space or something – it would never enter his mind.

They'd say, "Well, uh... what do you know? Yeah? Yeah, that's a pretty good illusion." Fellow way down tone scale would say at a certain level not too far down, "Oh, I can do a better illusion than that." And the fellow down the tone scale way below this thing would say, "Don't you think that there's something just a little bit nasty about illusions? Now I've noticed your illusions in particular. I think they, I... I think, well, I hate to say anything, but they've been talking you know, about your illusions, and they... they..."

And way down below that they don't even look, they're MEST. All right, now, when we have... when we have a... a preclear, and we want to free this preclear's ability to control himself or handle himself in the midst of the group, what do we do?

We orient him in space and with possessions to a point where he can handle his environment, and where he doesn't mind if the environment occasionally handles him. And to orient our preclear with regard to a broader sphere of society, where you get him so he is able to handle and locate things in space – handle possessions.

In another broader sphere, let's say the solar system, we're getting him to a point where he can handle space and possessions.

Now a little bit broader point, which is this end of this galaxy, we get him to a broader point where he can handle space and possessions.

Now, what do we do to get a preclear free? We get him so he can handle space and possessions.

Now, that applies to this galaxy, and that applies to this island of galaxies, and that applies to the next island of galaxies, and that applies to all these islands of galaxies, and that applies out to the outermost boundary, since there is no boundary, 'cause space isn't that way, of the MEST universe.

And I've been saying this in many ways, but I've been saying it this way, so I hope you don't forget it. And that is: A process which orients itself around handling space and possessions will work. And a process which does not orient itself around space and possessions will eventually make slaves. Now it's awfully arbitrary, isn't it?

Now, outside this galaxy there could be processes which didn't have to do with this but those are other games. As far as we're concerned it sure does.

It might be there are many ways out there of handling space and possessions and other things and so on, so that we don't get slavery just because some process wasn't oriented in that direction. But it's a safe direction to orient it, isn't it? So whether it has to do with an old facsimile, a secondary, a ridge, a flow, a concept, a feeling, affinity, reality, communication, emotion, thought, effort, counter-emotion, counter-thought, counter-effort, how do we handle these things.

Space and possessions, possession could be energy and, it could be creation of. Now, but those are the keys. Those are the keys to the kingdom called freedom. Now, when you are able to handle these things, there isn't such a thing as a locked door, and it does not matter what you're handling by them, but the best thing to handle with them is, of course, that thing which reestablishes two very essential rights to the preclear.

Two very essential rights, and that is: the right to his own sanity, and the right to leave a game, which boils down to the right to have an exertion of self-determinism, and the right to locate himself in some other universe if he suddenly chooses to.

It's all right for people to have a right, but if they don't have the capability, the right is meaningless. So the right depends to some extent, in any case, upon an education about the right. Well, therefore, you restore these things – you get freedom, and that's what we're trying to do. And you should ask yourself, once in a while, when you're processing preclears, are you sending them in that direction?

If you're sending them in that direction, you're being very successful. If you're sending 50% of them in that direction you're being extremely successful, and if you only send a few out of many, you're still being successful. But if there's nobody going in that direction, you go in, you find yourself a mirror, and you see whether or not you got a white robe on or horns.

It so happens that a case level V reacts actually against his own choice and will – so thick are his ridges and stimulus-response mechanisms – reacts quite often to pin a thetan

down in the head. Actually do that – to pin the thetan down, work hard to, all the while carrying on a tremendous amount of action that should be directed toward getting the thetan out.

Little things happen, it's... it's... it's not... not quite understandable that they... it's coincidental, of course, but just as the blind man's sight was about to turn on, the preclear kicked the bed. And uh... the reason he did this, uh... the reason he did this was because the auditor, uh... taking that, dropped an ashtray.

He had a preclear standing up and he was processing him just beautifully, and the auditor dropped an ashtray quite incidentally just at the crucial moment there. And the preclear bumped into an object which he had been seeing as being someplace else, and it invalidated his sight again, and so then the next auditor through really had to work. Yeah, just quite coincidentally, just terribly coincidental that at the... well, just, just at the moment when... when this... this preclear uh... well, he really had to stop the session because, after all, they obviously weren't getting anyplace. "Well, I... I know you thought you were getting someplace, and possibly it might have been and so forth, but there's not much use of continuing this." Ah, ohhh...

Another thing is, "Oh, um, you saw the room around you there. You looked at the room. What room were you looking at? Oh?" Oh, this... this V level will be very polite. "Oh, I'm so sorry, I mean, I... I... I didn't mean to infer but you see, you had looked at everything all wrong. I mean – I didn't mean to tell you that, but it was obvious. You would have found it out anyway." Uh... and so on. And... it's just... "Well, I guess you just don't see well. Well, there isn't much you can do about that, but we'll work hard on it tomorrow. Now – cheer up because it isn't all lost." Uh-huh, uh-huh, well, just a little bit of that sort of thing thrown along the line nails the preclear down in his head just as nice as you please. Now that should tell you, should tell you something about what the case of the auditor should be. The auditor's case oughta be in pretty good shape. One of the reasons it oughta be in pretty good shape is, an auditor takes a dreadful beating in terms of energy.

Oh, a preclear sits down, he's dispersing all over the place. There's energy flying all over the walls and the ceiling and the floor an...and ridges blow up and boom, and... and the glee of insanity is flying...

You want to... sometime when you're real good and clear go on down to an insane asylum someplace and just fly through the place, and just... just go through the place. Down a corridor and out the other side. Go kinda fast – I would say about four or five times the speed of light. And when you get on the other side of it... when you get on the other side of it, pick up a small amount of the energy deposit that you've accumulated there just before you get rid of it, and look at it and feel its emotion.

It's the most fantastic thing. It's... it's glee of insanity. Well, looking back over this... looking back over this, then, the restoration of freedom lies unfortunately across a band which should have been very obvious to you – extremely obvious to you.

The second you look at these ridges, if you know anything about Technique 88 and flows, it should tell you that your preclear is ordinarily on the average a little bit below the level of solid ridges.

He's got some ridges right there in his vicinity. And what do these ridges say in terms of emotion? They say hate and anger.

You want to know why homo sapiens indulges in wars, and why he is so prone to experiencing hate, and why a homo sapiens fairly low on the line has such a good time hating his auditors and hating his friends? It's a matter of ridges, totally mechanical.

And this ridge of sensation here is a solid ridge of sensation, which very often expresses itself as a hatred of sensation. Hmm. This gets interesting, doesn't it? In other words, when you're curing him... bad word that... but when you're freeing him, you're curing him of hate – because there's hate.

The horriblest hate there is, of course, is really a harmonic below what we consider apathy, and that's the hatred of MEST. MEST is have not and have. There's have not MEST, and there's have MEST. That makes positive and negative flows. Positive and negative elements and all sorts of things.

"Have me," some of it says. And, "Don't have me," the others say. And between the two you get a line. So what you've got here is your thetan any time he's gone down the level on these, you're going to find out that he has a lot of hatred he can express. And if you go ahead and let him express it in terms of this life, and if you keep on running it consistently and continually addressed only to people and to specific things, you're not going to get him out of his head.

You're just getting a light emotional feeder off of the ridge which is there. What is this hate? This hate's a very interesting thing. It's the hate along the line of sensation. That's the only thing that really pins him down.

Hate in sensation; it's a funny emotion. It really isn't an emotion which has been adequately described, but you will very often find it by running up with some preclear mock-ups that have to do with the butchery of the opposite sex.

And with what glee they will go ahead and butcher the opposite sex. Oh, but grim, really grim, really gruesome, and they feel wonderful afterwards. And when they have this hatred, it... it is actually a desire for sensation, which is held so tight and so close that it's closed all the space gaps.

It's closed the space gaps. This gap will be way close, clear up to here, and if you were to ask this fellow where to plot the lower part of his body, he would plot it immediately below the thetan. And if you asked him where to plot his mouth, he'd plot it back here in the back of his head.

Those gaps are closed gaps of space. The space has been contracted. And as long as space is contracted, as long as it's pulled together, particularly if it isn't even the fellow's space himself, you've got yourself a fine fancy ridge there to handle.

It's a wonderful ridge to handle, because it has to do even to the point of body displacement. All right, when we look this over, then, we find out... we find out that a relocation of space or a creation of space in which to locate something, a creation of energy to make mate-

rials in that space, and so on – all this is tremendously essential on doing this problem. And when we start to run anything like this, we're going to start picking up the emotional band.

One, the emotional section won't come apart easily. I mean, he... he isn't very free in his emotions because of this sensation which is pulled so tight together here. And he isn't free to move in space easily. And all space is, to some degree, contracted to him. He wants objects, and so it boils down to a very very astonishing point.

It means, then, freedom depends upon your ability to uncontract the spaces which he has contracted, and it means just what it says, "Man wants freedom." There couldn't be a more direct definition possible... And what freedom is, and whether it's freedom for a person, a group, a society, a galaxy, or anything else, it has to do with, he has to be able to uncontract his space. And if he can uncontract his space, the best way to do it is to find out he can create space. If he does that, he'll let go.

And he's got everything smashed down tight here against himself, and, of course, he cannot be free. Let's call it a day.

(TAPE ENDS)

# Spacation: Energy, Particles and Time

A Lecture given by L. Ron Hubbard  
on the 4. December 1952

Today we're going to continue to talk about spacation. We're going to go into energy, particles, and then go into time. We're going to cover this all very rapidly and if anybody gets left behind, that's too bad.

We have a couple of questions here which have been asked; they'll probably be answered in this lecture just in general.

Now the subject of spacation is the subject of the creation, handling of, or concept of space. What's space? Very difficult problem at this time. It is sufficient to answer the problem in this wise. Actually the physicist has no definition for space – now isn't that a heck of a thing? He operates in space all the time and he doesn't have a definition for it. He says, „space,“ and everybody knows what he means, only he doesn't know what he means.

Now, uh... a mathematician has a viewpoint for space. He says „point, a point is something with location but without dimension. It has no length, breadth, or thickness.“ That is a point, mathematician's definition of a point. Now that's all very well, but uh... what about this space?

Well, I'll tell you what a space is, and a space is something, uh... well, you see it's like this. Time... time, you see, you have time and you have, uh... well uh... the two interlocked and uh... and you, have time. That's... that's motion, and uh... what motion is... is uh... well, that's time, uh... uh... well, operating in space. You see how that is?

Now that's all very clear and I'm very glad that you have that, because that is the limits of uh... our understanding the subject. Now, I want you to get into something very practical like building a steam locomotive, uh... weights, balances, and all into other complicated things here in this subject of physics because we haven't got the time to spend on these basic fundamentals like what is space.

All right, let's... let's take a look at space. Now when you... when... when your physicist starts talking, remember the other day I was telling you, you can do an awful lot if you have three frames of reference. And you compare each frame of reference to the other frame of reference, then you're all right.

If you have three frames of reference just as you have if you have three summer lines of position, you've got a position. You can orient yourself, but don't just take three, think you have something very thorough, if you merely have three things, each one defined in terms of the other two and without any further definition.

Don't think you have something defined. That is definition, as you find in the **HANDBOOK FOR PRECLEARS**, that's definition by association. Uh... what is a cow? Well uh... a cow is like uh... yeah, well, you know what a bull is. Well, uh... well, a cow is not a bull but it is like a bull, and uh... they're in a barn so that's like a barn. low you understand of course what a cow is. That's silly, isn't it?

And yet, the physicist has been doing this. He says, „What's space? Well, space is something in which uh... operates, uh... well, it's motion, motion, and that's time and... and motion... motion is change of position in space, and you see that changes position by time and time is a change of a... of a... a action or something in space.“

„You know, what is a cow? A cow is a... it's like a bull, but it's not a bull, but cows and bulls have something about this thing, otherwise you wouldn't have barns. And uh... the barn, that's a... we don't know anything else about a barn. Actually it's a far clearer explanation than...

„Well, I'll tell you. Space is something that is determined by time and energy, and energy is something determined by space and time, and time is something determined by energy and space.“ Now I tell you, get up... get an airplane up in this rat race and you get going around this field. And you go round and round and round. And you've got to get out of this rat race before you ever land or go anyplace with the airplane. Now that's the solid truth of the matter.

Physics, nuclear physics, atomic and molecular phenomena, is going round and round in that rat race right now. What's space? Space is a dimension in which a motion can operate and that's time.

What is time? Time uh... well, time is a measurement of change of a motion in space. Well, now, what is a motion? Well, that's something operating in time and space, of course. Now I want you to get clearly there that if you have uh... some sort of a rat race like this, it adds up to space, energy and time, and that stands for S E T and that is SET.

And SET was the most incredible, to read, of all Egyptian cats. And that was night itself. Now, actually, when... when you said... when you said this, you... you actually have a slightly wider range of comparison. We've said, what is space, energy and time. Well, space, energy and time adds up to SET and SET is a cat and that is an Egyptian cat, and it was a black cat. Now that's all there is to it. But actually you've said more than energy, space and time. Space is time and energy, and time is space and energy. You're not out of any rat race, I mean, we're just there.

And we've got to get out of this association of ideas and get over into another association of ideas before we can determine this and before we can use these concepts actually and handily in human experience – not just build uh... atom bombs and child's toys and so forth with them.

Before we can do anything with these things we have to have them in a framework where man can experience. Now you are motion in space and time. You're quite aware of that. But unless you compare that immediately and exactly to understandable experience, these three things aren't worth much to you.



You build an atom bomb, so what? That's nothing. So what are they? Space is a viewpoint of dimension. That's a good definition. Thought it up myself and recommend it to you very thoroughly. Space is a viewpoint of dimension.

Now we have such a thing as height, length and breadth. And you would get here uh... from an origin, you would get X Y Z. Now actually that's a sort of a floor there and this back area here is a... a wall. You see how that would be there, you got a quadrant. You've got a chunk of space; it's a viewpoint of dimension, that's all, just a viewpoint of dimension.

Now that doesn't mean that you necessarily have to be at the point of view of your space. You can make some space that has a viewpoint of dimension way over there. Or you can be at the viewpoint of dimension yourself. You can mock up one, put one out here. You can be at it yourself, or you can be operating in a hidden viewpoint of dimension. That is to say, here's a viewpoint of dimension over here someplace and you can actually operate without knowing exactly where it is. You just know you've got some space.

And if you do that you have to put in a false viewpoint of dimension. You have to add then a viewpoint of dimension of your own. Now supposing you didn't know where 0 was and you were out here. And you were operating in 0's space, X Y Z 0 space, and you're at... you're at this little point here which is point one. And you want to use X, Y, Z coordinate space and you don't know where 0 is.

You've got to postulate something to use that adequately. You've got to say you know where 0 is. You've got to sort of assume you know where 0 is. That is the physical universe. You're assuming you know where 0 is. 0 exists in the physical universe.

What is the point of origin of the coordinates of the physical universe three-dimensional space? Actually this type of space is the idiot's delight. This type of space goes into minus coordinates and down here you have a quadrant. Here you have a quadrant, back there a quadrant, here a quadrant. You've got eight quadrants.

If you take three intersecting planes there it gives you all these beautiful quadrants. Three intersecting planes – it's very lovely, beautiful, and uh... the planes don't exist, all they are is a viewpoint of dimension. Now to each one of you postulating a viewpoint of dimension: as long as you postulate that you do not know where origin is, you cannot then yourself say you are origin. As long as... as you think, „Well, there's an origin someplace, and that's really what the origin is, why, I'll just kind of tap in and say, „Well, I... I'll be origin too, I mean I'll just view this thing from this.““

But it's a sort of diffident thing; it's something – you don't say I'm origin for the MEST universe. Just... just think of this. Just think of this as the thought to yourself right now: I am the origin point of the whole MEST universe.

Sometimes people get pale when they think of that. „That's just, oh no, I am the point of creation of the MEST universe. No, no, uh-uh.“ Now, what he does instead, he says, „Origin, I don't know anything about that – wherever the origin is, but I sort of look at what is there in terms of origin. I sort of look at this from a viewpoint here that, well, uh... it's a secondary viewpoint and somebody must have given it to me.“

And here we get the whole theory of God made the physical universe and God made me but uh... I am – by His good offices, good graces and by a charter which I don't quite have a copy of – am able to view all this space by His leave. And that's where you get that.

Now, what kind of self-determinism is this? This is pretty horrible self-determinism. Now what... what's the viewpoint of space of the MEST universe? Well, the truth of the matter is, you are at the viewpoint of the space of the MEST universe with an extensional line from the viewpoint of space of... of dimension of the MEST universe. You're actually at that point. You want to know where you are? Well, you're actually at that point. And you want to know what you're doing? You're kidding yourself you're someplace else. Now, that's the trick of the MEST universe.

If you can tell a fellow, „All right, now look, we're going to coincide our viewpoints of dimension. Now you agree that uh... it's that-a-way and that-a-way and that-a-way. Now you agree that, don't you? All right, now that you've agreed that, you have that, now you know you couldn't possibly have made that, now we'll move you someplace else and you pretend you're at this new place.

It's very simple to take a thetan and knock him into a state of somnolence and make him believe he is someplace else and then actually operate with him at that new place. You could, for instance, take a... go down the street here and find a lady of easy virtue and uh... put her into a super trance and then tell her very convincingly while she's in this super trance that you're going to take care of her body, but you simply want her to go down and uh... uh... uh... be Mrs. Eisenhower. The darndest things would happen to Mrs. Eisenhower. This is one of the oldest political gimmicks in this universe. This is so old and so worn out as a political gimmick that nearly everybody has done it and he is now guilty of an overt act every time he thinks of it.

You take somebody's body here and you just change this false viewpoint of dimension. Because it is a false viewpoint of dimension from which he is operating, an extended viewpoint of dimension of the same point in space, he can then be shifted anywhere because he's already lost. He'll already believe he's anywhere if he doesn't know where he is. All you've got to do is get somebody thoroughly lost and then tell him that he's at Broadway and 42nd Street while he's standing out in the middle of Albuquerque, and if he's so thoroughly lost he couldn't even recognize Broadway and 42nd Street he would shake you by the hand and pant with gratitude. You've at least given him a name for the place he is and the point he is.

Now you recognize that, he's... he's so anxious to be found that he's willing to believe he's lost. All right, we take this fellow and bring him into the MEST universe, and you say, „All right, now, uh... you're coming in here at the point of origin viewpoint. And uh... here you are and you see all these beautiful dimensions. Now you're here. Now just out of a favor we're going to let you into this place and you can go someplace else and take a look at it.“ Of course, the viewpoint of dimension is right there.

He's never been anyplace else from the moment he first heard about the MEST universe until right this instant. You want to play around with this with a preclear, you can feel the walls start creaking. Now we'll say something about it takes two to disagree. If two di-

sagree with the MEST universe, it'll go by the boards or something like that. It's almost... it's almost that delicately in balance. It's something you have to be very, very careful about, not something which you have to fight and hit over the head with a sledgehammer.

The only reason people are hard to process is they're scared that they'll find just that and go zip and here won't be anything. And so they... they won't move over here and touch this viewpoint of dimension but they're at the viewpoint of dimension; they've never been anyplace else because they can't be anyplace else in the MEST universe but at the viewpoint of dimension. But that's a point of no space.

And origin is a point of no dimension. A point has neither length, breadth nor depth, but it is something from which you could view length, breadth, and depth. Now if you very adventurously suddenly start out and postulate that you are a viewpoint of dimension, you have broken agreement with, as far as you are concerned, with being where you are.

You are saying I am at my own point of origin; naturally, how could you ever be anywhere else. If you've agreed that you were at the MEST universe's point of origin and then the MEST universe has given you a point of origin which you can now use, you have abandoned your own ability to be a viewpoint of dimension. And if you've abandoned being a viewpoint of dimension yourself then you don't think you can create space.

What's space? Space is a viewpoint of dimension. That's why in mock-up processing you get this odd phenomena: An individual goes ahead and he looks at these mock-ups and they fade out and they get thin and they do this and they wobble around. He thinks he's viewing them in somebody else's space.

He doesn't know he's really viewing them in his own space, that he's never had anything but his own space, there isn't anything but his own space, he... he doesn't know this so he thinks they wobble around. Get him to postulate first a viewpoint of dimension. Get him to postulate and look and make the area in which he's going to place the mock-up. Now the way you make this area, is simply to give it dimension from the viewpoint of the individual. You just give it dimension, you say, it's uh... uh... long that-a-way and that-a-way and it's... it's... it's tall that-a-way and that-a-way to a certain distance. And it's... it's wide this-a-way and that-a-way, and it just goes out there.

And uh... it's uh... it's a very finite dimension. I got... I've extended a shell out there and got this shell all around this particular area and, all right, now we've got a space here. Now we're going to put a particle in this and we're going to make the particle go into motion and we are going to have a mock-up.

And actually, if he goes at it a long... this isn't a ritual line, this is really the only way you can do it. He's been doing that other automatic and let's get out of the automaticity bracket. He's been doing the other automatically so you just say to dickens with this automatic. It's getting postulated space, and you'll find something very peculiar – that the things are more durable.

His... his mock-up won't... are... he looks at them and he's much more interested in them and they're much more durable and he's more careful of his space. So, whenever you have a preclear doing a mock-up, he will think he's using MEST universe space and as such

he... he really won't have too much brrrr doing this because he knows he's just working on borrowed space, and... but that's the biggest gag that could happen to anybody, isn't it?

Fellow comes along and he says, „Now look,“ he says, „here you are at this point of dimension? Now you're going to look at our dimension. Ha-ha. Now you're going to look at our dimension. Now look out that-a-way and this-a-way and tall-a-way and wide-a-way and... and just... just look at this all. And that's our viewpoint of dimension. How do you like it?“ Rrrrr.

You see, all he's done is make this fellow make some space. I mean, „Now you've seen our viewpoint of dimension, isn't that nice? That's a nice viewpoint of dimension. Now we're going to let you go into one of the coordinate points from this viewpoint of dimension and uh... you after that will be able to view our space. And that's very nice and we're not going to charge you anything for it. That's very nice of us.“

So, he is told he is at the viewpoint of a dimension and after he's told he's at the viewpoint of dimension, so help me, he is permitted then to go to a coordinate point in these dimensions and thereafter operate.

Position one, the only space there is as far as he's concerned is, the space which he is manufacturing every instant from viewpoint one. But he's manufacturing from viewpoint one a backtrack back to origin point and he's keeping this space manufactured all the time very arduously in order to have viewpoint one.

Now, there isn't any reason why he just can't start manufacturing space from viewpoint one. He just manufactures space out here and here and here. No reason why he can't. It's idiotic that he doesn't, except for one thing: If he did that too thoroughly the MEST universe would vanish.

Now he does this very diffidently because he's afraid that if he does this the MEST universe will vanish and then he won't know how to get back to that point of origin. That's cute, because the only way he can get back to the point of origin is to say, „Well, let's see, I'm... I'm viewing this thing now from the point of origin of the MEST universe. Okay, now that I'm there I shall now extend myself to the coordinate point one. Okay, I'm at the coordinate point one, I shall now view the MEST universe.“

And he will again. He doesn't get lost. That's elementary, an elementary dissertation on the thing.

What do we mean by space then? We mean a viewpoint of dimension. That's just an elementary definition, but it's a very workable definition. That definition will work in physics, by the way.

What is the space of... what is the space of an electric motor? The space of an electric motor would be two things: the viewer's – the viewer could consider himself at point of origin and space would be his dimensional set-up, see – I mean he'd be at point of origin looking at electric motor, that would put the electric motor at coordinate point one in the viewer's space. Now he could look at it just exactly in reverse. We could say the electric motor is a point of origin and the viewer is at coordinate point one. And the viewer is using the electric motor's space in which to view the electric motor. Yeah, we could do that.

Now, we could go further than that. We could say: The viewer is at origin point and the electric motor as a coordinate point one. But the electric motor and the viewer are both viewable because of the existence of an unknown, get that, unknown coordinate point.

Of course, neither the viewer nor the electric motor would be viewing with own space and therefore would not be viewing with any great clarity. Get that unknown. All you have to tell somebody and convince them of, is that it's unknown. There's a fellow by the name of Herbert Spencer, old favorite of mine. He talks about the knowable and the unknowable. Well, that's just great. Any time you say that this thing is unknowable, you postulate that somebody has postulated it already, and then you don't know what he postulated.

That would be all there would be to the unknowable. I'll go over that again. The unknowable, the unknowable would mean that somebody knows that somebody has postulated something, but this person doesn't know what that somebody else postulated. And then that the individual himself is willing to make a postulate, that he will now never know what the other individual has postulated.

All knowledge is, is a series of postulates. Now, anything can work out from these postulates, so when you say something is unknowable you have to go through that... that complete complexity of conditions. You've got... you've got to postulate that something exists to be known and that then nothing can be known about it. Big trick.

All right, let's look how that applies here to point of origin. We have to postulate that this universe, uh... work as it does, we have to postulate that there is a point of origin and that is unknown. And, furthermore, when you start a preclear working, one of the first things your preclear does is run into the postulate that he can't know because somebody else has made a postulate, now he can't know what that postulate was. That he's running across an unknowable. You're running across the fact that the preclear is certain that if he knows something it will blow up.

Or if a mystery is exposed the power will be gone in it. Ah, ah, true, true, if a mystery is exposed, the power will be gone in it. The uh... whole principle of the unknowable though and the unknown and the „We've got to know but it doesn't exist,“ and that sort of thing depends mostly upon the confidence that somebody else can make a more powerful postulate than yourself.

All right, if you believe that other people can make much more powerful postulates and they're in full control of their minds and situation at all times, why, you of course have set yourself up a continuing and continual unknown.

You see, that doesn't happen to be true at all. You get up into the telepathy bands some time and find the postulates other people are making around you. „Let's see, will I have chocolate or vanilla? Well, let's see, the waitress looked at me rather hard when I said „chocolate,“ so I guess I think I'd better take vanilla, but I don't like vanilla. But then you can't ever have what you like anyway, so the best thing to do is – probably they haven't got vanilla anyway – well, I won't order it.“

Yes, indeed, there are much more powerful postulates around than both you and me.

All right, don't get confused about this viewpoint of dimension. We could go much further into this, but that's about all we got there. We got a viewpoint of dimension. That's a very simple way to view this.

You say it's down there that-a-way, there's a point and there's a distance between myself and that point. There's a dimension between myself and that point. It's a very interesting thing that the meter is a metal rod of certain length which resides in Paris. That's a meter. It isn't even the number of something or others, uh... it isn't even the number of something or others as a hemisphere, uh... yards, or something of that sort. It's some equidistant point on the equator. The French tried to make it this and they sent a big expedition down to Equador to measure all this and then they flubbed it up, and so the meter doesn't mean that.

It could have been circumference, something to do with the circumference of Earth, but they missed it by enough to make it unworkable, unusable. So, uh... it... it is really a length of a piece of metal at a certain temperature which is in Paris.

What is a yard? Well, a yard is the length of a... of a... of a... something in England, uh... that's a yard. There's this down... there's a couple of these things have been duplicated down here at the Bureau of Standards, US Bureau of Standards, and they are kept down there in cages, so that they won't get out and measure people. And... and they're... that's... that's... that's feet and yards and meters and so forth. All right, that's what they are.

Now it's a funny thing, you just take it for granted that those things exist and if you went down there what would you have to do? You'd say, „Let's... let's look... look, let's see now, this... this goes from this distance over here, from this viewpoint of dimension over here to this viewpoint of dimension with relationship to me. That's what your view of it says.

You say it looks from this viewpoint of dimension to this viewpoint of dimension and it exists in space which has been postulated from a point of origin by a fellow by the name God or Johnson or somebody. I mean, they're just that foggy on it. They... they wou... you would say, „Space, well, they...“

First thing they tell you, „God is everywhere.“ Rrrrr. You mean we can't have any of our own space in this universe because that's all God's space. That's the neatest trick of the universe. That's been perpetuated for 76 trillion years. You think that's new?

It's all somebody else's space so you be careful what you put into it. And you be careful what you take out of it, but the only thing you ever see which is the most mysterious thing to you, the most mysterious thing is all you ever see; if you were going to look at the standard meter, you would see that it existed from this far maybe to your left to that far to your right. Or you could go around to the end of it and look down along the length of it and say, „It exists from this point here out there. There it is.“ Or if you, your... your visio was pretty good, instead of seeing with MEST eyes, why, you just turn around to the thing and you'd say, „Well, it goes from a certain distance from here out that-a-way to there.“

Well, if you were to lie down on a bench and take a look at this meter, you'd say, „Well, it goes from a certain distance below my feet.“ And now if you turn around on the bench you'd say that you went from a certain distance from my head, that's all the same meter. You'll notice it keeps occupying different points in space.

Well, it's an awfully neat trick of you to be able to do this because you see you're viewing it all the time from a point of origin which you don't know about and you don't own. You want to keep that firmly in mind all the time you're looking at that meter. That it exists, it exists from a viewpoint that is being viewed all the time.

That's why, somebody's got his eye on you. Viewpoint of origin, that's what we've got here. And all these things I've been saying, you got an X Y Z coordinate there. Now there's no reason at all why we can't have space that looks this way. That's the Z coordinate and that is the uh... Y coordinate and that is the X coordinate and this is the G coordinate. And back this-a-way – we get more complicated space now. Back this-a-way from the point of origin we always have a spiral. And that's twisted space when viewed backwards from the point of origin. This would merely be a fixed point of origin, a more fixed viewpoint – you would say the forward look in this space gives you this picture and objects which are in that conform to that pattern and are distorted to that degree and back of this there is a negative viewpoint and everything just all sort of twists away.

Once upon a time you probably made a lot of experiments with this sort of thing. The space is terribly interesting in that it is, uh... well, this, by the way, this is, by the way, uh... torsional G space. And that is... it would be the general viewpoint, I'm sure, taken by the torsional people.

You've seen contortionists, well, they're... they're operating in that kind of space. Now... now, here, this is... this is very solid mathematics. Somebody cores along to you, and he says, „Oh, that fourth dimension, that's very mysterious stuff.“ It sure is.

You know, you could have fourth dimension that was a twist, a spiral, just like this, existing in an X Y Z coordinate. You could say, „Well, that's time.“ Oh boy, how far fouled up can we get? I mean, time is really the fourth dimension, after all. Now let's make it a little more unknown and say that although all the space of the MEST universe is from the viewpoint of origin, let's... let's be very careful now to say at the same time that this space is from the viewpoint of origin.

Time happens to come from another viewpoint of origin. And if time comes from this other viewpoint of origin, you get motion created elsewhere and uh... time actually comes from S... from uh... Saturn, everybody knows that, and time is space. When they say time is the fourth dimension they're saying time is space. Oh, oh no, time can't be space because time is one of the dependencies for motion, and space, and matter, and energy.

So time can't be space, not fourth-dimensional space nor eighty-eight dimensional space, nor contortional space, nor G space nor anything else. You see, it couldn't be space, because space can be postulated in any way, shape or form.

Now there... here's an interesting space over here. Uh... this, by the way, is figure two, this torsional G space. Uh... here we have over here, we have three-dimensional time. Now, I want you to watch this on three-dimensional time.

Uh... three-dimensional time works this-a-way. Now this is linear time out this way, and it's going where this arrow is pointing. Now, linear time from viewpoint AB moves forward and goes to second A prime S prime. Follow this very carefully. Uh... this goes forward

to viewpoint A prime prime and BB prime prime. That's really what time is. I... I hope you're paying attention to this; that's really what time is, because there's always from each one of these coordinates a sideways time.

Now it's obvious that there is such a thing as sidewise time for this good reason: There's sidewise time because something happens simultaneously to somebody else someplace else right this minute that you didn't know about. Isn't that true?

There was somebody had something else that you didn't know about, something happened to him simultaneously that you were here. Isn't that right? All right, now, if that's the case, that's the case, there's such a thing as sidewise time, obviously. It might be called simultaneous time, you see how simple that is? So there's such a thing as simultaneous time, that's sidewise time.

And now... now when you get sidewise time, that would be known as G-Q and G-Q, uh... G prime, Q prime. I hope you're following this very closely because this is very important here. Uh... you see, that goes forward and that shows you immediately that this linear time which is to point K, that's linear time that's going out here from origin point, this is for figure three uh... out here from origin point out to K is linear time, so you've got that.

Well now, you've got to be able to stand up in time, haven't you? Time isn't just hitting you in the stomach or something like that. It's hitting you in the head, in the feet at the same time. They're aging simultaneously, aren't they? Well, sure they are, they... they're absolutely aging simultaneously and you look at almost anybody and you can tell that's so, so obviously there is vertical time which is measured by this coordinate.

Now, in other words, there's a sheet of time moving forward through space, and that makes it obvious that there's a sheet which is merely following this sheet so that all three of these sheets are coming forward at the same time, A' to B, A, prime, B prime, air. Those coordinate shields and so forth in time are sweeping forward simultaneously.

And after we get through living this moment, it being rather secondhand, somebody comes along right afterwards and lives through this moment. Well, that demonstrates conclusively, actually, I'm making more sense up here than a physics professor does.

Now this is grand 0. And this is grand Z, and this is grand... grand Y and this is grand X. Now those things can exist then from any point of origin inside the coordinates of origin, can't they? Now there are eight coordinates of origin so that demonstrates conclusively that there must be linear lines of K at any time there and at all points of origin so that demonstrates that there's an infinity of time which is running linearly in all directions.

Therefore you have... you have three-dimensional time and three-dimensional space, which obviously give you in its various coordinates the fact that there are... there are coordinates of this space which have partially negative time and partially positive time and which are going in opposite directions at the same time. That demonstrates there's an infinity of universes and coordinates and that somewhere in this universe there is a viewpoint of origin and if you went beyond that you would find one of the factors of time negatively; you'd wind the clocks backwards or something of the sort.



Now that we've made it very clear to you we will go on. You see how silly you can get when it comes to saying time is space. When you... every time you say time is space, you're saying space is static and time moves, so you could say space is a static sort of viewpoint that just stays there all the time and then time moves through this in some fashion or another. Boy, that'd be wonderful, wouldn't it?

Well, let's look at something a little more actual with regards to space. Now, I'm... I'm glad you got all those points. And I hope you get a good note on there because the actuality is that the mind runs in torsional G space. Oh, in all psychology departments it runs in torsional G space and that's why they get so twisted.

Now, here's where we have... here's where we have a very nice pleasant thought for you. I mean, this is a quiet thought, and... and I'm... you agreed to be in this universe that there was an origin. There's an origin for space, but you didn't agree to be that origin, because if you agreed to be that origin, the only space... it would be you alone who would be there uh... manufacturing that space, and therefore responsible for everything in it. And you would not find that very desirable because it would be impossible for you to engage in any football games, or randomness.

Well, let's... let's say... let's say, then, that you say here is an origin point of space. That means there's a viewpoint of dimension. You get this kind of a thing all the time. You say, that corner of that room goes up that way and it goes across this way and goes out that way and there's a floor downstairs and it's an extended line out there and that other line can extend theoretically from that corner.

You say, „That's a... an origin point“. So, let's look at you. We'll put down here „I“ the observer and let's put „I“ the observer here, and he... he's at this point and let's put him uh... there at that point. Now he's got this kind of an idea on things. He says, „All right, now here we go. We... we've got a room here“, and he says, „This is origin point one or prime origin prime prime, origin point prime prime prime and origin point four.“ Now there's... there he's got those.

Now he pins down and postulates four origin points. He can pin down and postulate eight origin points. He knows that if he was in that point and viewed that area what he would see from that point. So he can – he also knows how these things are modified one way or the other.

So he says, „Look at this room, there are four origin points, there are eight origin points, it doesn't matter. There can be an origin point for every dot on that acoustic shielding up there“, but he... he knows what these origin points are; he's accustomed to that as viewpoint because he's been around himself and looked, so he can postulate these as origin points and then he leaves himself free to be an observer.

And he can then swing himself back and forth on origin points which are all around him and he can postulate that he isn't the origin point and in that wise he goes into action. You see, if he were the origin point only of dimension, he would never be in motion himself. He would be pinned in one place and that would be the end of that; but by letting other things take the responsibility for being origin points he can shift himself around in any confined area which he himself has uniformly postulated.

Now he has been in agreement in one lifetime, he's in agreement since childhood, with origin points. Origin points? He knows what origin points the family made; he knows what origin points he himself has made. Well, there was a time in his life when he was so careless about this and he knew so little about it – he'd never taken the anatomy of it apart – origin points would shift all over the place on him.

All you got to do is feed somebody some hashish, by the way, and, boy, do his origin points go by the boards. He becomes sufficiently non compos mentis to be unable to control the origin points of any area or postulate origin points of view.

I just talked as though they existed, they exist for him. He's... he becomes unable to control and postulate the origin points of any area. And if he does that, he gets distortional shapes of things. He... he lies down on the bed and the bed is 18 miles high. It is 87 miles to the door, the corridor is one inch long. He gets this kind of upset because it throws him out of „orientation“ – so what is orig... orientation?

Orientation is the principle here of being able to have an „0“ moving – that's origin point in motion. „I“ is the origin point in motion. „I can be here, then... or second point uh... origin point motion two or it can be over here – origin point motion three, this is origin point motion one. Now that... he could be at this... this here two, three, you see, he apparently is in motion.

All he's got to do is keep shifting these origin points and other people have agreed these origin points and coincided with their agreement with him so he can keep shifting these things in accordance and in viewpoint of everybody else.

Here on Earth he knows how to shift his origin points according to this society. This is one of the things he had to learn in order to know how to walk, fall, talk, anything else. That's the first thing he had to know and that's the first principle of education, is you have to learn origin points.

If you learn the principle of points of origin and that's an origin of dimension, that's a... an origin point is just a viewpoint of dimension, you understand, so when we say „origin“, we merely mean viewpoint of dimension.

He's got to be able to postulate their existence instantaneously in order to perceive, and if he's learned how to do that properly then he as X has four, six, ten thousand points of reference which he handily has nailed down, pinned down, and he knows they're not going to move around and it gives him a feeling of security.

If you want to give your preclear a fantastic feeling of security, start picking up his origin points and moving them around. Now I'll give you an example of that.

Shut your eyes, shut your eyes and take the upper corner... oh, pardon me, open your eyes again, look at that upper corner of that room over there. Okay, now shut your eyes again. Now move that corner, postulate that corner out into the middle of the room, now put it back where it was in the first place, now let's move it out into the middle of the room again. Now let's put it back there and let's look over to the other side here of the stage and let's look at that origin point over there. That's a postulated origin point.

Now close your eyes. Now take both of these origin points and bring 'em slowly together just up above my head. Interesting feeling, isn't it? Put them back where they belong. The second you do that it leaves some people sitting outside. It leaves some people no place.

All right, now shut your eyes again and take that origin point and move it over uh... to your right about four feet and then back again. Move it over about four feet and back again. Now take these two forward origin points on the roof and move them both over four feet simultaneously to the right and then back over about to four feet to the left and then just move them back and forth, back and forth, till you get a sensation of motion.

Isn't that interesting? Well, that's what motion is. It is, isn't it? You... you can experience that. And uh... one of the first things you want to... want to show your preclear... want to show your preclear is something like that. He... he'll have an idea then what motion is, better than anything else you can tell him.

Motion, all he's... all you've got to do for motion is just keep shifting OM-1 up here back and forth, up and down, back and forth. Well, how do you do that? It's just by repostulating origin 1, origin 2, origin 3, origin 4. You just keep postulating those and you know how the society thinks and you're in agreement with the society and you know how this universe is and you're in agreement with that. And you've learned all these things very arduously, there's some universe race out there, the darn fools, which have postulated that it's only four inches across one galaxy. And, of course, if they postulated they only have to shift that particle across one galaxy and they'd never get a chance to look at it because the galaxy is too small. And yet if you want to go from one corner – assuming it has a corner – of this universe to another corner of this universe, all you have to do is take a very, very clear view of some origin point, postulate it, take a clear view of another origin point, postulate it and shift. Just move those origin points and you're there. That's space.

That's the most fundamental thing about teleportation. You've agreed on the origin points for everything else because you've agreed so hard. Well, you're never going to get a solid object to move as long as you continue in complete agreement that you will never change the origin points of an environment.

It's just as though you went down and swore your boy scout oath. And, and, and uh... gave your pledged word as a knight, that you would never at any time disagree with the rest of the society on what the origin points were. We have a... corners of a room. Look how standard they are for every... corners of a room, floors, ceilings, roofs of buildings, ground levels of buildings, and that would be anything from a Nipa hut straight on through to skyscrapers. Uh... that there is a center to every cube – you've agreed that. And that these things can be movable in or not movable in. You can move in 'em or not move in 'em. It's very upsetting to a preclear to find himself sailing through walls for the first time. Well, he's just... he's just postulated that you can't move in that area.

Now in order to perceive motion, all you have to do... well, we're in the subject of motion right away. All you have to do is perceive motion – and we will have uh... point uh... N here as uh... as uh... uh... an origin to point N as an origin, point NO-1 as an origin... All right, observe from... from ON-1 here, now let's... uh... let's... let's look at this chair. Take

a good look at this chair. Now this is point uh... NO, it's point NO right this minute. Now we'll move it over here to point NO-1. Now it's at point NO, NO-1.

Look at that chair now. Okay, shut your eyes and move that chair. Shift it from point NO, now to point NO-1. Just from NO-1 back to NO. Now shift it from NO to NO-1. Now get to shifting it so fast that it's a blur. Did you make that chair move back and forth for yourself? That's motion.

„It becomes a solid block“.

„Ummm?“

„It becomes a solid block“.

„Yes, it's true, it becomes a solid block. Thank you.“

You've said that this point of you is shifting and in view of the fact the point of view is shifting, it's unoccupiable. You get anything that's shifting that fast, becomes unoccupiable and you finally say, „That is solid“.

Now each one of these points has a viewpoint of dimension. Each point in this chair has a viewpoint of dimension.

„Well, then if you shift as fast as that chair you can get inside that chair“.

„Sure.“

All right, viewpoint of dimension then can be existing from any origin point, and if you have a multiple series of origin points you can at any time get what is laughingly called matter.

You can get uh... energy. Anything you want to say you get you can get, but the mechanics that you use are this.

Now, if you want to operate in five-dimensional space, it becomes very simple to simply postulate different points of origin and different complexities to these points of origin and it's wonderful mental exercise for a preclear to start operating in five-dimensional space and do this.

He's taken this uh... here; now he's got 0-1, 0-2, 0-3, 0-4, 0-5, and he is at X-1. And he has postulated that in any five-dimensional pentagon of that character – of course in any pentagon, you understand, there are many, many areas where nothing is there at all. You understand that. And no matter how... how much looks like it's there, there's just a lot of nothing there. You look at any pentagon and it's true. So... that was a labored joke.

All right, there's... this bears no similarity to any buildings. Uh... we'll just say there's nothing in the center here. So therefore the center at all times is avoided as a point of origin. It's all times avoided.

Now what are you going to get if you have X-1 and... and uh... X-1 moving to X-2? That's all right. X-1 to X-2 in that pentagon. That will be okay, but uh... what about moving X-1 to uh... T-I? What about moving that? T is not for time; we're just being very snide about time by using time's sacred symbol for something else.

Uh... X to T, well, it's gotta follow a route like this. That right? It's gotta go from here back through there. It's gotta avoid that because nothing then goes through that point. All right, now what happens here when we move X-2 down here to T-2? If we moved it directly and those two things were moving you would get a flow action, whereby the X-1, T-1 flow would push out of line the X-2, T-2 flow. It would get sort of crowded in there.

It couldn't help but get crowded because you... when you had... can't have the shortest line, uh... a line is the shortest distance between two points, why, you're naturally going to get a lot of lines coinciding in there someplace or another. So you get it going and get a different type of wave in that type of space; it's going to look different, it's going to feel different and so forth.

Sound can't go, then, straight from X-1 to T-1; sound has to detour over here by the dotted line. So therefore sound with sound here's bunched up so there would be a higher intensity of sound at point S. So everybody knows, who lived in that universe, everybody would know that uh... this was just an S point, and everybody would know sound got more intense at an S point. So therefore it would be a very, very good thing uh... to get a seat closer to the S point.

What do you know, over here in this figure, your previous draft uh... over here everybody knows that sound in three-dimensional space goes back here to the back wall and hits and comes forward this way and the greatest intensity of sound is here, right in the center. So this is intensity. And uh... the sound is blurred though.

There's more sound action there at point „IN“ but it's blurred, and your greatest sound clarity would probably be then at back „B“. Well, that's just a freak of three-dimensional space. It is distorted because of three-dimensional space and the insistence on putting walls up in three – dimensional space and so on. And so you'd get a different type of behavior of waves only if you had pentagonal space of some sort and supposing you made a real postulated space that every pentagonal space would go over to the right as a warp here. And this warp is where you put in the furniture you don't want. Therefore you could... you could actually train somebody who would see no motion at those points.

At that point of warp he would not make any points of origin; he would collapse a point of origin, and the furniture which was „in there“ would never be there for anybody. You could train anybody you wanted to, in other words. Just start out from scratch and train people to view things differently than they are viewing them and they would get a different universe.

They would not only get a different universe, they would not necessarily get this one at all. If you would just want to make an experiment sometime, get somebody trained to take every point, every uh... this ought to have a name on this... on this figure 1 here, 0-1 uh... 0-1 ought to be uh... called an anchor point. And just train him to have an anchor... here's... here's his anchor points. Anything which he ordinarily orients his scenery by would be his anchor points; without those anchor points he wouldn't have any dimension.

He'd have to have that, uh... pardon me, he wouldn't have any motion; he would have dimension, but if he had to use OM-1 here all the time for his origin point only and his dimensional point only, you see, he couldn't get any... any... any motion himself. He couldn't get into motion. He would eventually get to a point where everything... everything else moved

but he didn't. And he would see motion and freeze and, what do you know, that's one of the commonest things you find out wrong with a preclear. He's gotten to a point where everything else is in uncontrolled motion and so then he conceives that he can't move. In order to control it he says, „I am these dimensions and they are running in me. And therefore I'll stop them by not moving.“ You get that as one of the first reactions in a preclear. He sees something going fast, he stops.

The best way to anchor anything, one of the first and fundamental ways to anchor anything down is to be the viewpoint of dimension of that thing, because it is then owned. God owns the universe because he is a viewpoint of dimension.

We've all said that he exists, but we've never said where the viewpoint of dimension is and then all of us handily operate in groups and postulate viewpoints of dimension for that particular area of the universe and we're off.

We're all set, then we can see everything everybody else sees. We can get the same motions everybody else gets; we've trained ourselves to do that. It was training, agreement that does that.

Now, what about somebody who is unable to control a motion? Let's say he is unable to control a motion. Let's say that at OM-1 up there is out of control. There's too much motion in there. How do you solve OM-1's concept. of being in too frantic a motion? That's a dispersal case, mind you.

He's in too frantic a motion. You'll find out... the first thing you will find out is that these corner points, these anchor points here, O-1, O-2, O-3, O-4, are in vibration. He won't pin himself down as... as something to move in relationship to these viewpoints of dimension, these anchor points, because he doesn't dare, things always get him out of there.

They chase him out of there. So he... he's just gotten... gotten unconfident about the whole thing and he no longer desires to have, in figure 1, O-1, O-2, O-3 and O-4 to be very static. He... he doesn't want those things to be motionless.

He wants to... he's trying to shift the room out from underneath him on the theory that he might not be able to shift himself out of the room fast enough. Now you take a little test to that. You'll find most of your occluded cases when you have them shut their eyes and try to hold an anchor point still. Go ahead and shut your eyes and do that. Take that anchor point over there and hold that thing still.

Don't let it move, hold it still. Now take that in relationship to the other anchor point in this room, O-2, and hold those things the same distance apart. And hold each one of them dead still. Don't let 'em shift. Any difficulty with that? All right.

What you're doing, you see, is you've... you've already agreed that, those were static and stable and there and then you thereafter didn't uh... uh... like that agreement and your agreement left to disaster for yourself so you had decided then that the best thing that you can do is to be kind of cautious about that agreement, and you are actually kicking sideways from that agreement and you don't want those points to stay still and that's why you can't step easily out of the body and anchor up the atmosphere. You know what space is then? Viewpoint of dimension.

So you can have three kinds of space; you can have point of origin, you can have the viewpoint of dimension such as OM-1. You have... this is the big, the big point of origin down here, 0. This is mythical. Then you've got OM-1, and then you've got anchor points 0-1, 0-2, 0-3, and 0-4, so that you can get motion into OM-1. Nothing will move unless you do that. Okay, let's take a break.

(TAPE ENDS)





# Spacation: Locating, Space, Time

A Lecture given by L. Ron Hubbard  
on the 4. December 1952

Let's go on now as to how you use these... these points on some of these... some of this material. This is the second hour of December 4th. Now let's go on to how we use some of these materials in auditing and why it is an apparent uh... upset to a preclear to be disoriented.

We're operating, of course, from Q-1 and that says creation of uh... space, time, energy, matter, location in this. You see, if a man can't locate himself in space and time, why, he can't locate himself – well, he just can't locate himself. And therefore it says he's not theta. He's MEST because MEST is what can't locate itself.

Somebody always has to locate MEST. That's why you have surveyors. MEST never has been known... a roadside rock has never been known to get up and say to you, „Hello, what's your name? Uh... where are you going?“ Nope, never been known to. Sometimes a roadside rock says „Milestone 26,“ but somebody put that on that.

So the difference between being MEST and being theta is location in space. That's the difference between the two things. MEST has... now when I say MEST is, I'm using our old word as to mean object, a solid object, and the space and energy and so forth which comprise such solid objects, the energy flows itself, and the space therein; I'm using just that term physical universe MEST.

All right, uh... when a person goes down the tone scale, that is going down from a concept of being able to locate or originate in space, originate space, down to being a chunk of something that's been located. Now, in other words, it goes from theta, tone scale goes from theta to MEST. And, of course, MEST has always got theta in it but that... that's beside the point.

It has gone to the point where it doesn't do the locating but somebody locates it. And even though a piece of MEST is used for propulsion or for shoveling or for pushing or for pulling or anything like that, there's theta directing it.

So an individual conceives himself to be as free, as knowing, as much cause as he can locate himself in space or create space. He's so... as long as he can do that.

Now you get somebody out in the country and he gets lost, well, he's not terribly lost, he can look at the vegetation and he can look at the road and he can look at things and he said, „Look, somebody with three-dimensional space on the brain built all this, I'm still here, uh... somewhere. As I just have lost the difference between my immediate new anchor points and

the anchor points to which I'm accustomed and I do not know the dimension from here to the point of origin from which I normally operate. I don't know that distance." And so he says he's lost, but actually just to that degree produces the most fantastic results on an individual.

You take a... a... fellow out here in the woods and there's nothing but trees, trees, trees and all the trees look like more trees. And everything is unfamiliar, anchor points gone, and, believe me, it's a very solid guy who doesn't lose his head. I have seen fellows just go so pale green with... with a fear – they go right on down the tone scale. They don't know what they're afraid of. They haven't any idea what they're doing or what's happening. And they will run aimlessly. They'll do the strangest things: They will be very hungry and throw their pack away. They will desperately need their rifle and cartridges and throw them in the nearest creek. They will walk in circles, oddly enough. They... they seem possessed with an inability to take straight lines.

You meet up with one of these fellows, quite ordinarily he's in a panic. It takes a long time; a woodsman has learned to be calm in the presence of all anchor points looking like all anchor points and no dimension known to the anchor point he wants, because he knows by experience that he can still find a dimension.

What the other fellow doesn't know is he can't find a dimension. He doesn't know he can find a dimension anymore. And that inability to find a dimension upsets him terribly. And is that fear of not being able to find a dimension which keeps your preclear from changing anything. He is sure that if he loses his dimensions, he's gone. He's just sure of that. If he loses anchor points and dimensions he's a gone fellow.

That's why young fellows go down tone scale so badly on this thing that's laughingly called universal military training. Somebody grabs him by the nape of the neck, throws him into a brand-new set of anchor points and says, „These are your anchor points, Bud. Your MEST.“ Now this fellow's idea of this – new spaces he will occupy and so forth – has a terrible abyss lying between his teens and his ability to occupy any space in the society and have anchor points in the society. And that abyss is somebody standing there saying, „Now, you're going to have anchor points according to our direction, you're going to be transported, transshipped, removed and uh... no anchor point with which you've been accustomed, and for a couple of years you can count, as far as you're concerned, on being MEST and being utterly lost.“

And they go just boom. You can watch them, they go down tone scale. Their plans for the future and all that sort of thing have a tendency to go by the boards. This is the lousiest trick that could ever be pulled on a country. Instead of paying a little bit more for soldiers and making a little bit of their life a little bit more interesting than kicking up a few wars to keep the troops happy – something like that – they make it a compulsory supercontrol operation.

As a matter of fact, a... a few boys from Batten, Barton, Durstine and Osburn got together and figured out how do we make military life interesting so as to get lots of recruits? Why, uh... they put their heads together; they'd say, „Well now, let's see, let's have canteen – no, let's have company hostesses. Aha ha-ha, yeah, that's good. Company hostesses – no, squad hostesses. Terrific overproduction of women in this country; there's 15 million of them are going to be unmarried to the end of their days. Let's see, we'll take the statistics so we can

prove it to the government.“ „Therefore company, no, squad. No, I think there oughta be a senior and a junior hostess to every squad. And, uh... let's see, there should be uh... should be, uh... let's pep these uniforms up a little bit – these boys walking around in olive drab, we've chosen in the past, the ugliest, messiest uniform we could possibly imagine. Well, let's get somebody down in the Arts Department to draw one up.“

„Okay, now, let's fix it over on the citizen front there so that people who neglect to service this uniform properly, and so forth, they get their taxes increased. Yeah, that's a good idea. That makes the boys happy. Naw, that wouldn't work because that's too compulsory.“

„Let's see, I know, we'll... we'll just get the democratic administration or the republican administration or somebody to write some more figures on a book up in Wall Street that somebody keeps up there so they can write some more books on the figures down in the Treasury Department down here and what we laughingly call money will be then issued in superfluity to these troops and we will have troop money which buys twice as much as any other kind of money. Yeah, that's very interesting.“

„Now, let's... let's stop all this walking. That... that walking is bad, the boys don't like to walk, and let's get each one of them a, well, I don't know, a motorcycle, how about a hotrod? They are cheap to produce. And we'll have squads of hotrods and senior and junior... Let's put another hostess in that squad. And uh... let's... let's have three times a week – see, they haven't looked at the ages that they're getting into the army – three times a week, at least, we will have all the malted milks and hamburgers you can uh... possibly eat for suppers. Yeah, that's a pretty good idea. And we'll have an issue of chewing gum, good, solid issue of chewing gum, so on. Good.“

And what do you know, they wouldn't have to have universal military service, but universal militaries have to work for that so nobody'd bother on this other line. Being a little bit snide on that, but uh... it's a good thing.

Now, of course because every time... every time you get a control army, then you have to have somebody to hate. That makes it necessary to go on having the army and it gets very complex after a while.

Now, uh... I think – uh... what is it? One hundred and eighteen percent of the national budget goes for the maintenance of our military defenses. Well, you might as well take over three or four states and turn them over to the teenagers and uh... and... and just have a good time for a couple of years. I mean if somebody solved war you could do that. Now, let's get off of that subject for a minute.

The reason why those guys get lost is anchor points and then nobody lets them put in items. They got to have the uniform that's issued. Ta-ta-ta- ta-ta-ta-ta-ta. Just exactly what it says, and you got to do this with this equipment. And we give you this but you don't own it.

Now we give you this rifle, but you don't own that. Now we give you this uniform, but you don't own that. Now, we'll come around and see if you're keeping this rifle right, and this tank right and this uniform right, and everything is right and you don't own that but it's yours. And you're going to get practically machine-gunned if you don't keep this equipment good, you understand? But you don't own it and we'll make sure you don't own it, and so

forth; now you control it but don't own it. Now you locate it in space, exactly where we tell you to locate it, and you only put it in space where we tell you to locate it or else. Isn't that great? I mean you couldn't figure out a lower tone scale operation than this whole thing.

What's the... what's the answer then on the whole track? The MEST universe is doing this to the preclear. Now I've been talking about the army, but the actual fact of the matter is I've been talking about inhabitants of the MEST universe.

In they come, MEST universe says, „Now look, there's a bunch of natural laws and bunch of agreements. And these are the anchor points and these are the only anchor points you can have and you locate yourself in the middle of these anchor points. And uh... you do just exactly with what... what... what with this planetary arrangement and these photons and so forth as we tell you, because this place is rigged to enforce itself upon you. And uh... you can't have any of your own particles. And if you start using any, you're going to get in trouble.“

And you get the same kind of a state of mind that you'd get as a teenager in the army on the part of MEST people. No responsibility, there's nobody taking responsibility for this universe at all. It's just sort of floating around like a Russian army.

Okay, here we have... here we have, then, the most fundamental process that you could run on a preclear, which is orientation in space, the most fundamental thing you can do. And that would consist of a very strange thing for one lifetime, the location of 0-1. What's 0-1 for this preclear? What is the origin point he's been using all of his life? He's using one origin point or another all the way along the line, from his earliest childhood. What's his origin point?

Student: himself.

LRH: No, it's not. He has to have an anchor point. His origin point has been dependent upon, probably A, A-1, A-2. You see, he hasn't got any location himself by agreement in this universe unless he has some anchor points that have to do with the MEST universe. He's already given up the right to be his own anchor point and to choose for himself anchor points.

So he's using an anchor point from somewhere in this lifetime somewhere on his track. What is it? You find out – what are those anchor points? This is surprising, but you will find out it's such a thing as the fireplug which stood outside his house when he was a little boy. That is one of his anchor points. The other anchor point may be a small hill which was about eight miles south of his home where he used to... he used to be able to look out the window and see this hill. Those were the anchor points of the world. And as a little child, if you would have gone up to him as a little child and you could say, „How big is this world?“, he would say, „Well it... it goes, well, it's... it's uh... way over from that fireplug there and it's way over from that hill and it goes down... well, I know a canyon down the line, it's pretty deep, it's a hundred feet deep, and it goes down there, and every once in a while the stars come out and they're over a mile high. And there they are, and that's... that's... that's the universe and that's it.“

And you would have said, „How about the Germans? How about the Japanese? How about the uh... Russians? How about uh... uh... the Kentuckians? Uh... anything.“

And he would have said, „Well, obviously they must be just beyond there. I’ll have to ask somebody. I’ll... I’ll... I’ll get... get somebody to pack me a lunch and I’ll walk over and see them.“

He just hasn’t any concept of any dimension between himself and Russia, no concept. If... if he were told that a raging war were going on as the children were in World War II – he knew a raging war was going on and uh... he... he just... he... he knew where it was going on. It was quite real to him. That war was real close to home; it was just on the other side of that hill. And he would take it pretty seriously. It was right close to home. And other people would have been up and looked around and so forth. They, people who lived in that neighborhood and been out driving and so forth, they knew it wasn’t there at all. They knew there was no dimension between them and that war, except maybe Johnny and Johnny was in that war, and he used to write letters and it took the letters four days to get home. So there was a four-day dimension between themselves and the war and that was pretty close.

And there were other fellows who didn’t get any letters from Johnny so they didn’t have any dimension to the war at all. So they just sat around and figured out how much they could make.

You ask your preclear on an E-Meter what his... what his anchor points are and this was his gyration. And, what do you know, he’ll have visios on them. They’ll be static, cherished visios, and he’s... he... he’ll turn these visios around once in a while and throw them behind him. And he’ll look at them and you get them on the track; it’ll be some fixed position.

It might be... one of them might be a fireplace, maybe not in his own home at all, but in a neighbor’s house. That was a piece of space he could own. It was perfectly all right with this neighbor if he owned that fireplace. They was always nice to him, gave him cookies, place calm, peaceful – own home might not have been.

So he had an origin point and uh... it was... it was one of his anchor points. And the other one – he had a teacher who was nice to him, and this teacher had a house on the other side of town. So between the fireplace and the house on the other side of town he could shift around, himself, and to really have a good set he’d have to have a third, so maybe it was Bill’s house.

And he’d have these three anchor points, and so his origin point is only apparently here in 1952, 53. Only apparently, and it’s not here at all, and the guy’s been lost for years and years and years, and he doesn’t even know it, because he has no line of dimension between where he finds himself at this moment and – he just never thought about this – and the A-1, A-2, A-3.

He is operating now from A-10,065, N-10,066, and A-10,067. And these are his three anchor points. But he is still at 0-1.

So we get 0-1 prime and A-10,066, A-10,067, and A-10,068. And, what do you know, his level of reality is practically zero.

Oh boy, is he not here! He just is not present, that’s all. Why? There’s no relationship between these things and A-1, A-2, and 3. There’s no dimension; the fellow’s lost. And he’ll

give that lost appearance. You take one of these persons; you try to spring him out of his head and he says, „No... no, I'm not moving out of my head.“

Now you can say it's ridges, it's smidges, uh... it's anything you want, but he isn't in his head. He's standing back at the corner of 16th and Van Buren in the year 1928. There he is. He knows better than to get any further than 16th and Van Buren, because that's in rollerskating distance to A-1, A-2 and A-3.

You will find the most... you will find grief charges – grief charges – on the first time a kid had to abandon his anchor points. He's gotten accustomed to them, and the first time he had to abandon them... and you get him returning to his home town and if somebody's moved one of his anchor points he's just shot. He's just in a mess; and so he'll hold on to the facsimile of the anchor point and take his whole track and jam it from that anchor point on up to now, because he knows that there's distances involved and being distances involved he's got to jam his track down to match his original anchor points so that he's still there, so he's not lost.

And then you come along and ask this fellow to get rid of his facsimiles – oh no you won't! And you say, „All right fellow, now let's get rid of these anchor points, and really get lost.“ Uh-uh. He isn't even vaguely going to do it.

He's going to find more excuses; he'll jump up off the couch and smoke cigarettes, and he'll claim that it's his... it's how mean people were to him and how this wasn't none of his behavior and it was action, it was ideas and it was this and that and the other thing, and you'll look down at his anchor points. Because we're going on all out here on theta clearing, we want to get to collect the fellow to a point.

We've got to collect the fellow to a point. And what is the point? He's got to have a viewpoint from which he could postulate other points – and if he doesn't have a point, from which to do this, why, he's in terrible shape; and we look down the track and we find our preclears who are very hard to move out of their heads and be certain where they are, are people who have been scattered all over hell's creation and have, in one lifetime year after year after year – were moved about, moved about, pushed about, pushed about, their possessions taken away from them, their possessions lost, their possessions broken up and particularly their anchor points.

You'll find that after a while every time they have been driven off from a space – in any way – they've gone in near hysterics. Or any time anybody's tried to pin them down into a space. For instance, somebody who comes by and arrests them, something, and puts them in jail. They just go into... all to pieces. Because that's really getting lost, that's too much stress of imposition of anchor point. And they can't stand it. They just go to pieces on it.

Now, anchor point is necessary to have motion, so what do you find quite in addition to this? You'll find that this preclear who has lost his anchor points and lost his anchor points, has lost his motion and lost his motion...

For a while his motion was dispersing – oh, badly dispersing – and uh... he was trying frantically to keep it up and pretend all was well. And he knew where he was, he knew where he was, yes sir – but did he?

There'd be a little voice behind him, „You don't know where you are, do you?“ And uh... pretty soon, why, somebody comes along and tells him he's mean and he's ornery, and he's no good, and he got no force, and he mustn't use force, and he becomes convinced that force is no good, too.

Well, of course, he can't produce force if he's lost his anchor points. That's the essence of production of force is to have terminals. Now, we're really sneaking up on electricity. You understand we're not talking here about electricity.

We don't want in any way to influence the field of engineering. They've got some agreements pinned down and they're stuck with them. And uh... they... we don't want to interfere with that. So don't apply any of this material to mathematics or engineering. We don't want... this stuff wouldn't change it anyway, I mean.

Uh... so let's look, then – the first thing on orientation – let's look for his original anchor points and see if we can find them. And, of course, his first anchor points in what you call home universe are lost to him. They're gone. Home universe... boy, you can always get a grief charge on it. So, the home of his very early childhood is usually lost to him as well. So, he's... on the whole track; he's been lost and lost and lost and lost and lost. He keeps getting... you want to know long a spiral is? A spiral is as long as one can keep himself convinced he isn't lost utterly.

Now long is a lifetime? A lifetime is as long as one can keep himself convinced he isn't lost utterly.

Why do people out in the corn belt sometimes live to the age of 8,000 or whatever some of them claim? Why... why is that? They've never gotten lost. And, by the way, some of those uh... octogenarians and so forth quite commonly make a practice of propelling themselves not by any other conveyance than shank's mares, walking the distances they want to go. It's with perfect confidence one of those old fellows would suddenly say, „Well, I'm going down to see Sister Bess now.“

And somebody would look at him aghast and say, „But that's over a hundred and eighty miles.“

And he'd say, „Well, sure, it's going to take me a couple, three, four days to make it.“ He had measured every inch of the way and observed every inch of the way.

Now if he went down there at 80 miles an hour, it is sort of swoosh, and by the time he gets there it's been a blur and he's not well connected with it. You would have to get somebody well speeded up to remove him in distance that much.

Out in space people are really speeded up. They think very hectically and so forth. Brrrr. All of that space, but, gee, you can see anchor points a long distance. You can see 'em many light years, and so you can move around to that degree.

Who is this fellow? Well, this fellow is the fellow who used to have as anchor points Star X, Star Y and Star Z. He didn't even live on a planet. You know that he would consider himself... that would be as big as his anchor points were.

It's a very good thing to take out a little kid when he's very, very young and show him some stars and say, „That is Betelgeuse. That is only – – light years away; it's a long way away. Now that's Betelgeuse. Now we'll take that and we'll look at it in a telescope and examine that thoroughly and it's in relation to star so-and-so. And this is Mizar and that's Marcab, and that's the North Pole, and that's some other star. Now you see those stars? Now, they don't exactly look different, I mean they... they look a little different when you look at them from another point, they... they get closer together when you look at them from another point, because they're distances apart. But you can look right here now and you can see these stars and you can locate them and you'll always know they're there. Take a look.“

I ran into a fellow whose father was an astronomer. He was one of the most unlost fellows you ever saw until we got into the Southern Hemisphere. This boy was a navigator, and he was an aerial navigator. Aerial navigators are very smart boys. They... they're very sharp, they know what they're doing and so forth. And the grim joke is they think a surface navigator, a marine navigator is something on a stick. They... they... they... they're very... they're very fascinated with surface navigation because they think that's a sharp business.

Sure enough, it is, uh... in standpoint of error, but the surface navigator isn't going 350 miles an hour. These boys know their navigation inside-out and they've always approached a surface navigator with reverence for some reason or other. Maybe that's because a surface navigator demands it.

We got down in the... down in the Southern Hemisphere, and this kid started looking at the Southern Cross. And he became... first he became very excited and then he got sadder and sadder and sadder, and I've never known to this day exactly what it was until the other day I was figuring out what this was, and the fellow had lost his points of origin.

He was gone, he was obviously in another world somewhere. That Southern Cross in the southern sky is very spectacular and uh... you get far enough south down around New Zealand, if you've customarily lived in Canada, where he did, you get an almost completely different sky. Very interesting.

All right, and uh... we've got uh... we've got then your question of this. In this life, a fellow cannot change his physical identity. If he could change his physical identity, his beingness and so forth to match his new anchor points, he would be all right, but he isn't permitted to do that.

He has a connecting link, he has the same name, with A-1, A-2, A-3, with A,1066, A,1067 and A,1068. He has the same name, he has the same body, he knows, he has the same relatives, and he's got a lot of other things, and every time these pop up, they keep reminding him that he is not on his anchor points and he doesn't quite know where those anchor points are. And as a net result he's quite confused.

Now, this has a great deal to do with the production of force. If it didn't have anything to do with the production of force, it would not lead us through this maze, uh... because the production of force itself, and tolerance of force, is in itself affinity, reality, communication in this universe and the road out is the road through.



So every time we have a preclear who is sort of scattered and dispersed and he doesn't quite know where he is, and he's not oriented and so forth, let's go through a little bit on space and find his origin points for him. Let's relocate him and reorient him in space. That would be an awfully good idea, wouldn't it? So here he is with space that he can't control. And, sure enough, he's worried about space being too crowded. He's worried about space crowding in on him, claustrophobia. He's worried about moving things around in space and keeping space neat. Or he is so careless that he doesn't care WHAT space keeps neat. He'll just throw things around in any space because that space isn't his space anyhow.

And he has a lot of points like this and he is just scattered. So you ask him to move out and be in a new space, why, shucks, his body isn't in any space, much less the thetan. He isn't in any space that he can recognize, as a body, and he's just abandoned the whole thing anyhow... So, we have the three conditions here which will be general categories and you could call these cases then, case one, as an origin, case two, still as an origin, case three as an origin with dispersal, some dispersal, your case four as an origin, considerable dispersal, case five is uncollected, with sole point of origin as the body itself.

Now let's just run a gradient scale between those two things. Case five is uncollected with a sole point of origin as the body itself and you can't ask him to remove from the body because he knows nothing exists as anchor points outside of the body. He knows this.

Now we're using here... this is the scale of... this is your... your case numbers on SOP Issue Three, your case numbers. Now what's six? Six is not sure-body and seven is no body.

I'm drawing it over here. Just above that we have this condition: uh... the person is well oriented at X. That would be uh... figure four here. That would be a one, he's... he's... he's well collected at that point. And here we've gotten a sort of a general sight on things, not too good; we're getting down there. And he's somewhere in here, and we get down from that into this kind of a thing. Now that's all very well; he's somewhere in here.

But these points aren't in sight. He's occluded. He guesses there's some points over there someplace. He just assumes it.

Now if you want this in terms of attention units we'll put bursts of attention units up here along the one, three, six, we'll put... he looks like that here, around one.

Here we have... he would be uh... slightly like that, about three, and he would be collected in sight with everything smashing in at him about six. And then here he'd be leaving. You get the idea? The guy's dispersing around in space, that's all I'm trying to show you. And you've got to get this fellow collected from six up to one.

It isn't... it isn't a matter of running flows or dichotomies. You can get him out on responsibility any time you want to. Joy of responsibility, beautiful sadness of responsibility, joy of irresponsibility and that sort of thing. On brackets you can get him out any tune you want to if you want to work that long enough. He'll eventually get there working with flows and... or mock-ups or anything you want to work with, you eventually get there with a case. You know what responsibility is.

But here we have a case which is a... a big point. He can cover an area. He isn't just a single point, he can sort of cover and pervade an area. That has contracted down as we go down to the two and has become a negative position by the time we get to three, four and five, and, boy, he... he's just... he just knows he's got no point when he's at five – he just knows. He'll be chased out of any place he goes into. He has, by the way, this... this funny feeling.

He walks into a strange restaurant or something of the sort; he may be very self-possessed, educated and he... he's educated himself into that, very self-possessed. He'll go into the restaurant and uh... so forth, but if the head waiter and so forth looks at him sort of strangely, he just exactly knows what the head waiter's going to say. The head waiter's going to turn around to him and say, „Get out.“ He knows that; he knows any time he goes into a strange place he's going to be kicked out. He has 8 million dollars in cash in his pocket. He has a... a... a local army called the Police Force of Podunk Falls solely in his pay and he goes over into Squeedunk Falls and he knows that when he walks into the main station at Squeedunk Falls that the station master's going to say to him, „Get out.“ He knows at this moment he will have to flee.

His havingness, his terrific havingness, is a substitute for having any space. Cause havingness is the bottom of the scale and space is the top of the scale, and when a man's got to have, he's telling you he has no space. His space is condensing, and condensed space and that sort of thing is objects. He's got to carry space around in packages on the theory that maybe some day he can uncondense it. So he gets objects, he gets Rolls Royces and blondes.

Or if he isn't in that category, he keeps things in his desk drawers. Wife goes out every once in a while and cleans out the tool shed. There's... the newspapers from eight years back are in there and everything is in there and there's everything in there, and there's all this... this... there's this little gimmick that he took off that something or other there that he was making and he knows he'll have a use for it someday, and that's in there and it's got kind of dusty, and then there's the dead rat that uh... ha was going to frame, and... All this stuff there, he's just got to have this condensed space around someplace, because someday he'll uncondense it, he thinks. Gives him points of origin – that's what he's looking for. He's getting... looking for anchor points, somehow or other, he's got to have some anchor points. And he can... he can uncondense this any time he wants to, as everybody knows.

So, the preclear you will find amongst homo sapiens starts in as being perhaps larger than a point to himself. This isn't any past body. He's very relaxed about it. But if you found anybody very much larger than a point, he would not be in Mr. Homo Sapiens. He would be standing around outside leaning up against the lamp post once in a while, saying to homo sapiens that he is allegedly running, „Okay, Joe, why don't you go over and have a beer?“

„Yeah, that's right, that's a good thing to do. Ah, to hell with him.“

He would really be uninterested because he hasn't gotten too concerned yet. Now by the time he's collected down to a point he's getting kind of concerned, and by the time he's getting down any lower than that, of course, it's a negative point.

What's a negative point? It's a point that a dimension goes through. A point is a dimension going through it. A point should have no space and no dimension. This fellow... this fellow has to drive five miles forward to back up one step. You get the idea. In order to go to

plus Y on a three plane dimensional scale uh... in order to go to a plus Y uh... at all, he's probably got to back up along minus Y for eight yards and then he thinks he'll get the plus Y.

And, what do you know, that person acts like that in his behavior; he acts like that. He has a split instant where he has the impulse to go the wrong way and then he tells himself to go the right way. When he starts to turn a corner, if you'll just watch his hands for an instant you'll find out that his hands are starting to turn the car the other way. And then he'll turn them back again to make them turn the right way. Yeah, he'll... he'll... he'll do that, it's flick. Well, that fellow has got to... got to back up a long distance to go forward an inch, and he's got to... he, see, he collects space, anchor points, uncertainty. What's reaction time? What's motion? What are all these things, comes under the heading of space. Origin points in space.

Your process on this is to mock up spaces. And fill them full and empty them. And fill them full and empty them. And then put lots of things in them and then throw things away and then have things coming out of the anchor points and going away. And then reaching through all of this area of space and being in this area of space and coloring this area of space in various ways. And reaching through the area of space. And then mocking up anchor points that he would like to have. How would you like to orient yourself, Bill? What would you like to have out there to get you to really know you were there? Now don't try to chase this back by symbolism.

I wrote a foul and evil book once upon a time. Was called THE KEY TO THE UNCONSCIOUS. It ties back mock-up processing into reality. It turns out that that's the meanest thing an auditor can do. You can do a lot of things with this, but if you use it too long it will give the guy the idea that his dreams are all based on reality.

And that is the primary sin of psychoanalysis. They say, „You can't have your universe, you poor fool, we're just uh... helping you now. Let's see, now think of something else. Oh, that's because you drowned your grandmother's kittens. Yes. Oh, you think that's yours, eh? Well, that isn't yours, this happy little dream you're having about, uh... yeah, that depends upon something in the real universe. You're really agreeing after all. You thought you were trying to get away and disagree and we look it all over and we find out that you were only agreeing.“

„Now you say that when you go to sleep at night you have a dream. Now you think you're free when you dream, don't you? But you're really agreeing with the physical universe. Yes, now that will be 185 for this week's work and that will be 8,000 for next month's work. And a complete psychoanalysis takes about a year to find out if we can do anything for you and it takes another year to do anything for you and then of course we can't guarantee that anything will be done for you and that will only cost at average rates in the United States for four appointments a week, of one hour each, 9,450. And that is the cost of doing nothing for you but making you into MEST, brother.“

And how is this done? Simply by pointing out to somebody that everything he thinks of has an origin in the MEST universe. He has no independent capacity to dream. And for heaven's sakes you don't... you're using mock-up processing, please learn this as one of the important points: never wonder what caused the fellow to think that up, because at first the-

re'll be a little impulse for the things he thinks up to be modified by the MEST universe. But, if you don't challenge him, he'll go free. Last night we had some demonstrations here. We had a preclear who couldn't tell me a lie. That was interesting, isn't it? He couldn't say there was an airplane just flew in the window. Fascinating. Why? The MEST universe has kept saying to him over and over and over and over, „Look, you've got to agree with me.“ And agreement with the MEST universe is the equivalent of, similar to, and is the same as punishment. And there isn't much difference between the two.

So, unless he agrees, he'll be punished. Unless he says what the MEST universe tells him to say, he'll be punished. So any operation in mock-up processing which tries to convince the preclear that what he has just mocked up has symbolical purpose in the MEST universe is an overt act and is black magic, operating to reduce the self-determinism of the preclear.

He keeps mocking up a broom handle. „All right,“ he says, „I'll take this broom handle and I go this-a-way with it and I... I... I got a broom handle here“ and so on.

And you say, you know, to yourself, you know, „What he's really mocking up... what he really is mocking up is a... is a pressor beam. And he's afraid of pressor beams; he's afraid they'll collapse, so he's got something solid like a broom handle that he's monkeying around with there.“

Well, you know that. But that's all right, what the heck? Don't point out to him that he's mocking up pressor beams. Let him get a bigger and better broom handle. He'll find out sooner or later that he's mocking up pressor beams, but let him find that out. Then if he wants to mock up something else he can have zing-zag broom handles or something and get away from it. But the essence of it is to let him know he is doing it and that it is his. Not that it is related to the MEST universe.

He only has one area to get out and that is CERTAINTY and his only real certainty he's going to be able to get is the certainty that he himself has his own illusions. And he gets that certainty, goes up the line of knowingness; if you keep showing him that THAT certainty really was the MEST universe and was not a certainty at all, you're going to knock him on down tone scale and out through the bottom.

You'll make MEST out of him because he's saying you can't locate anything in space. Look, it's still the MEST universe located in space with you, fellow. I'm... I'm sorry to have to digress and give you this... this technical discussion on psychoanalysis.

I have used psychoanalysis, by the way. I have the edge on people in psychoanalysis who have things to say anything about Scientology. I know their subject – they don't.

Now, we have, then, the whole principle of spacation outlined under the heading of anchor points, and origin points. There'd be the preclear's origin point. There would be an understood anchor point which he somehow or other somewhere has consented to. That would be anchor point understood but not located, or origin point understood... better change that around, call it origin point unknown, but understood. And then there'd be the origin point which he conceives to be himself. That would be, according to him, a secondary origin point. He thinks of himself as a secondary origin point. He's an origin point being located by the first unknown origin point. Therein lies his aberration.

Now he is an origin point, then, and as an origin point he can clearly be an origin point as long as he has a good solid assignment to anchor points. Your preclear needs anchor points to find himself oriented.

Now, the only way he could really, really be sure of anchor points is to mock them up. He can't guarantee that this is the MEST universe, this MEST universe is real, but he could guarantee that he himself had mocked up real anchor points. That would really be real anchor points, but in this universe you will find out that his earliest decided upon anchor points are really postulates. They're heavy ones. He's made them day after day after day.

„Well, I'm getting home now. There's Mrs. uh... Marsha's house. Oh, here I am at the corner.“ How often you've said that; have to say good night now. „I'm at THE corner.“ If he could only know what he really felt down underneath about the corner, and if he were to say to himself or think to himself, „Someday there isn't going to be any corner anywhere in reach of me at all,“ he'd get the funniest sensation. „Someday I won't be able to walk to this corner.“ And in that whole subject lies nostalgia.

You're gonna get... you can actually blow grief on this – nostalgia. Nostalgia goes back anchor points; you can get nostalgia on anchor points one, two and three up to maybe anchor points uh... nineteen, twenty and twenty-one, and after that don't bother to get any nostalgia, because the guy has given up about that time having any anchor points.

And if he's gone up to a set of what did we have here, same here as the Battle of Hastings, more or less. Boy, that was a fight. Uh... A-1066, uh... if you get up to a thousand anchor points this guy's had... he's now at anchor point 1,000, 1,001, and 1002 or something like that. Oh, no. This is just... his life is just a blur. It's just a vague blur to him. You can go back and he will locate in terms of objects.

So if you want to put a guy's time track back together for any reason or other, put it together in terms of objects instead of energies, because he's low enough on the tone scale so all he can actually locate is objects not motions, ordinarily, if he's in that shape.

Now things won't be in motion for this guy, for this preclear; he won't see things in motion, things won't be in motion for him, he'll have a hard time making anything move. That's merely because he hasn't any solid anchor points. How can you make anything move if you haven't got anchor points? It's impossible, naturally.

What is a terminal? A terminal is an anchor point. What are the terminals of an electric motor? The terminals of an electric motor are the anchor points from which motion can emanate. The principle of the manufacture of electricity has to do with the shift of the point of origin between the anchor points of an electric motor. With this principle, could we work out a new, good and usable electric motor? Yes, we could.

For the first time we could have an electric motor. That's all due respect to General Electric. That's a good outfit, General Electric, actually. I never appreciated American electrical equipment till the last few months and uh... two-twenty A.C. is gaps all the time and they have to have the most fantastically wide plug-ins. At a hundred and ten, A.C. is pretty good, that doesn't close the gap; that doesn't have to be very heavily insulated on a hundred and ten.

But if you were to put two-twenty on a hundred and ten plugs and fitting and lines and that sort of thing, you'd get quite a fuss, so the British believe that our electrical equipment isn't any good. And we believe that the British electrical equipment is far too heavy. And we forget that the difference of voltage is so wide.

Well, anyway, actually the British manufacture electricity far cheaper than anybody else. I don't know whether this is... has something to do with having a higher power to go over the lines or less line loss or something of the sort. But uh... the point is that when you deal with any kind of terminals you can get a nice sparky current, nice juice, good hot juice. If you got a terminal one, the terminal here, whether it's made by... in Great Britain or in the United States or on the planet Gandalupia...

You got two terminals... and a base to keep them apart or a will to keep them apart, will, postulates, base, no real difference. Uh... you've got location, and where you have location you can have motion, and where you can have motion you can have life, life forms. You can have action, you can have objects, you can have all of these things. And they all come out sort of on the course of the horseshoe nail, straight through.

They all come out from that one line, origin point, unknown and understood, origin point, preclear, anchor points. When you've got that together you have the complex terminal set-up necessary to produce a high-level energy flows and the phenomena which you see here in the MEST universe and which you call electricity and which on a much higher level, causing the electricity, human thought. This is not a very mechanistic approach, by the way. This is highly esoteric as an approach, because, what do you know, you keep postulating this and you've agreed with everybody, you're trained in viewing anchor points, you're all set. You're... you've done all this. You've gone through all this and you... you've... after you got trained to produce anchor points and you produced... you had envisioned good ones.

You could put motion into them and you assisted motion all over the place, and you have produced lots of action for yourself there. And... gee, life was running fast and so forth, and eventually people started to disagree with you and you lost those anchor points and... and other things happened and you weren't supposed to use force anymore which is to say it isn't your space, same thing.

Uh... you ever notice dogs when they run into a... a neighbor dog's yard? They really cool down. It isn't their space anymore. Well, they can't go into motion like that, but they go back in their own yards again and some Pekingese goes into his own front yard – there's nothing more savage than a Pekingese in his own front yard. Mastiff comes in there and he says, „Excuse me,“ and he walks out. That's own space.

All right, all this subject comes down to – you... you're actually producing that motion, you're producing an agreement with an awful lot of people, you go on producing it and what do you know, you reach over all the time and keep planting emotion into things, so that you can perceive emotion.

You not only put the motion there but you put the e... emotion there and perceive the emotion out of it continually. And you want it all to be automatic, and you want sensation like mad, so you just skip that step every time. You skip the step of a postulation of space, and then you skip the step of a postulation of motion, and then you skip the step of postulation of

placing energy there to emanate back at you again, all because you want the sensation to effect you.

You want all this to make an effect out of you, because you want sensation from it, so you just skip these steps and you're all set. Except you wind up aberrated and homo sapiens.

Let's take another break.

(TAPE ENDS)





# Spacation: Anchor Points, Origin

A Lecture given by L. Ron Hubbard  
on the 4. December 1952

Third hour this afternoon, December the 4th, continuing this third talk on spacation. Going to go over this again very rapidly, very, very briefly and very rapidly. We are talking about, in this universe, a series of agreements as follows:

One, there is an origin point, unknown but understood. You've not located that origin point, you just say all this space somehow or other comes from an origin point. Now that is the first point of confusion about the MEST universe, is that there's space all around and it must be coming from someplace and so on, which is not the case. Then there's origin point one and that could also be origin point „I“. And that is the viewpoint of dimension, and that is the definition of space: Viewpoint of dimension, of the individual. And he looks around and he can assign viewpoints. The handiest way to do this is, of course, to simply mock up anchor points, mock up dimensions.

And then the third thing we're dealing with is anchor points. Now an anchor point is that point which origin „I“ assigns so that he can have dimension and motion. Now he has either assigned it or just agreed upon it, or agreed that he will assign to these understood things. It says: That is a room. A room has eight corners, therefore there are eight anchor points to a room. Every time you go in a room now you know this, there will be eight anchor points and you will accept immediately the anchor points which everybody around accepts as this room's anchor points. Is that understood? That's good. Now we've made you dependent.

So, there's origin I and that is a viewpoint from which one can perceive anchor points, and these anchor points actually assign dimension or boundary to space. And these anchor points are called anchor points because they're actually used as electrodes or terminals as on an electric motor. Whenever there is motion, one holds the anchor point and perceives the motion. It's very simple. He also perceives the anchor point, holds and perceives the anchor point and then sees something changing without those anchor points moving. You get a... at sea and you give some ensign a maneuvering board problem; you've got a picnic on your hands, because you're telling him to use as origin points the center of a board which... it's an abstract center which has no real reality, which is probably moving.

And then you say, „Now look, here are three or four anchor points. Those will be the ships in the problem and these anchor points are all in motion. Now this is a maneuvering board problem. When will the anchor points coincide and crash? Or when will they rendezvous? How far do they have to go in order to get any...?“ That's a maneuvering board problem. That's very rough stuff.

Now, if he doesn't have an instructor who merely wishes... if he... most instructors, you see, merely wish to obfuscate, and if he doesn't have an instructor who wishes to obfuscate, the instructor will point out to him, „Look, it doesn't matter how fast that origin point is moving. It is static. It's right there in relationship to the outermost limits of the graph.“

One of those graphs, simple looking affair, but uh... you've got anchor points which don't move and they're not moving at such and such a postulated rate, well, who cares? Who cares how much they're not moving? They're anchor points. And if you'll just take the center of the board and the limits of the board, and then figure out everything else on the board as points in motion in relationship to these anchor points, he's all set.

But if he goes at it in reverse and tries to... to figure it out that the anchor points are in motion, and the origin points are in motion too, of course he has nothing to tie any motion to, so no motion can occur and he can't see how any motion could possibly occur and he'll just sit there with his mouth open.

That would be the same thing if I told you the two forward... forward corners of this room – if you believed it – the two forward corners of this room uh... were moving four miles an hour to the right except the right-hand forward corner which occasionally went in a circle. And those were the only two points that you could perceive anywhere around.

Now you were supposed to tell the velocity of something that was between those two points. I just... just wouldn't... just be horrible. But you could do it because you've got one point and you could possibly plot the other point. You could stretch your minds to do this sort of thing, but it'd be an awful job.

Now, anchor points, then, are assigned or agreed upon points of boundary which are conceived to be motionless by the individual. He's on a train. He looks up and down. Somebody walks down the aisle of the train; he knows somebody's walking down the aisle of the train because he holds the forward end of the car as one anchor point and the after end of the car as another anchor point and the individual, who is in motion, has a shifting dimension, from one to the other of these two things so somebody can walk.

But let's look out the window. And there we see the countryside flying by like mad. Sure, it's the countryside flying by like mad. You have to explain to a little kid how the countryside is not flying by. The countryside is motionless; the train is what's in motion. He knows this from past lives and so forth, but a little kid can get awful kinda fooled on this. And every once in a while he'll sort of grit his teeth and say, „All right, it's actually doing that – but it doesn't look that way.“ So actually the countryside is flying by with relationship to the two anchor points, the forward end of the car and the back end of the car. Those are what's motionless and the countryside is flying by, of course.

Now if you say every telegraph pole there is an anchor point and those anchor points are shifting, then you can conceive that the train is in motion. You can even sit in the train then and feel the train rushing forward and the countryside sitting still. But it's quite a trick. But you can do that with great ease.

A race driver does this with facility. He goes so fast that even he knows he's in motion, because the track is shifting so fast with relationship to the bonnet and the shoes of the car

that he... he could feel that. Why? He's got an up-and-down vibration and sideways and so forth.

If you want to really drive a fast car, get one with small wheels built close to a track; that's a very fast car. If you want to drive a slow car, get one with great big wheels and a big powerful motor, and with... it rides awfully easy. And that's really a slow car.

What's this got to do with miles per hour? It has nothing to do with miles per hour except in relationship to anchor points which the driver isn't perceiving. You see? Uh... that's very interesting.

In some countries they tell you they have very fast railways. That's because their trains go over rough tracks, terrible tracks; they're built rather close down and the countryside isn't ever observed. But what is observed is the way you bounce around in that car – boy, is it taking off. Furthermore, everytime the engineer starts one of them up he goes it from zero throttle, full throttle – BOOM. And you go crash across one car and crash the other way and you know that thing is driving. You know that thing is really going.

But let's take something with 120 lb. rails, built well up off the ground and let's take it at 120 miles an hour down the track. Thing isn't moving, obvious. You sit there, have a whisky soda, something of the sort, in the parlor car. Finally railroads became so despairing about people believing trains didn't move fast that in most of those very fast trains, back in the parlor car they have a speedometer.

All right, then what... what is... what is this whole business motion? Well, let's get right into the second stage here.

What's matter? Matter is not simply condensed space, it's relatively unoccupiable space, and the solidier matter is, the more you have postulated that it is unoccupiable. And when you get out as a thetan you're travelling on a high wave length, the first thing your preclear may do is slam into the ceiling. And then he realizes suddenly that he does not have mass, and the second he realizes he doesn't have mass he goes on through the ceiling.

Sometimes he has to fish around for a little while to find the wall of the ceiling in order to... to come back through it and use it as an anchor point. He has to practically repostulate it in order to get back into the body, and when he gets out and first realizes this, of course all time and space scrambles to him, scrambles all over the place. The reason why is he has lost what most people are holding on to madly as the last anchor point.

I call this, the point of origin is in the body – well, let me extend that a little bit for your clarification. The only anchor point he has is the body, that he can be sure of. His level of certainty has diminished and diminished and diminished throughout life. He's become so dispersed, any other anchor point has been found to be so reliable, that they disappear if you sneeze at them. And this unreliability of anchor points has finally brought him down to the fact that when he pinches himself, he knows it's real. He knows he's not dreaming because he can pinch himself and get a sensation. This is the same thing as saying, he knows he can perceive his body because he has not been chased off that as an agreement.

See, he agreed to all these anchor points, and then other people broke the agreement. They kept taking anchor points away from him. So the one thing they haven't taken away

from him is his body and he has this body then as an anchor point from which he cannot be robbed.

So his reality consists of anchor points to the body and other anchor points around are kind of vague. He doesn't perceive them very well because he knows other people haven't agreed to them. Why? They've taken them away from him, haven't they? So when we start perceiving, or as this person starts perceiving, he'll perceive the body more and more and more and the environment less and less and less until we get the dwindling spiral which finally leads not only past the normal homo sapiens, but on down to a six and a seven case level of Standard Operating Procedure.

And this person doesn't even know it's real by an anchor point of the body. A seven has lost the body as an anchor point. No longer has the body as this anchor point, so he cannot be sure where he is because he knows the body isn't real either.

But as a person goes down the tone scale, down the tone scale, down the tone scale, his environment contracts on him. The lower emotions are contracted environments, less motion capable, more solidity, harder to move through. A person can actually feel this. You get... run him through a moment of shock, he will feel the environment close right in on him and become practically no-dimensional.

He's abandoning every anchor point in the environment because he's saying, „It can't be actual. It can't be actual.“ That's the same thing as saying, „It can't be happening. I don't want this motion. I've tried to stop the motion itself, in order to stop the motion, all I can do is abandon the anchor points and that will make the motion stop.“

Only that doesn't make it stop either because he's still got the body. And he's got the body and the motion continues in relationship to his body as an anchor point and so he feels the whole environment contracting down and he'll finally abandon the body as well in order to stop some motion which he conceives to exist beyond his control and beyond his ability to withstand the perception.

All right, this gets right into motion, anchor points, dwindling anchor points. You'll find that individuals who move the least have the fewest clear anchor points. You will find that the ability of an individual to tolerate speed depends completely upon his ability to hold anchor points. And his ability to hold anchor points depends only upon his belief in his ability to hold anchor points. And anchor points come down to being postulates.

How do you remedy this situation then? How do you rebuild this ability? You just have a person start postulating anchor points, dimensions to space, that's all, and contract them and expand them and contract them and change them around and then put in new dimensions and change the old dimensions and then age the dimensions you have and then decrease the dimensions. And then decrease the space and expand the space again and scramble then the anchor points.

Have the anchor point that is over to the right move and be the left side anchor point and so forth. Turn the space upside down backwise to. Interchange these points and then throw in a whole bunch of random points. Then throw all these random points together in a

pile, thereby collapsing the space. Make some matter out of it and then bring those anchor points back out again and move them around as anchor points.

Now take these anchor points and set them way out somewhere and then fill that space full and then defy the laws of space in the MEST universe (which laws of space have to do with our agreement on how much space can hold in relationship to oneself) and start dumping into that space things it obviously cannot hold and have it remain the same size and just keep on doing this, then empty that space again and then dump things into this space. Now empty this space and throw them to places where there is no space, and bring them back into places where the space is much too small for them and have them fit very adequately.

Shift the anchor points around again, throw the anchor points away. This starts in on a gradient scale. Take one point and move it around, and then take two points and move the two points around and then move them close together and then further apart. The first thing your preclear will find – if he's down around five and so forth – don't pick this up if you don't do it – is, the first time he tries to hold two anchor points in relationship to each other, they'll snap together and go zero on him. He'll try to put two points out there and they'll keep going snap.

The distance between them will collapse. Not only will they snap together, but they'll snap back onto his body. Of course they will, because his point uh... anchor point is his body. So in order to be sure of any anchor point he naturally has to bring it back and feel it on his body, if he doesn't feel it on his body, it isn't an anchor point.

Eventually get him to perceive an anchor point at some distance from his body. And then perceive two of them and be able to hold them apart and shift them around at will. Be able to move them farther away and closer up. Shift them around all locations possible, these anchor points. Change the character of the anchor points. Make them different.

The next thing you know you've clicked out the belief he must have that the anchor point must be furnished him, and he will find out suddenly, „Gee, what do you know, heh, I'm... I'm the viewpoint of dimension.“

Now the second step of this merges straight on into force and it goes into the first level of force, which is sensation. Sensation has a lot to do with ARC – ARC, it gets pretty crude when you can define it as ARC. At first it is merely sensation. It is rather undifferentiative. It is still a flow; the ridges on it are quite minor, and then the ridges start to get heavier as the person comes down the tone scale.

So the first thing you do on a mock-up drill is to put something out there and put an emotion into it and then feel the emotion. Because that's what a person does all the time, 24 hours a day. There's no sensation coming off of anything except what sensation he puts into it and pulls back off of it again. Just as he neglects continually to postulate his anchor points in space for the sake of automaticity and interest to himself, so does he neglect continually to perceive this little step. In order to see something and feel about it, one has to project onto it the generally agreed upon feeling about such things. And one projects onto it this generally agreed upon feeling about such things and then perceives back off of it this perception, and the first step he wishes to enter his awareness is „I perceive a sensation emanating from.“

Now he's got to have space in which to do that because it's emanating FROM and you can't have anything emanating from anything unless you've got some space there first. You can't have anything emanating to anything unless you have some space there first, too,

Now what's the drill? What's the drill? You just put things out there and you just take the emotional scale and the emotional scale from 40 to 0.0 as will be covered, is the zeros of MEST and the 40.0 is space. Now matter is really a 0.0 and 40.0 is space. So what does this coincide with? It coincides with the action cycle. At 40.0 you have start, intermediate you have change, at 0.0 you have stop. At the top of the emotional scale you have space, at the middle of it you have action, at the bottom of it you have matter. And this coincides with an experience: emotional experience, with the top of it being serenity and then, about 20.0, on a very high exhilaration, then exhilaration dwindles off and we get... we just skipped enormous array of emotions, by the way, and we skip right on down into what the homo sapiens and low level beings in general experience as emotion, which is enthusiasm, caution, boredom, antagonism, anger, fear, grief and apathy.

And as we go down that, we're going down the action cycle. We're also going down the creation, change and destruction cycle. And all those cycles are coincident cycles. So your preclear will be able to perceive only at the lowest levels at first, usually, and he will only really be able to perceive at a certain height. This is the only way I know of swiftly changing the emotional tone and therefore the position of the preclear on the tone scale is to shift his position on the sensation scale.

That sensation scale and the emotion scale can be considered to be coincident scales: that is, to have him put anger onto an object and feel its anger, to put fear onto an object and feel its fear, to put grief onto an object and feel its grief, to put apathy onto an object and feel its apathy. Now what would that be doing? That would be moving your preclear in order right on down the tone scale, wouldn't it? And if you went through that order and you said, „Now put some antagonism on this object. Put some anger on it. Now put some fear on it and perceive the fear, now put some grief on it and perceive the grief. Now put some apathy on it and perceive the apathy. And you just went through that cycle in that order from 2.0 down each time as the drill, you're agreeing completely with the MEST universe. You're agreeing and therefore he will on go down the tone scale.

But now if you just vary that and then make it slightly random and then vary it upwards and then make it random and then vary it upwards again, why, you'll eventually be able to boost him up because really what you're doing is changing postulates. You'll be able to boot him up to exhilaration.

The fellow who goes initially and immediately into serenity, very fast into serenity, without realizing what he does for emotion has simply backed off from experiencing sensation. He has mistaken serenity for sensation. I mean this... he's mistaken this sensation of backing off from sensation for serenity.

Down a little lower on the tone scale, of course, a person is fixed in what they feel. Just like a piece of MEST is fixed with what you felt. You put this MEST out on the table and it's on the table. You know a table is there because everybody feels that table. And you agreed that you are everybody, so there you are out there and you feel it.

Now, you can put something on it and take an emotion off of it. But that is a little hidden step and most people very successfully hide that from themselves and they'll be quite startled when they suddenly find out that their emotional a... volatility is considerably increasing and also that their complete and utter slavish dependence upon the MEST universe as such is itself decreasing.

Why, they never saw the like of this, it's very strange. They... they... they... they feel better. That's the only way they'll say it. Probably won't even explain it to you at all exactly why this is. But up to this time they've said „MEST universe will deliver sensation to me.“

The reason a guy gets down to apathy is he's no more willing. He thinks he has to receive the sensation without putting the sensation out. And the more he believes this, the less force he employs; and the less force he is willing to employ, the more he will do this; and the more he does this, the less real sensation there is for him; and he gets into the null of no sensation lower band, which apparently is just flicking around sort of grief and apathy and maybe a little fear. Once in a while he becomes annoyed and he said, „I was in a rage the other day.“

You know a real good rage is an interesting thing to behold. If a fellow started postulating rages on something he could probably bust agreements which other people had hanging on it. Let's say he levered a rage at the window and everybody has still got hold of that window, and it's a window, and they've all postulated and so forth, there'd be such a kickback from the window that they'll say rumph, and the window will go kablam – there'd be no window. This is how you produce sudden shocks in MEST.

All right, what then is the first... first requisite on this motion? Space. And what is the first requisite of motion? Is that you can shift postulates about anchor points. That's the first requisite, that you can shift postulates about anchor points. That gives you real anchor points and that then you can observe something shifting in relationship to anchor points.

Now the essential step there is of course to perceive that something is changing in relationship to the anchor points. You postulate it's here, and then you postulate it's there and then you postulate it's over here. What are you doing when you're doing that? You're saying, „It's here, it's there, it's here, it's there, it's here, it's there, it's here, it's there.“ Look at that thing vibrate.

Now, this apparently and obviously requires time, doesn't it? Because what did you say? Time? What's time? Well – time – well, you've got a watch, haven't you? Says in the old axioms, a single arbitrary is time. Uh-huh, this MEST universe for homo sapiens has as its arbitrary time. Because he'd made time an unknown thing which can be given... experienced only secondarily, and he's sort of agreed that this is what it is.

Now in order to have motion you've got to put into existence two anchor points, and you've got to have a shift of dimension. Well, when you have two anchor points, you can say those things exist without dimension, but that isn't very handy.

So let's put something with its own dimension there and certain solidity so if somebody runs into it they'll know it's there. Let's make sure that's there. Now when we get something shifting there let's say it has a certain unenterability and let's get it shifting real

good, right to the left, left to the right, right to the left, left to the right. Now let's get that going real good. Now we got that.

All the time, by the way, we're sitting there watching it and being very surprised, very, very surprised that uh... and affected and amused by all that action that's taking place that we don't have anything to do with it. We're not doing that, no, no. We're doing that with complete agreement, so we put an object there.

Now what's this object? This object is a particle. It has an unenterability of a certain dimension of the space which we're dimensionalizing and that is a particle. That's very simple. This particle could be a sheet, a cube, a lightning bolt, anything you want to put it there. Hut let's say a particle. And let's get this particle being first, second, third, fourth, so that there's an order of position.

Now we could go first, second, third, fourth, just agreeing that there's an interval of sh... shift. Unless we've got a solid agreement on an interval of shift, unless we've got that one, nobody will ever see anything travelling at the same speed, and we couldn't have that.

So let's get that thing and then you can shift it to one, two, three, four, as positions. And then you could shift it to positions as I'm going to write as follows up here on the board, and your shift of positions would be first one... positions one, two, three, four – notice this is in relationship that you're seeing it, by the way, to those two anchor points up there.

And uh... so then we could... we could do this change, we could do this change, this uh... in two ways. We could say one, two, three, four, or we could say one, two, three, four, or we could say one, two, three, four, or one, two, three, four, or one, two, three, four. And that last one, two, three, four all piled up on each other there would make it look like it was standing still, or that it wasn't there, which it isn't in the first place.

All right. So you ever see anything do this? You ever see anything vibrate broadly and then narrow and speed its vibration and then narrow and speed its vibration until it's practically standing upright and vibrating like the dickens?

Well, now it's... it's going to shock you sometime to find out how fast you really think because you don't think measured against time. And when you think your time against MEST time as such, running a clock or something in the MEST universe, you're going to be flabbergasted to find out that you're thinking brrrp. And you've just thought out this whole book. Or you say brumm and there it all is. Oh heck, you... you can do that and you've got a condition... you've got a condition... you can go brrrp and you've got a condition. Well, you've got a condition – that's very interesting, isn't it? You've got a condition. There it is. Very interesting.

You want to sit there with nothing else to pick up your interest? Time is for the purposes of interest. Time is made to interest one. So we get time to be a particle, a motion, an object. Now look it, don't... don't... don't get too slippy on this. Time is not, definitely not, at any moment, anything as silly as a change of motion in space. That is not time.

To say that there's time and then to describe an action of space and particle and your postulates and then say, „Well, there's time“ is to put out a weird sort of a thing that some kind of an unknown thing that goes on that we don't want to know anything about. So that



compares immediately to something on the automaticity scale. Not wanting to know in order to produce randomness. Time is... is the object, call this particle an object. Sounds awfully strange, doesn't it? Time is an object. Call this particle an object, call anything which becomes solid as a result of that as an object, call any energy flow which is a whole particle or made up of particles, whichever way you want to look at it – call that whole energy flow an object, or call any section of it an object. But let's kind of use the word OBJECT. There's a good reason for this. It's an object; because you can change a person's time sense and time beingness and alter his time just with objects.

So let's divide this thing up for clarity of thinking in order to compare it to experience as an object... objects. Let... let's... let's class... let's forget about the clocks and their hands going around in circles for a moment and see this as an object, and the chair as an object and the place as an object and so forth. And there is a lot of change of space matched up in each one of these things on which you're agreeing like mad. It's really... you've got no idea how bright you are. Why, you're so bright that you can keep all these postulates running simultaneously. That's brilliant!

Well, let's... let's... let's take a look at this now and let's take a whole lot of objects. Let's take a great big pile of objects. Let's not do anything with the coordinate points, the anchor points for those objects. Let's just take that great big pile of objects. Now unless you come along and do something about them or unless they're motivated to have something done to them, or unless internally something will happen to these objects, there's no change.

And if you were to walk in there according to the MEST universe time of 1200 and take a look at that pile of objects and you were to walk in there in the year 2000 and take a look at those pile of objects and there was no change. You were there in 1200, and when you went in there at 2000, you were there at 1200. Well, when you went in there at 1200, you were there at the year 2000. See, it doesn't matter a doggone. It doesn't matter when you came in that area, that space, and examined the objects; if there's no corrosion, no loss of the object, you've always got the same time. You never have anything else, but the same time for those objects.

You have a change of object out in the environment beyond this space by which you can judge whether or not... you've got an alteration of anchor points, postulates shifting for your own interest, out here in the anchor points of the environment, and you've got this big pile of stuff there. Now you say it went from the year 1200 to the year 2000 not because they changed – no change. You... they had just duration. There's no change; that's duration, that's also matter. All right.

But you could go out here in the environment and you could go around and... and you get... you... you... you postulate you've got a Ford and you postulate you've got a building, you postulate you've got a moustache, and you postulate you now have a family. And you got this and you got that and you got this and you got that and you got this and you will have this and you won't have this and something else this and that, and so forth, and this whole cycle goes along for an awful long time, and then you come back and take a look at this room. There's no change, but you know it's been a long time. Not because anything happened in the room, but because something happened on a broader set of anchor points. Only when you

make a broader set of anchor points for observation and include that room in them, is there any change in that room.

Timelessness is an apathy and time itself is an apathy. Timelessness merely means something that endures across long spans of time. That's silly – something that endures across long... one is a long span of time.

The Egyptian pyramids obviously have changed. They are not timeless. You could measure the amount of change of the Egyptian pyramids. People came along and took that nice marble facing off of them and built doorsteps and privies and things out of them, and did different beautiful things with them. That's a fact, they did, and the desert sands came up and hit them and corroded them and blew them away. There are big nicks in them and the space of the... space of the Sphinx has all corroded; there's been a change there. We know they are changed. But if those things existed as the day they were built with the same condition as the day they were built, we'd walk back there and it might as well be the 3500 years ago as now.

The more solid apathy is... you see, apathy can be this no motion apparency. It's an all motion which has no space to operate in, all postulated, all collapsed on itself. We have, then, an object.

We've got duration. We have duration. Mostly because another guy, some poor little weak guy can't come along and take a look at them and say, move this way, move that way, move this way, move that way, and they get all changed. No, sir, these exist on changeless postulates. They've been agreed upon so hard and so thoroughly and so carefully that nobody can come up and in a few little weak postulates alter them. There's no time there. Things would stop.

Now if that existed, only on its own anchor points, there'd be no time. The place might as well be empty on its own anchor points. It's empty on its own anchor points; it's full of matter on its own anchor points, you still have no sensation of time, until you put a particle in there.

So let's just forget about this slippy, stupid word TIME, let's forget about that and let's get change of position. Now that's theoretically the definition of it. And the only reason we're interested in this is not interested in it from a physics standpoint even remotely. They've been too long running around in that squirrel cage. Going round and round and round, space is time is MEST is a particle is space is time is MEST is a... I mean we're... space, time, energy, these three things are related. Related, hell! There's no difference except in terms of experience. And the second we put these things in terms of experience we can handle the problem in processing. And that's all we're interested in. You just say, anytime time factor comes up, you just say have and have not, and you've got it. Sounds awful simple, but, boy, the case is just ripped to pieces on this one.

Essentially, by test, if you will treat an engram which is held in present time as something which a person still will have or is trying desperately to have not, you have the essential ingredient of time and it's present time for him. And that's what brings your engram into present time.

Your engram is in present time because the person still wants it and hasn't got the actual object, so he takes the picture of the object. Guys are always packing around little pictures. They can't have the object itself, so they've got a picture of the object. That's a facsimile and all that a facsimile is, actually... they know they can't have the object, they haven't got sense enough to make it again right there; besides this would overrule the law of scarcity and so... so they... they... they... they carry this little picture of the object around and that's permitted in the MEST universe.

But all of a sudden you'll... you'll open up the preclear's track a little bit and you'll take a look and for heaven's sakes here is... here is 8000 B.C. and 5 trillion years ago and so forth all there together. Well, he's had enough change that he more or less estimates – because of what?

Planets alter. The havingness of a sun, determined by some prior set of postulates, the havingness of a sun is scheduled. And the havingness of a sun is scheduled. The sun is as long as it has, as far as a... as a... has what? Has change. And if it doesn't have any change it might as well not be there, because it isn't going to emanate any light or isn't going to do any other thing as far as you're concerned. You can readily tell the kind of matter that isn't supposed to emanate so you... you say it won't emanate and it doesn't.

Now, let's... let's be very specific about this, then, in terms of energy. Now I don't care which one of these energies is which. There's two energies.

I mean, just might as well go round the other way and call the minus the other one and so on. There's the have and have not energy. And there's stuff which you approach and that says, „Have me.“ It really does sort of say, „Have me.“ You can... you've got an idea that that's the kind of motion that should be in this environment and those space coordinates and so you, „Have me.“ It has... sets right there. That's very good.

Now there's the kind that says, „Don't have me“ and these two things get together and they go flick flick flick flick flick flick flick across and you get randomness.

Let's take the animal kingdom. The animal kingdom rushes around with two thoughts in mind: „I've gotta have“ and „I don't want to be had.“ That's all; that's what appetite is.

Your engrams break down immediately into those two classifications: the engrams „I've gotta have“ and the engrams „I don't want to have“. So there's two haves. There's a „have“ engram and a „have not“ engram. The trouble is, with a have not engram the fellow has lost his ability to have not. He no longer is able to say „I won't have it.“ And so of course anything he says, „I won't have it“ to, why, that's gotta say „I have... have not.“ And it will back off and then stay in suspension.

It's right there; he can't run it either because it's... it's ready to punch him all the time. He says, „I don't want this,“ therefore he says, „I'm not responsible for this, so therefore it keeps hitting me and I keep creating it, but it keeps hitting me and here it is right here and it's knocking hell out of me and therefore I don't want it.“ And the harder it hits him the more he says „I don't want it,“ and the more he says „I don't want it,“ of course, the more it's a have not. And the more it's a have not the more it kicks him because he... he owns it less, so we have a standpoint that's horrible.

So you have big fish flying around in the ocean and they say, „Gotta have, gotta have, gotta have, gotta have.“ And all the little fish fly around in the ocean and they say, „Have me not, have me not, have me not, have me not.“ And the more they say „Have me not,“ the more the big fish say, „Gotta have, gotta have, gotta have,“ till the fisherman comes along and he says, „I gotta have“ and there goes the big fish. At that moment the big fish has changed his postulate and suddenly says, „Have me not, have me not, have me not, have me not.“

So we... we get a system of interdependencies along the dynamics. You ought to trace that out just for your own edification. It's the cycle or series of „have me's“ and „have me not's“, plotted against the cycle of creation, destruction, plotted against the cycle of action, plotted against the cycle of sensation which finally wi... and plotted against the cycle of experience. All these things plot together and you find out time is an object. Now there's two kinds of objects, there is have objects and have not objects.

Now what do you find in the preclear? The preclear is always saying, „I had, if I had only had, if only I had not had,“ he's putting it in past tense. Oh, it's not in past tense though, isn't that horrible? He's still got a facsimile sitting right there in present time all the time he's saying that it's in the past, and the more he says it's in the past and he doesn't want it and... and so forth, and the more he regrets it, the more he's upset about it, why, the more he's got it because he hasn't got it.

So he can move his whole engram bank right up into present time by simply saying all the time, „Well, if I'd only had, the trouble was I had.“ He's saying „had, had“ and pretending that such a thing as „had“ exists, and then all the time going on in complete agreement that he's in present time, and then saying, well, „had“ really exists.

You'll find this person's incapable of handling time. There's a way to handle time. The way you handle time is to handle objects. If you handle objects, you've handled time. That's all, too simple. That's because time is a word which talks about the interrelationship – you see, we aren't quite on time when we say object; but time is an interrelationship of beingness, action, and object, and the interrelationship of beingness, action, and object become themselves time.

Uh... you're going to flounder with this for a while; there's hardly a homo sapiens alive that can grab on to time. You can make time happen brrrr, or you can make time happen pocketa, pocketa, pocketa, practically at will.

Do you know in the last instant before you hit bottom, that a lot of time can occur? It's the degree you're trying to have that makes a lot of time. Just get that – the degree you're trying to have is what creates time. So you've got this urge to have.

Now you go around you find these fellows who in... oh boy, are they in bad shape, are they way down tone scale and in horrible condition. It sums up under one... one heading which has two parts, and that's... they have this idea: „I will have and I won't ever get.“ He's going to be punished and he's not going to get any good out of it. It's in terms of havingness.

His future is in terms of havingness. If you cut off a man's havingness he has no future. I mean, if you cut off all of his havingness his future's done and that is the one condition about death – as far as the current lifetime and combination of homo sapiens, thetan and so

forth, it's the end of havingness. About the only thing he ever has that he's really sure of – he's got a body. And he knows he will have the body and so he sort of sticks on a time track. And he sticks on it like mad. He does everything he could do to stick on this time track, and it's a very slippery job. Actually trying to stay on a MEST time track for a person who's fairly aberrated is like walking a very, very high tightwire with greased shoes.

You get your psychos and so forth. A psycho will come around and he will hand you a moment, and you try to take a phrase away from him and he will finally give it to you. And I've had them reach in their pockets for it and hand it over. Phrase is an object.

People who are pretty well down tone scale, words and symbols are objects, they're not thoughts anymore, they're objects. And these people are so literal with words. You... you tell them rrrrr and so on and so on and so on, and you give them this idea and he says, „Now wait a minute. Now what word did you use?“.

And it's just as though they were sorting over a pile of rubble, you have suddenly changed a word. It offends them somehow. The... you... you use maybe a colloquialism or something like that, and, boy, they're upset about this. It's really hit them.

You wouldn't be so upset with them if you realized that you had probably driven a bullet into them or something of the sort. The thought is the object because the person is in such bad shape that they can only think as an object. They are an object and their thoughts are objects, and they are objects, and they're getting more objects every minute, and they'll get pretty upset about it after a while because they realize that they're on their way out.

Now what's havingness. Havingness. Have and have not. Positive- negative terminals, so you get this positive- negative randomness as explained by the interaction between haves and have nots. So you get this in the political scene. Let's just apply it in one time; that would be the most familiar thing to you.

There are the haves and there are the have nots, aren't there? And they fight all the time. And the big joke is that the have nots are really the haves and the haves are really the have nots. The haves have no liberty, they condensed all their space and the have nots have got freedom because they haven't got any space. They're not troubled by objects.

The haves are trying to keep having, that is, hold on to, and the have nots are trying to procure. So your progressives are usually found down along the level of the revolutionaries, or is that up along the level of the revolutionaries?

That rich man tries to buy duration, tries to buy duration, and he gets duration all right; he turns into MEST. That's why the rich man can't go through the eye of the needle: his ridges. These ridges are haves, and a person has ridges to the direct degree that they are upset about have and have not, in direct ratio; and they are stuck on the time track to the degree and the exact degree, and their time is unable to be handled to the degree, that they are upset about have and have not.

They can have or if they could get the idea that they will have in the future, all of a sudden their track will free up and they'll run like gazelles on it. But they're sitting there with the idea they can't have but they have had but they're trying to hold on to, and you can get ahold of them and put your foot against their chest and pull on the ridges and have them snap

back and go boong. And you try to pull out the tractor beams, and get alongside of that and so on and they go bing-bong and go right back into place again.

You can't take anything away from this person. You're trying to run an engram. You're trying to get him to... get rid of a little energy. He isn't going to be able to do it. He can't get... do it because he can't have, can he? Well, therefore, he's got to hold on to it, hasn't he? And those... those things are all have nots, aren't they? So he can't touch anything that doesn't want to be had because he can't use any force, can he? Because he hasn't any space to orient against, and you say, „Run out that engram.“ And he'll say, „What engram?“ Well he... and you think, „Christsakes!“

The fellow keeps walking around all the time saying, „I've got to get rid of it, I've got to get rid of it. Well, I've just got to get rid of it. I wonder why I worry all the time about knitting needles, knitting needles, knitting needles? I've got to get rid of it.“ And he's just walking around. He looks like he's in a prenatal and there he is.

You start to ask him to give up this prenatal, he'd probably start reaching and looking through his pockets when you start talking to him about an engram. He uh... he... he'd be unable to conceive that he was dramatizing, that's why; it's cause and he's effect.

So way up at the top of the tone scale, the individual is cause and as he dwindles down from beingness through action to having, he becomes more and more an effect of what he has.

That person's span of life is freest where they have the least and expected the most, and became most stultified and ruined the time when they finally procured. And their instant of procurance is their instant of no time from there on. Your one-five who was holding on, holding on, holding on like mad, he's holding on to the arthritis, holding on to Little Bessie, holding on to this, holding on to that, isn't going to get loose of anything and so forth, and he's going to destroy it, but isn't going to... no motion, no motion, no mo... what do... what do you find in this person? Boy, anything that comes near him, just hits up against the body like a magnet. It goes spoing – thug. You run down, you get rid of this engram, you run this one-five through this engram, you run him through this engram from one side to the other all the way through the thing. You say, uh... „Well, let's go through it again.“ They go all the way through the thing again, and you say, „How's it feel?“

„No change.“

„Let's go all the way through it again...“ You're not going to get anyplace with this, that's all.

You've got to get into this to a point where they can change. You've got to find someplace they can change, because they haven't got any time and they haven't got any time because they own all possession. And it's all have not possession. And if they got all this have not possession and some have possession, they have to hold on to the have possession and that makes them hold on to the have not possession. And the first doggone thing you know, what's the first thing a one-five tells you? He says, „I've got no time. I have no time for that.“ And you'll see him sitting there at his office desk, hour after hour after hour. I mean, „I haven't got any time for it. I'm awfully rushed, I'm so busy.“ He'll look at you rather sadly and sigh wheezily, „I have no time for anything.“ There he is – he's got no time for anything.

That's perfectly true. He's got no time; he's just so upset on the idea of time, his haves and have nots are so intermingled and balanced he can't do anything about it.

From there on down he tries to get rid of possessions. A one-one tries to kick possessions away and get the hell out of there because he knows he's in death. Now a one-one will destroy possessions covertly and try to get rid of them, push them aside, they won't leave him. He hasn't enough command value to do that. Your one-one, he starts to kick this engram through and he will sort of reach down to the side and move it over to the side and say, „Yeah, I'm all rid of that. Yep, yep, I ran that. I ran that“ – the end of the session he takes his foot off of it and it goes spoing and he's got it again.

You say, „What's the matter with you today, I thought we ran that out yesterday.“

„Oh, we did.“

Huh? There it is.

Their time. What happens to a one-one's time? Boy, time is the master. Everything is an effect. He's an effect to everything.

Well, now maybe you'll understand this a little better on this scale. On this scale, 40.0 is beingness. This is in terms of experience. 40.0 is beingness. Now there can be beingness and individuality above 40.0 but space is one trick of beingness. And beingness in this universe is space anchor points coordinates. And that is beingness. And the most beingness a person could be would be determined upon the most space the person could embrace. Free space postulated. Now you find your big rancheroos out in the West. They owned one hundred eighty-five thousand square miles and so forth, they were big men them days. Yeah, they sure had an idea of beingness. Space! Nothing on it at all.

You go out there, you also find that the biggest liars that ever lived probably come from spaces, big spaces like that. Out in space in your space crews and things like that, the guys who are really free and have lots of space. They wouldn't know what the heck you were talking about, if you said, „What is the truth of this?“ „Truth, there is no such thing.“

Now, we get 20.0 is action. And action is energy. Energy. But the funny part of it is that 0.0 gives an interdependency of objects and beingness which amounts to action. It is very hard to get into... very hard to get into action without an object. Just get... try to get into action.

By the way... way, one of the ways a fellow dramatizes this when he's a little kid, he says all the time, he's saying, „If I only had the gun and mask and so forth of Red Rider, then I could be...“ And he gets much older and he has the wherewithal to buy all the guns and hats of Red Rider you could possibly imagine, but what does he do? He's... all of his childhood was spent trying to get dressed so he could play a part in the play. And all of his adulthood is spent trying to get dressed. He's forgot that there's any part left in the play. He isn't prepared for anything anymore.

So time is an object really. It's an interaction between beingness and object that gives you action. And so it takes a full forty-to-twenty interrelationship in order to give us activity

and energy. And out of this we get force and the production of force, and all of the other things in which we're interested.

Now this lower scale here is S.E.T. related to experience. E.X.P., and that experience is the human experience and in human experience space is beingness. Action is energy, and object is time. And if you want to process a person who has no time, process if... in that s... way. If you want a person to increase his energy, you have to address his beingness and his object, in other words, his space and his object.

So instead of processing too much space, energy and time as such, you could process beingness, action and object. Or instead of processing, as you have in the past, thoughts, beingness, object, abject, so on, so on, trying to get at it like that; you can process directly space, energy and object. Space, energy and time, because this time is just have-have not, that's all.

You can process that directly and in that wise you can straighten a preclear out and make him run like a gazelle, but you have to rehabilitate force in order to do any of it. And force of course is the middle ground, and the way you get force is space and particles, which are objects. And that is the way it is done.

I'll give you the mock-up drills in tomorrow afternoon's lecture. Tonight we'll be covering the axioms.

Let's get a bite of supper.

(TAPE ENDS)



# THE LOGICS: METHODS OF THINKING

A Lecture given by L. Ron Hubbard  
on the 4. December 1952

First hour of try night, December the 4th, we're going to cover here the logics. The last evening lectures I covered these Qs.

All right, the logics are something which evidently apply quite broadly and uh... are not necessarily fixed for all universes but are quite general to universes and are certainly very specific for this universe. Logics would consist of methods of thinking. There could be many, many methods of thinking.

You take the decimal system. Uh... the decimal system is a method of thinking about object;, and particles, and so on. And it says if you take ten of them and then multiply them by ten all you have to do is add another zero. Uh... that's a very fascinating system and this has a great deal of argument, however, from something I think is called the sept-signal system, which I think is by twelves or something like that. Sixes, twelves, and so forth; they claim this is a much, much better numerical system.

It goes along so and so and does such and such. And the odd part of it is, is it forms a different structure of logic. So you could change logic by changing the basic postulates on which the logic is based.

You could simply say, you could simply say, now it is logical to state the plus and the minus of a thing, and that is all you should state, the plus and minus of the thing. Plus you should never state the plus without stating the minus. And that is going to be logic.

Now we would say something like that, you get something interesting about – the logical statement will be: I think I would like to eat dinner, perhaps I will not. And that would be a reasonable statement, and that would be a universe called maybe. A universe... a universe in which homo sapiens is quite at home.

All social intercourse is apparently a long series of maybes. You know, you say, "How do you do? I don't care how you do." "Would you have something to eat? I hope you won't eat too much." Except the second maybe in social intercourse is never stated.

So it's a long series of maybes and if you want to find somebody who's been very very social for a long time you will find out his ARC relationships lie all in a ball. All wound up in one small tight ball, because everyone of them has got a plus on it and a minus on it, and the minus is never stated.

Now in view of the fact that Scientology is the science of knowing how to know, we have to have some definition of knowledge. Now these logics as they are written here have to be rewritten slightly for the echelon of Scientology in which we are operating, which is to say the make-break of universes.

This is very very true of homo sapiens, these logics, but they have to be refined just a little bit in order to fit them into a wider category.

Logic one is knowledge as a whole group. There are lists of these around, in these various books. Knowledge as a whole group or subdivision of a group of data or speculations or conclusions on data or methods of gaining data. That pins knowledge down as data. And that's true for homo sapiens. And that is true for the type of logic homo sapiens uses.

That does not happen to be the highest level of knowledge. The highest level of knowledge is the potential of – it's an action definition – the potential of knowing how to know. And that consists of simply the potential of knowing how to know. I'm sorry, but that's all there is to it. And how do you know? Well, in order to know how to know you have to be free to postulate knowledge. And the freedom to postulate knowledge creates the data which then arranges itself as bodies of knowledge. So, you want to know what your highest echelon of knowledge possibly could be, it would probably be complete freedom to make the postulate to form any... any datum or group of data without even making the postulate to do so.

And that, that would be knowing how to know, so logic... logic one should be rewritten: Knowing how to know is the definition of the highest level of knowingness. And that the level of knowingness is the freedom to state a postulate which then can become knowledge. Now that's very simple.

Logic two, a body of knowledge is a body of data aligned or unaligned or methods of gaining data. Well, that's... that's interesting too. That just simply says it's a... a body of knowledge could consist of one postulate or two postulates. And that's all. And that would be a body of knowledge and if they were stated from... for this universe, they have to be two. And they were stated... they have to be two to be a unit. I'll explain that a little later. Uh... but, then... then a body of data could be any two data to make a com... a very complete workable body of knowledge.

Now, let... let's have a whole body of knowledge. Now let's think one up, let's think real hard for earth here. Let's postulate good and evil. Now let's postulate from good and evil enough other data to make a full body of knowledge which would be very satisfying. Let's think in a nice wide curve here. We say good and evil. That can lead in two directions.

That can lead to God and the devil, complete bodies of knowledge. But those are sub-bodies of knowledge to the body good and evil. Now on the other side of it – justice and injustice – and what do we get? We get the church and the state – that's immediately descending from the postulate that two things can exist called good and evil. Now we say what is good? We could be Aristotelian and say: Good is something which isn't evil, and what is evil? Evil is something which is not good.

Now we can have a universe in which all things good were purple and all things bad were magenta. So that people would get snarled up between the two when they were a little color-blind and that would cause randomness.

In this universe we have more or less conceived that good is white and black is evil. So we get the black and white and good and evil and we really get the opening of aesthetics. Now we've got church, state and the arts, proceeding from one set of postulates.

See, that becomes a body of knowledge. Now we'll just... we'll just put bric-a-brac on these things. And hang all sorts of bric-a-brac in various directions. We'll put all the speculations of Martin Luther and uh... confront these with the speculations of Sigmund Freud. And uh... we'll mess that up with Bismarck's attitudes and throw in the writings of Machiavelli, sort them very nicely into one big bin of scrambled facts and you have the humanities.

Uh... first we have then this... that's a body of knowledge. But don't, in Scientology now at this time, confuse the potentiality to make a postulate with data. Because the two are not related. The two can be connected, but just because one has the potentiality of making a postulate which then can become a body of knowledge does not mean that one has to make a postulate.

He might never make the postulate but this doesn't take away from him the right to make a postulate. So a body of knowledge, we might have... this fellow might have a... a whole great big pile of whuf – a huge pile of whuf and there it is. And never do a single thing about it. He's got it. Other people could come along and say, "Well, why don't you whuficate that stuff." But it wouldn't matter a darn whether he did or not. He's... he's got the whuf.

Now that is a much lower echelon than not having anything. Not having anything is about as high as you can get. You know the old Chinese legend that the uh... the uh... head of a Chinese state or the emperor or his chamberlain or somebody had a daughter and the daughter is very, very ill and the doctors all got around – they were members of the American Medical Association. They all got around and they said, "Well, you'll have to cover them with the shirt of a happy man, and wh... that is our equivalent of penicillin. We've made a postulate that that exists and uh... have to find the shirt of a perfectly happy man and put that upon her and your daughter will then be well."

And so the chamberlain and the king called in all these couriers and messengers, sent them north, east, south and west, and they all rode and rode and rode and batches of them started coming back all footsore and weary and... and with their horses caved in and they hadn't been able to find a happy man and she was just about to expire and... and the last... the last doctor was being hanged and in came the last messenger and he looked at the king or the chamberlain or whoever it was and he says, "I did find a happy man," and very eagerly because the last breaths were just coming out of the girl by that time.

The King says, "Well, give me..." and the fellow said, "He didn't have a shirt." So you see, there is... there's a large difference though between... you see the reason man's, by the way, never been able to resolve that little lesson, the reason he's never been able to resolve it, is because he considered himself potentially what he was, was something that didn't have to have, didn't have to want, and so he knew very well that the way to be perfectly happy was to have nothing – no objects, which didn't give you any time. And you could sit down

on a pink cloud and there you were. And you could just be serene. You could be serene for just ages and ages and ages. So what do we have? We have a fellow down tone scale who is in the situation of having to want. He is running a body. He has responsibilities added up in his society which consist of families, and employers, and pieces of MEST in general, other pieces of MEST and he's got to work, in other words, in order to keep a supply line going because he's in a time track because he's got objects already running.

And now we tell that fellow, now we try to tell him this philosophy: well, the happy man is the fellow who has nothing. Boy, he sure knows you're wrong. He knows he'd only really be happy if he had this twenty-eight room house and nineteen hot and cold running servants and he... he'd only be really happy if he had these things.

And yet, yet, uh... if he gets those things he just reduces himself that much further to MEST. So he's on a cycle which is very difficult to interrupt for him without knowing how to know. If he doesn't know how to know, he cannot interrupt the cycle of having to want. Because having to want procures and procurement has to be selective between procuring what is desirable and not procuring what is not desirable.

And one begins to make this selection back and forth this way and that, and he gets to have more that he doesn't want and want more that he doesn't have and his confusion on this line gets to be such finally that he is MEST and that's the bottom of the actual cycle, to be an object.

So the object of that sort of thing is to be an object. Well, you try to tell him about... about this thing – the way to have is to be happy is to not to Have and that sort of thing; he knows you're nutty. Now a Hindu has a terrifically workable lot of data lurking in the midst of a terrific lot of very treacherous data.

And so you get a rustic, a fakir, or a yogi low level sitting on a bed of spikes to discipline the body and telling himself, "I am training myself not to have and by this I shall ascend to and rise to the highest of controls and nirvanas." And there he sits with a body.

Now you can talk about playing tricks on a fellow – he's playing tricks on himself; he... he's got something that has to want continually and here he sits with something that does and he says at the same time, "I will be only... I will only be happy if I do not have and therefore I must deny everything." And so he gets where? He gets on a maybe. And it's from that datum it can be said that the very confusing quality of Indian practices arise.

He knows by instinct that he'd be happiest if he didn't have, and he's still holding on to something because he doesn't know how to get rid of it completely. He's holding on to something that has to want. And so he's on a maybe. And he gets: "Is God there? Isn't God there? Am I in communication with Him? Am I not in communication? What things are around me? Is it true or is it false or what is or what isn't?" and on this big maybe he rides himself right on in. It's no joke; I've known a lot of those boys.

Logic three: any knowledge that can be sensed, measured, experienced by any entity is capable of influencing that entity. Too true. Just too true. This is, by the way, an interesting logic in that... in that it is aimed right straight at a fellow by the name of uh... I think it's

Kant. Uh... I guess it's an impossible name like that... and with a name like that you'd sure expect that he wouldn't be able to. And he sure couldn't.

Now that's our friend Kant and that's... all knowledge that is worth having will be found to be beyond the bounds of human experience. So you better quit right here at this barricade, fellow, because us scholastics have got it all nailed down. We got a machine gun and barbed wire across here and anything that's worth having is over here and this is the last outpost toward it, and if you try and pass it we're going to fix your crock.

For a hundred and sixty-two years that philosophy pervaded Western philosophy and monitored it to such a degree that today you go out in Podunk and down on Ray Street and ask people offhand; you say, "Now what, what would you think of somebody who would dare to investigate the actual beingness and soul of man?"

"Oh, you mustn't do that. No, that'd be very, very bad, because if you found out there'd be no more universes or something." Now, that's the... that is the... I think that's called transcendental logic or realism or something; it's wonderful stuff.

Any datum worth having, then, is beyond man's power to know. And that is sure enough sheer by the bucketful class A quality hogwash. It's not true, it never has been true because it states that in this universe a one-way flow can exist. It says you can never backlash up a communication line and that's sure wrong. There isn't a piece of wire in any electronics laboratory nor a piece of MEST anywhere in any planet, not a piece of space manufactured anywhere in this universe which will not conduct both ways.

Now that engineers can figure them and figure them, and rig them and rig them and rig them but they still won't get one that will put up one hundred percent butterfly valves along the whole length of it. If you pour juice in that way, there can juice go back that way again. That's the wrong way to think about it, that there can be a one-way flow.

They'd have you think that this... and we are the puppets of some sort of a monitoring agency which could command us and affect us and influence us and yet we would never be able to contact nor experience the puppet master. Well, to hell with the puppet master.

That is the philosophy. I hope no man ever falls into that trap because it blocked human thought and human progress. Philosophy became completely abandoned as a subject. Would you believe it that even at this moment, this subject has been in existence for... more or less for two and a half years, and even at this moment they still give a Doctor of Philosophy degree in universities which demands only this of the student: that he know what philosophers have said. Now that's incredible; if you had a Doctor of Philosophy you would expect a Doctor of Philosophy to be able to philosophize.

And a person... the professors of those courses would just be shocked beyond shock if you dared come in and infer that the end and goal of their students should be the production of philosophy. No sir, that's how you keep a society static.

This society... this society actually was penalized to an enormous degree by that block on the philosophic line. It's much more intimate to thee and me than you would suppose, because in the field of science they long since learned that in the natural study of use of natural

law and the exactness of the agreements which had been made, that an enormous number of effects could be produced.

And since Immanuel Kant, assembly line rifles, automobiles, assembly line machine guns, rapid-firing naval cannon, steel ships, aeroplanes, atom bombs and H-bombs have been invented without what happening in philosophy? Just... just a dead blank. Now if somebody had been actually with some... some sensitivity that we shouldn't really override the humanities just because we have a clear road here...

There ought to be some other road in the field of humanities there. There ought to be some parallel track. We haven't got a society that knows anything about these things.

Well, what are we doing? We got atom bombs around here and there's no danger with the control of an atom bomb. All you've got to do is push a button and there's no danger about it. If you don't push the button it won't explode, and if you do push the button it will explode; the control of the atom bomb is an assured fact. It's utterly certain that if you push a button of an atom bomb it's going to blow. So you... there's no danger or trouble with control of nuclear fission.

The boys have done a very good job, but how do you control the human being who pushes the button? And so we get Uncle Joe, uh... Uncle Joe and other characters around that may rush around, and they think the hottest way to do this to to make a... a secret society out of atomic science, as their first answer.

Now we've got to have a sort of an atomic police and none of this data can get out in any way, shape or form; and we've got to throw the barricades down, not just on trade but on the free knowledge of science which should circulate amongst all lands and which itself is the best guarantee of peace.

So not only do we produce the ultimate weapon but we produce at the same time a new barricade. Science is out of circulation with science today. And it's going further and further out. Now that's very interesting. An imbalance like that has been happening almost by the square. It is happening with a rush. We're seeing the fruition of all of that misconcept at this time.

Actually, the only real danger an atom bomb is as far as thee and me are concerned is simply that somebody might bust loose with one of the doggone things and cost us some time, that's all. We've got a spielplatz here called Earth and... and uh... uh... it's... it's... we need it for a short time and they keep trying to mess up the playing field.

I'm trying to do something about it, but not... not a bad sad hope either.

All right, that knowledge which cannot be sensed, measured or experienced by any entity or type of entity cannot influence that entity or type of entity.

If nobody to date has been able to actually spot with a meter the existence of commands from a Supreme Being... you see, he's got no reason or right to keep insisting that people receive commands from a Supreme Being. He has no reality on it. He... he couldn't... he couldn't get a good agreement on this except on a stampede basis. It cannot be scientific-

ly established the geographical location of a fellow by the no... name of the Supreme Being, MEST universe. That can't be established.

A lot of fellows been trying that. This does not say that there aren't such things as gods and makers of gods. But it does say that this cardboard thing-a-ma-bob that they sell by painting signs on the rocks probably isn't sending out anything for us to experience at all.

Why? We can't measure it. That's a heck of an arbitrary scale, isn't it? Well, the Dickens it is. We've been able to measure everything else. In absence of that we've been driven to this incredible length. In absence of trying to find a Supreme being for this universe, why we've been driven to the incredible length of having to discover that uh... uh... probably the mostest god you'll ever know is you in this universe and uh... for lack of a... lack of a nice big fellow who anthropomorphically sits on a throne and uh... has a greed for adulation which would be found disgusting in any mortal (I'm quoting the Greeks now. The sources of Christianity, Plato, the great pagan, he's their sole reason for authority). Anyway, didn't you know that, that Christianity is based upon the writings of Plato, and the Catholic Church at all times when challenged about its doctrines has uniformly referred to the authority called Plato? You understand I'm not... not in any way, sense or form against the Church. I think the Church is a good organization. But we got a better one now.

Now there's something else that goes with that which I ought to say to an auditor. He's going to discover more half-known thing-a-ma-bobs and what-nots in preclears with this stuff than he cares to count up.

If he had one of these Chinese things that does addition in incredible numbers – I think it's above an ENIAC in the number of figures it will carry or something – he would not be able to count off in a career of one year of auditing and Dianetics all the screwball things that he will run into and it's a very, very good thing, a very good thing, to go along the line of what you actually know as a certainty and to lay off in receiving communication from your preclear and in trying to establish this, that and the other thing about the preclear, what you cannot discover as a certainty.

The E-Meter is a fair certainty of establishment. When your preclear starts to tell you that he is immediately in connection with the upper, higher key of the left-hand side of Betelgeuse, when he tells you this and says that he has positive information that you are about to be wiped out at thirteen-thirty o'clock, you say, "Okay, now let's get a mock-up of..."

I told you when the class began about that thing about the Prince of Darkness. That's routine. Sure, sure, there's all types of odds and ends of communications that are coming through and being taped onto your preclear. But, you're underestimating the power of thee, you're just completely underestimating it. Nothing can tamper with you unless you agree to permit it to. And there is no stronger law in this universe really than that, as far as protection is concerned.

If you start saying this is destructive it can only then become so. Now, people can be hit with force because they have agreed that force is destructive and only then can force hit them. That person who has not agreed upon the destructivity of force would theoretically be untouchable by it.

We tell this story. I ran this out of a preclear one time. Didn't run it out of a preclear, preclear told me about running it.

Way back on the first area of track... there are three areas to these tracks, you know, for each person. There is thetan plus thetan, there is thetan versus bodies. And then there's bodies versus bodies. And you can divide the track roughly into those sections. The earliest portion of it is thetan versus thetan, the middle portion of it is thetan versus bodies and the latter portion of it is, of course, bodies versus bodies.

Now that means that if you're looking for basic-basic on DEDs and DEDEXs and so on, you're going to find them rather uniformly on thetan versus thetan, not thetan versus bodies.

Although, blanketing is a very easy place to go to. You have to know that on mock-ups by the way. It's a lot more beneficial to take a couple of lighted electric light bulbs and turn them on and off and have the preclear smashing them together and breaking them and doing that sort of thing than it is to have the preclear doing the things with spots of lights on the body.

Well anyway, way back on the track... he is sitting there doing nothing and life was interesting to him and very pleasant and a bunch of thetans came around, about a hundred thetans, and said, "Do you know that you can't fight a hundred thetans?"

"Aw go on, I'm not interested in fighting a hundred thetans, go on your way." And they tried to flip energy at him and of course he wouldn't tune up to the energy; he didn't think it was dangerous – it was just going right on by him and he wasn't paying any attention to it. And they said, "Well, how do you know you can't fight a hundred thetans? Why don't you try to... you haven't convinced us that you can't fight a hundred thetans." Well, this got him kind of sore, which is the trick.

And uh... they got him to turn on so he would start blocking energy and then about a hundred thetans started dive bombing him with force beams and so forth, and started running around and around and he's very successful at the first part of the battle; he's knocking them left and right and then all of a sudden why of course he's not. So he goes running around after that telling all the thetans he'd run into and so forth, "Do you know that you can't fight a hundred thetans?"

Well, it's an incredible thing now there that... that gives you an example. Let's say you're sitting there and your preclear says, "You know ah anama and I da da and I was da da and these Venusian psychiatrists and so on and it's just going to happen to you any minute and uh... so on," or "We should get into contact with this," so on. Why, give me then the modern equivalent of "Go over it again": "Let's get another mock-up on this now," because uh... if you say, "They are? What? By golly, you know, maybe you can't fight a hundred thetans; I'll have to find out" – because these characters don't have a MEST entrance point immediately handy.

Just remember that, they don't have a MEST entrance point. So deal in certainties. Deal in certainties. Know only that you know and go on from there. And when you know that



you know, why operate. Work on that data. That also tells you that you should separate data out into various bins.

You take these bins and... and you... you can have, say you have several bins, and it'd be a gradient scale. You say, "All right, and we partially know about this and we know a little more about that and we don't know anything about this over here on an evaluation of data; we haven't got anything to measure this up to, but this we can correlate and coordinate and work with pretty well, now what part of it as we're working is the most valuable to us?"

It is always that portion of it of which you were the most certain. Now that is a conservative way of looking at things in one way, at one... in one direction it's a conservative method of looking at something but actually it isn't. I consistently have done this trick in investigation. I've taken all the maybes and thrown them out the window and hung onto a few certainties.

And then with those few certainties looked for some more certainties and then evaluated again and thrown out any less certain thing that was there and I've gone straight on through in that wise. That meant that you couldn't work with MEST universe what is laughingly called data – and so this work is not a product of MEST universe data, but it's an investigation of the track of the MEST universe. All right, an investigation of its track alone would be the same in the investigations as it would be with the auditor.

The investigation is a parallel to an investigation that's being carried on with an auditor, and every preclear is an adventure. They all have their differences, some of them are wilder than others, some of them more interesting than others. But in every one of them you are examining, first, a member of a universe in which you are also an inhabitant and, primarily, you are looking at a universe.

And that universe itself might be very strangely constructed. You're not even vaguely interested in how that universe is really constructed, only insofar as how that structure has been knocked to pieces and its functions disrupted by an agreement level of which you have a very adequate track.

So deal with certainties, not with uncertainties. Be sure that you're sure and operate. That doesn't mean that you have to have 100% absolute certainty in order to operate, just take the one that comes closest to it in your estimation and work with it. If you knew eight techniques, let's say, and you were darn certain of technique two, you would do much better to take this technique two and operate with it than you would be to try to operate with all eight.

You know, I ran into a fellow one time who was learning how to play the piccolo. And he was playing piccolo for the band. And he was just learning how to play this piccolo and I kept hearing this excruciating noise. It would go on all evening. So I found this fellow who was making this noise, and he was making this noise with his piccolo and what was he doing? All evening long he would hold one note until he was absolutely sure of that note. And he was sooner or later then going to be absolutely sure of every note on that piccolo. And he got to be a pretty good piccolo player. That's kind of cautious!

A lot of the difference between speeds in people is that some people have more certainties than others. Two people can get to the same goal really at different times – one simply holds onto his certainties and examines them longer than another.

Now a person who's trying to succumb will take the most uncertain data he has and use that. He'll use that for all of his thinking processes and everything else. When he gets so far down the tone scale anything that has got an uncertainty principle to it, he'll use. He won't use any certainties.

You as an auditor just reverse the process and you'll bring him up tone scale. That's why these people float around with maybes all the time. They'd actually rather have a maybe than a certainty. And you start him going up the tone scale and you're just finding more and more certainties.

This... this raving psychotic may be confronting you if you're unfortunate enough to process psychotics and uh... uh... these techniques work on them. But uh... here... here he... he is... he's raving around about this and raving around about that, and he appears to be quite certain.

Lord knows he may be apathetic about it or wild enough about it, but if you question him even vaguely about this thing, you... you shake up what little certainty he's been able to accomplish on this terrific uncertainty in which he's sitting. He's not even certain of anything, truth is.

Well, the wrong way to treat him is to challenge what he's got because he's really got what's to him a pretty good level of certainty. But he will go away from any big certainty because he's headed down scale toward MEST and the mostest you can say about MEST is maybe.

MEST is plus-negative and in confusion and chaos. And so it's the big... biggest maybe there is, is MEST. So let's go up scale with this psycho and let's find out the least thing of which he can be certain, with confidence and complete certainty, and it will break a maybe.

And you can just... if you follow that principle, not running engrams or anything else, but just follow that principle as a general operating principle with psychotics, you'll watch cases breaking with psychotics – bong, bong, bong.

I haven't any uh... qualms much about treating them. I hate to advise auditors to treat them for the good reason that psychotics are very hard to re... they're quite restimulative when you approach them in a body. You can approach them without a body, just take your perceptic band off and just let it go through, don't put up screens. That just builds up a stop and you get glee of insanity all over it. Horrible stuff.

Well, anyway, you take him up scale in certainties. If you have a raving psychotic you can at last say, you can at last say to him, he can recognize a MEST object, or he can recognize you, or he can recognize a window catch. You can just say to him sometime, "Is there anything in this room that is real to you?"

"No." Yeah, no.

What you've done is make him hold on to two new anchor points, and then post something in the room. And he'll all of a sudden look around and he'll say, "The light switch... the light switch, yeah, that's really a light switch." Now he can go from there to "That's a window. That's a washstand. This is a bed. That's a floor." Don't think he's just chattering. This guy is in momentary ecstasy of certainties.

You've managed to direct his attention just enough up level to let him find and locate – what? An object by anchor point coordinates. And you just let him locate himself. And he'll locate himself; he'll find his hands, and his legs, and stuff like that. He'll locate himself. He'll get himself right back into present time, if you don't suddenly think you have to get fancy and if you don't think you have to get more learned that that. Really there's nothing more learned to know about psychotics.

Because you have to give them reality. What's reality? You have to get them back into some sort of an agreement with something because they're out of agreement with everything. You can even get a psychotic over, by the way, into his own universe, or you can get him into an agreement with you.

One of the oddest ways to get a psychotic over something is to get him into an agreement that something is what it isn't. Don't just keep agreeing with his... his... he says... he says, "That's a hobbyhorse," and it's obviously the windmill and so forth. Direct his attention someplace else; he's got an identification on that windmill and he's giving you the wrong name for it.

Get him over, mock him up an illusion, say "Do you see this little man, no, no, do you see this little man here?" The guy will mock up a little man there for you, see? Maybe he'll look at the one you're mocking up and uh... he's liable to say, "Yeah, yeah, I see that little man." Now you'd think you were leading him right straight off into hallucination and delusion; that wouldn't be the case at all.

You say, "All right, do you see the little man jump?"

"Sure." Yeah, he'll agree with you, yeah. You've got a point of agreement. Takes two to make some universe like this one.

Now, what is a datum? Logic four, a datum is a facsimile of states of being, states of not being, actions or inactions, conclusions or suppositions in the physical or any other universe. Too wide, a little bit too wide a definition. Let's modify that definition by this: It's a datum resulting from a postulate.

We've got a postulate, you know, up in the Q's. Now let's just say a datum is something that results from a postulate; can be an idea, a thought, or anything else. We don't have to put that in terms of energy, because postulates are things that govern a large order of activity and any part of that order of thought or activity could be a datum, couldn't it? And it does not have to be stated that it is engraved upon energy and that is the definition of a facsimile.

It's not engraved upon energy. This is true for this universe but it is not true for all universes. What's a datum? A datum is anything which proceeds from a postulate. You say this room is yellow throughout. You made a postulate. You've said a postulate – you've already

said there is a room, space, coordinates, location and so forth – is yellow throughout and uh... now we get a datum, that wall is yellow. That's a datum. Uh... those walls are so far apart, and so on. You see you're... you're making comments and classifications and gradient scale data proceeding out of basic data. Very... it's a good way of looking at it. None of these terms are absolute.

All right, five, a definition of terms is necessary to the alignment, statement, resolution, of suppositions, observations, problems, and solutions and their communications. Here's a whole matter of definition. Definition is taken up so beautifully and expertly by Count Alfred Korzybski that it is very difficult to improve in any way upon his classifications of definitions or his understanding of definitions.

Somebody said it a little shorter than Korzybski, uh... Voltaire – if you would argue with me, define your terms, and uh... Korzybski is speaking in the main about this universe, he's using that reference point, and he is in the main working in an effort to gain a therapy which he never gains. The therapy intended in General Semantics, it would be the therapy resulting from any education, but an enforced discipline of forcing people to stop and think for a moment about this and that just to communicate better, puts a stop on the line. So it isn't a therapy; it's educational in its therapy level. It is not a process or a therapy which they tried to make of it and which it failed on.

But it was too bad that they did that because it is what it is... it's uh... a dissertation and a very wonderful piece of work on the subject of definition. But we put down here... this is not particularly an agreement or disagreement with that. I don't think Korzybski himself would disagree with these. He might even have a little fun with them.

Definition, a descriptive definition is one which classifies by characteristics by describing existing states of being. That would mean this is a table. Uh... this is a table. Uh... it has a flat top. And uh... it has uh... legs. And uh... it sits on things. Of course, that also... that also describes numerous things. That's a descriptive definition, but that's true of any descriptive definition that after you've described and described and described why, you still don't have any great clarity on the thing. Even if you take a drawing of a rhinoceros you're liable to get a unicorn.

Uh... the descriptive definition is very limited. A differentiative definition is one which compares unlikeness to existing states of being or not being. We say this is a table. Why is it a table? It is not a chair. Why is it a table? It is not a box. Why is it not a box? A box has no legs.

And we could say this has legs and a box doesn't have legs, therefore it's not a box. And we keep saying what this is not. The most wonderful fellow in the world on this is the German. The German can go on with this and on and on and on with this, of describing something by saying what it is not.

And actually there's a system of Germanic logic which runs like this: it is not, it is not, it is not, and it can't, it can't, it can't. They've proven those points and then they simply assume this about it. That's a gorgeous piece of... piece of logic. They say it... it... it isn't and it isn't and it isn't and it can't and it can't and it can't and they've described what it isn't like and what its disabilities are, and then they they say that's all that's left. And you say woooo.

They... they've just got through assuming with typical Teutonic conceit that they have just exhausted all possibilities here. They... they've insisted that they've exhausted all possibilities of unlikeness and inability and therefore conclude an ability. And Germanic philosophy is full of this sort of thing. My God, if you do that you can prove one equals zero and two equals ten and that one over the square root is the acceleration of gravity. You can prove anything if you do that.

So an associative definition is one which declares a likeness to existing states of being or not being. So you say that's a table, it's pretty well like a... it's like a... well, it's like a big table and uh... it's like a chair except it's not so high as a chair and a chair has a back, and so on, just go on like that. Now an action definition would be one which delineates cause and potential change of state of being by cause of existence, inexistence, action, inaction, purpose or lack of purpose. And that's very interesting. Although it sounds sort of garbled as you read it there.

Boil it down to this, boil it down to this. What that thing's trying to say is simply this: here, here we have the classifications of insanity of Kraepelin. It's actually Crap-lin but I... audiences snicker when I say that, for some reason or other. He worked an awful lot, long ago, and he made this terrific classification of psychotic states.

The Germans are morbidly interested in this sort of thing. And he goes on and on and on and on and on; he says there's this state and that state and there's this state and that state and this state and that state and woah rah, page after page after page. And then finally, having exhausted all states and having said so, he gets to the last classification and he says all other classifications are unclassified and so fall here.

This is the most gorgeous, by the way, piece of classification that has ever been done. And it hasn't any use. Its level of use is demonstrated by the fact that there's a place by the name of Walnut Lodge. I... I... They don't see anything humorous in that, by the way; it's Walnut Lodge. And that's a spinbin down the line here. And uh... Walnut Lodge has... has... treats only... only uh... psychiat... oh uh... pardon me I... I said that accidentally, not as a gag, uh... uh... not as a gag.

They... they... they sent three people to see, to... to see me and every one of them was under treatment. And this was their staff. But anyway, very good people there, I'm sure, didn't happen to meet any. Have some fine patients though. Anyway, they... they treat only schizophrenia. And so they take only schizophrenics. Now how do they get only schizophrenics? Well, anybody sent to Walnut Lodge is a classified schizophrenic. And they take somebody who is a dementia praecox unclassified or a more modern definition, a mania-depressive and they take him from Saint Elizabeth's and they take him over to Walnut Lodge and he goes onto the books as a schizophrenic.

Why? Because Walnut Lodge takes only schizophrenics. Now you can look at them and you say, "Now wait a minute, let's go over this awfully slow," you say, "What's a schizophrenic?"

"A schizophrenic? We take schizophrenics here."

You say, "No, no, no, what is a schizophrenic?"

“You know what a schizophrenic is,” they say, “a schizophrenic is a general type of insanity and so when we take schizophrenics here that ends the whole thing.”

Actually, the modern definition of schizophrenia... actually the American psychiatrist does not define schizophrenia from its root word of shizoid or schizoid, meaning scissors-like, and it means a split personality. And you think that a schizophrenic today is a split personality person? That’s not true. It hasn’t anything to do with... it’s... I don’t know, I don’t know what it is. I go around and I get these guys and I hold them against the wall and I say, “Now look, what... what is this?”

And they say, “Well, uh... we had to go to school for twelve...”

“Well, wai... wai... wait a minute now. All I want is a common English definition or a Latin definition or even put it in Sanskrit. I can find a translator, but I want you to tell me what so and so is or why.” And you get the most... it’s... it’s just A=A=A=A explanations.

Well, he rowed a horse because he rode a horse and that’s on down the line – no sense. You get that way by treating psychotics. Don’t ever treat psychotics.

Anyway, this action definition merely tries to state, then, that the definition of something should lead to putting it into action or remedying it. You say schizophrenia. Here’s an action definition of schizophrenia which you might apply. This isn’t the definition of schizophrenia, nobody can find that. It’s buried in the archives of the Library of Congress or something.

It’s... schizophrenia is an idea that one is two persons, which is remediable by the discovery of the life continuums being dramatized by the individual. And that would be an action definition and when you’re defining things, particularly in Scientology, I wish you’d remember that. Define it by what it does or its cure. Don’t define it by what it is like or what it’s unlike or anything. Somebody says to you, “What’s an engram?” Well, we have a technical definition which is a moment of pain and unconsciousness. That’s all right but that is not an action definition. That is a descriptive definition and so far is limited in use.

So it’s the best... a clumsy way to define it but nevertheless a better way to define it, even if you say it this way, “An action definition of an engram is a moment of pain and unconsciousness which has content, perceptic content, which has command value on the individual and which when reduced brings a greater state of self-determinism to that individual.”

Or you could define it this way, “An engram is a moment of pain or unconsciousness which can be erased by continuous repetition of its phrases and perceptions as though at the moment it occurred.”

You see the reason I’m telling you this is a very interesting reason, that is the way you keep knowledge from being lost. The way to lose knowledge is to use descriptive definitions, associative definitions. It’s all very wonderful to say, that chair is like a hooblagobla. And it comes into a society which doesn’t have a hooblagobla. And then the information is then lost.

A chair is a four-legged object on which one sits and which is constructed by four legs, a seat, and a back, normally of wood. That tells them how to build it. Gives them some idea of how you build a chair.

And when you're defining Scientology or you're writing it down, please remember what I say on that. Give them as much of what you do to cause or cause an effect on this thing you're defining in the definition as you can and still be brief... get an action definition. I do not know but what the concept of action definition is new – I don't know this. It might not be, uh... but it... it certainly... it's certainly something I've never before seen stressed in the field of philosophy.

Uh... what is an action definition? Action definition is something which gives the remedy or which gives the method of use or construction. All right, you have to learn how to think in those terms by the way. You ought to have this stuff so that you can deliver it, so that you can remember it without any textbook or anything else, so you can put it all back together again.

This is essentially learning how to think with it. And it's much more important to know how to think with it than it is to quote it. Very much more important, that's why I seem to labor some points, and so forth. It's... it's just I want them punched up good and hard so that the evaluation line on the thing, if you... if you, all of a sudden one day, if you don't know this... this subject well, all of a sudden one day you'll be walking down the street and you, orienting, and all of a sudden whirr click, and the knowledge is yours and you've got it in mind and you can suddenly think with it and there's no strain on it at all. And that's... that's just, after that, it's very easy, very easy.

One of the best auditors over in England said, "Well, I finally uh... finally got it fixed in my mind one day that anything which didn't consist of an optimum motion was an aberration and after that I understood the whole thing and it's very easy." I don't know if – that doesn't get home to me, does it get home to you?

But he... he just told me this in his level of communication. Since that he's been a wonderful auditor, everything going along fine. I don't know what he got... what he got into the light, but something went click and after that the preclears are just coming off of an assembly line, click, click, click, click, click, click, click.

Now, all of the early logics then really boil down to the fact that you have a non-wavelength thing called theta which is capable of creating space, time, and locating matter and energy in it, and that uh... there are various things you can do, and at this time the mostest we know you can do with great ease is to make postulates and postulates are a statement of states of being which then go into effect, or don't go into effect, as the case may be. And proceeding from postulates are bodies of knowledge and data.

And knowing how to know is being free enough to be able to make postulates which will stick or not stick as the case may be, as you desire it.

Let's take a break.

(TAPE ENDS)





# The Logics: Infinity – Valued Logic

A Lecture given by L. Ron Hubbard  
on the 4. December 1952

This is the second half of the evening lecture December the 4th and we're going to cover now something which some of you have seen before but which becomes far far more valuable than anything it uh... ever had as an evaluation before. Much more valuable now, and that is the logics six and seven as they were written.

Logic six says absolutes are unobtainable. That is just a forthright uh... effort in this universe to try to step on and stop somewhere along its track the terrific idea of absolutes.

Absolute good, absolute evil, absolute right and absolute wrong, why are they absolute? Because they're by arbitrary definition only. A girl is good who pays her dues to the church or whatever they pay to churches. A fellow is evil if he does not properly work at his job and so on. There's this whole series of control definition... agreements have... have really nothing to do with any high level of... of operational information.

Now let's take a look at this universe and find out how this applies. I think it's uh... what is absolute zero, minus 173, or 273, what is that? 273?

„273.“

273, minus 273 centigrade, isn't it? And uh... uh... nobody's ever gotten down there. They... they get down down down down, to Kelvin zero, that's right and they get down there and uh... they claim theoretically that all motion stops there. Well, of course, they're trying to stop motion to get down there. That's very interesting because you could mock up a minus 273 degrees below zero with great ease.

All you do is go out here about three, four thousand miles out and where you don't get any... any radio RF or anything like that... no RF or anything like that and... and just mock up some space and say if there's no heat or cold in it. And there's nothing in it. And if you mock up some space and say there's nothing in it, then you have no motion in it. And if minus 273 degrees below zero is defined as no motion... Now when we say absolutes are unobtainable we find out theta-wise they're obtainable by postulate. But that is by the introduction of an arbitrary, isn't it?

Postulate – you just simply say bow bow, and that's that. But as a practical matter in this universe when you take MEST and start to reduce it down, and reduce its heat down and reduce its mass down and reduce it down and reduce it down you get to, I don't know how low they've gotten, maybe 270, I mean I don't think they've gotten that low.

Oh, they haven't. They've now got within a tenth of a degree; they'll never get there. Same way, we go up the other way and we talk about a pure metal. Talk about a pure metal, and it's always... it's always at least uh... 2,000ths of a percent or something like that impure.

They don't even obtain a pure metal; it's always 99.99 or something like that. pure. Uh... that's... that's... it'd be an absolute so as soon as we start in on this we... we just don't get an absolute for this universe. This universe could be destroyed the moment it ran into an absolute wrong, or it could run, into an absolute right; the universe would be destroyed.

I'll tell you why that is. That's... again, it's a theoretical statement but it works out, works out very nicely. And mostly it works out in processing. You never get an absolute anything in processing. You don't get absolute reductions, complete states, and so on. Why? This universe and most universes favor a gradient scale and it's a gradient scale of data or space or action or objects. It's always a gradient scale.

That's logic seven: gradient scales are necessary to the evaluation of problems and their data. It's worse than that. It's... it's even worse than that. The universe is conducted on a gradient scale and the reason the gradient scale is so very very interesting here and why it works so very well in creative processing, is because it was a gradient scale of agreement that brought the person here. And it was a gradient scale that made the universe. A gradient scale of agreement – if you agree to a little bit you can agree to a lot. If you don't agree to a tiny little bit you can't agree to anything. That tells you something in argumentation.

When you are arguing with somebody and they're yak yaking around, get something; a lot of people do this, you'll hear this being done all the time but it's not done adroitly. You want to be very smooth and completely deadly in an argument, get them to agree so lightly that they agree without friction and then hold that tone level as the agreements progress. That's deadly. Because the guy will follow more or less right straight through and arrive at your tone band.

He'll arrive at your tone band level with an agreement on which there's no stress and no strain. You're not fighting then to get an agreement. That is the wrong way to get an agreement. The agreement just sort of slides in gradually and if any agreement slides in gradually it can wind up with something as, evidently, as big and as solid and as real as the MEST universe.

Agreement itself... when we knew more about agreements, I said in 1950, we'll be able to crack cases faster and do more in processing than we've... ever before been done. Yes, and that's so true because reality was apparently an agreement. It was so obviously an agreement that we couldn't call anything real unless we'd agreed to it. And again, there was not an absolute agreement. But it wasn't required as an absolute agreement.

The fellow walks in the room, he sees... he sees a... a... a big tiger. The tiger's standing over there on the top rim of the venetian blind. The tiger's twelve feet long and the venetian blind is only about three feet, uh... three... two uh... and he walks in and says, „There's a twelve-foot tiger standing on top of the venetian blind and I wonder that you people aren't frightened to death.“

And this tiger's completely real to him and he is so rough that uh... rough in the wits, that he doesn't know how to put this tiger over on you. He merely says it's there, and that's all there is to that. And you will all say, „Well, there is no tiger there.“

Now if he did this he might get away with that here. He... he'd get a laugh and a nice mock-up but uh... if we went down to the Kiwanis Club... if he went down to the Kiwanis Club and he walked in and he said, „You should be afraid of that tiger that's up there on that venetian blind, because he's liable to jump on you.“ And they'd say, „Well that's all right, now take it quiet, oh yeah, that's good and that's good. Have a drink of coffee, sit down for a moment. Let's talk it over.“ Talk it over? Get the cops!

And naturally select out of that environment a fellow who insisted on seeing tigers on the top of venetian blinds. The sole test of sanity administered by a psychiatrist, and wouldn't you know it, the sole test is „Is he in agreement with the MEST universe? Well, if he's in agreement with the MEST universe, why, it's all right.“

Might be in apathy; we can put him there if he isn't, but uh... is he in thorough agreement? All right, he is. Then he is sane. The guy's strictly a fruitcake. All right, where do we get this... this thing about agreement?

It's a gradient scale of agreement. You might start it out this way. You'd say at the beginning of the track, there you were. And maybe you decided that you'd like a universe. Well, now something had to happen – you had to agree to something before you could have a universe or you and a couple of guys or something of the sort... And you've decided to fix this stuff up and so on. A... and something had to happen before you did that.

You had to have something occur, either initiate natively or have it initiated upon you, that it was desirable to obtain something called a universe. And have some action and so forth and uh... so on. And uh... uh... you should notice I have never defined the word „universe.“ Because if I defined the word universe as such you would say, „Uh-huh, that means parallels to the MEST universe,“ and universes are very much not necessarily parallels to the MEST universe at all. Some of them don't even have action in them. Uh... they have something else. It's very interesting.

Now, when these fellows set this up, whatever they set up, they had to agree that – amongst themselves at least – that it was desirable to have this thing. And then they got to agreeing about a bunch of other things so that they could get some sort of a uh... group effort on the thing or even to agree on something.

One side would say this is desirable and the other side say this is undesirable, and they'd have a game. You see, it took this sort of thing.

You have to agree, by the way, to disagree. That sounds like uh... one of those circular statements but uh... unless you and your arguing opponent are thoroughly agreed upon something, you can never fight.

And one of the best ways to pull the bottom out of an argument in which you find yourself engaged is suddenly find that you are sweepingly in agreement. Only make him discover that he is sweepingly in agreement with you. Now, when these... these fellows, this universe... now a lot of things could have happened. The MEST universe simply could have

overlapped, bing. The universe built in this direction and then the one day, it had a lot of agreements native to it which were native to the MEST universe.

Or the MEST universe says somebody who has... came in there and here was a bridge sort of built over of agreement. And the next thing you know, the fellow'd agreed that something was terribly desirable or in some cases there was just a sudden big boom.

And their universe caved in, which is a very startling thing to have happen. Somebody could pick up its wave length, its chain of agreements, find out what its laws were and blow it up. There's nothing to that.

Now that was normal and usual. Practically everyone here can get a lot of nice big bops on an E-Meter. And it's a peculiar kind of bops. Somebody was just mentioning it to me. Uh... it's... it's a big theta bop; little theta bops about so little wobble uh... back and forth, back and forth, back and forth, but a theta bop which insists on running ten or twenty points on the scale wide, it just jumps way back about maybe a third of the dial back and forth or half of the dial back and forth, something like that, that's a bop on the loss of and still trying to hold on to the home universe.

See all that kind of a bop is trying to hold on to? Still trying to hold on to that. And you'll run this as an explosion sometime or sometimes you'll run it as a persuasion, but always you will run it as something that shouldn't have happened.

That's regretted and the poor fellow's still staying with it. All right, that bridge, then, led over into the MEST universe and the fellow suddenly found himself agreeing that this was a flock of space which had its origin at point unknown and he is part of that organization now, and he has volunteered. And the next thing you know, you'll find out he has agreed. How is all this done? It's done by hypnosis; it's done in various other ways.

Hypnosis is just a sudden agreement. And uh... it's done in various ways and then he comes down this whole long scale of agreement and things get more and more in agreement and they are probably more and more actually to his personal discredit and uh... antipathetic to his best beingness, habit he's still going down the line, and goes down the line further, and further, end further, and further.

He's gotten into the game called the MEST universe which is set up to need a lot of recruits. And he gets all these recruits. Now the essence of untangling the MEST universe was nothing very special, except this: it was the... it was the uh... difficulties of discovering what had been agreed to from a point in the universe where that agreement was a reality and where the rules had been hidden.

There's no anatomy of this agreement really, was there, at all? See, now you had to look around and find out everything had been agreed to in the universe and then you could trace back and then you could actually pull somebody out of the universe. That's about all you could do about it or you could turn around and... and set it up so somebody else who wanted it could actually turn around and master the universe.

In order to do anything about this, you had to know what this anatomy was. Well, it's the anatomy of agreement and that anatomy of agreement is always a gradient scale.

You can test this agreement with a hypnotized subject very easily. Now the reason why it's... it's a... it's an interesting thing for you to study in Scientology is this: you've got uh... you... you're on a level of agreement on a certain series of data but what is the data? The data is on a level of agreement of how we disagree with the MEST universe. How can you turn it backwards?

We're in agreement on an anatomy of agreement so that the anatomy of agreement can be reversed or handled in any other fashion. Or even by the way that you can continue on and de pen the agreement in same quarters. I can show you ways and means of getting somebody to agree even much better with that MEST universe.

I haven't left the data out because I haven't talked to any psychiatrist for a long time. But uh... the data is... is... is quite... quite ordinary, uh... hypnotists, uh... you get uh... you go around and prove the reality to them. You... you coax them into facing reality, uh... narcosynthesis, electric shock, all of these things are methods of getting somebody to agree with the MEST universe.

And uh... I've been meaning to tell psychiatry about this because I'm sure they haven't thought of using any of these things, but these are practically the only methods of really reducing somebody by getting him to agree. And the hypnosis, narcosynthesis, I want you to take a list of this hypnosis, electric shock, uh... dope, uh... the uh... phenobarbital, uh... there are other methods: telling a person how tired they are and they have to have a rest, uh... uh... telling people that they'd better... better look to their souls and so forth, these are all methods – these are all methods which psychiatry ought to have because I know they'd be completely original to psychiatry.

They deepen one's agreement with the MEST universe. You just tell these people to face reality now. Now I'll tell you what's wrong with you, you just have not faced reality. Now you must face the reality of your problem.

The day you face the reality of this problem you will then be able – then you will be able at last to be better off. And this fellow goes into apathy and he goes further and further and further. And of course, he goes more and more under control and I am sure that the fee has nothing to do with it whatsoever.

You can get a much better fee – I tell you as auditors quite frankly – it... it's much easier to get a great deal of money out of somebody who's on a down spiral into becoming MEST that it is to get money out of somebody who is going on an up spiral toward becoming theta.

Just give you that word of warning. They... they've been working themselves out... they've been working themselves out of... of uh... preclears uh... in various parts of the world uh... too rapidly. They... they clean up a practice. Fellow takes a couple of weeks and all of a sudden he looks around and he doesn't have any patients any more and of course the truth of the matter is, he... he then starts getting a flood of patients sooner or later.

But he's cleaning up the rate of one normal psychoanalytic practice every fortnight, and... and this is a rate of speed which has exceeded, of course, exceeded the desirable feed-

in of cannon fodder. So go very cautious about this, I mean, slow down, hold motion, and you will be able to get a lot of MEST.

Now, now the gradient scale of agreement is mirrored, OF COURSE, in the gradient scales which you find in existence all through matter. Just look at matter. Look at liquids, solids, gases and right there uh... you have gases, liquids, solids. It's a gradient scale. That's interesting, isn't it?

You have flows first of one kind or another. And then there's a little bridge in there; you've got a ridge sort of a situation, a couple of other things and... it's very interesting, that formative state. Uh... examine that and you'll find out that they go into gases and then 'the gases go on a gradient scale and they're heavier and heavier gases. And then all of a sudden you've got liquids. And uh... that goes into a gradient scale of liquids and they're soupier and soupier liquids, and then you've got solids. And you go on down the line of solids and then you get to a solid that's what? You get the whole tone scale repeated again between – uh... you get a tone scale repeat, by the way, from uh... enthusiasm, which is a gas. This is of a much... much lower harmonic than... than 4.0, but you get enthusiasm as a gas down to a conservative gas, sort of inert and so on. And uh... it's conservative, then a real inert gas would be just bored. And you go down below that and you start to get into the antagonistic gases and then you get into those that are... that are good and angry and you're right into between 2.0 and 1.5, you're in a liquid band really. Now you go on down from there, you're in solids, and you go on down the band of solids little by little by little and you would get down to what? One point zero; one point zero is a dispersal.

Now we go from 1.0 on south from that. A dispersal, plutonium. Plutonium is so solid and it is so determined to be scarce – at that level you see, MEST has got to be scarce. You'll find the haves. There's a harmonic scale of have on the metals, on the elements. It's ever so often you'll find the elements as they Go down, very-even numbered, I mean as they go down, they're very nice and regular, not even-numbered, very nice and regular.

They go right on down, have me, have me, have me. See the metals go uh... liquids and so on, they say have not and then have me and then don't have me and have me and don't have me and have me. It... it's sort of divided up into that idiotic scale. You can take the periodic chart and look it up and add that up – a little mental exercise for you. Uh... anyway – not even vaguely important at this time – it might help the field of metallurgy but that's... to the dickens with that.

Uh... gold for instance is a have me. And uh... plutonium is so scarce at such a terrific don't – it's a... all mixed up. It's a don't have me and a have me. And it's a wonderful maybe and it gets right down there and it's so scarce and it's so determined but it doesn't know what it's doing, that it is a dispersal, and you start putting any plutonium together and it goes Ka-poom! – won't hold together – and that's the way a preclear is.

You put him together at a certain level and boy does he disperse like mad. So you see there's an echo in the material universe itself. And in each one of these substances there's no such thing as an absolute purity or an absolute state of it. Or anything else absolute – I mean, that's just typical of this universe that it follows down.

Now let's look at the chart of the gradient scale of survive and don't survive and let's take a look first at uh... the corollary: any datum has only relative truth and corollary: truth is relative to environments, experience, and truth. And we look at that. Let's go down from there and say: in logic eight, a datum can be evaluated only by a datum of comparable magnitude. And a datum is as valuable as it has been evaluated, oh, it's quite important. Because the form, the network, with which you are operating in creative processing and which is your main high road to a good thorough theta clear...

A cleared theta clear, this is the high road to it. It's a gradient scale and it would run datum of comparable magnitude. Everything is... is... is to be compared in this universe by a datum of comparable magnitude.

All right. Uh... let's take the first datum of comparable magnitude which was attained in this. And let's take uh... survival and uh... succumb. Two data of comparable magnitude. Now there... there we have a dichotomy which is right up there. One can be evaluated to some slight degree by the other and you can extrapolate from these experience. And you can take a terrific amount of experience out of these data.

Well now, is survive an absolute scale? No, it sure isn't and in the first book we have a graph here, it looks something like this. We had a track of this, a track this way and so on. And this was plotted against time, plotted against objects, and this was plotted against uh... immortality and there was a dynamic survive here and that showed that... that arrow over there, survive, showed the potential of survival.

How long would this individual survive and so we... we have that there as a... an extremely valuable breakdown as far as our thinking and processing was concerned; now you could break that one down, you could break that thing down into eight dynamics. That was how many things were surviving when any individual was surviving in this universe.

You had him paying attention to all eight dynamics. Now, you have this plotted against time and we got our tone scale and you'll find the first tone scale in the first book. It just isn't numbered. It even tells you it's got a gradient scale, it's got geometric progression, all sorts of things.

But anyhow, then let's look this over. Down here at the bottom here was succumb. And this thing was all plotted out against time and it showed that the impulse of the organism, the life organism in particular, was an effort to persist as long as possible in a living state.

In as good a state as possible and as long as possible for all eight dynamics and that was survival. We had the opposite to it was the impulse to succumb. Well, now what was right and what was wrong? A little bit later got to figuring out right and wrong, and I got this: That... that which led to the maximal survival for the maximal number of dynamics could be considered to be right. And that which was minimal survival for the minimal number for the maximal number of dynamics, whichever way you want to look at it, uh... was wrong.

And you could adjudicate then right and wrong. You could actually sit down and figure out and get a good working frame of reference then as to what was right and wrong and how did it compare?

Well, it compared well enough so that a bar association of one state in this union re-convened their rules of evidence... committee on the rules of evidence, and started to work. The reports are not in on that yet, but they are working over the rules of evidence because they've obviously got to be changed.

We had a working... working material on right and wrong. Well, what's right and wrong? Right and wrong would be yes and no. Now, some of your engineers will tell you that they're working on three-valued logic. They aren't but Boolean algebra depends on yes greater than no and no greater than yes. It's just a two-value that way; in other words, it's plotting yes, no and maybe. And uh... uh... one of your big switchboards, whenever you pick up a phone down here, is running a switchboard which operates on Boolean algebra.

Last time I looked they were... yes, greater than no, no greater than yes, hunt hunt hunt hunt hunt, well, the yes on this is greater than no, plug. Hunt hunt hunt hunt hunt, well, the no is greater than yes, plug. Hunt hunt hunt hunt hunt, no greater than yes, plug. And uh... some engineers that work on that, by the way, practically work it in their sleep after a while.

Boolean algebra, it works things out yes greater than no, no greater than yes. Well, they're... they're not really working on two or even three-valued logic, although many of them will tell you, „I'm working on three-valued logic.“ Yes, maybe and no. They're not.

I had a very interesting argument with one of the chaps who builds some of the more interesting electronic brains, a friend of mine. One... one afternoon we had a good time. We went down, and I finally managed to drive home and pound down this datum that there was actually not three-valued logic which he claimed he was using, but there was actually twelve-valued logic.

And twelve-valued logic consisted of the yes greater than no is greater than yeses and so on and the modifications thereof. There was maybe and there was more yes than no maybes, and rare no than yes maybes and those... there was nothing was less maybe and more maybe. And we had a good argument about it and he finally bought this and so forth and then I of course did the horrible thing of demonstrating to him that it was an infinity-valued logic and he'd bought a pig in a poke.

We'll call this an infinity of lines here. And we'll call this thing here in the middle maybe. Now all that means is neither no nor yes. So that's the definition of maybe... neither no nor yes. And the only time a problem is in abeyance is when you can't get a greater factor on weight on the yes or the no.

I should have done it, I shouldn't have done it. What do you find in a fellow who's worried about it? Worried means he is unable to unbalance the balance between yes and no which puts him on a maybe. The anatomy of maybes as you heard in technique 88 was never more valid than it is right now. The anatomy of the maybe – how do you resolve indecisions.

What is an indecision? How do engrams come into suspension. MEST itself is a flock of indecision. It's a big chaotic confusion and you have to pour some positive and negative MEST together to get a stable MEST. You have to get it stable – if you want it stable you've actually got to hang it in the maybe, otherwise it will flow off and go in some other direction.



On a ship for instance they have a terrible time with this. There... there's so many, so many elements that say more yes than no and so many elements that say more no than yes that the whole bottom of the boiler or the boiler tubes or the propellers or even the steel itself in the hulls is liable to flow right away into the water. And you call this electrolysis.

The potentials are slightly different in the MEST they're using and they can't get a decent balance on it and they have an awful time with it.

I saw a ship one time that had just eaten up her third set of boiler tubes in a month. They couldn't get the... they couldn't get the positive – negative terminals. This is one of the big problems of marine engineering, by the way.

If you were able to go in and solve this just bop, you would be worth your weight in, I don't know, you couldn't be worth your weight in theta, you already got that. Well, it would be a valuable contribution.

All right, now again here, survive then would be yes. Toward good for the dynamics. Survive and that would be good. And that would go out here toward infinity. A theoretical infinity of good.

Maximum number of dynamics – now you could draw one of these darn things for every single dynamic, you could draw one for the first dynamic, and the second dynamic, for the third dynamic, fourth, fifth, sixth, seventh and eighth dynamic. You could draw one for each one or you can draw this as just a composite of this arrow which was in the first book – the impulses toward survival.

And it would be: value of assistance toward survival, would walk over here toward good. And we will call that, just for the heck of it, yes.

All right, it'd walk over here toward good and an infinity of good would be the theoretical goal, but absolutes are unobtainable, so there couldn't be an infinity of good. Something would happen if you had an infinity of good, probably the whole universe'd – it wouldn't necessarily blow up but it would probably be just... just stopped.

Because there'd be no differences of potentials anywhere along the line. Now let's look over to the other side, here, and say this is no. And we get here, succumb. And we get with it uh... evil. So we've got that, good and evil, just arbitrary values. We have another word that goes over here, right. Another word that goes over here, wrong.

An infinity of evil would cause a complete succumbing of the entire universe, theoretically. Because you have only one... one terminal. Now maybe you'd call this plus, call that minus. You've got the same thing, you've got... you've got orders of experience here. The plus, the minus, yes, no, survive, succumb, good, evil, infinity here, and infinity there, and right and wrong. So plus, yes, survive, good, infinity, and right are datums which interrelate and which evaluate each other. And there's a gradient scale of each and anytime you find the point for one of those on that gradient scale – you'll find the rest of them at the same more or less point on that gradient scale.

How right is something, how much is it going to assist the survival of something? How wrong is something? How much is it going to make something succumb? How evil is

something? Well, it's as evil as it is wrong and wrong is succumb. And how much of it's evil? It causes succumb, therefore is uh... uh... complete sexual freedom evil? Now, instead of just going in and reading Plato and other Christian uh... authorities on the thing, let's look this thing over and uh... we'll find that uh... that we have an actual way to evaluate this. We have a way to evaluate it here and then we've got a way to evaluate that column against this column. Why, what do you know? We're working out here a system of ethics.

System of ethics, that system of ethics will hold for a lot of universes. But more importantly, for this universe particularly, it holds for logic and that probably holds for most universes too, just the way it is there. Something which is right or it's wrong, that's no action, no action at all.

You don't take any action either. You've got to throw something onto this. Now you could actually throw onto a preclear enough new data in order to unbalance his bullpen of maybes. You could theoretically just give him enough data and he would go from that data into a state of decision just by learning more about a situation. But that isn't too much so.

Now how much of a gradient scale is this gradient scale? Well, that's quite a gradient scale. There's an infinity of lines from here to here and another infinity of lines from there to there. And right in here there's an infinity of lines, and right there there's an infinity of lines.

That's a wonderful number, infinity. Somebody thought it up and it simply means the mostest. It means a never-ending mostestness. And so let's look this thing over and of course 'we can say it's an... I can say very soberly: Now I wanted you to note in particular that there is one half an infinity between here and here.

Now absolutes are unobtainable, now you could theoretically... you have an infinity of evil. You don't have an infinity of evil. Uh... let's have... let's put something in here which is uh... a little more interesting, and let's have a zero, huh? Well, it's not a zero, couldn't be, couldn't be – and let's draw a curve from here across to here, like that. Just for the... the heck of it and then let's put the number 40.0 here, just for the heck of it. And uh... by the way, this number 40.0 had better be just about over here or somebody will get that into a... a spin or something of the sort. And uh... let's put as an unbalanced uh... maybe of some sort, here uh... but let's put around here someplace, 20.0, and over here we've got a 0.0. Now those are just tone scale arbitraries.

They're just tone scale arbitraries. Why I thought we didn't have any action here on... on maybes. No action at all unless you take a... unless you take a no responsibility. A no responsibility for it – we've already investigated and 20.0 should be right about there. And that's about... a lot of action involved in that.

Or, let's see, let's work this out a little bit better. Let's put 20.0 there. You got a conservatism there, maximum action. All right, now all I've done here is make an approximation of the cycle of action. And the cycle of action runs on this line, to some degree. It can be plotted on this gradient scale to some degree, but it is not, again, an absolute plot. So you have this thing which is running here, not as part of the graph, but it's standing out three-dimensionally from the graph as a cycle of action.

This cycle of action here is a cycle of logic. That's what we're plotting. See that? And down here we've got something that we call approximate cycle of action. Now why should we put anything like that? Our tone scale actually doesn't work like that. Or does it?

Your tone scale theoretically would work with bars up to here, something like that. No, we turn this tone scale on edge and we've taken a viewpoint. We've taken a viewpoint of what is good and what is right and what is survival for us. And we've plotted it over against logic and so actually that cycle of action isn't really logic, but that cycle of action put on there is how we apply the gradient scale called logic to our problem in our cycle of action. So I put a problem on this to see how the problem works out by gradient scales. Now you just set this problem 20.0, 40.0, 0.0 over here. Now how does it work out?

You find that – by golly we sure are right before we make any postulates. A lot of people won't act for fear they'll be wrong. That's a low level action. Now you find out that there's a sort of an increase down as we go along here; there's an increase from this uh... forty point zero right through to a conservation.

When you get down here to a maybe we want to conserve things and then we get a stop down here. So we have up here start at right; at maybe we have change – it would be in this area here someplace. But actually, there is an inner cycle here before you get to the maybe from 40.0 down the scale, there would be change and then you would get the conservatism of no-change and then you would get the change again. First you would get the change as you came over here from forty. You would get the change which you would call uh... uh... you would call this change before it got in there: increase or growth, increase or growth, and it got over here into the center. Growth has stopped and decrease has not yet begun. So we have conservatism there, maybe.

We... we'd better not go any further there, you see. I mean uh... we better not make too many changes, we're here at an optimum state. This is a guy maybe in middle life. All right, now decay sets in and we get another change.

It's the change of decay and it goes over here to wrong and that would be death. Survive, succumb. This could be creation, growth, conservation, doing things in life and so forth, then decay and death on that cycle of action.

Or this could be considered over here at 40.0. We'll cover all this material very much more thoroughly later. But at 40.0 we could have... up above 40.0 we start something at somewhere before we reach 20... before we reach that maybe we have 20.0 and that's where we get optimum action about the thing. A heavy action, actually, a maybe is plus and minus opposed in some fashion or another so that you... you've got those things. You're trying to maintain a balance and believe me you get plenty of action when you're trying to maintain a balance on anything.

And so you get over here and then you would get uh... your stop when we got down here. All right, now those two things compare. Now, if we're going... if we're going to work this problem out, we're going to find we work it out by gradient scales.

Well, gradient scales, the best way I know and the best way I know to apply this in processing – your preclear is obviously wrong. He is obviously wrong. How wrong can you

get? Human. You go into ARC with homo sapiens, practically 90% of the things you have to do to stay in ARC with homo sapiens are wrong. It's just automatically.

Look at the code of honor processing and try to make it stick. That's a good survival code, but boy, homo sapiens kind of objects when you run it in there.

That's a good survival code, if a lot of people were using it it'd be all right. So, you've got to back him up from way down here before just wrong. You've got to back him clear on up to the top.

Well, how do you... how do you do it? You have to pick him up someplace on a gradient scale toward that wrongness and back him up the scale and get him up tone scale to a place where he can better act and where he can get more right than he is wrong.

You're not ever trying to get to a point where he'll be absolutely right. Theoretically, that's unobtainable. All right, that's an application of a gradient scale. But there's the basic gradient scale then. And a problem on it.

Now, let's look at gradient scales just a little bit more here. Let's look at a gradient scale which simply comes like this. Let's look at the gradient scale of any part of a gradient scale; now this is a gradient scale of destruction.

This gradient scale of destruction would start in. Here, here is your... your destruction. We'll draw as down and here's your gradients of destruction and here is uh... a gradient scale of volume. And this is small, large, small, large, volume of destruction.

Now we just walk the preclear into this. We've found a lot of things on the E-Meter. Now we found he couldn't destroy a lot of things. So we take the smallest part of them – small volume of them. At a small volume destruction of a small number of what he can't destroy and we get a mock-up.

And we get a slightly larger volume of what he can't destroy and we get a mock-up of that. Get him to execute that. If we can't get him to execute that, get a smaller margin that he can execute and go up in the leaps and bounds that he can do it.

So he does that successfully, that means he can do this successfully. Now he can do that successfully, he can do this successfully. That successfully, he can do this successfully and finally he can do a large volume of destruction on it and he can get very close to an ultimate destruction in his mock-ups. And when he can do that on that subject, that means he's rid of an awful lot of aberration.

He can mock up then in excess of any facsimile he has on the subject. It just puts the MEST universe to shame. The MEST universe quits. It just quits right there. Is... its hold is so slight on an individual. You think it's heavy.

But it's actually just very airy, when you go at it like this; you have to be careful because you're liable to find your preclear sort of nnnneeeaa. Don't work too fast with this – be careful of it.

All right, now, small to large, now that's what we mean by a gradient scale of mock-up. Now you could actually have a gradient scale that would take in first... the first dynamic,

then it would take in the first and second dynamic. Then it would – see your volume of magnitude, first, second and third dynamic would be the next mock-up, a next series.

Next series of mock-ups would be the first, second, third and fourth dynamics. Next series of mock-ups would be the first, second, third, fourth, and fifth dynamics. All right, now listen, mock up the scenery. All right, now let's put some animals into it and now let's blow that up. Or make it decay, or make it get old – do something with it.

Now, put the MEST universe in there and away we go. Now, anybody is trying to infer in any way that I am just trying to blow up the MEST universe, I... I wish he'd... he'd stop on that because, uh... truth of the matter is, I am. Anyway...

We've got here then a gradient scale which would go like this. Let's take a gradient scale of color. And this gradient scale would go something like this. And it would merely mean brightness of color. And it would run from none to brilliant. No color. All right.

Now let's work it on a no-color basis. The fellow has possibly black and white or possibly grey and not-so-grey, something on that order. All you would do would get him to contrast one and then contrast the other one. Anything that you could run.

Get a little bit of each and so on...' small spots, and then move in time, space and location and handle him yesterday, handle him tomorrow. Now, let's get a little bit bigger bit of color, and it doesn't mean, uh... that means color. Uh... well get something a little, a little brighter grey this time.

And mock that up here, there, everywhere – on top of the roof, under the house, in the basement, uh... below your feet, above your head, behind your back – all right.

Now put it in yesterday, put it in tomorrow, now put it in next week, okay, now let's get... let's get something that's s... quite a lot brighter than that. Let's see if you can get any white. Well, very possibly he can get some white, but maybe it's still grey, or maybe this time he can get some good dark black.

So you get this good dark black and you put it here and you put it there and you put it back and forth and you put it in front of the guy and you put it under his head, put it under his arm, put in tomorrow, and put it in next week, and put it in the year 1202, and – all right.

Now what we're heading for is to turn on his color, so let's ask him what his favorite color is and then let's go on the theory that he couldn't possibly get anything that was pleasing to him. Ask him what his favorite color is. Now, if he couldn't get anything pleasing, if he could only get that much color, he couldn't get anything pleasing to him, so let's get something that's rather displeasing to him.

And you say, „Well, all right, what's your favorite color“, and he says, „Oh, green I think. Green is my favorite color.“ You say, „Get some very bilious green.“ Well, he's perfectly willing to get that much bilious green because he wouldn't be able to please himself to the degree of getting any nice bright good-looking green. So he'll try to get some bilious green and he'll say, „Well, it's still kind of grey.“ And you say, „That's all right, now let's get it grey. Now let's get it green again, bilious green, sickly green, got that? All right, get it grey, and so on.“

And you just go on that way, back and forth, back and forth, and you put it in front of him, put it behind him, put it up to the right, and to the left, and under your head and in the next room. And over in the next lot and on a ship at sea and uh... then in tomorrow and then in the year 2897 and then in the year 610 B.C. and uh... all right. Next, you see.

And in such fashion we would come right on down the line and if we just kept that up and kept that up as drill drill drill drill, something would happen along the line that would make his colors brighter, and brighter, and brighter, and something would suddenly trigger. Something would trigger and he would suddenly say, „Well, the devil with it. I can get colors of anything I want to. Of course that’s nonsense, I’ve been getting them here for minutes. I mean everything is all right.“ Okay.

The uh... great oddity this... this thing on a gradient scale. You wouldn’t believe it when you first start in on a preclear. This... this preclear’s saying neeooww and ooohhh and all last night and then so on and he... the... and „it’s bad thetan and... the... and they can’t and... and every time I... holy God! I never want to have another night like that.“

What do you do? You say, „Well, all right, now let’s see, what do you say that was happening to you?“ And he tells you, he says, „Well, it was so and so and so and so and so and so and so and so.“ And you say, „Well, all right now, where... where did it happen?“ „At home.“

Well, you know you’re not going to get him into a nightmare that fast and you say, „By the way, uh... take the house across the street.“ „Yeah, yeah, yeah, what’s that got to do with it?“ „Well, take the house across the street and turn it Around on its foundations. Get a mock-up, turn it around on its foundations. All right. Now turn it back again. Now turn it a little pink.“

„Now turn it blue, now put it about ten feet up in the air, and make it turn around again. Now make it come down on the foundation, now send it up into the air, now turn it around and bring it down to the foundation. Now put it behind your back. Okay, now let’s put it back on the foundations again. Now, let’s put it over in the next state and uh... let’s put it in last week.“

„Okay, now let’s reach into the house just next to it and pick up a bedroom.“

„Ohhoo oroor.“

„Now just a minute, pick up the living room.“

„Okay, I got the living room.“

„Now rearrange all the furniture in it, now shake it up like a dice box, now put it behind your head. Now put it under your feet. Now put it up on the roof. Now put it down in the firehouse. Now put it over on the Eiffel Tower. Okay, now put it on Mars, now put it on Venus, now throw it into the sun so it will burn up. Okay, you got that? Now burn the sun up. Okay, you got that? All right. Now, let’s take a bedroom.“ „Da da da da.“ „Now let’s... I said, let’s take a kitchen.“

And after you’ve handled all that sort of thing, get a lawn chair out in the yard and handle that and tear it up and put dogs on it, and behind the back and over the head and under

and locate it in space, and put it in last year, and... and put his grandmother on it and then bury it in the old churchyard. And do all sorts of things with this thing and then say, „All right, now take a bed.“

„Well, mmmm, all right.“

„Okay, now put it behind your head, above your head, over your head, around your head, around... top of the railroad, top of the firehouse, now put your Uncle George in it. Now invent an uncle to put in it. Okay, now put a blonde in it, now put a brunette in it. Yeah, what did you say? No, that’s all right, I said put a blonde in it. That’s good. I said put two of them in. Okay, now put them down... down in the city hall.“

„Now put them out in the middle of Grand Central Station. Now take Grand Central Station and turn it around. Now put your body in that bed in Grand Central Station. Now have eighty snakes jump on it.“

Well he says, „To hell with it – sure.“ you say, „All right, get the snakes. Well, get them eating the body up. „Well, you don’t know quite when you’ve passed over anything resembling snakes because his nightmare was all about snakes. This... it was something quite mysterious to you. Of course, you’ve got him in the middle of Grand Central Station, he knows that couldn’t happen in Grand Central Station. That’s a complete disagreement with reality and he thinks he can do it because it’s because he knows it couldn’t happen in Grand Central Station. As a matter of fact, you’ve got him back toward his own universe. You’re restoring power into the thing. But if he said yow-yow-yow-yaw-yaw, you said, „Well I just said have this long tall snaky-looking porter come up and tuck your body in better. Okay now have him shuffle off and have him hiss at somebody.“

„Yeah, all right.“ You just work it up that way. Finally you’ve got him in home in his bed at home and you’ve got the whole last 24 hours – you take the whole last 24 hours and you turn it right side up and you turn it left side down, and he says, „What are you doing?“ And you say, „Well, just take this space which contained the last twenty-four hours and turn it right side up and upside down“ and he of course does that, and so forth.

And he says, „What are you doing this for?“ And you say, „How about that nightmare you had last night?“ „What nightmare? Oh, the nightmare! Yeah, yeah, that nightmare, well, let’s get down to some processing, something important.“

Funny part of it is, the darn things stay keyed out. It... it’s just like a bunch of liars out in the old West, the MEST universe is lying like mad to this preclear and he’s lying to himself about perceiving it anyhow and what’s happening in it and what he’s scared about, and everything else. And you just keep talking it.

And by golly, after a while, his concentration on these points of agreement in the MEST universe will shift. This is really a problem in the centering of attention, the fixing and unfixing of attention units... is really this is a problem in to some slight degree. That’s uh... not wholly true but to some slight degree it’s fixed and unfixing. So you get that as a gradient scale.

Now your gradient scale could be these wide beams, one, two, three, four, five, that could be those wide beams or we could have a gradient scale that would go like this and there'd be one, two, three, four, five.

Get the idea? There could be a gradient scale within the gradient scale within the gradient scale. You can have the tiniest graduations imaginable. You're having trouble with this fellow, you... you... you're already starting in too heavy if you have any objections. You shouldn't hang him up on... on when he... watch him when he's processing and when he says, „Well, I... yeah, yeah, I can do that.“

Watch him, he's holding his breath a little bit. „Yeah, yeah, I... I... I... I... I, yeah, I did that.“ Watch that; you're feeding it too heavy. Just look at your preclear – it's like reading a meter. If he says, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, yep, you're feeding it too... too slow. Get it somewhere in there where he's saying, „Yes, yes, yes, uh-huh, yes, umm yes, yes, yes, yes, yes, yes, what are we doing this for?“

That's the way it operates with regard to him. So it's up to you to monitor the gradient scale according to how fast your preclear's taking it. And don't ever let any preclear kid you into this, that there is any aberration or an upset that is so powerful that he couldn't possibly mock up anything about it. NEVER let yourself be kidded that such a thing exists because it evidently doesn't exist.

There is always a gradient scale that he can attempt. There's always one. There's always a level where he can strike in with a mock-up and win. Never otherwise. It appears to you perhaps at this stage of training that a mock-up is really a very light and filmy thing to be working with. Do you know how powerful and deadly facsimiles can be and how preclears can agonize and how long it should take? And you wonder what happens to these facsimiles; you just walk off and leave these facsimiles, just play around with mock-ups all the time. And you say, „Well, we do that all the time“, and so on. Well, we ought to do something too about the facsimiles.

You're doing something about the facsimiles when you do the mock-ups. The mock-ups kick those facsimiles out, they unload them. You're not converting energy, really, when you're doing mock-ups. You're not converting energy. You're putting new energy into a new field, handling it in a new way, and the facsimiles actually come loose, detach, and blow, and that is that.

And you won't have any trouble with any of that. That's something for you to... to look at as you work with this. You are working the most direct process to an amputectomy of a facsimilectomy... That's the most direct course through to that.

Now you see what this is all about. Gradient scales and how it formed out of the logics. It's actually a very interesting application of a piece of knowledge which has been with us for a long time.

Okay, let's call it an evening. Thank you.

(TAPE ENDS)



# Cycles of Action

A Lecture given by L. Ron Hubbard  
on the 5. December 1952

December 5th – December 5th, first hour afternoon.

We're going to – now that you know all about gradient scales – take up that very interesting subject known as a Cycle of Action.

You had to know something about space and anchor points and points of origin and so forth before we could take up cycles of action. Now that is a uh... precaution on my part which has not been observed in the past in the field of physics. They just assumed there was an in before they decided what was it.

And uh... the cycle of action, therefore, did not come up into the prominence that it should and is, as a matter of fact, one of the first uses of it and it has not been used enough to bother with, except by statisticians that wish to prove something that they were trying to hide, uh... since the Vedic peoples' statement concerning this very interesting datum – that things started with creation, continued through growth, went through a period of decay and then died away. And they assigned this to the universe.

Now that was a very wise sort of a statement and very possibly a piece of information about which they might have known a great deal more once. As it is now, it is a piece of information which is submerged into the Vedic Hymns.

Now, let's take a look then at the microcosm called „Man“, and uh... let's take a look at him as uh... a cycle of action.

He starts in with conception – starts in here with conception, goes through into birth, goes through into childhood, goes through into man and then here's an old man, and then dead. That is what he believes his cycle of action is.

And uh... sure enough, for one body, that is for one term of havingness, if you measure havingness in terms of the body – let's not worry about time, let's just say a term of havingness – he continues through this cycle and was for a long, long time content to believe that he ceased to exist when the end of the cycle was reached. That's peculiar to this cycle of action – is the relative content with which it has been accepted. Anything which is quietly accepted, such as a bullet in the brain, being disemboweled, dying of pneumonia, being buried in mud, being trapped – you know, there must be some... quite some pressure in there to insist that this has... has uh... agreement. There must be very heavy agreement on this. Otherwise, otherwise nobody would ever stand for it.

All right, now let's take... let's take what is known as a spiral. And this is one why... now this is a spiral. And we'll start in this spiral here at Creation. This is a spiral for Man. We start in here at Creation, Conserve, End.

Now there are several other points on that gradient scale, but a spiral is simply this: A spiral is a term of lives, or a term of existences or a single existence which bear an intimate relation, one to the other. You, for instance, will go back in a preclear's past and you will find out that you have an overall spiral of him being in a body. He picked up a body some time or another, he was in and out of bodies for a while. And then all of a sudden we get a long spiral that uh... it's just life after life after life after life after life after life. And he goes downhill in the end and he is no longer... he is no longer on the spiral of bodies. Now that's... that's a bigger spiral.

The universe could be said to be, although this term YEAR is very deceptive, it could be said to be about 74 to 76 trillion years. That is to say, homo sapiens is found here on the planet Earth in the solar system at this end of this galaxy, uh... found to be about 74, 76 trillion years. Now exactly what they're computing as a year, I do not know. But you simply say „year“ and you get an immediate response on the E-Meter.

Now it could mean that they are talking about a galactic year uh... as plotted arbitrarily, they're talking about some planetary swing, uh... something of the sort. But it's so many swings and this all boils down to so many units of havingness. A year, you see, is a unit of havingness. That's why it gets to be a unit of time.

Now that spiral at first was 100 million years old, at least. A fellow entered the MEST universe and he went 100 million years until he finally conceived he was dead. And then he conceived that he was resurrected again by some necromancy and he thought himself a new being, an entirely new being, and he went on this time for maybe 50 or 60 million years – his next spiral. That's a spiral. And then he felt himself „dead“ and he was resurrected again and he went on for maybe 25 million years – getting shorter each time. And the current spiral for most people here is 34 thousand years. You'll find some preclears who are about three thousand years on their current spiral, and you will very rarely find one who is any longer than that. When you do, you find somebody who isn't tracking with the... with the culture.

There we have, then, spirals. And those spirals come down on the order of 100... well, 100 million, and then maybe 50 million, and then maybe... and so on, until they're down here right now to this microscopic spiral point which is uh... this current spiral. And Man is part of that microscopic point in one lifetime.

Now let's just measure in terms of havingness. A year is a term of havingness. A year here on Earth: we have Spring – creation, growth, Summer – continuance of growth, Fall – decay and conservation, Winter is death. And then from Winter, again emerges the year once more.

This is the spiral of havingness and a cycle. And unless you have the factor of havingness, designed as a spiral, you cannot get, really, anybody to agree to the unit of time. Take a month: a month is having a full moon. The moon is not there, then the moon is suddenly created, and then the moon swings around and gets larger and larger and then it declines and gets smaller and smaller, and then it isn't there any more and uh... that has passed by.

A day starts with dawn as its creation, and swings on through to the pre-dawn death. If you don't think that just before dawn it's death, the whole world feels like death at that time. Very few of you, probably, have ever had too much to do with wide spaces just before dawn, but the confoundedly most darkest hours are in that period.

As an odd coincidence, in a day, most people die at 2 o'clock in the morning. There's an enormous majority of deaths at 2 o'clock in the morning. It goes right around that. They feel that if they can just live through the next... if they can get through the next two or three hours they'll go right through another day.

So here we have these spirals of havingness. They seem to want to go into divisions of four, for some reason or other – although I've written three here each time.

Now we have four periods for the moon, we have four periods for the year, and uh... there are possibly four periods for an outer spiral. But it would be quantity of havingness would measure the span. And that quantity of havingness is determined on this spiral, and we find this spiral excessively native to the MEST universe. You can use this spiral in any universe, and it is used to a large degree, but I want you to view it as a specialized thing, not as an inevitable thing. This spiral of action, then uh... pardon me, this spiral of growth and decay is also many other kinds of spiral.

All right, when we reach out for the whole universe, we find out that the MEST universe itself is doing a spiral which began with its creation and is going through to its death. And that's the big spiral for this universe. But it is certainly going on through to its death.

Now there's the spiral of action of a game – any game has this spiral of action uh... if it's plotted out on rules even vaguely similar to the MEST universe. That doesn't mean that every game has to have this as a spiral – I scan, this as a cycle.

Uh... here we have, then, the whole universe going from creation to death, and we have the macrocosm. And up here we have Man under the microscope. So that's the big and the large in terms of this spiral.

Now if this thing can be found as such an interesting common denominator, then it must have some intimacy with the whole field of experience. In this universe, then, there must be an intimacy between this and the whole field of experience. And let's make it our business now – we're in the business right now of building, and uh... conserving and destroying universes and it's... it's a fairly big contracting business, and we should know a little bit about what we're contracting to do.

Uh... people who take contracts to the US Government in wartime don't have that laborious requisite laid upon them that they have to know what they're doing before they can do it. But we... we should.

So, let's take a look here and find that uh... what space is. Now, oddly enough, a piece of space... a nice piece of space is a postulated particle. Now you have to have a particle before you can have space. And before you can have an actual particle, you have to... before you can have space you have to have a particle, and before you have a particle you have to have space. So it's a coincident manufacture. They are very intimate. They're not two different things.

Two particles, that far apart, become two anchor points. You say, „Well, there’s a point over there and a point over there.“ Now you could be mathematical about it and you could simply say, „Well, that point has neither length, breadth nor depth.“ That’s your right to say so. And you’ll find it’s difficult to hold it in one place. But uh... that’s your right to say that, and so... so it is.

And then your next step could be a particle. Or you could simply just be more confronting about it and you could say, „Now here’s a particle, now it has mass,“ and you’ve got your creation of space. Your particle has mass. Now your particle could be something without mass. The... the particle... it’s not necessary for a particle to have mass. It’s... it could be just a piece of space, a microscopic piece of space which you then... then give mass to.

It... it’s merely postulates you’re dealing with here. I... I can see on some of your faces you have this creepy notion that this thing is going to slide in sideways on you somehow or other and turn into a very difficult feat in physics. But honest, HONEST, it... it... it’s just... it’s just too simple, actually, to be... to be readily grasped. You have a particle and you put that particle there, and you have a particle and you put that particle there.

Well, where do you get these „theres“ from? Well, that’s very simple. You just say, „They’re there.“ You have to take a viewpoint of dimension and you have a viewpoint. Now you have to say you have a viewpoint before you have a viewpoint, and in order to have a viewpoint you have to have something to view. So that’s coincident, too, isn’t it?

So you get the... the viewpoint, the coincidence of view, uh... the anchor points and the particle actually simultaneously. That should tell you something very interesting. This is all going on here at once. I mean, they can’t divide these things so that you have... „Well, now we have space.“ Oh yeah? Yeah?? The heck you do. If you’re going to say „space“ you’re going to have to say „anchor point to anchor point“, not just arbitrarily. The second you sweep your hand this way or something of that sort, or motion out that way, you’ve got an indicator, and you’re indicating a point or a line in which you are now going to view an emptiness, and which emptiness you may or may not adventure to fill. But we’ve got the... all of these things.

Now what about the intention? You actually can’t state this intention without it happening. Of course, you could state it in such a way that it wouldn’t happen. But uh... if you stated the intention, uh... you say, „Well, now I’m going to put a piece of space out to here,“ you’ve already lined the thing up, and you can’t have instantaneousness.

Where... we can’t get off zero of the stopwatch with this. Uh... every time we add one of these things to another one of these things, we find they’re being done at the same moment. That gives people the creepy idea of the simultaneousness of time. And time, sure enough, is terribly simultaneous because it doesn’t exist. Time is something they invented. The great god Moloch, you know. Uh... he really didn’t exist. But uh... somebody had to invent him in order to keep the... keep the slaves in line.

And Time... they have to invent him. He has an altar and uh... a beingness and is sacrificed to in every factory in the land. That is a time clock which is a nice little altar, and they come in and they feed him pieces of... little bits of paper, and he goes „chomp-whirr!“ and

that's... that's the Oracle. And every time he says „Chomp-whirr!“ he is saying, „Bless you, my child. You will be paid.“

They'd actually get much further if they would simply put a pot-bellied god up there on the wall and give it a good-looking face instead of a silly circular face with Arabic numerals on it, because a god with Arabic numerals all over his face is kind of dull.

Uh... now they tell everybody that this is an... is an object known as Time and it is a great mystery. And it is a mystery which you mustn't crack because if you crack this mystery too solidly, you're going to crack everything else too, and there's a lot of people got a lot of vested interests around here. They can't manufacture energy themselves, they couldn't build a universe themselves, three or four people couldn't get together and slap one up that uh... looked pretty good, so they say, „We've got to keep this one – we've got to keep this one.“

Those people are on the center of this action cycle.

All right. Now what do we have here as an interrelationship of cycles? Let's just take a look at this very broadly and let's say we – just... just for fun – that we have to have space before we have action. Now that's actually not a... not a good way to look at it at all. But uh... we say we have to have space: Space is a requisite to action. Actually, as you have action, you have space; as you have space you have action. As you have space and action, you have havingness. And then... and it's just all right there in what... simultaneous time, and it's very easy to have simultaneous time because, as I said, that is a myth and a mystery.

But this other is not a myth and a mystery. You can experience this. So God bless anything you can experience and to hell with everything you have to take on somebody's word.

So here we go on a first action cycle. We have here uh... space postulated, you know what space is. This is the same space we were talking about yesterday. And that comes through here to particles. And this comes through here to action, and this comes through action to solidity, and here you have matter.

Matter is a condensation of space. How much will space condense? It'll condense, of course, back to zero, because you're not condensing space. It's just... you're just narrowing dimensional viewpoints on something and postulating more particles in it, that's all. It's a... you say, „Well, it's a...“ and so on.

Now you actually have as much time as you postulate space and particles. And if you postulate lots of space and few particles you have action; you have a field of action there can take place. And if you postulate very little space and an awful lot of particles you have solid matter.

Now there isn't any reason why you couldn't do that one instantaneously. You could say, uh... „Now it's from here.“ Don't think these things have to grow. They don't. That's... that's the whole trick of the universe. You could have this... you could say „From here to here, and there to there, and there to there, and there to there and there to there. That's... that's a piece of space. And now it is a solid mass of particles – there you are: a piece of iron.“ I mean, there isn't any reason you couldn't do that. Just simultaneous time.

It does not depend upon any gradient scale of occurrence. Let me make that very plain to you: It doesn't depend upon a gradient scale of occurrence.

Now there are many people around who know this instinctively and they can't possibly figure out why they have to go through all this work, particle collection idea, in order to have a whole flock of particles which then go together and form an object. Or why they have to go on a gradient scale of this sort of thing. And you can take a little kid and uh... when he wants something, he wants it right now. He doesn't want it „till Daddy works another month so that you collect enough paycheck to this and that.“ And „Yes, dear. Now you want to be very... you realize, dear, that uh... these things take a little time, and so forth. And you have to work for what you get. And if you go to school and you gradually go across the line uh... and so on, why, you eventually work for 80 or 90 years and they will finally let you be a psychiatrist.“

And uh... uh... they... the fellow is in instinctive protest, is saying, „Noooo! This doesn't have to be!“ And every once in a while somebody will jump sideways on this and say, „I want it right now! Zing! No gradient scale, anything of this sort. It's got to be right now.“ And he'll get into trouble with the rest of the society. They all come around and tell him how this takes time, They don't tell him what time is. They merely say it takes time.

What they're telling him is, „You put a lot of particles in gradually.“ They're telling him the difference between, „Now we'll make this box up here – this big cube – and now you want to just say, „That's all full of particles and all those spaces are occupied and they're in juxtaposition to each other in such a way that they'll cohere, and those kind of tetrahedrons in space are going to do this and that, and therefore you've got iron.“ You... you just want to say, „Zong!“ and that takes place.“

„Whereas we assure you solemnly that we know utterly that that cannot be done, because WE can't do it.“ So they say, „Here's the way you do this. First you make this big empty box. Now you've got that? Now you can't have anything. You've just got to have an empty box and it has the flimsiest possible anchor points. So we can say they're practically zero. Now we've got that box, and we take great care that it has the perfect geometric shape, and so forth. Now we take a particle – another little piece of space here – and we take this particle and we say it's all full. We say that is in the shape of a tetrahedron and that is all full.

„Now we're going to take that particle and we're going to put that in the box, understand? All right, now we're going to take another small piece of space here, because you see, we can't do these big things. We've got to do small things. And uh... just take this second little tiny piece of space here and we say that's all full of particles, that's fine. That's another tetrahedron, and we'll put that in this big box. And this way... this way, eventually we will have a box full. And it's much more satisfactory to do it that way.“

And if you said, „We will make a large tetrahedron of space and fill it full of particles. And then two more, and then four more and then put those in this big box,“ that would not be fair. And you say, „What's fair?“

„Well, fair.“

Evidently what's fair is not well done. And that, by the way, is... is terribly true all across the line when people start to talk about what's fair.

Now you'll get the idea here, gradient scale. They want a gradient scale. They can't do a lot of it at once, so they want to do a little bit at a time.

Now this universe is built on that postulate that I just gave you. It's built on the postulate that you take this space and you make little particles and fill the big space that way, and it's built on the postulate additionally that when you get it just so full it starts to get smaller. That's shrinkage and decay. In this way we've got a method of getting rid of these masses of things, or maybe a way of collecting them, or something. Nobody's ever quite sure what they're... what they're doing on this. But it's... it's a game. And it should... should be just awfully bare-faced to you, you're supposed to go down and...

People are building an airplane down here, and they go down and they... they make the sheets, and they put the sheets on the airplane and so on. And that's all very interesting.

And they build this airplane and they put a motor on the front end of the airplane and they put gasoline into the thing. And they take a young boy and they train him how to fly, and they take the airplane out to the landing field and they take the young boy who knows how to fly and they put him in the cockpit. And they go up here to the... to the tower and they have a man in the tower who knows how to dispatch airplanes. And they have radio men and weather men to make sure that the airplane won't get into trouble in weather. And they have radio stations and other fields and other places where you can get gasoline. And they've got this all figured out.

So what? So he can fly. You sit him down in a chair and you say, „Be two feet behind your head. Now go to Chicago.“

And you immediately say, „But you can't take a body to Chicago.“ Why should he take a body to Chicago? If he gets hot enough, when he gets to Chicago, he'll make one.

That, that by the way, is the essence of teleportation. Well, what do you want to lug... lug a body around for? If you... you'd have to lug something around and it would encumber you.

A person has to encumber himself to the direct degree that he cannot create and destroy. And so if you want to lug this body around all the time... you could teleport it, sure enough one way or the other, but uh... why? You just uh... you've got this nice body and everybody looks at it and it feels solid to them and it's all set and uh... you come in and there they are. And they say, „Well, I think I'll go to Chicago.“ Poof! Poof!! There they are – walking through the Loop.

And that's very simple, but they'd have to be able to re-create themselves a body when they got to Chicago which compared to this body, so there would be identification involved in the thing, if they're that MESTY that they have to have identification.

What... what you really get identification on is matter. You don't get identification over here on particles. A person who can BE a universe is not worried about whether his name is Jones or William's or Spooner. He... he is not worried about what his name is. And

possibly the beings which were in his universe, and so forth... he probably wouldn't go around with his ear very harshly and solidly to the ground to make sure that they kept on calling him Jones – anything of that level.

Now you say, „Well, Jones owns so-and-so and so-and-so, and you have private property. Therefore you have to have a label so that you can tell what he owns.“ Oh, what the... what the... hey! Wait a minute! What he owns? You mean to say that the guy's got to own? Oh, this fellow has to own, huh? Why, I thought we were talking about gods! Gods don't have to own, they create! And they don't sell, they destroy!

There is no traffic in the marts of the Valhalla we're talking about.

Now when you get, however, into this whole subject of... of cycles of action, you find out that the imposition of a gradient scale on the manufacture of an item gives the illusion called time. And you want to unsolve this with the preclear – you'll find your roughest preclear is the one who has the roughest time with possession. The roughest preclear has the roughest time with possession. He wants – he can't have. The mere fact that he wants to be out of his head is enough to confirm the fact that he's going to be IN his head. The fact that he doesn't want something is the surest guarantee that he's going to get it. He is just in a complete reversal, lower than that, he's practically MEST. He cannot handle force, which means he cannot make objects. So if he cannot make objects, he is at the bottom scale of having to want.

So let's take that as a cycle there. And uh... that would be... that would be the cycle of an object here, this space, particles, actions, solid and matter, and objects. And we put this on here very carefully: „MEST Universe.“ Now we'll put also very carefully „December 1952“ and we'll... we'll make a translation of that uh... so that we know what 1952 we're talking about. Because that is based on a very, very tremulous sort of thing.

It's... it's a... it's right on the razor's edge because that says, „A.D.“ And I don't know that we know whose „A.D.“ it's for. So we'll put it what it is, which is Cycle 56, Marcation Two – which is Hub Time.

Now there is the cycle of an object. Now get it very specifically: the cycle of an object here and now at this time, the place and what... what agreements you find yourself in.

Now, what cycle of action, then, for an object that's built like that? Well, a cycle of action for an object that's built like that goes this way: it goes Start, it goes Change, and it goes Stop. Those are the three characteristics of motion, that's all. That... those... those... motion does those three things. It doesn't do four things or six things or twelve things. It just does those three things: starts, changes and stops.

Now, you can fancy this up here, then, as motion actions. You can fancy all this up, and make it very, very interesting by putting in here just a little bit more particulars, see? You have Start, and then you have Change additive, and you have Null Change, and then you have Change negative, and then you have Stop. Now that's just highly particular. That's null there in the middle.

Now this compares to this: uh... Start, Increase, Decrease, Stop. Start, Increase, Decrease, Stop. That's the way this works out. This is the formula of agreement on how we're to



make matter and maintain it and increase it and decrease it and so forth. Here we have again – Conception, Growth, Conservation here in the middle, then Decreasing – you notice old people start shrinking – and then Stop. When they turn to dust they really shrink.

Now there is all these related cycles of action. They're just all the same thing; we just kept drawing the same thing only we're getting more and more into experience on this. So let's just be... let's say to hell with this and go right on out and find out how many of these things can we interrelate.

Well, we have to go into comparative experience. You saw yesterday space was beingness. We could compare space to beingness. Now that's very handy, because as a person increases in space, he increases in beingness. This is observable in a preclear and it's extrapolable from other things. So, all right, we'll say space is beingness, and this is doingness, and this is havingness. Beingness, Doingness, Havingness.

And up here we have this, of course, as space, energy, object – object doesn't matter. When you say „object“, we're talking about energy, too.

All right, and this is Start-Beingness-Space, and this is Start, Change, Stop. And this is Creation, and this is Conservation, more or less, and that's Destruction.

And all through all of these things we have a related experience. And that's very strange that all we have to do when we're looking at uh... all of this material is uh... just interrelate these items. When we're processing or trying to understand something, we can't understand it in one category, shift it over to another category of the same bracket and we can understand it.

We've got three things working here, then.

Now we've got the various items here of energy, and when we get down to the final analysis, how does this relate? A preclear must be able to create the condition, energy or object, he must be able to conserve it, protect it, control it, hide it, change it, age it, make it go backwards on a cycle of action, perceive it with all perception, shift it at will in time, rearrange it, duplicate it, turn it upside-down or on its side at will, make it disobey MEST laws, be it, not be it and destroy it. If he can do all of those things, he's answered every condition that is possible in the MEST universe.

Now that just comes out of this stuff. This is with ease... considerable ease with which you do this stuff. Space and beingness are coincident. A man is as much beingness as he can handle space. He easily starts things because he can always create space for himself, a little more difficult to change things, and it's sometimes quite difficult to stop things, once changed, in this universe.

So the... as far as energy is concerned, it requires energy to do. It also requires space and matter, because energy or little tiny particles of matter, which sum up to big particles of matter with no space in which to move, very rapidly and that is matter. A particle with no space to go anyplace is matter.

Now we have, then, uh... energy compares to doingness and, of course, the essence of energy is change. We get uh... things shifting this way and that way and around and around, and we get change – consistent and continual.

And energy, of course, when we... I put conservation in there just to mark the center point. Then it ought to be also „Grow, Conserve and uh... Decay.“ And the operation of energy can be found to be in Growth, Conservation and Decadence. It's uh... uh... that's Change, but those are your characteristics of Change.

Now Change is marked out in terms of increase-decrease. And doingness, up here, is initiate-inhibit. You can... you can... you can initiate and carry forward something, or you can inhibit something in doingness. And just pure doingness wouldn't do either. If you really wanted to be very technical, it would neither initiate nor inhibit, but you can't have a theoretical uh... null in the middle of action. So right in the middle of action there's always an umpire. You can always have an umpire on a game, because that has to be one of the characteristics.

So, over here we have an object, or matter. And that's havingness, and that's stop, and that's destruction. And those are related things.

Now let's... let's... apply this practically in the business of running the game called „MEST universe.“ Let's not worry about processing for a moment, and let's take a look at these things and see if they're useful. We want to kill something. All you've got to do is stop it often enough and it'll die, just as simple as that. You don't have to kill a puppy dog by shooting him in the head. Every time he runs in the room, stop him – stop him – stop him. He tries to bark – stop him. He tries to jump up in a chair – stop him. He wants to do this – stop him. He wants to do that – stop him. Don't let him do anything. Any time he starts to initiate any action or carry forward any action, you insist that his position on the cycle is stop – and he will die.

Now let's say you want to stop something. You want to stop something – give it things. Give it lots of matter – lots of matter. And the more matter you give it, the slower it will operate. And you want to stop it dead in its tracks, just empty the dump trucks on it. It'll stop. Just give it things. Give it things that it considers quite desirable – gold watches and... and Cadillacs and mink coats and... The more you give on this, why, the uh... more upsetting it is to this person. And they... they KNOW they want to have these things, they know that, because that's right, it says right there on Agreement One: „I want to have the MEST universe.“ And it... they say they want things – but the more they get of them, the unhappier they get.

And if you want to just get rid of somebody, just completely, start giving them a lot of presents. You'll just... you'll just – bye-bye. You have to exaggerate it quite a bit, but if you were handy at making things so that every... every 15 or 20 minutes, why, they could receive another present, they... they would either run away utterly or die in their tracks.

That's one of the biggest mistakes that... that women make – or men make – in interpersonal relationships. There's a good and adequate reason for that, by the way.

Now, let's take... if you want to stop something, the neatest way to do it is destroy it... really the neatest way is just destroy it, it'll stop.

And uh... if you want matter... if you want matter... keep stopping things, don't start starting things. If you want to accumulate matter, start stopping things. And if you stop enough things, you'll get lots of matter. It is an operating principle of such magnitude that it would shock you. You think the capitalista has to be very, very sharp, you think he has to be a real sharp boy and get around there, at the right place at the right time, and call up Bill... He's actually just cutting his throat. Every time he makes a motion, he's cutting his throat, if his goal is to be a great capitalista. He should never, under any circumstances, do that sort of thing. All he should do is keep on stopping things.

If he finds out that there's going to be a bank loan which is going to be transferred to such a place, all he should do is make it his business to stop it from happening. If he finds out that they're going to build a certain item in a certain place, all he's got to do is stop that from being built.

If there's a new law going to be passed, he should stop it from being passed. It doesn't matter what it is – of course, they'll kill him, but then what the hell. I mean, he's just a capitalist. Uh... and, by the way, it works out the same way for the commissars. That's a big joke, you know. There's no... there is no mental difference and no ridge structure difference between a commissar and a capitalist, which I think is the most amusing thing of all. And, of course, this would have to be true or the two bums would never be clawing each other's throats out. They're both trying to have so madly that they have to stop each other.

You wonder what's going to happen to communism; well, it will stop capitalism. You want to know what's going to happen to stop capitalism; well, it'll be stopped by communism. It's very simple because they're both heading for the same goal. Now we get a nice interlinked relationship of stop going in both directions there.

Now the destruction should be... should be the main business of the capitalist – that's what he should specialize in. And sure enough, there's always a little suspicious thread of – you know that last little war we just got through fighting? You know, I could swear somebody promoted that for their own benefit. I could just swear that was the case. It just looks that way.

Now you take Pearl Harbor. Let's see: they ordered in all the ships into the harbor for a three-day's admiral inspection immediately before it was bombed. Yet, at the same time they had service from the Russian Intelligence Corps that said that Pearl Harbor was going to be bombed at eight o'clock on Sunday morning. Now they had other confirming lines, and 24 hours before Pearl Harbor was bombed a submarine had been sunk immediately outside the harbor at Pearl Harbor. Now it's a very funny thing that an admiral's inspection was what was ordered, because an admiral's inspection means that you take all your ammunition out of the ready boxes on deck and put it below in the magazines. That's very peculiar, and it's very funny that in the first lines of strategy and tactics – it says, in the US Naval Academy it says, „When two nations are engaging in diplomatic relations and adjustments“ – or words to that effect, meaning when there's a little strain in the air – the position of the fleet should be at sea with whereabouts unknown.“ That's line one of elementary tactics, US Naval Academy.

And it's very strange thing that when you have a message that says, „Pearl Harbor is going to be bombed at eight o'clock in the morning,“ and you get this, somehow or another the admiral in charge of all this in Washington is at a party and somebody else is at another party and they finally get in touch with these fellows and they... find out, they get in touch with somebody over there – whoever was there at the time, I've forgotten. And uh... they... they uh... get these people, and then these people all say, all say, „Well now, the thing to do...“ – see? There they sit. They've got batteries of telephones, secret circuits and everything else. „And th... th... the thing to do is to put that in top secret naval code. Well, that only takes about three hours to encode; they probably don't even have it in Pearl Harbor, but uh... we will send them word of warning in plenty of time, and we'll put this in top secret code, and it'll take three hours to put it in the code and about an hour to transmit it, and then when it gets there it'll take them four or five hours to break it down.“ And what do you know? That code was broken down and finally the message was read at ten o'clock Sunday morning, Pearl Harbor time – two hours after everything was in ruins.

Now I don't mean to infer by that that there was anything strange or peculiar about Pearl Harbor. I don't tell you the thing was sold out at all. The thing was not sold out, very, very definitely wasn't sold out. It was just „stupidity'd“ out. And uh... there is fortunately no monopoly on stupidity, and stupidity is no test they use in politics or naval or military circles. They never test for stupidity. They say „intelligence tests“, and so forth. They never have stupidity tests.

Yeah. When you get these three things working together, you really have a mess on your hands, because they don't work together, they work simultaneously: Havingness will stop, Stoppingness will destroy, Destroyingness, oddly enough, results in Havingness.

Now you want to know how that possibly short-circuits. Well, let's look at war; if you destroy the army you get the country. You get the idea? Havingness. If a fellow has to have something which somebody else has, it's a lead pipe cinch that he's going to have to destroy to get it. And what do you know? He'll destroy what he is getting, too. He'll lessen its workability. There's be an element of destruction entered into anything which is procured in that fashion. And this is a working, a little working rule in the MEST universe.

Somebody wants to go down here and take over... take over the combined Dupont factories. And they go into a... a destruction of a lot of reputations and a lot of fortunes and a lot of this'es and that'es, and finally they get the Dupont factories over. And the Dupont factories, at that time, would not produce what they had produced. You'd think they'd go right on producing, but they won't do it.

Let's take General Foods: General Foods accounts for one or two percent of all the food that's distributed in the United States. Well, it's just wonderful that at the time that General Foods was making a rush to get this terrific monopoly on food preparation and so on in the United States, they kept grabbing little companies, and they would go out and they'd grab products which were good products. And they would cut a few throats and lay them in the streets and run a few tanks over them and uh... wipe them out on the stock exchange, and uh... buy up their due bills and close down on them so they couldn't get machinery that they were using from the places they were. In other words, cut off, cut off, cut off – stop, stop,

stop, stop, stop. And all of a sudden the little company would say, „All right, I have no choice. We will sell out to you.“

And, by the way, it never occurs to a person in that bracket to walk in the front door and say, „Here’s three million dollars. Now how about your company? That’s fine. Let’s sign on the dotted line.“ He... he just can’t... he just wouldn’t know how to operate. That would be beyond him. He... he’s got to do it the other way and invariably will. You just look at the... the trading that goes on in the back of the bank. It’s fascinating.

All right, so we get... we get Postum – let’s take Postum. Uh... General Foods uh... cut its throat and uh... threw it over the shoulder and... and... and packed it off into slavery, and the product called Postum went down in quality – zooooom! The type of can in which it was packed was markedly changed, and that went down in quality – zooooom! And the sales of Postum went down in quality – zooooom! And then General Foods sits back there and say, „You’ve got to have, you’ve got to have, you’ve got to have. Advertise, advertise, advertise, advertise. Postum, Postum, Postum – everybody drinks Postum, Postum, Postum – everybody, everybody, everybody... horrible stuff – drink it.“

„All right, we surrender. We’ve got to have.“

The degree to which a person has to have is the degree to which he will survive. If he’s got to have everything all packaged up solid, he’s stopped and he’s dead, because although possession is an end goal, when attained, it ends the cycle of action.

There is never a great adventurer who did not end his career upon having discovered the sacred treasure of Peru. Bolitho, good old Bolitho, with his TWELVE AGAINST THE GODS – it’s a wonderful thing to read – gorgeous! And the introduction of TWELVE AGAINST THE GODS is one of the best pieces of work I know of, even related to a lot of things, and particularly to this subject.

You know, we can add this little line to it: we... if a fellow, if a fellow would act and act. and act and then finally with his terrific ambition attain the treasure of Peru, and then he would turn around and look at all the people who had impeded him in getting it and he would simply take the bars of gold and the gems and make those people have them, he’s all set. And if he would walk away from his greatest triumph – and if a man ever could do this – walk away from his greatest triumph with his hands empty and his pocket empty and with maybe just the shirt on his back, he would live to triumph again and again and again and again. If he could do that.

You know, we live in the midst of a tremendous amount of propaganda – continuous MEST universe propaganda on which the vector is 180 degrees twisted, so that we are led to believe that so-and-so is the case. And then we take that on faith, and we don’t go out and look. We don’t see what is the end product, for instance, of finding the treasures of Peru.

Let’s just take the sweepstake winners of a few years ago; let’s look them over and find out what happened to them. I know a little girl in Hollywood who is a very famous star today. Very good friends, and she is a... well, they got lots of MEST... they’ve got lots of MEST today, she and her husband. And uh... gosh. The only thing she was interested in was her family. Her family in the East. And they all came out to Hollywood and she had this tre-

mendous income. And she could give them anything they wanted. She proceeded to do so. She has no more family – the one thing that she cared about, her sisters and so forth. And then the whole group has just gone to pieces completely. And yet what is she interested in? She's interested in her work. She isn't interested in what she has. She would buy a Cadillac and leave it on the driveway and never look at it again. She would be in a position where she could do that.

Do you know that this kid isn't happy? You see... you see this kid's name in lights all over the place. And you'd say, „Gee, this kid certainly must be happy.“ Oh, no! If this kid could just make up her mind that what she was trying to do was what she was trying to do – she was trying to act and she loved to act and she loved the atmosphere and the creation of acting. And if she would go into her dressing room in her gingham dress, or her 3.98 dress and put on the costume of the play and take it off again and put on that dress, and every time they gave her a pay envelope, take 50, 60 dollars, enough to eat out of the thing and pay her hotel rent and throw the rest of it in the nearest garbage can, she'd be a happy girl.

But nobody can expect her to do that, and the studio gives her all this money and they... they wonder why she isn't happier and why this old spark isn't always there and so on. They're killing her, little by little, inch by inch.

And that's completely contrary to the way the MEST universe is supposed to run. You're told very carefully, „Now look: if you're a success, you get an awful lot of stuff. And you can have all these things. And you can have these big beautiful homes and you can have all this way, and you can have all that way, and you can be very happy then.“ And actually you can persist in that... you can persist in that delusion, because it's a completely backwards modus operandi and it doesn't fit and it won't work out that way at all. You could persist in that to kid yourself in order to keep yourself in action. But the second you cease to know it's a pretense, you get caught in the trap of it.

You actually have to be in a position like this sometime to have a superfluity of MEST to find out what it does to you. It's just fabulous what a lot of MEST can do to you. It makes an awful „MEST“ out of you.

Now, these things are then related. And where you see these things cropping up as manias, where you see havingness mounting up and the MEST stacking up all over the place and getting higher and higher and higher, and that is more or less your object and modus operandi, you're going to get a stop, and where you get stops, you're going to get destruction. And where you get destruction and stop and so forth, there's going to be more matter there.

Boy, there is nothing as full of matter as a battlefield after the battle has been quote „won“. You've really got an awful lot of bodies there if your goal is bodies. They're in sort of a secondhand state, because they always are on such a thing. But that's the way it goes.

Well now, these are interrelated experience. If you want to know why this man's space is in bad shape, it's because he conceives his beingness to be in had shape. If his beingness is in bad shape, then it's the matter of ability to start is in bad shape. And if his ability to start is in bad shape, that simply has to do with what he can create. If he can create, his beingness will be in pretty good shape. If his... if his creation is in good shape, his space will be in pretty good shape. They just all go together.

Now if you want to knock out this – we have all these various lines here – uh... inter-relation, if you want to correct any one of them, address the other three. Remember old ARC? Well, we've got it right here.

ARC, by the way, is – I'll comment on it much more broadly – just to put it in here and show you that we're not out of the frame of reference we've been studying for an awfully long time. There's an ARC here and an ARC here and an ARC here. There's a gradient scale of ARCs, only ARC is the plane but uh... it's a triangular plane, and it adjusts up and down, back and forth on this scale. And you can say ARC, ARC uh.

We have over here ARC, and so on.

Now let's... let's look at this and let's get into the most vital center of what we know to be the backbone of thinking ability. And that's Differentiation, Association and Identification. We're right back there. Differentiation, Association, Identification. Out of Association, you get logic, you get action thinking. You reach things, and so forth, with action thinking.

And out of Identification you get insanity. You go down to the spinbin and you'll find identification is identification. And so „he rowed a horse“ R-O-W-E-D is the same as „he rode a horse“ R-O-D-E. And there he sits with the oars on the back of a horse.

Identification, Time, everything else, ceases to be, it becomes a solid mass.

So let's just put this in here where it belongs: Differentiation, Association and identification. And there they are.

So we have related the gradient scale of insanity to the gradient scale of action... of the Cycle of Action and Space, Energy and Matter.

Let's take a break.

(TAPE ENDS)





# The Tone Scale: Moving the PC up the Scale

A Lecture given by L. Ron Hubbard  
on the 5. December 1952

We have as our coverage level one of the many times which we will use the tone scale. The reason we have to get the cycle of action covered more or less and given a... a bit of an overall coverage, fast-like, is so that we can get into the subject of the tone scale, because the tone scale is essentially a cycle of action.

And the second you know that the tone scale is a cycle of action you can start booting preclears around on the tone scale. Now you know from experience that the best way to get somebody well and in good shape is to boot him on up the tone scale.

And that is the one thing you keep striving to do, and very often you hit it and sometimes you miss it and... and... and so on, and it becomes too much randomness. So how do you move somebody up the tone scale?

Well, we have been doing a number of these things simultaneously without having them properly divided. And one of the ways you boot somebody up the tone scale is you get them to stop identifying. And uh... you get them so they'll associate one thing with another instead of identify with it.

Uh... you can get them to differentiate. Uh... you uh... start them up the tone scale by getting them to get their... their visios in motion, or something of the sort. Or you get them up the tone scale by running out all the times people were trying to wipe them out. Or get them up the tone scale by reducing their desire to be an effect and... and making them desire to be a cause.

Or you get them up the tone scale by running out enough secondaries so they can assume a higher level of emotion. Some secondary's pinning them down – they're in a terror engram or something of the sort. You run out the terror engram and after that they're in anger.

And you've got this sort of a series of combinations with which you've been working uh... straight through uniformly in Dianetics and Scientology and working with this tone scale and you know that moving a person up the tone scale makes a person well. We also found out that moving a person up the tone scale restores a self-determinism.

So we just extrapolate across of that, we find out that moving a person up the tone scale uh... increases their self-determinism and uh... it also increases this, that and so on and so on. Well, every time you say „If you move a person up the tone scale it will improve this and

this and this," that is automatically a statement that if you do this and this and this and this and this, you move a person up the tone scale.

We can make this statement both ways and so we have now a very large number of ways to move somebody up the tone scale. With creative processing you can address directly each one of these ways and they keep just coming right on up the tone scale.

So the tone scale becomes something that is very easy to move people around on – not something which was a terrible arduous hit over the head with a club sort of a thing, of „We've got to move him up the tone scale and Lord knows how we're going to do it. But we'll try somehow.“

„And uh... maybe running this and running that and doing something or other – maybe this is going to move him a little bit. He's... he's in better tone, his tone's better. He's just a little more self-determined. He got up off the couch the other day and he said to me, uh... he said, „You've got your nerve doing so and so.“ He's always been very meek and mild and propitiative before, so he's up the tone scale.“

We've got a gauge here. Now this tone scale was a very interesting thing. And the development of this whole science actually could be monitored by or measured by how well-developed the tone scale was.

In Book One we had a tone scale. That's the first plate, the first illustration in Book One. It's the tone scale in its embryonic form. And then in Science of Survival we started to move out onto the line and we really got behavior at these various levels.

Now it's a funny thing about the tone scale is you get a person at a certain position on the tone scale and he operates right straight on across the tone scale, and we also found out that man was such a composite of beings that he had two positions on the tone scale. We found out first that he had a couple of positions on this tone scale. He was at... be at 1.5 and he'd be at 2.5. That was very strange.

Well, he seemed to be – very, very upsetting. And we tried to explain it by harmonics and so forth and it was quite easily explained that way and that still has some truth in it but the... but the fact of the matter is that this fellow... this fellow was on the tone scale as a social, educational unit which was part of a society and that was his stimulus-response activity.

And then he was on the tone scale at an entirely different level a“ the thetan. What was he as a thetan? Now he was conforming to or not conforming to the society to the degree that he was sane or insane as a... as the thetan. So we have this monitoring unit and we look on the tone scale and we find we can plot the thetan on the tone scale and just independently. And we find out he's just usually clear down below zero and we can plot the body response, social-educational strata, which we can trace all the way through this boy, we say „He went to Eton.“ We've immediately set a position on the tone scale.

And then we had the composite being plottable on the tone scale. Social, educational, environmental background, so and so and so and so and so and so modified by the thetan. The thetan's willingness to accept this or his... his anxiousness to reject it.

So we had the thetan on the tone scale; we had the body on the tone scale. And then we had this position on the tone scale which was gotten because of the interaction between those two facts. So there are actually three places a person could have been on the tone scale. And their... their common denominator, mean position, the... the place where they were located however would demonstrate a predictability, which in itself was horrible to behold. If you looked across the tone scale and you found out that somebody was continually withholding information from you, withholding information from you, withholding information from you, you all of a sudden – you would find yourself just being ruined by this person. You couldn't quite figure out why this was. Well, if you looked across the level, it says „Communication“ and then in other positions on the Science of Survival tone scale under „Ethics,“ under „Behaviour,“ sex and other things, you could have predicted exactly what that person would have done.

Now there's a very good reason for this. The tone scale is a very clear-cut pattern and it becomes very clear-cut to us now that we can relate experience all the way up and down it and so it becomes very easy to use and you use this in creative processing and you use it continually in creative processing because the composite, the overall... the overall picture of the case can be altered now by the use of any of the principles we've covered in the last hour and about five or six more. There are about five or six more interrelated experiences of lesser magnitude, really.

Five or six more that we can cross line and, as the anti-aircraft gunner says, we can take the preclear with him and then let him have it. Because we've got any number of conditions we... which we can alter or throw at him or vary and demonstrate to him that he can where he says he can't. You do that with mock-up processing.

Therefore the use of the tone scale might be said to be the use of processing itself. Now, if you know the tone scale, and if you know the tone scale's principles, you can do a very good job of processing. The tone scale could be conceived to be a scale of wave lengths. Now that actually would be another scale. Uh... it's actually a different scale.

Wave lengths uh... are not an adequate demonstration of the tone scale. But the states and conditions of beingness proceeding from Q-1 are positions on the tone scale. Here we have then a tone scale from forty-zero through twenty.

I keep putting down twenty and the harmonic picture figures it out to be sixteen or twenty-two to be the optimum action points by the way. I just keep splitting this thing in half just to give the zone of action. I say, „Well, it's in the general zone of twenty.“ But actually twenty itself is a conservatism. You figure out the harmonics that way.

And we have here zero-zero and then we also have minus eight-point-zero down here and then we have another interesting point and this point is four-point-zero. Another interesting point is two-point-zero. Now those are very interesting points on this tone scale. I give you the most interesting points on the scale. Now those are arbitrary numbers.

They are numbers with which you compute harmonic“,. Well you say, we... we just... there is an arbitrary number. They're just a value assigned arbitrarily with no uh... relationship to anything else except this scale. They say these things might as well be called A B C D as positions, but if you use them arithmetically you can compute from them harmonic values.

If you have harmonic values with our tone scale here you can compute which ones are harmonics of lower ones and that figures out numerically. Now really the tone scale should start at zero. The tone scale should be at zero just at plutonium. That should be zero on the tone scale. And because that is all this destruction from there on south which starts in again on creation...

It's a... you know, a beautiful piece of symbolism that they have used plutonium at last for a weapon. That is the most wonderful piece of symbolism possible, because plutonium is the level or they think... they... these guys go around wild-eyed talking about low-order fission. Did they get hydrogen so it would have a chain reaction, and so on and so on and – no no, they... they... they just happened to hit at the point where they got the lowest point of stop, where stop comes to a point where it's got to start again and that element is plutonium. It is so dense that it can't stay dense. And so that would be zero.

Now there is a condition of plutonium whereby it will stay together and a condition of plutonium where it won't stay together and the difference is the difference between the old cycle's end and the new cycle's beginning.

When plutonium explodes you can do all sorts of things with it. You can run all kinds of things with plutonium. You have an almost unlimited energy source which the boys are throwing around. And naturally with that order of magnitude you would knock apart the section of the MEST universe with great adequacy. You would just knock things apart wonderfully.

And uh... here we have then what would be the actual theoretical – you see there might be other elemental picture... elementary pictures which wouldn't make this an absolute in any way here in this universe. Certainly there are different pictures in other universes of material. But we have there, that would be real zero, but this tone scale up... was first. tailored to apply to human behavior.

And oddly enough this tone scale has gone into parlance; the boys know what you're talking about when you say he is a one-one, he is a one-five. I was processing a one-five the other day and... and when – that statement one-five is a great big picture of behavior.

Auditor knows the tone scale well, that is to say he knows how to speak Scientology well, he just comes right on straight across the line very easily and he said, „Oh, you one-five?“ Yeah, it says to him immediately: holds on like mad, uh... quite destructive, uh... yet at the same time uh... has impulses toward uh... helping and being upset and uh... supposed to be doing it for his own... everybody's good but is quite brutal about the whole thing. He has arthritis. He probably is holding on to flocks of ridges in these various patterns.

Uh... it just tells you, if you gave him a communication line uh... he'd just flip it the opposite way so that it'd be destructive if he... if he let it go on at all. He'd be just holding pattern after pattern after pattern by saying a number. He'd say one-five.

Now you say two-zero; two-zero, that's the antagonistic fellow who stands down in the middle of a park and lectures from a soap box and says „Down with the government. You've got to do something, workers, uh... uh... throw off your chains because we're going

to destroy the government and uh... you're all going to inherit the government providing you... you go ahead and do so because the government's done this and it's done that."

Well, actually that's more one-five, toward... more towards one-five than two-zero when he starts talking about destruction. But he's going on or, an antagonism level. That's antagonism.

They're this. They're that. They're something or other. They're so on and so on and so on, uh... antagonism. Now four-point-zero, that's enthusiasm. He's going in or going out on the line of four-point-zero. He's saying, „Now what we ought to do is so and so and so and so and if we get together in there and if we do this and we do that why we know we can do it. Now let's..." so on.

And at zero-point-zero the fellow says... there you are on the tope scale. Now this band between zero-point-zero and four-point-zero is very well plotted. It's found on the chart in SCIENCE OF SURVIVAL. There's nothing changed on that chart, hasn't varied at all. And we have... when we look that over, we have a very clear picture of what we're talking about.

Actually there'd be no reason why I should suddenly start in here and give you the various characteristics of people because the entire Book One of SCIENCE OF SURVIVAL covers this, and Book One of SCIENCE OF SURVIVAL could be called „Human Evaluation" and human evaluation applies very broadly. And it is still as valid as it was the day it was written.

And so it has come into even better use right now than it has been in the past. We... we have more use for that book now than we had when it was written, so there's no sense in my standing here and giving you a long dissertation on these various levels of the tone scale, from zero-point-zero to four-point-zero.

You don't know very much about minus eight-point-zero, nor too much about four-point-zero and forty. And uh... this forty by the way I was showing you there on that cycle of action in an earlier lecture, uh... that forty- point-zero I was putting over there toward infinite rightness. And if you made any confusion about it being over there toward infinite rightness, it's not even vaguely toward infinite rightness.

It's way in, I was just showing you more or less what a gradient scale would be plotted on this tone scale. You can have a gradient scale for any cycle of action. But forty-point-zero is so far from infinity that uh... you couldn't hardly measure it.

It's... it's quite finite. It's within the realm of experience of any one of you, forty-point-zero is. It has a certain number of emotions, so forth, if you'll look in the Chart of Attitudes, which I'll have to cover a little bit more, but I'm not going to cover all of it.

The Chart of Attitudes in the HANDBOOK FOR PRECLEARS, which is the most valid portion of the HANDBOOK FOR PRECLEARS, it's that little chart. Uh... when you look across there you'll find a certain number of conditions which go between twenty-seven-point-zero and forty-point-zero.

Some of them are above forty, some of them are below forty. I wasn't arbitrary enough to assign them straight across the boards there for forty. So you look across there, you find out what's at that band. And that band uh... has the very interesting characteristic of having an awful lot more in it than it appears at first glance, by a long ways. But the most interesting of all this is the fact that the darned thing is a harmonic.

It observably is a harmonic. This was not immediately apparent on drawing it at all. But you know, all through the MEST Universe you find these harmonics. A harmonic is sort of this way. You've got something that... you've got a tuning fork, you have two tuning forks, and one is uh... one tuning fork, let us say, is one thousand and twenty-four vibrations per second.

When you strike it, if you counted the vibrations, it was vibrating at that. It will give you a certain musical note. Now let's take and strike that thing and what do you know? Another tuning fork sitting alongside of it which is five hundred and twelve vibrations per second would give a much fainter but a much... just half a note. I mean half of a note level below it it'd go hummmmm. You haven't struck it.

You'd strike the upper one and the lower one is half its vibration count, half its wave length in sound. Now if you were to take the five hundred and twelve one and the ten... uh twenty-four one is still – the five hundred twelve one – if you were to hit the five hundred and twelve one and go bong, why, what do you know, this... everybody knows that another five hundred and twelve one would certainly go bong right alongside of it.

The two – you strike one and the other's going to vibrate – they just... that's what's known as sympathetic vibration and is one of the mechanisms that is contained in sympathy itself. Five hundred and twelve – this person's at five hundred and twelve vibrations per second, that's more or less just a handy way of saying where he is and he's going to try and make everybody else five hundred and twelve by being sympathetic.

He turns on this and they get to be five hundred and twelve too. Maybe they'd like to be much higher. So, ten twenty-four, however, and that's the oddity, is that not as many people know that at ten twenty-four you would get the tuning fork sounding if you hit half of its wave length. And it goes this way in multiples. If you get... if you... down here if you turn on a radio station, a radio station is a thousand cycle or a thousand KCs or something like that. It's a thousand KC, you're going to get something... it's... it just is operating at that and receivers around which were set at five hundred KC and receivers around which were set at two thousand KC will also be able to get a small chunk of that reception.

And this is more... very marked when you get right up against the transmitter. Those people who are unfortunate enough to be up against heavy transmitters, in cities and so on, they can pick the harmonics all up and down the line.

Radio stations are continually in receipt of nice letters from the Federal Communications Commission saying „We understand that your harmonic at so and so, double your wave length, something like that, is far too heavy; you will have to modify this and uh... or cease broadcasts.“

There's sometimes the harmonic will get so strong that uh... you could actually tune in your radio set uniformly at half the wave length and get it just as easily as the main wave length; that's the idea of harmonics. Repeats in other words, repeats. Well, what's this a repeat of? Actually it's a harmonic of densities.

It's just densities – anything that's half as dense as something will go along and vibrate with something. So let's take density unit one. Anything which is density half of that one or density twice of that one will be company to it, they will do the same things that...

And... but things that are at different – let's say something that's a third of that or something that's two-thirds of that and so on – you won't get as marked uh... action there. You might even get a different action entirely. This is harmonics in observation in this universe. You could put in quite a study on this, but just let me point this out.

Apathy is not too much different than anger. Apathy sits down there to the lower band; it's quite wide, but apathy is holding, isn't it? And it's motionless isn't it? And anger is holding, isn't it? And it's more or less motionless. The fellow, you can just see him just tightening up his chords and so forth and rigidity is setting in and he gets arthritis and so forth.

Well, there's a relationship then between apathy and anger. Matter of fact, a fellow in anger can be thrown into apathy with great speed because it's such a related condition. So he's in anger, he has a companionship with apathy.

Now let's look at three-point-zero. Three-point-zero is conservatism. „Well, yes, Mr. Jones, if you come back tomorrow we will think it over very carefully. Of course this company has a very conservative policy and we don't want to encroach too much upon your time or anything like that but uh...“ and so on stop motion stop motion stop motion, let's hold it down, let's not do anything. Let's not be very advancing and let's seem so calm about the whole thing because that's the nicest stupidest trap there is in the universe: that these calm people have anything to contribute to the society or should at any time be consulted because conservatism is a very low harmonic of serenity. Very, very low harmonic on it and it is a rather near harmonic of anger and apathy and it is destruction. And it is so low on its tone scale but is so high compared to a lot of things, that people get quite fooled by it.

They think it has some value to be conservative and uh... to be rather poised and conform and to restrain. Now apparently – that's all of science today writing in any field – runs something like this: „Well, evidently, according to some of our investigators, who of course we cannot possibly guarantee the reliability of, but it just seems to us as we look at their work that a condition might possibly exist, under, of course, certain restricted conditions and not at any time pervasive into any workable or useful brand of information, but this condition was found by certain things and at various times was observed and so we can say at this time that we tentatively advance, without endorsing it of course, this datum.

Now according to Professor Snodbump we have...“ and here we go: modern scientific writing. It means what? It says „We don't take the responsibility for this. We take no responsibility, we take no responsibility and just for variation we take some slight responsibility if there's anything to have. But if there's nothing immediately to have, well, we don't take any responsibility for that and if we have to have anything we'll have to have procured it rather covertly as though it was somewhat our due, and so on, and if we took responsibility for a-

nything, why that would practically butcher us in our tracks because we're scared to death really."

„We're just sitting right there at the decks and if anybody said „Boo“ real quick, we would run and run and run.“ Actually, they'll go into anger and apathy. Now, here... here is your picture of conservative things.

It is another beautiful way of destroying. Uh... the young inventor who just got the new wumagajugit that makes the Sherman tank actually spufflelacate and he rushes in, and he's... he's... he's been working in their design department, he rushes into the front office and he says, „Look, the government is about... the government is about to... to... to throw out our orders on General Sherman tanks and so forth because they won't spufflelacate. And I've suddenly found out that if you turriapate them they'll spufflelacate. And just look, look, and... and come out and look at the test," and the fellows all in the front office, they... they... the clerks and so forth, they get quite excited.

But then they get into the... the boss and the boss sits there and he says, „Well, then, let's see, what's spufflelacation? Well, that's sperffelacate and oh, I... well, what terms are you using there? Well, that's very interesting, that's very interesting, why don't you uh... write a – memorandum about it and uh... put it in channels and uh... we'll consider this at the next board meeting, perhaps, if we get around to it" and uh... so on. The young fellow says, „But I heard the government was about ready to canc..." „Well now, you shouldn't concern yourself with these high policy level things and uh... that uh... is about that," and he goes out and the clerks noticed how he was treated. So they are kind of conservative to him too.

And uh... so he goes back into the plant and he sits there and he kinda gets sore about this a little bit but he doesn't think too much about it. He doesn't think much more about it. A few days later the government cancels all of the orders on General Sherman tanks and uh... the General Sherman tanks they do make... they finish up the orders on the thing – well, they are delivered but they don't work in battle and a lot of men get killed and that sort of thing.

But we couldn't take responsibility in the front office, could we? Well, that's... that's actually the truth of the matter. Young kid down in the oil well fields, he just... he just, God help him, if he finds out how to save the company 50% of their production cost. God help him, because conservatism is a gradient scale of die. It's stop. And it's one of the stopping stop cycles of action. And you could say actually that there's a cycle of action interposing between conservatism and anger.

It starts in conservatism and ends in anger. So you could say there's a whole cycle of action in there. And there's a cycle of action that goes from anger and it leads straight into apathy. This whole thing from forty to minus eight could be called a cycle of action. This would be a full cycle as far as behavior is concerned, because we're interested in it.

But there could be a cycle of action as we've seen here between four-point-zero and death. Here's a fellow's been enthusiastic all his life and uh... he winds up and one day he's dead too. So this is homo sap and uh... that's his widest cycle of action.



Now a thetan has that first full cycle of action and the universe itself has this full cycle of action. But things which start in conservatism will end in anger. Things which start in anger, you could see – you could start creating at any one of those hold points really. And you've got numbers of cycles marked in here. That's why we can say we start him up here with differentiation and we wind up with complete identification.

What's matter? The thing that is solidest is matter, it's matter and what do you get? You get an identification of particles inside that, and you get an identity and an identification, and they mean the same thing, identity and identification. Because identity is not individualism, identity is: We are all the same. I have a name, too. But individualism depends on differentiation which is: I am so different I don't need a name. The guy is so observably different he doesn't need an artificial classification.

So we get individualism as being way up scale and we get identity as being solid matter. Now what uh... that... that by the way interrelates most terrifically. We find out down at the bottom of the line a symbol becomes the thing. The term is the thing. I mean there's no differentiation at the bottom of the scale. Psychotics are just that way. They hand you a symbol, they reach into their pockets and hand you a thing. It's fascinating to observe. In scientific books it is much more important, in these very conservative low-level books, it is very very much more important to have the proper classification, but look at this difference. I think it's the field of biology or botany, I have to look this up one day, and uh... I just caught it going by about twenty-five years ago and I didn't read it straight.

But uh... Francis Bacon was writing a philosophical treatise, he was dashing one off, you know these... takes a long time to write these things. Uh... uh... the better writers took a long time to write things. You know that it is an actual fact that the longer it takes to write something the better the story. Well, it must be true because every time you look in the magazines or something of the sort it says this story took seven years to write. And a good... good writer will look at something like that and say „I wonder what's wrong with that story. What couldn't be solved in it.“

Evidently you're supposed to have written a paragraph at a time and then laid it aside for a month or something. I can't see the virtue of all this slow motion. But uh... the funny part of it is that writers, knowing this, rather hide from the general public the speed of operation. Poor old Dickens, he certainly... certainly – no popularity in his work of course, and it's not even vaguely accepted or clever, actually he's still the most popular writer in England, I think.

Uh... Dickens dished it out at a speed which would have made a modern court reporter dizzy. If you don't believe that, add the number of years that Dickens was alive and the number of books he wrote and the number of words per book and then find out how much he wrote a year and you'll find out he was topping the fastest pulp writer in America. Interesting, isn't it?

Uh... that uh... old Eddie Poe used to dish this stuff out at a speed which would look like greased lightning to a fast newspaper writer. He was writing what he wrote faster than the modern newspaper writer writes that horrible junk that you read, about the murder and so forth. Uh... it doesn't seem to have any relationship to time, quality does, except you can

pretty well count upon it having bad quality if it took too long. And modern scientific work which goes on and quibbles about the word Professor Yockgatta says that uh... this word should have been A but Professor Yackwalla says that it should have been A uh... to the variation, nyheauw – and the book goes on for half of its length discussing whether it should have been A and this book is on Ice Ages.

And you're looking there in vain; you're just looking all the way through this book to find what causes a glacial period. And you look and you look and you look and you look and it doesn't say anything. It describes a glacial period by saying that it is thought, it is heard, it was believed but we... we supposed, and evidence, all those others exist – what do you get?

You get no cause stated in the whole subject of Ice Ages and glaciers in any publication of which I have any knowledge and if you read the – Encyclopedia Britannica on the subject of Ice Ages, they don't even suppose that they ever were caused by anything.

You can look there in vain to find out the cause of Ice Ages, and you don't find this in scientific works. They don't even talk about the cause of Ice Ages. Why? Because they're writing at a tone level of identity and identity is never otherwise than a full effect. And you don't get guys and things that are at the level of full effect writing about cause. They wouldn't even know cause if they ran into it.

The fellow that made this universe could meet them in the street and shake them by the hand, and... and have every possible reason to believe... they'd have every possible reason to believe that they were talking to the guy who made this universe and they would still go out and write: I... it is thought, and I feel, and uh... evidences do not seem to indicate at this time...

But you know what the rest of the conduct is at that tone band – it's a fascinating thing – complete no-responsibility. These things which they're actually espousing... these things which they're espousing they have not tested, and that is the most shudderingly horrible thing of the whole thing.

They put out this terrific level of conservative approach and then wind up advocating that everybody take a yackgalla. And what's their series of cases for the prefrontal lobotomy, to test whether or not it worked?

What was the exploratory investigation course of the prefrontal lobotomy which is so widely advised, so widely advised that a court would consider it malpractice if the physician didn't do it if it were indicated? And the number of cases which tested the prefrontal lobotomy is exactly zero. It started into practice in the United States as a thing in practice.

It was not investigated and at no time along the line has anybody ever found out if it did anything to or for a patient. Now isn't that fascinating?

There... the only existing record and investigation of figures on this happens to sit in myvault. It was compiled at great expense, but it was all the data that could be gotten on the subject – not slanted data – all the data that could be gotten on the subject of prefrontal lobotomy and electric shock.

They shifted their words around. They said improvement means stopped shaking so violently or something like that. But they'll say improvement was indicated, and you find out what the improvement was. Improvement was observed; you find out that the fellow used to fall off of his couch and scream and roll all around on the floor but now he doesn't fall off of his couch. He... he screams and rolls around on the couch and that's superior.

There is nothing. The first case on that that it's based on was a crowbar blew out of a forge and ran through the prefrontal lobes of somebody in Bavaria. You look over the case history on this and you'll find there's somebody in Bavaria uh... just, before this happened, uh... he stuttered or he was stupid and uh... he was... he was a moron and one day he walked up to this forge and the forge exploded and this crowbar blew right straight through his temples and went out the other side and made a hole clear through the prefrontal lobes.

Go on, why don't you ask me what happened? What... what... I mean, what happened to his stammering or his disability in general or whether he ceased to be a moron? That's not part of the case history. There isn't any.

And nobody writing or studying on the subject evidently has enough brains to realize that it's an integral portion of the case history. Don't ever look around at a piece of matter and respect it. Don't ever respect matter. That's the first thing... mistake you can make, because what you're doing is lending your support to something which is full effect and if you let yourself be full effect of that piece of matter it puts you lower than the matter.

So any time you lend your support to anything as thoroughly matter as such a... a y-akgullayupyup or treat it otherwise than – gee, what do you know, they uh... what do you know, those pebbles down there knock each other together. Psychiatry... they... pebbles – you can't go out on an all-out basis against psychiatry because you're in communication with something that's full effect and it's pretty hard to get in communication with it because it hasn't any communication lines to amount to anything.

It's... you can zap it but why, you can always... you can always demolish matter, and you can do other things with matter, but it isn't even there. All right, now get... get your study then of where these various bands are. And that's three-point-zero on the tone scale – conservative scientific writing. Three-point-zero on the tone scale. Gee, homo sapiens is really operating there in a narrow band, isn't he?

He sure is, too. He's in a narrow tolerance band in every other direction. Goes up there eighteen thousand feet and he'll probably die of anoxemia. If he went down a couple of miles, he'd... probably something else would happen to him, roast or something. And uh... he... he certainly can't go down two feet below the level of the sea, so he's pinned between sea level and about eighteen thousand feet.

And uh... he 's not only that but uh... he's pinned on a certain... certain uh... zones of this pole; he's here between uh... oh he's not very much above seventy. You have to have a technology, an Eskimo technology, to exist above that, which just is fascinating to behold, how technical it is. And uh... there's nobody living down in Antarctica. And directly on the Equator at sea level brrrr and uh... so he's... he's on this little tiny globe in the MEST universe.

And he can't go up more than eighteen thousand feet and he can't go down any distance and his temperature gradient without clothes or other protection and so on is very slight; it's about fifteen or twenty degrees, really, if it were constant. Very slight, if they had no protection.

But with all of his protective mechanisms and so forth, he can live from forty below zero, if he has all of his protective mechanisms, up to about 135, if he has all of his protective mechanisms. But, if he doesn't have these protective mechanisms, he slips right on down from about. – oh I don't know – 70 to 85 or something like that. He's... pretty narrow if you didn't have roofs and other things to hide yourself under when that sun started beating hotter than 85, that would be the end of you probably. And uh... certainly cold is... would get you rather quick, so he's... he's scared. He hasn't got any space to operate in. He's got a tolerance band of temperature; he's got a tolerance band of motion. Do you know that if you hit a homo sapiens at seventy-five miles an hour against a brick wall, he splatters. He hasn't any... any motion tolerance to amount to anything.

If you put him in a ship which had an acceleration of eight G's he'd probably squash pretty flat. It'd hurt him bad; he'd have to have special mechanisms. If you suddenly threw an acceleration of twelve times or twelve gravities, thirty-two point two feet per second acceleration uh... if you had that much acceleration – twelve gravities – he probably wouldn't even be alive to tell you about it; he would just burst to pieces.

Did you know that boys operating on PT boats when they'd go across rough seas, it would knock their kidneys down, their kidneys would displace. Uh... just a PT boat hitting a heavy chop, or a uh... guy riding a motorbike, if he doesn't wear a belt, and so forth, he'll eventually knock his guts and kidneys out of place. Guy on a PT boat by the way jolted his whole brain low in his skull. So this is... this is interesting.

I mean he has very little tolerance for motion and so on. So he's on a narrow band and he feels like he's walking on the thinnest of thin ice. And you wonder why homo sapiens is afraid, he has no space, and he cannot generate a high motion. He has to have a low motion. And the fact that he does anything at all is just fantastic. It is... it's a very great tribute that he would work in this narrow, narrow tiny little tolerance band and actually create something and protect himself and survive.

And about the only reason that he was doing it is homo sapiens for – his own environment was a very tough boy. For his own environment – he was tougher than dinosaurs, he was tougher than snakes and alligators and tougher than armadillos and he was tougher than birds, and he was tougher than anything else – so he owns this planet.

All right, so he takes up that much of the tone band when you're operating on a pre-clear and you're having a tough time getting this pre-clear up from one-one to two-point-zero. And you're having a tough time doing that with old techniques; your frame of reference on what should happen to him is itself quite narrow. To make... to take a fellow from one-one to two-point-zero. So, when we have a narrow band of this character we are apt to forget that there is this band of action to work on.

We're doing a rather incredible thing of viewing from this little tiny band here the ability to ascend a very large band. You can clean up homo sapiens in a very short space of time

with these techniques. You can shift him around on the tone band, but you have to take into consideration, if you do that, these various cycles.

– Now we... let's take what we have here and find out what is at forty and we have at forty, we have space, beingness, creation, start, in terms of motion, uh... cause, very important there, now we have differentiation. Now let's take the center band and let's find out what we have there on the center band.

We have energy, we have doingness; you want to get somebody into high level action, you have change. The essential of doingness is change, and you have, in addition to that, uh... conservation comes in there. And you have, of course, logic and association. Now down here on this lower band you have matter; of course, the guy's in a body, the thetan is in a body at that stage; it's the matter band that you're into.

You have havingness; of course your thetan is clinging madly on to this body; he has to have something. You have in addition to that stop, and in addition to that destruction, and of course anything that came along could use homo sapiens. Why? Because homo sapiens is pretty close to a full effect, in that you're death. And you have identification.

You just take all those cycles of action and let's compose them all together and let's take a look at what you get here. And you get this... this picture of all these cycles, and that's cycle after cycle after cycle after cycle and if you change his position on any one cycle you change his position on all cycles.

Now let's do one more thing on this. Let's take this and take a gradient scale of energy and energy is here, perhaps a particle and there, particles which are designed chiefly to move or be moved. And here we have collections of particles down here. This would be positions on the scale of uh... A B C. Down here at C we have particles which are either constructed to be or because of condensation; there we have the non-motion particles.

They're supposed to stop motion or to be stopped. There's the various design of the particles. The space in that area is contracted so that particles will stop and be stopped. That's designed to stop space. It... it's what you call stop space. That's... it's a condensed space.

So space itself condenses from forty and comes on down here. Now actually if we looked from here flat on the band, if we just looked straight on we would really have here... we... I... I wish I could draw this on here, I'll put it in... in red as a pole which is coming out toward you. Uh... it looks like a tack maybe, but if you could imagine yourself... yourself looking from this pole on down here – you see the pole came out this way – you would be looking at gradient scales of wave lengths into the chart, so if... as you were to work on gradient scales of wave lengths into the chart, you would find that almost any wave could exist at almost any position on this chart. That's quite hard to draw. In 8-80 I knew the existence of that but I couldn't figure out any way to explain it without fouling anybody up like mad. But I can tell you about it. That's different from writing about it, and so on.

So let's have a... let's have this thing here at any point and let's just take the other plane out toward us and let's look at wave lengths. And now we could have then... there's a gradient scale of particle distances which could fit against any of these spaces.

Now there's more to be said about that, but this is sufficient for our knowledge here. And here's... here's a silly thing called... called the aesthetics band.

Now the aesthetic band is very close to theta and theta could be tracted into the lower end of the chart by aesthetics. How do we demonstrate this? Me take bodies, bodies are aesthetic, he's attracted to bodies and so he gets himself down into this lower band of the scale, down in the C area, by an aesthetic wave.

So there's an aesthetic wave accompanying even the heaviest effort wave you have on the effort, what we call the effort band. That is an effort level which could exist at a certain, depth here across the full face of the chart. And we would have reason existing also as a... a wave length. These two things can't be envisioned on a flat... flat surface, a two-dimensional surface. They're a three-dimensional thing.

As a matter of matter of fact“ you're trying to put in terms of dimension things which have to do with experience, and your particle flow is essentially experience operating here under these various stressed conditions. So, let's look out here and let's find that we have reason which has a very fine wave. We have aesthetics here and we have this here and that here at almost any level of this chart.

You can envision it that way, you can see how twenty-point-zero could entail... contain a terrific effort. See? How twenty-point-zero could have this fantastic effort, which a person could accomplish because he was at twenty-point-zero. But that same effort at four-point-zero would be something you couldn't touch. But it could be the same effort at twenty-point-zero. Same effort at four-point-zero. In other words, twenty-point-zero is able to handle the whole band out here and four-point-zero is not able to handle the whole band out here but the whole band is present at four-point-zero and present at twenty-point-zero. You get the idea?

So we're taking the capabilities of handling the whole band. So we... look... look at how this thing does – it scales down this way. You needn't bog your wits down too badly with this but it's quite interesting that it scales down this way.

At forty-point-zero these things are so unessential that a person pays mainly attention to the aesthetic band. Well, ..... aesthetic, he's not going to worry about effort.

At twenty-point-zero he wants to go into motion, so he's going to pay attention to visible particle bands like light, uh... like electricity, uh... that sort of thing. He'll see these things snapping and booming around and he'll use this stuff and so on and it's also present and can be present at forty-point-zero, you see. But it's just used more at twenty-point-zero.

And now let's get down to... to... to C as a position there and we find out that although there's... there's all of these beautiful aesthetic bands and there's all these light snap uh... high wave abilities to think and everything else there at C, the same as they were at twenty-point-zero, when we get there at C we find out that the person's ability to handle the wave spectrums and so on has decreased to a point where he has mostly to do with the very heavy solid particle waves of matter.

And he's handling matter with matter and heavy juice and that's about all he's willing to handle. And he doesn't add much of the aesthetic band in there. So one could say that as here at the top there's a capability; we'd have a triangle out here, you see, a triangle which

would be facing you and it'd come out here from forty and you'd have this terrific capability out here about three feet. In triangles you'd have the whole band which would go from the tiniest wave length there was to the heaviest wave length there was. Anything could be handled at forty-point-zero with great selectivity, if you wanted to handle it. No need to handle it though.

So what's selected out here, it'd be what is closest to you, furthest up the scale. See it's only apparent that these scales are parallel. They're not – they're at right angles to each other. All right, so forty-point-zero would be most likely to handle a various state of light wave, there's no necessity to do anything else about it.

But it could handle a full wave if it wanted to and if it started to handle what we would call the effort wave, the heavy effort waves of – well, heavy electricity and so forth – if it wanted to handle those it could simply start out from scratch and handle those and it wouldn't be able... it wouldn't be able to conceive... it wouldn't be able to conceive there was a great difficulty in handling heavy effort any more than it would have great difficulty in handling aesthetic, but it would differentiate widely amongst these waves. It would be able to pick up this wave and then it'd say, „What do you know, that is a heavy... that's a heavy photon wave, ah well,“ and then So on. Uh... now if this line would cave back in toward B and at B would be about halfway back and we would find that this capabilities to use waves at B was simply this: It was unwillingness to use upper band waves because capability requires a lot of heavier stuff, but this level at B would sort of select the center out of the band.

You... you wouldn't use terrifically high aesthetics, but it'd use toward aesthetics. And it... it wouldn't use terrifically heavy matter if it didn't have to, but it would use matter, you see. And so you'd have its capability. Now its preference for waves would be middle-band waves. That would be the preference for it. You want... you want energy which goes zzzzap and which will travel across a very large amount of space and accomplish a heck of a lot with the least effort. That would be the optimum kind of energy.

We want a lightning bolt that is fast and portable and that you can put in your pocket and use at will, but what do you know: already this person at twenty-point-zero or at B on the tone scale is sort of sliding in to: It has to be made for me or I have to have it in a package. He's already to that degree in that state of being. Uh... it is valuable for me to take from the commissary uh... certain packages of. It is a good thing to have with you a transformer pack for a replacement in these jets.

See he's already come down to the point where he isn't thinking too much in... let's make a transformer pack for these jets, oh to hell with the jets, let's just go on over there – and by the way at that point on the tone scale you find people doing that. They'll fool around with a piece of machinery or a piece of power pack or a piece of equipment or something like that and they fool around with it.

And they fool around with it, that guy gets bored with it 'cause it's... there's... the parts and replacements aren't there, and they're a little bit out of technology, they don't know quite what to mock up in the thing... well, to hell with it. And they just go abandon it and then they go over someplace else and pick up some new equipment over there. Or make some new equipment over there. They... as far as transportation is concerned it is a limitation

which they will accept but uh... which they will very easily... can reject; they can very easily reject it. All right, now let's get down here to this poor son of a gun at C.

He's... what he selects out is of course what's being used on him. Now he... the whole band spectrum is available to C. An engineer operating in this society at this time can pick up, manufacture, use, do almost anything he wants to with any part of a whole spectrum of energy. It's just that he doesn't seem to want to play around with the upper part of the spectrum.

It's just as easy to make. He's... he's gone into this astonishing death datum. C, oh it's important, C, he can't fit it into anything, he doesn't do anything with it, uh... but he'll... he has to throw in quantum's. Uh... whenever he starts using quantum mechanics he uses a... he uses a C. Well, here's a C here and a C there, and a C someplace else. It has something to do, I suppose, with his desire to see it. It... that... it... I don't think it has much other... other relationship because of this: every time you see C appearing in a formula I'll be a son of a gun if you don't have C, a bugger factor, appearing in the same formula. And you say, „What's that bugger factor doing there? What's that point eight six six zero eight nine ten doing? What's... what's that in that formula?“ And he'll say, „Well,“ he says, „that's... that's... that's the balancing, that's you have to balance it up.“

„Hey, now wait a minute, why don't you just divide that bugger factor into C and find out what the speed is for the...“ „What are you talking about now? There's... there's C.“ C is sacred. There's a god by the name of C and uh... he lives at one hundred and eighty-six thousand miles a second and an engineer in this life at this time considers that is fast living for anybody so he's... so he's willing to respect this god. But it's not substantiated in any way that the fastest energy travels is a hundred and eighty-six thousand miles a second. That isn't vaguely substantiated.

You can conduct a few little experiments and give an accelerator ring booster onto a fast condenser action, and you'll find enough data to sort of upset things; you can shoot energy out. Energy seems to want to travel; this isn't any terrifically factual thing because we haven't even played around with it. Just enough evidence to demonstrate what the score is on it.

If you... if you... Energy travels at the speed ratio of its emission and if you emit... let a condenser or an ac... an accelerator ring emit energy at a terrifically brief period of time it apparently goes much faster. And then we gotta... we... there's a... there's a... a bugger factor in that and it's demonstrated that that is the case and that a hundred and eighty-six thousand is very interesting if we insist on working with light.

But of course the guy is impressed with light who's working on this. When he's born they shine it in his face. And uh... so there we have light. So at each one of these at C equally you will find some heavy MESTy old boy sitting around with a paint brush and so forth and he'll be working really with aesthetics.

Trying to work away with aesthetics, and you'll find somebody else trying to work away with reason at that band, and using it, but you find that society has agreed mostly between what we would call the emotional band and the effort band. They're agreed that those are the bands you should use. The thing to do is work.



And it says emotion, emotion – boy, that’s what we need. Actually emotion is lower than sensation and in order to get emotion you have to recover sensation. So they’re using at that bottom scale just that little section of it. I hope now you understand this tone scale a lot better than it has been understood, because I know I do.

All right, let’s take a break.

(TAPE ENDS)



# Conditions of Space/Time/Energy

A Lecture given by L. Ron Hubbard  
on the 5. December 1952

Now this is the third hour of December the fifth, afternoon. We have been covering aspects of interrelated cycles of action and we have found that by postulating or by acquiring or by assuming a new type of cycle called the tone scale that we can bring into relationship human experience, experience of a thetan and the conditions of space, time and energy so that by working one we can attain another.

We have set up an arbitrary crossroad by saying there is a tone scale. Now by the Introduction of that we put up a crossroads. And that must be a pretty good crossroads because since 1950 it has been producing very good results; it is something that is accumulating data and simplifying data.

As the slide rule is to the engineer which is an arbitrary after all – it's a logarithmic scale – so might be said the tone scale is to an auditor. It solves problems for him. And the better he knows how to use it, the better an auditor he is. This tells him that in creative processing the mock-ups which he addresses to the preclear can go higher and higher and higher in level with great variety.

If he did not give that variety he would not maintain the interest of the preclear; furthermore, if he doesn't have an existing coincidence or association between human experience and thetan's experience and space, energy and time he would not be able to remedy aberration really in terms of the MEST universe. Here we find somebody in the MEST universe and we want to know how we can either one, improve his status in the MEST universe, two, make him into a thetan and improve the status of the thetan in the MEST universe, or three, make it possible for him to create uh... items and objects and so forth in the MEST universe, or four, make a universe of his own, or five, handle and control universes, or six, skip it.

Now he has all those various choices and uh... essentially we are studying choice and intention. Now you want to know what lies above 40; one of the things which lies above it would be intention. Now if the intention is to have objects; well, one would go through uh... whatever he had to go through to make the object. Or he'd just postulate there was an object there and have an object; or if one wanted action, his intention was action, he could have action. If his intention is just to have lots of space, he could have lots of space.

Or if his intention was to continue along a subject known as progress, he could follow the cycle of action through from space to having an object. In other words, his intention in each case continually one after the other could be a selective thing.

Now there's great lucidity in this. There's great fluidity. He has set himself up to agree to the arrival into the possession of an object by the adoption of a cycle of action. And he has even gone so far as to think he has to have an object to have a memory. He has... manufactures in homo sapiens facsimiles, engrams, secondaries, locks, data, facsimiles, pictures, books, all that sort of thing, words, all these things. Now in order to... to – he's gone into this scale.

Now it's gotten into a gradient scale and a new scale here, quite Important – the scale of automaticity. I'll have to cover that scale. And he's gotten everything to a point where it's all automatic. So it's all got to be made for him, so it's all got to be pre-existing objects before himself. He exists before any object exists, but he's got it so twisted by this time that the object exists before he exists.

And uh... he boy, he's... he's starting low and diving full throttle.

And this then is a number of choices. So intention exists above 40.0. Other things can exist above 40.0 too, but intention exists.

Now he could simply say I have action. A magician, uh... the magic cults of the 8th, 9th, 10th, 11th, 12th centuries in the Middle East were fascinating. The only modern work that has anything to do with them is a trifle wild in spots, but it's fascinating work in itself, and that's work written by Allister Crowley, the late Allister Crowley, my very good friend. And uh... he... he did himself a splendid uh... piece of aesthetics built around those magic cults. Uh... it's very interesting reading to get ahold of a copy of a book, quite rare, but it can be obtained, THE MASTER THERION, T-h-e-r-i-o-n, THE MASTER THERION by Allister Crowley. He signs himself The Beast, the mark of the beast six sixty-six. Very, very something or other, but anyway the... Crowley exhumed a lot of the data from these old magic cults.

And uh... he... he, as a matter of fact, handles cause and effect quite a bit. Cause and effect is... is handled according to a ritual. And it's interesting that whenever you have any of these things you can always assign a ritual to it and that ritual is what you do in order to accomplish this. Or how you have to go through and how many motions you have to make to come into the ownership of that. And that's a ritual.

Or how many motions or words you have to say in order to be something else. Now that's a ritual. And that is a... each ritual is a cycle of some sort or another. Now you can have cycles that start low and end high, but because homo sapiens has agreed to a cycle that starts with space and ends with matter, when homo sapiens starts into a cycle of action he finds himself up with his hands full of gold and with shackles on every limb.

Now he continually knows completely that all he has to do is start low and go high. He... he knows that. Uh... he said, „Well, now all we have to do is go up this gradient scale – ta-da-da-da-pa-ba.“ And he hasn't had a route that led through anything to reverse this cycle because he had agreed so heavily to having the cycle of action which is this MEST universe itself, he can't bring himself to completely reverse this without backtracking the agreement cycle merely because he's ethical and his word is good.

However bad he may seem to you at this level on the tone scale, he isn't bailed out of it for one reason and that is his word is good.

Now when he backtracks this cycle of action he just has to back it up and you've got to start low and arrive high, and in Scientology we have as far as I know in this universe a... as far as I know the first time we have a cycle of action which starts low and goes high and gets there. And doesn't start with the low we have and then denies its existence and just tries to wipe that out and sails off someplace else.

There's something like a cul-de-sac, a blind alley, a box canyon; you come galloping into the MEST universe full of vim and vigor and all of a sudden crash – here you are at the bottom of the tone scale, the cycle of action.

Now we have a cycle of action which goes backwards. It starts with stop, which is homo sapiens, and ends with intention, which is your thetan bailed out all the way. Good workable cycle of action. What you're studying, if the truth be known, is a cycle of action which can apply because it is very carefully based upon the reversal of the cycle of action which made the MEST universe.

And in order to make this new cycle of action the cycle of action originally agreed to broadly and generally had to be completely understood. Now that we've got that cycle of action we can turn it backwards. But it isn't backwards; it's forwards and upwards, because our sole motive here isn't simply the reversal of a cycle of action. We're trying to establish a cycle of action in this universe which will work for individuals. And it works; Scientology 8-8008 is a design of a new cycle of action.

That's a design right there. It tells what the cycle of action goes to: an unapplied infinity, a potential, and it tells how you get there and it says you go up tone scale, and you see MEST universe is infinity at the bottom of the tone scale. It's all a motion, it's all a matter. It's all somebody else's and none of your own. You see, actually motion becomes an all-motion becomes a no-motion and that's matter, so you've got... you start there at the infinity which is the MEST universe, and the MEST universe is never more real than from four down.

And you go back up the line of that and you're going upscale all the time, and you're getting upscale there and the MEST universe ceases to be, completely, at 40.0. Just isn't. For the preclear, you say you're bringing him up tone scale. You're bringing him up to the point where the MEST universe is going to be zero.

He... you could stop him or he can stop himself at about 20.0 and he's got a choice. He can be... he can contact the MEST universe, he can have the MEST universe, or on the other hand, over here, he can have a universe of his own or be part and parcel of another universe, or all those choices which I gave you the first part of this hour.

Now, uh... we've got that cycle of action. Now it tells him quite additionally that his additional cycle of action depends upon these cycles of action, and that he has a pattern for the construction of his own universe, which he can do with pretty much as he likes, but it doesn't define what the infinity of his own universe would be and it doesn't say that it has to be an all-motion thing at all.

But it tells him that he can raise his own universe from zero and take it through to infinity. So we've got this cycle of action. Now that's a cycle of action which would graph like this.

So of course infinity would be all possible cycles of action, and when you say infinity of his own universe, he could make it any cycle of action, so the first infinity means all possible cycles of action or any other type of pattern or any other type of ridge, or any other type of intention which he cares to engage in.

Now we find the MEST universe is most real down here at uh... 0.0. Boy, there's... you're really real when you're dead. And uh... that goes on up the line up here – that would be infinity. And that goes on up the line up here to 20.0 which would be halfway between infinity and zero. Up here and it'd go on out and at 40.0 you would have for the MEST universe, that's zero phi, infinity phi, you would have 40.0 up here at the top. That's out. You understand that – I mean, that's... that's out of the universe.

Now that goes from here then for zero of his own universe; we just have to reverse this thing, and let's say his own universe has a tone scale on an entirely different principle. You have a tone scale on this principle which takes us from a 40. uh... 0 of his own universe to a zero of his own universe or a zero of his own universe. And I don't care which way you put it.

So, we've got this... this thing lying from a zero or nothing but space or something for his own universe (he makes it out of space) down to there. And this, of course, for his own universe, could be called infinity. And for his own universe up here could be called a zero.

Well, it doesn't matter how... how I draw this. If you have any curiosity about that second graph, it's because you're trying to relate it to the first tone scale graph. And he could... he could design a tone scale for his own universe which would be a beauty. Uh... it could do anything, torsional space or quadrupeds, or anything you want, but he doesn't have it now, that's a cinch, he doesn't have it now, so perhaps it's best to draw this thing this way. So it should go... and this would be „0“ because certainly at 40.0, at 30... 40.0 he can start toward the infinity of his own universe, can't he?

And uh... at uh... zero here, zero point zero on this tone scale he doesn't have one, does he, because at zero a man's hopes, dreams, illusions and all those things which he graces the MEST universe with are dead, they don't exist. Death comes about only when one is no longer able to place any of his own force, dream, hope, intention, upon the MEST universe.

If you want to kill a man, the most effective way of killing a man may be with a shotgun, but that shotgun is telling him in a terribly brief instant that he has met something in the MEST universe which he cannot overcome in terms of force. And if he's met that, he is dead. Very simple.

Or you simply start in on him and start working on him when he's very small and you say, „You shouldn't imagine such things, you shouldn't do such things, da-da-da-da da-da-da-da da-da-da-da, you gotta work, you gotta work hard, now that you're married you gotta work hard, and you've got to do this, you got to do that, and we expect certain things of you, we... and so on, and you got to go through this and you got to go through that; you can't do this and you can't do that, you can't do this and you can't do that.“ So that it gets up to the point of restriction.

Had this mathematician one time, I told him about this, and he right away figured out something that was called an abstrict, and he found out that every time anybody spoke to him

they were trying to lay a restriction upon him, of one sort or another. It had to do with a restriction.

And so he suddenly realized this and with this clear, brilliant recognition suddenly went up the pole, got up there to eight hundred thousand feet with no parachute and was quite somebody for quite a little while. He was a problem. He uh... grabbed ahold of a girl who was married because he loved her and he convinced her that this was the case. And she said, „By golly, that is the case,“ and picked her up by the nape of the neck and went to another state and they've lived happily ever after, and they married. You just don't do that in this universe, you know.

You don't take this girl and she's married and she's all pinned down and she's got an identity and so forth, and you don't suddenly say, „Now look, do you know that everything here that everybody's saying to you is really an attempt to restrict you in some way or another? Now look, we can have a pretty good... pretty good time of it here and why don't you just come down to the train and pick up the kid and we'll leave.“ He's known her for maybe 24 hours.

And uh... they do; they've been very happy. You see, you'd expect this, you'd expect this; the MEST universe would tell you anything that starts like that will wind in disaster. Uh-uh. Anything which starts the other way is what winds up in disaster.

You know, you... you meet somebody and then you know them for a long period of years, maybe three years, you have an engagement. And then he works very hard at a job in order to save up enough money to put the down payment down on a house and uh... then they finally get married. And with everybody's consent and everybody's approval, and then they have some children with everybody's consent and everybody's approval, and then they... they... they work harder and harder and they send the kids to college. And when the kids get through college, they say to hell with the old folks. And uh... so on, and they finally wind up footsore and weary but with this righteous feeling of, „Well, we did our best, and we have helped them all out and now we two can pass away.“

That's practically what MEST says all around sort of thing: We helped you out, we went to the end of the trail. You say, „I got that sad, sad remorseful feeling.“ Of course, there isn't a piece of MEST in the MEST universe that hasn't been abandoned so often it's got that written all over it.

So, we've got here then Scientology 8-8008 in the form of an action cycle, which gives us a process. And it said, „This is a track and if you go on this track, now these are your potentialities. And if you like the other track and if you think this MEST universe is a wonderful place that you want to agree and agree and agree and agree and agree, brother, it's yours.“

They give... if you just like this universe, that's up to you. That's thoroughly up to you. In view of the fact that there you are at... at uh... 2.5 or 3.0 on the tone scale and there you are at 3.0 on the tone scale and you are perfectly agreeable, you think everything that's happening is all for the best. And you're perfectly happy, and it's all working out the way it should work out and if you can find a fellow who is like that and who doesn't want to take

this road, I'll give you a lot of MEST as a reward, because I have not been able to find him. But he exists as a myth and an illusion.

Now a magician – getting back to cause and effect and Allister's work – a magician postulates what his goal will be before he starts to accomplish what he is doing. The old magician was the great-great-great-grandfather of your modern stage magician. Your stage magician doesn't even know the old magician even existed.

And the stage magician gets up there and he waves this around and he has a hat and he has a wand and he has his bric-a-brac of various sorts, and he doesn't really know where it came from. This is a great joke on him. These are pieces of ritual out of the 8th, 9th, 10th centuries and they – each one of them means something terribly specific and the most awesome ritual in the world is associated with their use. And the magician was very ritualistic and he would very carefully postulate what effect he was trying to achieve before he would be cause for that effect. That's the first thing he'd do: What am I trying to do?

Then he would make a statement of what he was trying to do and having made a statement of what he was trying to do, he would just then initiate the steps necessary to accomplish it. If one did not do this, one would inevitably fall into this trap: he would become the effect of his own cause. Because what he had eventually accomplished would seem surprising to him. And might seem desirable as an effect upon him.

So he carefully stayed out of that rat race; he had nothing further to do with it and at any time that he achieved this effect, then he would say, „You see, I achieved that effect.“

It uh... he was, still cause to that effect, but a fellow who just flounders around and says, „Well, I think I'll do so-and-so and so-and-so and we'll leave it ail up to luck. And, what do you know, what happened – I finally wound up so-and-so and so-and-so and isn't that cute of me?“ He gets over to a point of where he's being continually the effect of his own cause. And sure enough, then and there we get a time illusion, because he becomes a thing more and more. He's an object, more 'n more 'n more 'n more an object.

And of course he can now only inevitably go down this tone scale until you get an infinity of MEST universe and a zero of personal cause, so you start out being at cause, be sure you don't wind up as an effect, and the only way you can wind up as being an effect is forget that you wound up this effect over here. You did it. Nobody else did it. You did it. And as long as you know you did it, why, you're all right.

Now because a person suddenly says, „Well, all right, I take full responsibility for everything I've ever done and I'm to blame...“ well, you see, he didn't postulate what he was trying to do in the first place, so you're picking your preclear up where he sits as a sort of a pawn.

He's just been shuttled around here and there and so on. He never really had any intention clearly stated anywhere along the line. Now it's up to you, it's up to you to get him to state an intention – what is he trying to do? What does he want to become?



You make him state it. If you state it for him and if you do... if you state it for him, then be sure to remember that you stated it for him. Be sure you know when he is finally super-cleared or something of the sort, that you did it. And if he suddenly comes around and blows your house down as a result thereof, you have introduced some randomness that you did. But you shouldn't be in a situation where it would upset you any to have your house blown down.

If you're going to go up into altitudes like that, somebody comes around and blows your house down, so you put the house together again. Boom, you say the house is there. You say, „What's the matter, boy, you losing your force?“

Now here... here we have all up and down the scale, then, these various gradients, these cycles of action, and we find a cycle of action comes about because an individual does what? He starts in doing something and uh... he doesn't say what he's doing.

Like the parson in the church, he asked the congregation if they liked his argufying and spewdifying and the whole church looked at him and kind of doubtfully. And finally the deacon said, „Well, we're very fond of your argufying and spewdifying but you don't show wherein.“ And the whole point of it is the fact that here's your guy going into action action action and he just don't show wherein at all. He... he's just in action.

He takes somebody else and something else and... and uh... he gets kicked here and he says, „Well, it's probably...“ He... he goes down and he eats a decayed whale upon the beach and he gets a terrible bellyache and he sits down, upon the sand a la Kipling and he says, „The gods have afflicted me.“

And every time he says, „I'm an effect, I'm an effect, I'm an effect, I'm an effect,“ or realizing that he did it, „I'm to blame,“ he digs himself further into the MEST universe cycle and that cycle goes from space to object, and an object is matter and things handle the object – the object doesn't handle other things. So there's your cycle and it is a cycle of failure to postulate cause and recognize that one is the effect of cause. Now you can start any time to do that because it's not in existence in time.

It only becomes a time flow when one begins to abandon responsibility for the causes he postulated. And you start... the worst thing that could possibly happen to your preclear, one of the things that... that's really nice and hot to run on homo sapiens, wonderful thing, are the times he denied that he had said it when he had. The times when he denied himself, and when he denied himself, he was dead. And a lot of little mites dance around in this society around people and they want to say, some of them say all the time, „Admit you didn't say that.“

„You have broken my heart, what you said was so terrible and so forth. Now tell me you didn't say that. You didn't mean that, did you?“

He said, „You are easily the um-hum-hum-hum-hum!“ And then they don't... they don't go around saying, it's „I feel bad because he's postulated that I am that, or has tried to direct me.“ No, they say, „Tell me you didn't mean it.“ Or the whole argument will resolve around and finally when „peace“ is made, it will be on these lines: „I didn't mean what I said.“

Oh yes he did! If he said, „I meant what I said and I meant every word of it. Just now I think you're lovely and charming,“ he doesn't deny himself. You see that that in essence is honesty with himself; he has not abandoned his own beingness. Because at the moment he said „You are easily the um-hum-hum-hum-hum,“ that was beingness and it was beingness before and it was beingness afterwards, but all of a sudden he's taken a violent action point of beingness and intention. Then a little while after that he said, „No, that wasn't I...“

So he's saying „Any time I administer force or use force even in the shadow of a communication line, that isn't I.“ And what do you know, he suddenly winds up as not being himself. He doesn't know who he is.

And he'll come around and ask you pathetically... he'll ask you the most pathetic question. He'll... he'll say, „It... which... well, could you tell me... well, if I could just find out who I am, I think I would be all right.“ And he'll pull that on you just continually: „If I could just find out who I am.“

And the big joke is, he's him. He's asking, for instance, he's asking on this astonishing thing. He's saying, „Will you please tell me what names I have been assigned in the past, would you please give me a list of the effects I have been? Will you please give me a list of the times when people have assigned me an identity, in other words, when they have made an object out of me by giving me a name and a location? And they have given this to me and I have these things now, so I now am.“ Oh no he isn't. That's the moment when he's not. He's not himself at all, he is a name.

One of the slippiest tricks again in Kipling that you can get a preclear to do uh... is just start repeating his own name. Tell him to repeat his own name. Repeats his own name, repeats his own name, „Well, who am I?“ And he gets this horrible funny state of being but not identified. And oh... it's an interesting experiment.

If you get a little kid to do this, you'll talk him right out of this universe. You just say, „Now what did you say your name was – Johnny Jones? Okay, now just start saying Johnny Jones.“

The kid says, „Johnny Jones, Johnny Jones, Johnny Jones... The hell. Who am I?“ You'll just desensitize it. It wears his name out because that's just an identity.

And therefore it's an object so therefore it can be used up. The one that can't be used up is his own beingness. Who is he? He's him – that's who he is. And as far as beingness is concerned, he's who he decides he is, he's not who somebody else decided he was.

And every time he decides to be somebody that somebody else decided he was, he gives up his own beingness and becomes an object.

Uh... the... the idea of naming is great magic in itself that the boys didn't cover in this dissertation at all. I'm not giving you data out of that area. It's just the... those boys were very cognizant of that one point. When thou dost not make a statement and clear intention of what thou art trying to become, thou unbecomest, Bud. Do not be hoist by thine own petard. Do not uh... suddenly pretend that you didn't have anything to do with bringing about what you have now found yourself surrounded with.

That gives you time, you see, the upset of cause and effect, the upset of it buries time. But the use of cause and effect brings it into being. And cause and effect, as it is deserted, brings about various states of being. And force, as it descends on the tone scale in the MEST universe, partakes more and more of solid character. And it gets solider and solider and solider and solider and solider, and down at the bottom of the tone scale, your preclear couldn't quite know what to do with it to handle a force band.

Uh... to handle a piece of force he'd think you needed a derrick, really. You've at least got to have a wire. You've got to have a wire with great big insulators. And you've got to have all sorts of things in order to get force from one place to another.

It wouldn't occur to him that what he would do with the middle action of the band in action, he would say, „Let's see, they want some force flowing along this line or something of the sort. All right. Kerrrwhap!“ He's got force flowing along that line, oh, but, brother. Or if he were a little higher on the tone scale, he'd say, „Oh they need some force there? Well, okay, it's there.“ And it would be there. Zong, zong, zong, zong.

Silly, it sounds to you, uh... perhaps, but there's nothing easier to fool with than force; but there's nothing more incredible than force, down at the bottom of the tone scale. Oh boy, is anybody in effect of this stuff. You know, you take a lousy little hundred and ten A.C. and you hook it into the mouth of a homo sapiens and he'll complain.

Now this force as it goes down scale is descriptive of certain states of being and the first one is how much agreement as you go down from... from 40 down, is how much agreement has a person had or used; and the next one is how much communication does he enter into; and the third one is what is his state of affinity or emotion? And up here it's sensation, way up here, and then it becomes affinity as we call the emotional band.

Right in here... we're quite, of course, very accustomed to what homo sapiens uses as part of an emotional band and the fellow really doesn't think that a person has other emotions than this. He thinks that he knows something about „the emotion, spirit of play.“ He's a complete foreigner to it.

He... he knows that it's lots of fun to go out and play a game. And sometimes when he is 30 or something like that, he'll go out and play catch with his boy or something of the sort, you see. And he knows what play is – It's something you work at. And he has the spirit of work down pat, well, that is the emotion called effort. But the spirit of play he doesn't know too much about.

And you suddenly spring a preclear into the spirit of play and he says, „My God, where the... where's this been? I've got a ghosty feeling that when I was a little kid I used to feel this once in a great while, once in a great while, something like this, but this is really something.“ And he will suddenly recognize that this has more intensity to it than sex.

Ho, sensation – spirit of play – so we have those various things that come down tone scale from here to here and those things, the communication ability and the agreement level, and the uh... communication, agreement, and emotional or sensational state, the three of them exist at any level; they are a constant. They are interdependent at a constant and we get the triangle ARC.

Now ARC, ARC in the past we used as an interrelated experience. We knew that affinity was related to communication and that these two were related to agreement, that you could not go into communication with something without at least partially agreeing with it. You agreed with anything to some degree that you went into communication with and to agree with something you have to go into communication with it. You had to agree or disagree with something, and that was very certain. Disagree with it or agree with it in order to be in communication with it. You had to have something about that.

And so you had your communication uh... band over here was dependent upon the emotional band. The amount of uh... communication you would enter into and the type and variety of that communication was established by the sensation. Uh... the emotion, the affinity, the way you felt about this and uh... so you... you have your interconnected things there.

You couldn't agree with somebody without going into communication with him and having some emotional upset, even if it was something you were fondly calling no emotion about it: „I didn't get upset about it, I held myself in; I can control myself beautifully. I had no feeling about it.“

Oh yeah? Well, that's a sensation. So, we had ARC ARC ARC, so at any point on this from zero, zero from minus eight-point-zero right on up at any level, we have an ARC and an ARC and an ARC and an ARC, and for any level of that tone scale, we've got ARC.

Well, looks like we have to get into something a little hotter. We haven't tied... I just say there's ARC at any point of that tone scale and we don't tie those things in any closer to the MEST universe than just ARC. So we better tie those in.

And we'd better tie them in, but good. And that doesn't take me forever to tie them in, fortunately, because I finally hooked them up into terms of conditions of energy. And ARC comes to mean, suddenly, conditions of energy.

Now, we had better look at energy and find out what are the three component parts of energy, if we're going to do that. And we found that energy requires space and it's a particle and it's action and it becomes an object. We found that doesn't... energy, but what do you know, there's three varieties of that happening.

There's the big variety of their being, just a... a flow and then there's a dispersal and then there's a ridge. Now, we get here a flow, there's... these are the three kinds of energy. Three actions of energy, that's a flow. Now you understand that that could be a smooth wave as it is, a sine wave or something of the sort, or it could be a noise wave.

Or it can be... it can be a complex wave here. Something that goes like this, it doesn't matter what kind of a complex wave it would be. Any one of those things are flows. And it really doesn't matter whether that is a small wave or a great big wave like this.

Anything like that is a flow and your flow goes from this point to this point, point one, point two. You see, now we could say that an effort flow was a... a big heavy wave that went like this and that it was an effort flow, so it... there was... did you ever notice, by the way, that somebody trying to pick up something heavy trembles? That he's got a shake to it, he can't hold it very stable and you get this kind of a noise wave going along with an effort band. You get a noise wave going along with it. You get a tremble that would go along with it.

Now all of these things can be graphed on a cathode ray tube, kinephotometer, uh... numbers of other ways of doing it. Uh... they could follow magnetic patterns on pieces of tape. You can measure these things with meters.

It doesn't matter whether they're a wave of the sea, a... a rarefaction condensation wave such as that passes through air, whether or not it's the passage of a particle as in an X-ray machine, because that is a very... that's an interesting one. That's a... a particle going bzzzzzzt like this in a motion and it's flying from here to there. The bottom here is a particle.

In other words, to have a particle you would say it's... it's going vrvrvrvrvr and then we sent it going zzzzzzzzt. So it's a specialized kind of a wave, and therefore when the professors stand behind their benches in physics classes and they say, „Well, tell me, is it a particle or is it a wave?“ they're full of beans. They're just full of beans.

A straight line is inevitably a type of wave. You couldn't possibly have a straight line that wasn't a wave. Because a wave essentially is a path of flow, and you wouldn't have... you wouldn't have any better or more useful definition than to say a wave was a path of flow, or a pattern of flow and, by God, the day that you can take a straight line out of the category of patterns, I haven't seen yet.

So, is it a particle or is it a flow? They're just obfuscating themselves. You know they keep changing their minds about it, which is the most humorous of all.

One day, one year, it's fashionable to say... it's fashionable to say X-rays are flows, and the next year it's uh... fashionable to say X-rays are actually particles in motion, which are travelling in straight lines. And the next year they change their minds again. They say a photon is travelling in a straight line so therefore it's a particle flow – it is not a wave motion.

Oh, no, I mean, these are not workable definitions and that's all you want in a definition. Anything that's flowing on a wave is a particle flow. You take an electric line and it has electrons in it and those electrons are going brrrr. They're a particle of flow.

They're going like mad in there, and you get the number of inches which an electron moves on that electrical flow that's coming in there now during a day, you can measure it with a tape measure.

It isn't flying down that line like water through a pipe; it's being kicked and it's uh... like a... you rack up a flock of billiard balls here... in order to have billiard balls you gotta have things that are in motion. They're not statics.

We're studying statics and kinetics, only we're really studying statics and kinetics. And the old boys really just pretended they were. They said, „You see this object; it is sitting there, isn't it?“ All right, there it sits and therefore it's a static. And you say, „Oh, no, where do you get this?“

That thing has eight motions already if it's on the surface of earth. Well, there's the motion of the earth going around the sun; there's the motion of the variation of the position of earth with relationship to the sun called the orbit. There's the rotation uh... it... it, by the way, is a changing motion, it's not a... a stable motion; and there is in addition to that the spin of the earth around its axis; and that ball sitting there statically, motionless, you see, is travel-

ling already, being on the surface of the earth, by one motion alone: it's travelling at almost a thousand miles an hour.

Any time you can show me something that's going a thousand miles an hour and say that thing is standing still, you'd have to be a better magician than a physics professor. Because a static would simply mean something by definition that had no motion in it.

They define the word *STATIC* as something without motion. That's great. Kinetic is motion, something that's moving, or a potentiality of motion. You look right there in Webster's and you look in the physics books and you look everywhere and it says a static is something that isn't moving and a kinetic is something that's moving, or can move, and there it is.

And then they show you a ball which is sitting on the surface of the earth moving in eight different directions simultaneously. There's the tip of the solar system, there are all sorts of motions with relationship to other spaces. Completely in addition to that, let's take this billiard ball and look inside of it – its own structure – and we find out that we could actually trace the pattern of molecules and atoms through that billiard ball and they're going like mad inside the billiard ball, and the particles which make up the molecules and atoms of each of the molecules and atoms are going like mad in the molecules and atoms, and yet somebody tells you that thing is not in motion. Well, brother, it is in motion.

Cause that's motion itself and by definition motion, so when we study a static for heaven's sakes, a static would have to be something that had no wave length. It would have to have no volume. It would actually have no location in space. This would be your static. And it would be nothing there. And that would be a static.

So we're studying a static and a kinetic – just above 40.0 we have a static, a real static. And when we get down to MEST down there, low part of the scale, we're studying a kinetic. So we're studying the science of static and kinetics in Scientology. And that science has not been outlined in the subject of physics. Hummm.

It's very, very amusing, it's very amusing, the limitations which homo sapiens puts upon himself. He... he sets out to study the science of static and kinetics and then he doesn't define a kinetic and he doesn't define a static. Except he put it in the dictionary: it's exactly what they are, and then he never tries to study them.

Yeah, he says... he's said all this time what a static is and then he's never studied a static. All right, let's take a look at this then. We find out that this flow is a characteristic and that this flow can exist at any level of the whole wave scale, and the wave scale can go from a wave length of one over infinity down to the wave length of infinity.

But the second you say it has zero, it becomes a static and does not become a wave motion. That's simplicity, isn't it? So we're studying from static to kinetic, and we're really studying it here. We're finding out some terribly interesting things, all of which could have been found out much earlier.

That's a flow. Now an aesthetic wave would be a flow, an emotional level could be a flow, effort could be a flow, electric lights are a flow, supersonic is a flow, uh... X-ray machines are a flow, uh... the uh... path of wave motion through the ocean is a flow, the path of

wave compaction, rarification as you go through a block of ice is a flow, doesn't matter what wave length. A radio station sitting out here madly emanating electronic magnetic waves uh... is establishing a flow and those are all wave lengths because they are all measurable in terms of wave length.

In physics you try to divide these things into... into rarification and condensation formations and actual flow formations. And yet they show you what they have as actual flow formations or rarefaction condensation formations. That's what's interesting.

Rarefaction condensation takes place in an electric light line in order to get electricity to flow. Okay, you see, another thing, funny part thing part about radio, it's going through space where there is nothing and it's doing rarefaction condensation to go through space where there is nothing.

That's why the old boys said there has to be such a thing as ether. Doesn't have to be anything like ether. All you have to do is put out a big, big fan of ion beams of some sort or another, throw out ions of some sort which they probably have not described adequately yet, and then you just rarefy... fy and condense these... these uh... ions as you go through and you have a perfectly adequate wave flow.

See what we mean by flow? All right, let's put flow under one heading. How does it... what is it in experience? It's communication. Let's go on to the next one.

We have here a ridge. A ridge is formed from two flows. And these two flows hitting will pile things up. If you were to take a stroboscopic picture of throwing a bucket of water against the side of a house – you would find that at the moment it hit the side of the house that there was a great big gob of water standing there. There was a lot of water there. It's standing there in a mass. The water stops flowing when it leaves the lip of the bucket and it hits the side of the house and it goes kaplash.

And then it stands there in a mass for an instant and then... then trickles on down the wall, pulled by gravity, not by any... any necromancy, it's just pulled by... by the agreement called gravity and uh... this goes down the wall and what do you have left? A dry wall? No, you don't. You have a wet wall. And that wet wall is a remaining part of a flow which is impinging upon the wall of the house and which in itself is embryonically a ridge.

Now if you were to take two buckets of water and you were to throw them at each other, you would have two flows which would be meeting in mid-air and if you'd have a stroboscopic camera there, you would be able to study the pattern they made and the wall they made when they hit each other. The two flows hit each other and they make a wall.

Now if we take electronics, the boys just got wise to this not too long ago. Uh... the... very, very, very new, newer than our material, uh... no coincidence in this at all, I mean the fact that we've been studying ridges like this and been talking about electronic densities, because this... this other stuff, really there's no relationship, because there's some very old writers who suppose something like this might happen. Well, we can prove it happens.

You take an electronic beam of some sort and you pour it in from the right, which is flow A here, and you take an electronic beam and you pour it in from the left and we call that B. And if you hit them one against the other – crash. They stand for a moment. You turn the

beams off and they'll stand there. Isn't that peculiar? You've got a persistence of crash. Good name for it – just a persistence of crash.

Now if you have a whole lot of electronic beams with lots of horsepower in it and a whole lot of electrons, that means a whole lot of force in it, and they hit each other and they ran and ran and ran and ran and ran and ran and ran and ran, the persistence of crash would eventually become matter.

And that persistence of flow hitting each other would take on the emotional aspects of such things as apathy, anger, conservatism, in other words, those things which hold. The formation of matter could well be accounted for by electronic flows in space hitting hitting hitting hitting and this persistence continuing and continuing until at last you have something which is in apathy and that something which is in apathy is a ridge, which becomes matter.

So we have that flow hitting that flow. Now there are numbers of ways you could make ridges. You have here what is called a dispersal. A dispersal is a specialized kind of flow. But that's your next type here. There is where you're getting an outrush from, and oddly enough, we will just have to classify under dispersals implosions. This is an ex- and this is an in-.

Here... here everything is dispersing down to a point because it's particles which are dispersing, you understand; this is not a picture of a... we're not... that's not the name of a pattern so much as the name of the behavior of particles in space. And those are going from where they are at a mad rush and they could be coming down to this point in the middle and that would be implosion and they could be going out from this point and that would be an ex – dispersal.

You could probably call it an impersal and an expersal, if you wanted to invent a lot of words – we don't happen to need the language.

Now where that... let's say two dispersals hit each other, and they hit each other. Materials rushing out here like mad and so on. And here's another one bang bang bang bang. We... we get this thing exploding out from the middle here and where they hit in the center area, the impact of energy together will again make a ridge.

But... what is that? That is just the number of flows at random hitting one to the other. Now we could combine an implosion and an explosion in such a way as to get a turbulence. Ah, now we're getting someplace, aren't we? We can get a turbulence of electronic flow and we get a consistent turbulence of electronic flow; you get a ridge.

The three actual levels of energy behavior are flows, ridges, and dispersals. But a dispersal as you can see is a specialized multiple flow. It's just because a flow is parallel that you can call those the three.

Now a flow comes along here and a flow comes along this way and it's behaving itself very nicely and it all of a sudden hits an existing ridge. And it'll go splash. See, it's going in that direction and it goes splash back this way and leaves a certain amount of its energy residual here on a ridge. Ridges are best formed when two flows hit, but we'll say there's just something there already and it hits that and you get that thing flowing. So we'll see here that the actual pattern of progress of electronic current is from a flow to a dispersal to a ridge.



Let's see, you get a dispersal at the moment of impact of the flow. So you could categorize this as the three types of flows here which... I mean three types of the characteristics of energy; I should be very precise about this, flow, dispersal and ridge.

Energy as it begins to form goes into flows, dispersals and ridges. At the top of the tone scale, you have the unimaginably very, very, very tiny flow dispersal ridge which makes, what do you know, a particle. A particle consists of a flow dispersal ridge, flow dispersal ridge, flow dispersal ridge, and is itself then a particle. And it's doing all sorts of weird things inside itself.

Now your next step down from a particle you would start coming in wider space, and this wider space would be particles which were doing flows dispersals ridges, flows dispersals ridges, flows dispersals ridges. When I was talking about harmonics a little earlier, I was talking about less and less heavily formed ridges, up the scale.

A ridge is fairly light at the beginning. Now we get the ridge itself – doing some flowing and some dispersing and a new ridge, and we come down tone scale. So we plot the tone scale from 40 down in terms of flow dispersal ridge, what do you know? uh... as being that pattern which is coming down there. Now we have a flow dispersal ridge, new tone, and we get a flow dispersal ridge and we get a flow dispersal ridge. Get that! Now you see that gradient scale?

You're looking at the construction of matter. Flow dispersal ridge, flow dispersal ridge, flow dispersal ridge. Now you're also looking at positive-negative plate voltages. Every time this thing hits you get a ridge at one potential positive, let's say – that's have us. And the next one down from that is don't have us, and the next one is have us and the next one is don't have us, and you get a continual interchange of energy flows, dispersals and ridges up and down the tone scale; that's why you have these dichotomies.

Positive-negative poles make electrical flows and they can make them at any level of the tone scale. And why then is this so important? This is terribly important because it's the... we treat those things in the human experience as sensation and we therefore have the gradient scale of sensation so when we look at this... this flow dispersal ridge proposition we are getting then sensation continually all the way down the line as different things, different things, and more and more solid things. And any sensation could be categorized as a... as a dispersal or as a ridge or as a flow.

And what is agreement? And what's reality? That is the direction of the flow. Reality is the direction of flow; if your disagree is flowing out, your agree is flowing in. If it's flowing in you get reality of agreement, if it's flowing out you've got a reality of disagreement. Then direction of flow is reality whether it's a flow, dispersal or a ridge, is it affinity, and whether or not it is at one point or another on the band scale, which I showed you is at right angles to this, tells you what kind of communication it is.

At the level of light it's sight. At the level of... of sound it happens to be hearing. At the level of tactile it's another thing. At the level of effort it's another thing, and each one of those is being used as a... as a perception band, and the perception band is present at each level of these things. But where it's a ridge it's blind. Where it's a flow it can be seen, where it's a dispersal it's scattered and changing.

And so as you go up tone scale with a preclear you're getting these three conditions in terms of perception all the way up the tone scale and they're getting less and less and less. But they turn from excellent to poor for each band and then they'll turn good again.

And... but they'll turn better and then they turn poor, and then they turn better than that and then they turn a little less poor, and then they turn much better than that and what are you studying then when you're studying communication? You are studying what point of the tone band and whether or not the affinity of it is a flow, a dispersal or a ridge.

And those three interactions which we'll cover much, much more thoroughly are then the three characteristics of ARC as measured up against space, energy and objects and we have then human experience.

That will be all, thank you.

(TAPE ENDS)

# Axioms and Logics Further Data

A Lecture given by L. Ron Hubbard  
on the 6. December 1952

And this is the Saturday night lecture, December the 6th. Take up here in the first hour a few more of these axioms and logics. See what we can get out of these things.

I've already covered gradient scales and found out that gradient scales had a considerable importance in auditing. The whole background of creative processing could be said to be the proper understanding and handling of gradient scales.

And, really, a gradient scale would be a little more of what was. And then a little more of what was a little more of and then a little more of what was a little more of a little more of. And so we could reach out then from the tiniest point into the widest possible sphere.

Now, talking here in these logics about very shifty words, things like truth. You start talking about truth, uh... well, you start talking about truth. And you start talking about anything in this stratosphere of knowledge and it's susceptible to many opinions and so on. A lot of people have been going around saying this was truth, and that was truth, and so forth.

We had two truths we were working with. The possibility of their being an infinite truth, but which to us at this time is not definable and so is itself a possibility. And the other is a workable truth, another kind of truth, just a workable truth. Therefore anything is true which is workable. And what is workable? Workable is... workability is the capability of starting changing and stopping. And the degree of capability of starting changing and stopping would demonstrate for this universe workability. And when you say, „Starting changing and stopping what?“ you have immediately gone too far and uh... you should just drop that and sort of back off rather abashed, because it's... really applies to anything in this universe. This universe is built almost wholly upon the principle of start change and stop.

Well now, I don't know what the workability of a truth would be outside of a cycle of action, unless it would be the workability of a postulate. So you say, „Let there be light“ and uh... there's light. Well, that was a workable postulate, wasn't it? And uh... you say uh... „Let there be uh... camels with spin-horned hectacles on them“ and uh... there are camels with horn-spinned rectacles on them and uh... you say, „That was a workable truth then, wasn't it?“ Now we're moving into some other little sphere here, aren't we?

And so uh... you say, uh... „Let there be darkness. Let there be a god. Let there be a devil. Uh... let there be a General Motors and Westinghouse.“ Anything you care to say, and if that was immediately demonstrable as a workability, then by our definition, it is a truth. Quite simple, isn't it?

If you were operating then in a vacuum of no space, uh... that's a pretty trick thing, a no space vacuum operating in a no space area, uh... where there is no space, but only the capability and potentiality of space. If you had all these things then and you didn't have anything there, and you had a true static, no motion, no wave length, nothing, why one could theoretically postulate anything and have it become a truth. Well, now it gets out a little bit further and it says a truth for whom? Well, for him. Now he's operating from a uh... no space, no wave length, no mass, no velocity, no geographical location and he makes a postulate and it comes true. And who is it true for? It's true for the individual that makes the postulate. Well now, oddly enough a fellow has to be in pretty good condition in order to make a postulate and have it be true for him. In creative processing uh... he'll be found to have a little difficulty there then. You'll make this postulate or you've made this postulate and it is either too true, or you can't make it come true.

Now there's uh... there's several squirrels – squirrel is a technical term, uh... a squirrel is somebody who in... who invents something that he knows won't work in order to... to uh... uh... uh... get some nut to audit. Uh... and uh... that's a squirrel and uh... there are some squirrels who go around and they pick up a fragment of the subject and they go around and they sell this thing like mad. And they'll just overlay it. Well, one of these squirrels uh... not too long ago listened to the first half of a lecture tape. And this lecture was concerned with self-determinism and it tried to treat this whole subject of postulates and said there is no... really no reason why a person couldn't simply say, „I am now a self-determined individual“ and it'd come true because that's a postulate. There isn't any reason why he couldn't do that.

And the first hour of this two-hour lecture was devoted to why you couldn't simply say you were self-determined, be self-determined, speed up your governor and knock everything together the way you want it to and have tremendous effectiveness thereafter. And the second hour is devoted to why that can't happen. Well, they threw away the second hour and uh... Machiavelli wrote a book once called THE PRINCE and THE PRINCE has as its first uh... part, How to become a Great Ruler, and the second part, it says How to Stay There. And Napoleon, Napoleon and Hitler and... and all sorts of people down through the lines have... have been saying... uh... well, they've been reading Machiavelli's PRINCE and they've been putting it into action like mad, and... and they take the first half and then they never read the second half. They never have and they don't stay there.

Well, the second half of this lecture is... was devoted to and contains some of this data. Devoted to why that postulate couldn't suddenly stick. Ever since that time we've been having people spin like mad around the various locales. Uh... they... they say, „I'm a self-determined individual. Rrrrrr. You say I'm not? mmmomm rrrrrr.“ That's what's known as circuit determinism. A little bit different than self-determinism.

What they do is set themselves up. You get this fellow and he drags himself out of this river and he's just got through swimming steadily and solidly for eighteen hours and he's all worn out, and he's just about to... to... to uh... hand in his chips and so forth, and then just as he comes out of the river, you... you get ahold of him. You take him by the scruff of the neck and you say, „All right. Now tell yourself that you're well, that you feel good, that you're not cold, that you're perfectly rested, and uh... come on out here; we've got a quarter horse for

you to race.“ And in this he... he'll say, „All right. I'm all rested,“ and he's liable to agree with you and he's even liable to do it out of agreement, but there isn't very much going to happen. And that's because he's making a postulate while still holding on to the composite of postulates which bring him into the reality in which he insists on existing.

Now if you make a postulate out of no motion, no space, no geographical location, or any other influence, why sure, you can make any postulate you please. But after you've made a hundred thousand million postulates and you've got yourself nicely stacked around with cycles of action and MEST and agreements and responsibilities and subject to forces and you own this and something else has you, why uh... then you suddenly say when you're in that state, „Now I change my mind about this whole thing, and while still sitting right here and being very insistent on holding on to all that I have which I acquired solely by the process of making postulates, I'm now going to hold on to all that and I'm just going to sort of sneak over here covertly and I'm going to say – well, I'm holding on to that, but I'm going to say uh... „I am now self-determined as an individual. And then I'm going to make that stick.“ As long as the fellow held on to his havingness and the substance of the MEST universe, the identity which has been assigned to him and all these other things, he of course is holding on to a large mass of postulates. He's holding on to an enormous number of them and insisting then by holding on to them that these other postulates have complete validity and while he insists on this complete validity he goes out and says sincerely, „I am now a self-determined individual and just by making a postulate I can make it come true.“ And he's saying, „You better not invalidate me.“ Well, he's invalidating himself. He's insisting on going along and remaining in the unchanged status quo of being where he is, what he is, owning what he does own and responsible for what he has.

Well, these boys found this out immediately, really, uh... only they didn't observe what they found out. They found out immediately that all you had to do was postulate you were self-determined. And in the process of trying to make it stick you had to kick all your friends in their teeth; you had to leave the family; you had to change over any possible method of life in which you were operating. They did the same trick however in spite of all of these changes that would take place; they took place chaotically, catastrophically. The changes occurred because they couldn't regulate the thing. They... they didn't know what was occurring to them. And here suddenly they wind up in terrible condition.

Well, this is the magician here, he makes a... he goes out and he says, „Well, let's throw a... a little bit of spiders' brains in here and a few threads of dawn and let's mix them up with a frog's cough and expose them out very nicely to this Diogean core of blackness. Say three chants over them and now uh... let's see, what was I doing here? Oh yeah, well, let's pour some of this on the ground. Well, look at that, imagine that, a tree starts growing. And uh... uh... well, well, it just keeps eating everything up and so forth. Well, isn't that interesting?“ And uh... all of a sudden he says uh... „Gee, it's getting dark around here, uh... wonder what's taking place?“ and he looks up and he says, „Well, this tree is sort of swamping everything and it's cutting out the sunlight in all directions. And I'd better find my cave, if I can find my cave. But no, it's now too dark and there is no cave and – gee whiz, that tree so and so.“ And he goes on. And then he starts cursing the tree, and he says, „Look what that tree did to me. look how mean and ornery that tree was. Look... look... look at all these hor-

rible things this tree is doing.“ And another magician sees him one day as he’s ruined, hobbling down along the road and this fellow complains to him bitterly about what the tree did to him.

He did several things wrong. The first thing he did wrong was to mix up a lot of things without postulating why he was doing it. He didn’t say what the end product would be. The second he failed to say what the end product – what his goal was and how... why he was trying to achieve that goal – he immediately abandoned the plateau of cause and stepped down to the valley of effect. The moment that he was there in effect, then what he had already caused grew up, shut out the light, and he said, „Well, I have no responsibility for it and... and it’s... I’m... I’m being affected by it badly.“ He goes downhill further.

Now if something else happens to him he complains about that, he complains about something else, he never makes a statement to himself what goal he is trying to achieve, what he is trying to do, he just goes on. One day he suddenly mixes up a Las Vegas, a little bit of furrow and a blond in New York and takes a train and says „Well, we leave it all the chance and I guess I got this job, I don’t know what I’m doing but I can hope“ and he is a member of Alcoholic Anonymous because they tell him he can live for the minute or I don’t know maybe they give him more than a minute, the Alcoholic Anonymous, maybe they give him 5 minutes or 24 hours or something the like, they ration their time – gosh, this guy is in terrible shape, he is become homo sapiens.

Now all... all his fellow has to do... he hears one day... he says, „Now all I’ve got to do is just postulate that I’m self-determined.“ Of course, he doesn’t know what self-determinism is – he has no definition of that, or anything of the sort. He merely says, he postulates, „It is a state in which I can do what I please without incurring any penalty. Therefore, if I say I’m self-determined, then I don’t have to take any responsibility whatsoever for anything bad that I do. Because it’s on my self-determinism. And that well worked out; that equates perfectly.“ Uh... he says, „That’s a wonderful state of affairs,“ and of course people keep hitting him with axes, and throwing him into gutters and throwing him this way and that way, and it’s all backwards.

You get the difference then between a clear-cut series of postulates which could become truths and a clear-cut chunk of chaos which uh... most men consider their lives should be – not could be, but should be. There’s a big difference there so when you’re talking about truth, we’re just talking about another level of truth when we say postulates.

All right, let’s take another level of truth now. Let’s take the truth called MEST universe. This truth is composited out of a series of agreements. After this fellow’s made a few postulates he gets ahold of a few friends and for the sake of randomness they all agree that such and such is going to take place and that when so and so makes a postulate and when they all agree upon this postulate, then this postulate is there and then going to become common to all of them. And they think that’s grand, and that’s a good game and we can play this game with impunity.

Well they can play it just so long, and then the randomness starts to set up.

The postulate then is losing its value as single truth and becomes relative to those agreements which have been made amongst them. Now this fellow one day says, „I’m now going to postulate... postulate that I’m going to have a new palace.“

And the others say, „That’s out of agreement. You know very well that we invented a labor union and the labor union gets us so much money an hour and all that sort of thing and they have to go over it and we’ve got to have a quarry. And you’ll have to own the land to the quarry and you’ll have to get a permit in order to quarry stone. And you’ll have to get an interstate trucking license in order to haul that stone over here and we’ll have to hire masons. And there’s unemployment tax and there’s social security and everybody knows that you can’t pay anything like that for anything of the sort. And you don’t have any chips.“

And the fellow says, „Well, I’ll... I got here, not too long ago I used to say – well, I make a stack of money and so forth I could pay all these things with.“

„No,“ they say, „on this agreement – why we’ve agreed that the only currency is that currency on which we’ve agreed.“ And he’ll say, „Well, I di... I didn’t agree to that currency; I wasn’t there.“ And they said, „You agreed to an army to protect our property, didn’t you?“

And the fellow says, „Well, yes, I did.“ And they say, „Well, they protect the currency now. Let’s... let’s have no more of that.“

And so you’ve got a cycle going in which the postulate... the postulate is actually as valid as it is related to the agreed subject. And after a while his postulate gets very weak indeed.

He says, „I think I will have a glass of water providing nobody objects and to have a glass of water the best thing to do... you walk over to a tap and you turn the tap on and you have a glass there, imagine it, you have a glass there to catch the water in, and you have to have a stomach and a mouth to drink it with and so forth, and you’re all set then.“

And this big agreement becomes what? Natural law or truth. That’s truth. What is truth for this land? They have a standing army and trade unions and all the rest of this. That’s truth.

Now, an engineer comes along and he decides in this land to build a bridge. And there are so darn many agreements that he’s lost all track of, that the first time he puts up this flimsy structure and so on, why the first passenger as he starts to go across, the thing goes boom!

So the engineer says, „There are other natural laws which I now have to follow. And these laws must be this way and this way.“ And so he’s doing a blind job of tracking agreements about gravity, about wave length, about uh... strength of structure, about the growth of trees. All of these things – he’s tracking back agreements, and he’s working it out to find out what agrees with this chunk of whatever it is – alabaster, mud, whatever he’s trying to build uh... the bridge across uh... or out of – he’s got to find out what this score is straight through in order to build something which sufficiently agrees with the environment to permit its continuance in the environment.

And his study becomes a study of, then, what has been agreed, although most of that has been lost. And so he does it by test. He puts the bridge there, and if it stands, it doesn’t

stand, he... he's investigating the environment continually; he'll make little mock-up bridges and he'll hit little mock-up bridges as nice as you please uh... to... to find out if they break, and then he... then he does a calculation to find out how much stronger he's got to build the main bridge that goes across this stream. And uh... he finally works it out and how strong are the girders? What's the uniformity of construction? What are the metals; what are the refining processes? Uh... how skilled do the workmen have to be, and what are all these things? And finally there he is. Then he falls into a delusion. He starts thinking, „Well, now look, I was agreeing with reality. This was really real because working out that bridge was a real tough job. And the funny darn part of it is, is every time I build a bridge, it doesn't build according to different laws; it builds according to these same laws. There is the coefficient of expansion, there's friction, there's all these weights and stress analysis of structure, and... and there's torsion and tension, and all these things. And there's... there's the vibration of foot traffic and the vibration of vehicles. And these things don't vary and I built this bridge and that bridge, and another bridge. And gee!“ he says, „You know, we're right here in the midst of a method of building bridges and we have agreed with natural law thoroughly and completely, and we can keep on building beautiful bridges so long as he keep on agreeing.“

It's a funny thing about his bridges. The only thing that happens – that's a wonderful thing that he can do that – he then has... he then has a hatful of the most beautiful worked-out technology. And he has in his possession the only thoroughly tested technology which agrees with natural law. Because he's working with the most basic natural law there is, and that is structure, gravity, materiel. And that's as close as he can get to natural law and that's about as close as you can get to the natural law of any universe, is with the very woof and warp of that universe itself.

He should never, however, make the mistake of thinking that that is reality. That is agreement with the agreement which is the reality of that universe. It would be with a horrible shock that he would suddenly find himself in another universe starting to build a bridge which used the coefficient of expansion, which used this, which... and find out that bridge went down. Brrroom!

And somebody'd come along, some old man'd be coming along there and he'd say, „What you trying to do, bud?“

The engineer would say, „I'm trying to build a bridge.“

„You're trying to build a what?“ „I'm trying to build a bridge.“ „Well, what for?“ „Trying to get across the chasm.“

And uh... the old man would say, „Well, what do you need a bridge to get across the chasm for?“

And the engineer would say, „Well, obviously it's empty space.“

And... and the old man would suddenly say, „It is? For heaven's sakes, I'll have to go tell my father about that,“ and would walk across the empty space, uh... very neatly and very nicely and the engineer would be very puzzled until he found out that in that area... in that area, uh... the shoes of everybody concerned with everything was adjusted to core-gravity distance. That is to say, the distance to the core of any planet on which they were operating



had an adjustment in their shoes. And the way this was put in was by baking up something that looked like a mass of taffy. And he says, „Oh no!“

But that's actually about the way it would be. Now it... it's an incomprehensible thing perhaps to look at these things. And if... if you've ever run a car into a brick wall, or seen a train go off a girder, uh... off girders into a river, or seen any of these horrendous things happen, it's sort of difficult to say it happened because of an agreement.

It's... that's... look, makes a flimsy look, but uh... very funny thing about the whole deal is, is that the engineer cannot obtain an absolute anywhere. And the harder he works, he just can't obtain an absolute. He's almost there, on any one of his natural laws, but not quite.

Fortunately, there is never a hundred percent agreement. There's always a hole in the natural law. There's always a hole in the atom, always a hole in the structure. Uh... he starts into the actual complexity of this matter, and does he become complexed. He is complicated beyond measure because its consistency and so forth keeps shifting under his hands as he examines it. Now he... he becomes very puzzled after a while.

You know, it's a strange thing that the search after truth, then, could lead some men to disaster and some to glory.

It could lead uh... Newton into great renown. It could lead Hegel into disrepute. It could lead uh... Lenin into an early tomb. They're all going after what? Different kinds of a datum.

A truth is something which would exist without much contest, something which is triumphant. A champion who stands up after a battle with bloodied shield and sword and yet has won is himself truth in the force universe. A datum which itself sweeps all data before it, in another universe, is truth. It is that which works. And that which works most broadly to that which it is applied.

Don't have pity upon some of your preclears who are still scrambling in some direction and haven't ever classified the field of truth in which they're searching for the truth. Some are searching for it in the MEST universe, and some are searching for it out in the stars, and some are searching for it in their own hearts, and others are searching for it in the lives of great men. And sure enough, they will, every one of them, find a truth. And all they need to do to find the ultimate truth, is simply find the winning truth by which all other truths proceed in that field.

And if you ever built yourself a universe, go park the truth on which it is built on the first piece of structure that you may build, and engrave it well, and don't make it mysterious. Because the only way to make your universe survive forever and last forever, and be there and be at last in command of you, is to invent the truth that started it and then hide that truth. And if you were to do that, then neither you nor any inhabitant in the universe would be able to undo the universe or alter it in any way. But it would simply go out on an inevitable average proceeding from that truth. And that first truth would simply be a postulate made out of the zero of no motion, no space, no geographical location and without time. And it's made there; it is not associated to any other times, places or agreements. Now it's the first agreement on

that sequence on which you would then compound all other logic. Oddly enough it can be any first statement.

You can go out here and construct a whole mathematics, a beautiful mathematics, a gorgeous mathematics, on the whole system that anytime Y and Y appear they are pluses and minuses. And that anytime they are used or equated in equations they will always be pluses and minuses. And if the action of pluses and minuses is, that they come together but repel them... from themselves... each one of themselves. Interesting mathematics.

Uh... the... another one. That every ten when divided by two equal fifteen. Anything... anything idiotic. It doesn't matter what it is. Suddenly carved out of the nowhere of a beginning, you see there is no beginning before a beginning. But any one of you can assume in any field of ideas, instantly assume, that without recourse to any prior idea, we are now going to postulate that so and so is going to regulate and regiment a core of proceeding fact. And unless you forced it into agreement with some other body of information, you could have a tremendous body of data.

You say, it'd be idle – oh no, it wouldn't be idle. It could keep on going to a point where it became relative to itself, and becoming relative to itself, could itself be a universe. It is symbolical, that line in the Bible; it says, „In the beginning was the Word and the Word was with God and the Word was God.“

The day when you state a postulate to begin a universe, you are creating a God as well. And it is the God of that universe.

Now relative truths would have then to do with a relative workability and what could be true in any field could be true for that field. But it's not necessarily true for another field. What's true for one universe is not true for another universe. What we have scouted in Scientology, what we've looked over, is the MEST universe parade of agreement stemming from the first capability, the first Q that we can discover which describes the capabilities of theta, as we can view them from this point.

We see that from that all other capabilities could have proceeded which brought about the MEST universe. And we understand by that immediately that the capability of theta at the level of Q1 could consist of the ability to create space and energy and time or to locate energy and matter in time and space. We could... we could take this level of workability, then – we can cite that here – and we find out it applies through all of these various mechanisms in which anyone is engaged in this universe and so we have a senior truth. That truth is probably a little bit senior to any necessary for this universe. It's probably just a little bit because this universe has immediately omitted creation of space as a capability of theta. It's omitted that. And it is an enforced problem.

Theta does not recognize... the thetan in this universe doesn't recognize his capability of creating space. And yet he has a lot of trouble with space. You start to ask most thetans, „Now let's create space. Let's put out a couple of anchor points. Now, let's swap them around.“

He says, „Oh no, no you don't.“

You say, „Come on, let’s put out these two anchor points, and let’s swap them.“ „Oh, no, no, I got them out there.“ And you say, „Well, all right. Swap them.“ „No, no.“

I just had a rather amusing... amusing session a short time ago where we put out two anchor points which of course would be the first two points from which you would create the dimensions of space. You just postulate these two points.

And I said, „All right, let’s turn those two points into black cats.“ And after a great deal of persuasion, we got those two points turned into cats. And when we got those two points turned into cats, we tried to turn the tail of one of the cats, just the tip of the tail, just one hair on the tip of the tail of the cat, a different color than the other cat’s tail. Noooo, siree. Uh-uh. And yet the preclear on whom this was being worked had a capability in mock-ups that most of you would envy. Isn’t that remarkable?

The second that we started to put out the first two requisites of space, there was such an insecurity an that whole thing that the preclear couldn’t hardly bring himself to go forward in any way. And it took an awful lot of practice, it took an enormous amount of time, in order to get anything done about those two anchor points.

And the funny part of it is, is the GE is still operating on his anchor points. Any one of you have two points and the GE is working on these two points. If you want to locate them sometime just look out that-a-way from your head and look out that-a-way from your head and you will find a ball out there and one out there.

You start to shift those around and you can just feel the whole beingness of the fellow just start to go to pieces. „You leave those alone,“ it says. „That... that... that’s space; that is how the space gets created so that we can have energy.“

But actually, they’re just anchor points. That’s all they are – there isn’t any reason why you couldn’t have fifty or a hundred or one. And yet the preclear doesn’t want any of these. He has the self-imposed two in order to get an electronic flow.

Well, now, therefore, we’re dealing just slightly above the MEST universe and we know the capability of theta is a little bit wider than that which we see encompassed here in the MEST universe. And knowing this then about truth and the primary postulate, we can also know that so long as an individual is willing to abandon havingness he can change a postulate with ease. But when he is unwilling to abandon havingness, unwilling to abandon the possession which accrues to him solely because of his agreement, then he is going at the same time to maintain and hold on to his postulates.

And the trick in processing would be to keep your preclear there in this universe and yet let him slide sideways into the creation of his own. That’s quite a trick because he’s insisting on a continued havingness in the MEST universe and you’re... you’re trying to knock out postulates which are contrary to the MEST universe. And you can do that with mock-up processing, but you’re not likely to do it with much else.

All right, all of these data have been covered before. You’re quite familiar with them... Logic nine is „A datum is as valuable as it has been evaluated.“

Poor old... poor old homo sap. Where he was the sap beyond saps was believing that data as itself was worth anything, and data is worth absolutely nothing. Data is worth nothing until it has been evaluated.

People keep coming around to you and they keep saying, „You know in Scientology there is a so on and so on and so on.“ And you say the so and so and so and so and so. „Well, do you know that there was a fellow by the name of Pittsquealer in 1726 said, and oh, how clearly, he said, „Yap, yap, golla walla walla,“ and he said the same thing that you’re saying today.“ And you say „What’s the same thing he said?“ And they give you some vague approximation. They say, „Truth is that for which every man thinks, uh... worthwhile,“ or „Truth is that toward which every man attains.“ Or... or he... he says something about this line, you see. I mean it will be... or it will be uh, „Self-determinism is the right of any man.“ And you say, „Well, gee whiz, he did, didn’t he?“ Uh... be very careful of one thing. The more you look at that line in that book be careful not to read the line above it or the line below it. Remember to read just that line.

There sits the datum, but it has not been evaluated, and evaluation is relation to other datum... other data. And evaluation in our frame of reference would be how well in this universe it assisted survival. So your evaluation would be its comparison to other data and the magnitude of its ability to clarify, codify or... or permit the persistence in surviving. So we have evaluation.

Now, it’s very true that you can dive headlong into almost any text on any subject under the sun and look through it. Read a few billion words if you want to, but you will find practically everything that is worth knowing said by some man at some time somewhere.

Everything that has been said in Scientology, I am sure, has in some fragment or another been stated in the past. If you put that together, you would have a library there which would be a very big library.

Now, don’t make this mistake after you’ve got the library formulated. You know very well where those books are. You would have a slip in each book, you would have that perfectly underscored, you would know exactly where that line was. Now don’t... don’t let anybody come by and take those slips out. Because what would happen is, you would pass down the library stacks and you would pick out a book and it would be a book called Phronology, The Rise and Fall of the Human Coco. And uh... it would say in there... it would... you’d say, „I know there’s one of the data of Scientology in this book.“ And you open that book up and you look through it, „Well, I know it was in here someplace.“ Well, you put that book back and you go and you pick up another one of these books that you know very well had been marked and it would be German Imperial uh... Frantics: The uh... Phoneticism of Emmanuel Kant, and written by his housekeeper. And uh... you... you would get in... you’d say, „Well... I... I... there was one in there too, but I’m sure we’ll be able to patch this thing up.“

That’s not the way to research, and you could walk through that library endlessly and endlessly and you’d never get Scientology back. And the reason why you’d never get it back is because the data was not evaluated. They weren’t related one datum to another datum, to an organization. The evaluation of a datum is, if anything, more important than the datum itself, because you can always get a datum.

We could sit here and make a postulate and then try to evaluate the postulate. We could say, „Why is it that blackberries are red when they are green?“ Or we could simply make a statement that „Hereinafter blackberries will be purple when they are green.“ And then try to evaluate that datum in the berry industry and get people interested in the culture of berries to finally force this into being. Uh... you're just zzaaw Wrong Way Corrigan. What are we going to do then in order to construct a science for anything? The same thing you're going to do in processing a preclear. You know I'm not just airing my teeth and talking about philosophy for the sake of philosophy. I'm talking about it very specifically with regard to auditing and in regard to learning material and data.

And that's this: you're going to take the highest truth which you can state understandably and with accuracy and which you can relate to the remainder of the body of data which confronts you, and you're going to try to evaluate with that datum.

And if it has limitations and doesn't expand the scope of what you're trying to do, you're going to have to find a higher level truth. You're exploring a preclear. You want to take this preclear apart. You would find the highest level of certainty which you could then attain. The highest level truth which he could attain. And you would evaluate that preclear to a marked degree with that. If you wanted to put him together again, you could do that.

And let's go look in the opposite direction; we find out we're going to make him capable. What makes him incapable is an inability. So let's just look him over and let's find out the specific incapacities. If we remove those, his native ability should restore itself. So we've got the opposite way of looking at it.

Let's look for the lowest level of falsehood we can find in the case. and that would be the falsest datum. And let's turn it into a little bit truer datum, and a little bit truer, and a little bit truer until you had something sitting before you which much more closely resembled truth for himself.

We don't want him much as truth for the MEST universe because that's MEST and we've got plenty of MEST. Any time you want to go out here and dig a hole, you can get lots of MEST. So we want him for himself, not for the MEST universe, and he is himself a universe.

So the seeking for the highest level of workability would be seeking for the highest level of evaluation. What's the greatest certainty in this case? Well, that greatest certainty will tell you the highest datum that the preclear can reach at that time. And if you can find that certainty for him you would be amazed. He'd probably turn on and glow like a Christmas tree and walk out of the place. And you'd say, „Now wait a minute, we haven't done any more processing... we haven't done enough processing. I mean he's... he's supposed to be... we're supposed to go through this ritual and that ritual and some other ritual and do something else. And you haven't done that.“

All you did was reach in somewhere in the vicinity of his beingness and found out that he knew one thing above all other things. He just knew that and you just all of a sudden showed it to him, and uh... he... he... he didn't know that he knew this. And you say, „You know that you knew that?“

And the fellow looks at it and says, „My god!“ A guy can get pretty excited.

Now you get a lesser reaction when you demonstrate to him, „Do you know that you believe that uh... all coconut trees uh... all coconut trees have the Empire State Building in them?“ Uh... you could... some ridiculous datum that's as silly as that and he takes a look at that and he finds out he's been forming up a whole lifetime on it.

But that's invalidation to go at it that way, really, So you just sort of take it by mock-ups and let it work out. But as you work it out, you will find that as you're attaining recognition in him of a higher level truth toward his true capabilities, when you're getting him up toward the higher truth of his own self-determinism, what makes his being tick, he's becoming freer and freer and more and more of an individual.

A lot of people think in processing that the more you process an individual the less individual he becomes. Now you think he returns to the great swim, uh... the big dunk, uh... I use those reverent terms to describe Nirvana. Uh... this is a pool in which all individuality and identity, those two things not even vaguely being similar, but they're put together with a uh... like that and then they're dumped into this big pool. And uh... after that all is lost. One... one floats in complete serenity and peace with the universe. That's right, with the universe. Only one difficulty with it: that's perfectly true. There's nothing truer than nirvana. But you're walking on nirvana. It's mud! And it's mud from there on down!

Now any time that you want... any time that you want to fix up a preclear so that he joins the infinite allness of allness in this universe, why zap him with a zap gun or something and disable the thetan so he can't even think himself elsewhere, junk the body and throw it in a lime pit. You've got him. That would be it.

And by the way, this is supported by empirical data. You go out here and you look. And you... it... you know it's sorta hard, once in a while I run up against one of these communication breaks. Uh... I tell you, go out and look, uh... you. you'll all be able to do this some day. But there is a point where experience gaps. Now I'll tell you what I mean when I said you go out and you look.

Uh... I went to a theatre, Queen's Popular Theater, one of the old theaters. I was sitting there. All of a sudden I felt vaguely uncomfortable uh... and realized what I was doing – I was uh... I knew what I was doing. I didn't suddenly feel uncomfortable – what am I talking about? I just suddenly decided to fish around and feel all the lords and ladies that had been in this joint since the beginning of time. That was way back from Queen Anne's time or something like that, this old theater.

And uh... I was fishing around and all of a sudden I fished through the floor of the theater. Just put a beam down through the floor of the theater. Neeooww. No! And I shuddered and kind of cringed into myself and I went home that night and I thought, „Boy, that... that's really rough.“ And I did a lot of mock-ups and so on, and tried to get it straightened out and so on. Every once in a while I kept shuddering over this stuff. And that's the first time that anything had made me shudder for a long time and I didn't quite understand what it was because I didn't stay with it long enough to find out what it was. And I finally asked one of the boys; I said, „Say, uh... what's wrong with the Queen's Popular Theater?“ Well, he

thought. „Oh,“ he said, „in the days of the great plague that was one of the plague burial spots. They just brought them there in wagons and dumped them in.“

Well, here all this time later, the ground of the Queen’s Popular Theater, it’s not imaginarily at all, that is quite... this is a lot realer than looking at things with MEST perceptics, they’re pretty weak, is... is so soggy with... with agony and sordid putrification, and death, and so on, that it’s an awful jolt to come into contact with it.

You see, there’s a lot of livingness still there. How do you like that? I mean, that ground isn’t dead. That ground still has life. That’s one of the many nirvanas you can reach by going on into the MEST universe.

I say go out and take a look. You could go down here past one of the graveyards – amuse myself every once in a while – go on over to the graveyard and see how many thetans are stuck in the skulls. You know, they... they do this horrible thing these days – they embalm people. They take them, put them on the table, they cut them open and nobody... never occurs to anybody, I guess, really, to chop the tops of the skull off and empty the skull or do something about that or anything. No no! No, let’s pack them all full of formaldehyde and preservatives, and let’s paint the face so they look very alive, and let’s be very kind to the body after it’s dead. Particularly after it’s dead. Hell... And let’s take it out and bury it in a nice lead coffin which will protect our loved one from seepage.

And uh... the body is very lifelike and quite often a thetan cannot make up his mind whether or not that body’s dead or not. He knows it’s been sick, uh... but he... he’ll... he’ll be groggy himself and... and he’ll... it’s obviously still alive if the smell of formaldehyde is... can get pretty overbearing really.

But you go down past the cemetery and uh... usually most country cemeteries, where they sort of wrap them in a blanket and dump them in on their heads and say, „God be with you, rest in peace, uh... planted by his loving wife Agnes“ or something of the sort, now that... that’s really very calm. They’re no thetans left around there.

Uh... but you go in one of these modern cemeteries, one of these nice modern ones. Boo! There’s more trapped thetans around that joint than you care to measure up in a long day of Sundays. And if you want to amuse yourself, uh... put out a line on them and say, „Hey fella, why don’t you get on your way?“ And they sort of feel groggy, „Huh? Voice of God, huh? Must be the voice of God.“

So you want to play god? Well you ought to go down and do this sometime just for kicks. And uh... yeah, put a little bit of an energy beam on them and... or plant the thought, „You are now on top of the grave.“ Or, „You are now on top of the headstone.“ And if you really want to pour the juice into them – it’s kind of bad to hypnotize thetans; I usually feel sorry for them – if you want to pull the... if you want to pour the juice in on them and go just brrwhack! „You are now on top of the tombstone.“ There isn’t any doubt about your getting them out, truth be known.

You can put out enough energy. Beam in, sort of bore a little hole in the guy’s head and then... and then put the energy concentration flow into the center of his forehead, in in in

in in in in, and his skull will go spatter, brains and all. This is no joke. I mean, I'm not joking about this.

So there isn't any doubt about your getting somebody out of his head. It's just how tough do you want to get as an auditor? So anyway, you go down and you fish out... you fish out a thetan or two and you feel real good. You've done your boy scout trick and the loved one then ceases to be troubled with seepage.

Another interesting place to go; we got on this last night, that's why I was mentioning it – another interesting place to go is down to the morgue. They come in there, charred bodies, and they come rushing into the morgue with this and that and fragments and bits and bones and things like that and throw them into these big slabs that are on drawers. Open a big drawer, body size, and they dump the body in there. And they sometimes will lay them and sometimes on marble slabs and they tie a big tag on their big toe. And it has whatever identification, where the body was found. I don't know why they insist on doing that to a body. But they... they do... they take the big toe and they tie the tag on there and put it on a slab. Well, anyway, in these drawers, they push the drawer back in again and people come in, weep, weep, looking for their dear Charles or something of the sort. And the attendant drags open the drawer – „Nope,“ next drawer. „Ouch,“ you know, slam! Next drawer – by the time she's looked at four or five of them, she doesn't care whether she finds Charles or not! And there's rarely any refrigeration in these places to amount to anything.

But uh... you go in there and you talk about a bewildered lot of thetans! They come in, the guy's still hanging around, saying, „Gosh, I'm dead; I'm dead, I... what about... what about the wife and kids, uh... uh... gee I... I... I haven't paid the rent and uh... Oh why, oh why did I ever get mixed up with that steam boiler in the first place? And uh... I should have noticed the name plate on it was such and such an electric company, and... uh...“

And he... he gets... gets in and you say, „Hey, why don't you... why don't you shove off?“ And the fellow says, „Huh? Huh? Who's talking? Somebody talk to me? I got ideas, I guess I'm hearing voices“.

Big confusion, see? He's already real confused and uh... you push him around a couple of times. And you... you, once in a while you... you feel like telling him, „Look, why don't you go back to the house and take a look? And if you're so worried about where everybody is, just why don't you go back and take a look?“

And they just – communication level – and go back and take a look. „I'll take a look. The body's here and I need the body to walk back with. And I couldn't do that because here's the body.“

Boy, that's really idiotic when you come down to think about it. The guy's got a charred piece of humanity, that's got... just got through being blown up or something of the sort, and he knows very well it can't walk back to the house and pat the wife on the head. So you argue with him for a little while, and in most cases, why, zip! He's gone to some between-lives area. And back again you go over to the hospital and you say, „Well,“ you meet a couple of them around, and so on. And you think, „Well gee, you know, that's real good.“



Uh... uh... they come in and you say, „Hey! Psst!“ And uh... they... question mark, question mark, „Who? Who? What’s this? What’s this? This isn’t on schedule. Uh...“

You say, „Hey, uh... uh... you uh... trying to pick up a baby here?“ Something like that.

Big guilt feeling. „Yeah, yeah.“ You say, „Why don’t you take that third one over there in the crib?“ Something like that, so on.

“Oh, are you the fella that’s supposed to tell us here? We didn’t know that, I mean...“

But mostly you... hard... you’d have a hard time attracting their attention. They’re very down tone scale and they just go on in saying, „Ah well, I gotta be a baby, I gotta be a baby, I gotta be a baby, I’m a baby, I’m a baby, I’m a baby“ – Bong! And there they go.

Fascinating. Very very interesting. But they’re pretty confused actually... the... actually a thetan can straighten himself out if he’s got the educational background of a few years as a stability. And he suddenly steps out on a gradient scale of reality. He knows he’s here. He just hasn’t been killed. Uh... he knows he’s here. He’s... he’s uh... walks out, he’s still got the body. He can make up his mind. He has a power of choice. He can carry on with it and he... he straightens out just fine. He doesn’t have any difficulty.

But you catch him off guard at times when he’s already shocked and upset. Well, what’s the difference between taking a thetan out when he’s in fairly good condition, and is there any relationship between that and processing a preclear when his body’s in pretty good condition? And doing something for a thetan whose body has just died? Or who has just got to have a body?

Well, yeah, there’s gradient scale. Uh... your thetan who has just lost a body – the highest level of truth which he thought he could attain was, „I am a body.“ And that’s pretty high compared to the state he’s been battered into as a thetan. So he’s... he’s’... he’s got a low-level actuality. A low-level decision, postulate or agreement, or whatever you want to call it, and... and he’s got a body. And that has not been broken. But if he’s... if he’s just died, he’s just LOST that low-level beingness. He... he... hi... his level of truth is just out – is just gone. He has no certainty. He hasn’t single datum of which he’s now certain. He knows he’s dead, somebody’s been telling him he should go to heaven, somebody else has been telling him for sure he ought to go to hell. He’s known all the time that he’s got to go to Station 862 and report in. But he’s... he’s in a complete state of confusion.

All right. Now what... what do you solve? How do you solve this... this terrible confusion? Well, there’s still another level of certainty much lower than the certainty „I am a body“ that could actually be contacted. You’ll have to figure out what it was.

You take a psychotic or a neurotic. There is still a level of certainty exists, and one could almost say that where a level of certainty ceased to exist, the life and beingness cease to exist as well.

Whether it’s true or false, a certainty is a certainty. And so there’s some terrific analogy then, isn’t there, between this word truth and the word life itself? And it all boils down to really one thing, one thing. When he’s completely free, actually the highest truth that one at-

tains to is a truth of a certain sort. He can attain to higher truths than this, and they exist, but, before there is space for him, he does have a truth, and that truth is, „I AM“.

And as he goes down the line it becomes „I am something“. There's still „I am“, but the „I am“ is less then and the „I am something“ – the „something“ becomes greater. „I am the something“ and the „I am“ becomes less and the „something“ becomes greater, until at last he winds up in the conviction that the „something“ is all the „I am“ there is.

But as long as there's even a „something“ that you can contact and communicate with, you can still start him back up the line toward „I am“. But you take off to restore „I am“ or his high level of truth by restoring it on the gradient scale of the „something“. And so he's less and less the „something“ and more and more „I am“. Until he finally comes up into full awareness and it's very hard for somebody who's saying „I am the something“ to realize that the „something“ is really one of the things which impedes his being „I am“. But that „he is something“ still and still knows that „he is something“ is enough to keep him from becoming „nothing“, and he holds on to the „something“ in lieu of being „nothing“. But as he goes back up the line, he gets more and more „I am“ „I am“ „I am“.

Now then, the highest level truth that you could attain with an individual would be the springboard from which you started out to reach the highest level that you possibly could attain for this universe, which is „I am“, with no need to be „something“. Let's take a break.

(TAPE ENDS)

# Formative State of Scientology: Definition of Logic

A Lecture given by L. Ron Hubbard  
on the 6. December 1952

This is the second lecture hour on December the 6th. You know I could talk to you quite a bit about logic. Talked a lot about logic, logic is oh... interesting stuff uh... there's a lot of material. But possibly the best method of addressing this subject I would know of would be to go back over the formative steps which made Scientology and demonstrate it so that we could demonstrate at the same time the fundamentals of logic. And I won't put very much time in on this, and uh... give you something else in this hour.

I just want to mention the definition of logic. Logic is a gradient scale of data, related data. And logic could be said to be the aligning of data by gradient scale. And anyone who tells you that mathematics is logical is crossing up their definitions. mathematics is symbolical, and as a symbolism carries forward all manner of impossible relationships, or nearly impossible relationships, which can then be applied with some approximation to the real universe or to any other universe.

It is all very well to say one equals one, but till you ask, „One what?“ It's very nice to have an... have an abstract datum, „One“, and this abstract datum is a symbol that will represent another „One“, and that is the symbol which represents but... let's say one what? And we say one apple. And if we say one apple equals one apple – oh no. One apple does not even equal itself. I give you Korzybski on all of that. He's done good work on that, and we needn't labor it any further.

But at no time should an individual make the mistake of believing that a symbol is the thing. And people who insist that the symbol is the thing are not only badly aberrated; they are insane. That's just blunt. If you decide to hit a definition of insanity, the best definition of which I know would be: this person widely believes that the symbols are the things. And you would hit it. You could go into any insane asylum, you could have uh... manic depressive, schizoid tendencies, uh... or old-time dementia praecox, or any one of these things, and you could go straight across the boards on the thing, and you would find out this person thinks the symbol is the thing. I don't care what type of insanity this is, whether you're talking about a computing psychotic or a dramatizing psychotic or any other interesting thing. Because that is a characteristic of MEST, and MEST is itself insane. It is insane because it cannot determine

or align itself. It has to do it according to a pattern determined for it. And anytime anything has to have everything done for it, you get an insane object.

Sanity would be the ability to reason. Reason can be done in abstracts, and reason can be done by logic, but logic is not the thing. Logic is a method of extrapolating from one datum and building a bridge of tiny gradients to another datum.

When first Aristotle marched upon the field with his uh... logic, man was uh... man... man didn't have any logic. He had not codified logic to amount to anything, and so it was quite welcome to him. He was not so aberrated at that time but what he couldn't handle this and know its speciousness. But when you find somebody has... has achieved a syllogism as a perfection, you have somebody who is very close to passing in his chips at the nearest spin bin. The symbol is not the thing. The shadow is not the substance. That doesn't mean you can't work with symbols, but it does mean very definitely that you should never mistake these two things. The symbol apple is not an apple; you cannot eat the symbol apple. That is the best test of it.

Now in all of the lines of logic we have, then, therefore, this liability: that people can confuse an abstract with a reality. And when we say a reality, we could make it a reality for any universe. But the abstract is not the reality. Never.

We could say all sorts of things about logic. We could say a lot about mathematics. But we could spend our time a little bit better elsewhere.

Let's take the subject of Scientology and let's see if there's any logic involved with it at all. There isn't a mathematics that can embrace the subject of Scientology, because it is an invented mathematics. It's an invented mathematics that accepts gradient scales and „absolutes are unobtainable“. And it is a method of thinking about things. And is just as true as it is workable. And no truer. And is not, in itself, an arbitrary, fascistic uh... police force to make sure that we all think right thoughts. It's a servant of the mind, a servo-mechanism of the mind, it is not a master of the mind. Scientology will decline, and become useless to man, on the day when it becomes the master of thinking. Don't think it won't do that. It has every capability in it of doing that.

Contained in the knowable, workable portions before your eyes there are methods of controlling human beings and thetans which have never before been dreamed of in this universe. Control mechanism of such awesome and solid proportions that if the remedies were not so much easier to apply, one would be appalled at the dangerousness to beingness that exists in Scientology.

Fortunately, it was intelligently invented, and I say that without any possible bow; I say that because part of its logic was: the remedy should exist before the bullet. And that is just an arbitrary. There really is no reason for that, except for this: when you invent the bullet before the remedy, you have to invent the remedy under duress. It's very hard to kneel alongside of a patient who is suffering from a super radioactive burn, and try to figure out in that moment what is radioactivity and how does it affect the human flesh. That's not the time to figure the remedy. The time to figure the remedy is before the bullet.

Now I want to throw no aspersions or criticism or... or anything else at the field of nuclear physics and my very good friends in nuclear physics; there are very few nuclear physicists in the United States that are really nuclear physicists. There are a lot of professors of English and so forth who are employed by the government under the heading „nuclear physicist“. It was very amusing, by the way, I was down at one of the big companies not too long ago and I took... took occasion to ask the boys in charge of three or four departments what they had their degrees in. One of ‘em had it in English and one of ‘em had it in Arts and the other one had it in Drama. And I agreed with the last one, because I said there’s sure plenty of drama in it, whatever else there is. But here we have, here we had a flagrant case of inventing the bullet and then wondering what the remedy was. They invented, the dopes – I, pardon me, I... I... I didn’t mean to become overwrought about that. These... these noodleheads uh... invented and manufactured – can you imagine a central government doing this?! I mean, it would have to be a central government that was just scraping the bottom of the tone scale! A central government that needed... needed rocket guns to shoot anchors up high enough to grab on to hold bottom! They invented an unlimited weapon without inventing any defense for it. They didn’t invent a force screen and then invent an atom bomb. They didn’t invent a method of controlling the people who would use atom bombs and then invent atom bombs. No, they just said, „Gee, we can make a lot of explosion! What do you know! Let’s all run around and be... be very, very explosive!“ And what do you find? They... they... they didn’t even go and look up in their elementary textbooks on... on national uh... the... the... the art of running a national government, and didn’t even find out this following line: „In the presence of an unlimited weapon central government ceases to exist, and has always ceased to exist.“ That’s interesting, isn’t it? It’s right in the textbooks.

Any time there has been a weapon of unlimited scope and power against which there has been no adequate defense, the immediate result of the presence of that weapon on the national scene – not its use, but its continued presence on the national scene – has caused the disintegration of a culture and the central government. Uniform, it’s all through history.

The first example of this is the horse and the sword. He was the first unlimited weapon. He started coming out of the steppes of Russia in 1500 B.C., and he swept down upon a defenceless Europe which had only the most fragmentary type of infantry uh... formation. And the horse and the sword went through Europe like a lightning bolt. And there was nothing to stop him! Nothing! And the civilization which was Europe in those days – and it was that civilization on which the Phoenician civilization built, by the way – we know nothing of it today to amount to anything. Why? It was just swept away. For 200 years, from 1500 B.C. to 1300 B.C., we had a state of anarchy and chaos existing in central Europe which has never since been approached and it was done with a horse and a sword. And why did it stop? Because somebody sat down and did some real heavy thinking and came up with a brand-new idea: a wall. Came up with this brand-new datum: a wall. And they built walls around their towns, and walls around castles, and they built walls, walls, walls, and first thing you know you couldn’t have a cavalry detachment composed of bandits or militia or anything of the sort suddenly riding through every village and hamlet. There were always walls into which to retire. And the Phoenician then, with those walls, was able to push frontier posts out into the further reaches of a onetime civilization and reconquer it to some degree.

And Rome, itself, and Greece could come into existence because of what? Walls. And finally this was improved on to such an enormous degree that we have the Great Wall of China. The idea even got out there, which was finished uh, the third or fourth century A.D. Walls licked the cavalry men. Now there have been a few other imbalances, but there has never been an imbalance to the degree that exists today.

But what kind of a government and what kind of a weapon is really serious? Not a weapon which destroys mud. A weapon that destroys minds, that's serious. Out of the body of knowledge which lies before you a sufficient technology is to take over, seize and handle any government or people on the face of the Earth. You aren't of an ethical level, even, that permits you to observe this. You wouldn't think in these lines. And yet if only those principles were known, there would be people who could and would think in those lines.

You can control men like you would control robots with those techniques. The implantation, black Dianetics, pain-drug-hypnosis are very mild methods of control. Do you know that the Sufi Mohammedan cult under Hashshashin controlled Europe for 300 years with the rather thin gadget of throwing hashish into some young man, suddenly making him appear, wake up in a beautiful garden where there were forty black-eyed houries to serve his every desire, where there were rivers of milk and honey – real milk and honey, rivers and fountains. And he could stay there for about three or four days, and then he would suddenly be told, „Now you have had your taste of paradise. In order to return to paradise it is necessary for you to return down to earth and carry out the commands of this order.“ And this young man would then find himself suddenly in the middle of some large town, and he would know that all he had to do was to walk up and kill the sultan of that town, and if he himself were killed in the same act, he would immediately appear in the garden of paradise. Hence the Assassins, and the Assassins controlled practically every breath Europe took for almost 300 years. How simple it was.

All they had to do was write over the signature of the grand high assassin to the sultan of whatever they wanted to address and say, „Unless we receive certain camel loads of silk and so many slaves,“ and that sort of thing, „we are not going to be friendly.“ And believe me, those things arrived. Right now. Or, „We do not... Dear Royal Potentate Highness, we do not approve of your recent law uh... congress uh... Bill 862 uh... and we think it ought to be changed.“ Bang it was changed. Why? Because nobody could stop one of these young boys. Nobody could stop 'em. The fellow'd suddenly walk out of the crowd right straight into the drawn scimiters of the guard, and before anybody could even make him halt in his tracks he had stabbed the royal high sultan in the breast most expiringly.

That was an unlimited weapon. But it was a weapon effected through using phenomena of the mind. If you release the remedy, and if the remedy is fast enough before the forces of evil can muster their machinations and use the overt act, it can't ever be used. There is only one thing that could happen to Scientology, and that is to say that it would be buried. The remedy would be buried. If it ever went out of sight, this world's done. All you've got to do is invalidate it and put it out of sight and hide it, and it'll come up in the wrong place doing the wrong thing, and mankind will find itself a slave.

So anybody that knows the remedy of this subject, anybody that knows these techniques, is himself actually under a certain responsibility – that's to make sure that he doesn't remain a sole proprietor. That's all it takes, just don't remain a sole proprietor. Don't ever think that a monopoly of this subject is a safe thing to have. It's not safe. It's not safe for man; it's not safe for this universe.

This universe has long been looking for new ways to make slaves. Well, we've got some new ways to make slaves here. Let's see that none are made.

Now it's fortunate that we are able to make Clears as fast as we can make them. It's very, very fortunate. Because black Dianetics, as most destructive things work in this universe, could work a lot faster than the old-time techniques – work really fast. Nowadays – get this – you can use creative processing; the process of using mock-ups will flip out a PDH without ever touching it or addressing it. Isn't that fascinating. You can knock a PDH to pieces with fifteen minutes of processing. And it takes longer than that to put one in.

Another condition could exist, a PDH could be so – a pain-drug- hypnosis – they knock the fellow out, they drug him – could be laid in with great rapidity. But it could be laid in so strongly that the individual is rendered dead. Or non compos mentis from there on and thus out of communication. That individual is no menace to anybody. He's either complete ravingly gone, out of communication, and look... or he's dead, and a bullet does the same thing. So it's not a good weapon, really. Because if he's able... if he suddenly starts acting peculiarly or doing things which completely alter any pattern he has had in the past, or if he is doing things which look like they are vaguely bad, then how easy it is. You can get ahold of him. You'll find almost any preclear can be given creative processing. And you could get ahold at him and flip the PDH out. That's interesting, isn't it? In other words, you can take 'em out as fast as they lay 'em down.

Therefore we really do have the remedy before the assault weapon is produced. Did you ever read poor old George Orwell's uh... 1984? Yes, yes, that's wonderful. That would be, could be, the palest imagined shadow of what a world would be like under the rule of the secret use of Scientology with no remedy in existence. Well it's all right in this offhand age to just brush things aside and say, „Well, it's of no importance, no importance, really, and... let's not be dramatic the way people are being about the atom bomb.“ Actually the atom bomb isn't as serious as this subject. It's just a MEST weapon. And, it's all right to be very offhand, and very cheerful and so on, and – like the little boy whistling in the dark says, „No ghosts or boogymen exist.“ – Well, this boogyman does exist.

It's a very simple remedy. And that's just make sure that the remedy is passed along. That's all. Don't hoard it. Don't hold it. And if you ever do use any black Dianetics, use it on the guy who pulled Scientology out of sight and made it so it wasn't available. Because he's the boy who would be electing himself „the new order“. We don't need any more new orders – all those orders as far as I'm concerned have been filled.

Now when it comes, then, to logic... when it comes to logic, the logic of putting this together had as its first criteria what? Application? What were we going to do? What were we trying to do? That was fairly well thought-out, we were trying to help beingness. What are we going to do? Well, we're trying to help beingness. There's a good cause and effect definition.

We sit down and we say, „Now, what, what’s our purpose? What’s this all about? What’s the first statement made on that? Well, that was it.

And uh... it wasn’t a slop-around of... well, let’s be scientific and let’s fool around and let’s see if we can make a lot of money, or if I could only do...“ No, it was just a simple clear-cut statement. It presupposed one thing: that something could be done. A presupposition. And it had to assume, also, that the something which could be done would be, basically, simple. These were unwarranted assumptions. But it’s a universe that’s made by postulates. So we just postulated that before we began, and it’s been going ever since. But uh... darned near, well, it’s a little over twenty years’ worth now. And for two-and-a-half years it’s been under heavy duress and test.

I was the most stunned fellow in the world when I found out that the First Book did not work fast and uniformly in the hands of auditors. I couldn’t figure out what I was doing that they weren’t. I didn’t learn that until a relatively short time ago. Very short time ago really. I was simply saying, „Now there will be light. Now there will be sonic. Now there will be somatics. Now there won’t be an engram.“ And I was doing it by a gradient scale that made it stick. It was a very very important omission. But, getting a communication level on it. Furthermore, I didn’t know how good it could get.

With this series and with this training which we have now we have passed by the level where this could be more damaging than it could be beneficial. We have unbalanced the scale in the opposite direction. And when anybody did that, it was certain that it would do what? It would take this universe with it. I’m afraid that’s possibly happened. I’ve been very careful not to think of...

Wrote a ghost story one time, used to have a lot of fun writing stories, I love to write stories – uh... I walk around the circle every once in a while now, I... I think to myself, „Gee, I... I really ought to be doing something interesting like writing stories.“ Little fellow, Professor Mudge, Professor Mudge – all he had to do, he was supposed to have found in Spinoza the way to teleport automatically. And all he had to do was think of a place and he would be there. And if he thought of a place he would be somewhere else, and if he thought of another place he would be there, but he couldn’t get it under control. And he was having one horrible time; he was just having a dreadful time because he knew there was one place he mustn’t think of – one place above all others of which he must not think, under no circumstances, and he was just gritting his teeth for fear he would think of it before he found the remedy by which he could control this. And when it came all the way through to the end, he at last could think the thought: the sun. He musn’t think of the sun.

Now, so it’s sort of like that in Scientology. I’ve often wondered if we aren’t playing tag with that thought we dare not think, because there would be a sudden creaking and cracking of the walls, and there it would go. But, we have done a very good crawl up the line, here, to a proximity to that point that isn’t dangerous. And I think we could possibly think of that thing, now, because we’ve got the bridge built to the back.

What’s all this got to do with... with logic and processing? It doesn’t help an auditor too much to be logical. Because logic is a rather specious thing. Sometimes it helps an auditor to be most dreadfully intuitive. I used to do horrible things, I used to sit and process a prec-



lear, and I'd... I'd look at him and see his... I'd look at his engrams and say, „Hey.“ And I was making a little demonstration not too long ago, and a fellow was running a DED-DEDEX, he was getting his own head knocked off, and he'd knock somebody else's head off, and then a couple of other fellows'd knock their heads off, and we were doing these 1-2-3, 1-2-3, running brackets on it in each one in turn, and what do you know? The somatic he had wasn't reducing very well. So I said, „Well, all right, get ahold of the girl.“ And he says, „What girl?“ And I said, „That girl in the cave.“ And he says, „What cave?“ And I said, „Why, the cave, of course, let's get ahold of the girl in the cave,“ and he says, „Oh I, I think I'd better keep on running this other thing here.“ And I said, „No, no let's get ahold of this girl.“ And he said, „Well, get ahold of her how?“ And I said, „Well go ahead, get ahold of her, now, now, bash her head in against the rocks.“ And he said, „Oh no, no, no.“ And he began to get rather ill. There was where it was, of course. But the trouble was is he was sitting there with his eyes sort of turned or his energy beams sort of turned away from the front ridge, which was right in front of his face, and which looked like a small motion picture going on. And all the time he was running the other he kept actually holding this facsimile off. And there it sat, him with his hands wrapped around a girl's ankles, about to bash her head in against the wall. Well it's pretty hard for an auditor to resist the temptation of auditing that way. But it's very startling to the preclear. Too startling. An E-Meter does a better job than that. And you start looking at too many ridges, you'll start going into communication with too much enttheta or too much energy, so that's kind of bad. But you can get a feel about a preclear. And the more you work with him, why the stronger you can get these hunches about him. As long as you can be certain about them, work with them. If you can't be certain about them, don't bother with them. Hit your own level of certainty with regard to preclears.

It doesn't do much good to be logical about a preclear. We know in Scientology there are so many things that can be wrong with him in this universe. We know he has so many can'ts on create, and so many can'ts on destroy, and so many can'ts on change in this universe on eight dynamics. And we know he's got these various compartments of eight dynamics, and he can't do some of these things. That's that. You run mock-ups on these things, and your preclear'll come out all right. There's no sense in trying to be logical.

Never bother to ask him, „Why? Now why was that aberrative to you?“ Never ask him to evaluate, because the silliest trick of this universe is: beyond the progressive line of agreement there is no logic in this universe. That IS the logic of this universe. Therefore engineering, mathematics and electronics seem to be so certain and so true. But they are only the track of agreement – there is no logic beyond that agreement. You can make any kind of a logical series of exercises you want to make, and have a wonderful time with them, and amuse yourself no end. But logic was not used to work out Scientology. Logic was not used.

If this had been the simple job of putting together how do you make a universe, that job was done in 1938, and it was written about in a book called EXCALIBUR. But it didn't work because everybody was in agreement with the MEST universe so you had to find out what this universe was all about, and you had to find out how it was put together and what all these agreements were and what the progressive scale of agreement was, and what happened on the whole line. And then you could make Scientology work. So it became a study of

agreement, progressive agreement. But progressive agreement doesn't really fall within the... the framework of logic. Logic is a progressive similarity.

Well, now I'm going to give you something which is a little less on the opinion level and a little less more in the sky, and I'm going to talk to you about something very specific in the line of processing, and make your Saturday night a little more worthwhile than it has been so far. And I'm going to show you about difference, association and identification. We're going to look over here at the tone scale, and we're going to have here... and then we're going to have minus scale. And we're going to work here with difference, association and identification. A=A=A=A. This is the behavior of the reactive mind. Everything is identified with everything on a certain subject. A spelling might be different, the word would be the same, the fellow would have it confused. The literal command value of an engram. That's identification in the line of thought.

Fellow walks down the street, and he sees a garden hose, he trips over the garden hose and he's very upset about it. He's got it identified, you'd think, with a snake. No, we didn't say he was a Freudian psychoanalyst. Uh... he has that garden hose identified with what? Well, with the Battleship Missouri. And why has he got it identified with the Battleship Missouri? Well, it's because he comes from Oklahoma. That's not sensible, is it? Well, it's sensible to this preclear! A=A=A=A, everything equals everything.

Now this person is disassociating, and it is a strange thing about this tone scale, that the bottom of it is a mockery of the top. Things which are at the extreme bottom of the tone scale actually mock the capabilities of theta in a little tiny, tiny bit down there at the bottom. No, no, no force, no power to it. So on. For instance, there's love and uh... good fellowship, protection, brotherhood, and so forth, is down just before the fellow's dead, clear down here to 0.0. The nicest anybody is, is to a dead man. They say, „Look at the poor fellow,“ and all that sort of thing.

Sympathy is a mockery of actual assistance. It's actually a mockery of good communication. It's a perversion. So we get to the bottom of the tone scale, we find the great party of „let's all bow down and worship Uncle Joe“ uh... is running around like mad using a group and is calling it brotherhood and yet each man there is using the group in which to hide. No man there will take responsibility for anything. They're trying to say, „Five morons make a genius,“ they're trying to say, „Because this is a big group we have the masses, we are therefore bright and we are therefore powerful and we are therefore wonderful.“

This is nothing against communism as a teaching. Actually that can be a very high-level teaching, but there's plenty about communism as a practice. It's a bad practice where it is used to enslave Man. Any practice that enslaves Man ought to be shot down in its tracks. And that's all that ought to be shot down. The men who do it are insane; they can be salvaged.

But here we have a brotherhood feeling just before you get to zero. And it's a mockery of a feeling of very expansive uh... beingness with. One can be a terrifically high individual and yet feel an enormous, embracive feeling toward his fellow beings. One can do that, but he's not MEST.

The MEST guy down at the bottom doesn't love his fellow beings. He's Just mocking it up in a last dog hanged effort to say, „Look, I'm a thetan! I'm a real being! I actually exist!

I have life in me! Look, I feel this brotherhood! Please, please, please don't kill me! Save... hide me, because I... I... I... I'm really alive." And so they take the highest capabilities there are and mock them down here. The MEST itself is sort of impersonating a brotherhood of life. But that's not living, that's dying.

So way up at the top here you don't have this A=A=A=A as a differentiation, but you DO have a level where a fellow can say, where a fellow can say, „The chrysanthemums are no submarine and somebody let the air out of the spokes.“ And he knows what he's talking about. Actually it's quite a trick, talking non sequitur. Uh... sometimes you'll sit down and you'll start talking to a little kid, and you'll tell him something like that, and the little kid will look at you very intelligently and say, „Yes, but no shoes.“ And somebody down at the identification band almost goes mad. They look at them and then they try to creak these things together. They... they're... they're dealing in these inanities all the time, but they never notice it. So, there you have that level of mockery.

So up here we have differentiation. Now you could have enough differentiation to have a complete universe, a complete universe, a complete universe, a complete universe and then have these complete universes segregated or in communication with each other without destroying them. That'd be quite a trick.

Now. That's spelled different because it's supposed to be different. Now. Down here, we have what? We have association. And, as association – uh... fellows can link up and say, „Look. We're all members of this team, and we're good guys. But they're all members of that team and they're bad guys. So therefore all our actions are good and all their actions are bad. And we're going to go through these strategy and tactics in order to lick them fellers.“ Something like that. Or, somebody comes along and says, „Now let's see... water boils and this boils or that boils and it does something or other and you divide that by 212 and you get the square root of gophers.“ And uh... you... you... he says that's very associative and it's very logical. 'Course, what is the most associative we've got? The most associative we've got is tracking the agreements, the gradient scale of agreement which is known as the MEST universe. So, we've got association; that's linking this and that.

I've told you that story about the three fellows, one of them... they're all riding in the subway train and the subway train's making a lot of noise, so one of them says, „Oh... I have to get off at Wimbley.“ And the next one of 'em says, „Uh... no it's not, it's Thursday.“ And the next one of them says, „I'm thirsty too, let's get off and have a drink.“ Now that... that's too differentiative or it's too identified. It's not associative. And of course that's just nonsense, it's non sequitur uh... and it... it's just missing a few steps to be logical. And the logical thing is for the fellow to say, „Um, I'm getting off at Wim... at Wimbley.“ And the fellow says, „I don't have to go there till Thursday,“ and the fellow says, „Oh, is... is tomorrow Thursday? Well I thought that uh... today was Thursday. I can't have a drink.“ And you depend on that as being a sequitur situation. That would make it associative.

Now some people believe you have to be logical. Those people who think you have to be logical are more or less located in that band. But those people only become militant and very, very ornery about all of this when they get way down here, and then the fellow... you're going along in steps and you say, „Now you see, it's this way.“ And you skip about eight

steps in your logic, and you say, „Now there’s... that’s how we’re going to get the copper down that mountain.“ And the fellow says, „Yeah, but you said... now just a minute, how about this? How about that? How about something else? And how about something else? And how about something else?“ And you say, „Well that’s all included in there.“ And you explain it to him very patiently. „Yeah, but,“ he says, „how about this?“ And then he says, „And then there’s the tax on the sacks.“ And you say, „Well that... that only... that’s only one... one milreis and... and...“ He says, „Yeah but,“ he says, „you haven’t added that in,“ you say, „It’s not necessary to add that in, we’re working on a gross of 50% of the cost of the thing, and we’ve allowed for that.“ And he says, „Well you’ve got to figure these things out, you’ve got to be very careful, you got to be very cautious, you’ve got to figure all these things out and you’ve got to figure...“

It’s like the ensign goes out and he shoots the sun and then he... he gets a sextant that has an index error of 25 degrees, and he goes out and he shoots the sun and he figures it all out and he comes back in. And then he gets his tables and he figures the position of the ship out against that sight, he figures the position of the ship out to one-eighth of an inch. Taking the Pacific Ocean, he figures the ship out to one-eighth of an inch. And you got... you go in there and you find all the chart tables just covered, there’s masses of, just, oh boy, figures, and the guy has really got his position. And you say, „How about the index error of the sextant?“ „Well,“ he says, „that’s normally so-and-so and so-and-so. Well I haven’t paid any attention to that, of course,“ he says, „that is just the... that’s just taking the observation,“ he says, „we don’t worry about that.“ And you say, „Well just why are we sailing three miles north of Kansas City, then?“ Now he’s done a typical stunt down here. He’s become too thoroughly associative without being even vaguely logical. And just below that level the whole chain breaks up, and the fellow starts to disassociate.

Every once in a while you’ll get a preclear and she’ll be... she’ll come in and talk to you, or he’ll come in... he’ll be saying to you, „And, and all up and down the street, and when I parked it uh... the cows aren’t any on two sides, and I know that’s why they’re after me.“ And you... you say, „What did you say?“ He says, „Well I’ll get ‘em off of me in a minute, but...“ That’s dissociation.

Now down here is a dent... and this, oddly enough, is exactly what it says: it’s identification. There isn’t a one of you sitting in the audience that doesn’t have a card or something on him which says that he has such and such an identity. That is a identification. It relates two completely contrary things together. It says your name is so and so and that you are a human being. Isn’t that weird? One of the reasons you pack a body around is because it’s a good identification card. But I don’t think it’s a good identification card. You have to... it, it weighs a lot of pounds and it gets on buses and off of buses, and you need all sorts of things to cart the thing around. But nobody would recognize you if you didn’t have it. Now that’s an awful lot of poundage to carry around just to have some fingerprints.

Well when I say identify, I mean identification. I mean that badly logical in every sense that Count Korzybski meant it. And it’s... it’s just horrible. The most terrible things stem out of that. Now when I say, „I am something“ well „I am something“ is up here in association – it says, „I am associated with.“ But when you get identification, you’ve got you, a producer of universes and a regulator and changer of all things, mixed up with being a piece

of MEST. And the most identified a guy can get is buried. He's been put into MEST, he is MEST and he has been slid into the MEST and covered up. And that's identification.

So, if this is identification, is there any lower level than that? Yes there is. There are the levels of „I am not“, „I am... I, I am a body and I am less than me“ by -8.0. Because below that level an individual so thoroughly believes he is a body, he's living the lie that he is something else than what he is to such a degree, that he is no longer himself – and what do you know? – he is even anxious about being something he is not.

He's even afraid he can't be that. He... he... he's already conceded that HE doesn't exist, that he is a body. That's at 0.0 on the tone scale, that's „being a body“. And then we go below that and he says, „I'm not even able to be a body. I'm so much lower than this that I'm not even a good body. I have to own a body. Or I have to control a body, or I'm very excited about a body, or I have to hide. I even have to hide the body.“

Now it's just a lowered level of „I am“ at the top here above 40.0, then „I am something“ – you could say down about 20.0 „I am a member of the team and I am doing so and so.“ And then down below that you could say, uh... „I am and I run a body.“ And then it gets down to zero, „I am a body. I am a body named Jones.“ Something like that: „And I don't know anything else than that. And if somebody walks up to me and says... says I am something else than this body named Jones, I can prove to him completely that I am Jones. I am only Jones. I even carry identi... I carry fingerprints, and I carry identification cards in my pocket, and I can prove to anybody that comes along that my name is Jones, that I am Jones, and that's that. And that's wonderful, and it's very cute of me to be able to do that trick.“

And down here, why the guy even isn't... isn't able to be a Jones when he gets below this level. These are the thetans you find hanging around the morgue who have been there for a number of years because they haven't got any place to go and they couldn't even be a body. They don't even know they're there, it's very, very... it... it's amusing or heartbreaking, whichever way you want to look at it. You go along and put your... put a... put a communication line on one of these characters and he sort of looks at the communication line, he's already in apathy and he says... he says, „Look, a line.“ And you say, „Hey, what are you doing?“ And he says, „I guess something's disturbing me.“ That's about as alive as he is.

So, what's all this about? This is a related experience, then. So, we get something else. We've already noticed that we had cycles of Action. Cycles of action begin with creation and end with destruction. All right, if those things are the case, then let's take a look at the cycle of differentiation. And as we look in this, we find the cycle of differentiation begins here with... the cycle of differentiation begins with „differentiation“, continues through „association“, and passes on through to „identification“. And that is the cycle of havingness, it starts here and it ends there. And it's the cycle of reason, it's the cycle of having (which is time itself) and it is the cycle of being. And that is the cycle of all things which measure cycle.

Now. It tells you that if these three conditions exist on this line that you have to reverse the cycle on the preclear. Now let's look up along here and let's find out if there's any other cycles involved. Yes sir, there sure is, here's your second cycle of action, which is „Start-change-stop“, and up above that level here's another cycle, which is „Creation uh... alteration and destruction“. And up above that level you have, over here, „Space, Energy and Time“.

And down below this level, monitoring all of these things, we have in human experience, we have „Be, Do and Have“. And those things are all related, and these are all related, and these are all related, and this is 40.0 on the scale, and this is 20.0 on the scale or thereabouts, and this is 0.0 on the scale. Interrelationships of reason, of experience, of the MEST universe – interrelationship of all the laws of motion, and of the law of the cycle of the universe itself are postulated, then, on this tone scale, and in order to raise an individual up the tone scale you only have to get him to reverse any one of these cycles and the others will reverse. Reverse any one of those cycles, the other cycles will reverse. In order to bring an individual up the tone scale, then, from the infinity of the MEST universe back up to the zero of the MEST universe, you would have to work him then from the low part of the scale up the scale.

Now there are many intermediate steps on each one of these scales, but these steps are each one of them a gradient scale of logic, and it is undone by tracing the sequence of agreement which came about and resulted in 0.0 and below 0.0. So it is in essence a workout of disagreement; it is a method of making an individual disagree with the MEST universe. And a man who can finally disagree more and more with the MEST universe and do it on a gradient scale so he is not grossly upset, is, of course, going upscale continually. But if you force your preclear to agree with the MEST universe you are in each case going over from differentiation toward identification because the MEST universe itself in the furthest reaches, is an identification of such chaos and confusion that it divides actually only into two halves, and that's positive and negative, and the positive is have, and the negative is have not. This have and have not in terms of human experience makes positive and negative experience.

So, what's the best way to get this preclear up tone scale? Well, there's an awful lot of ways to do it, because there's another cycle right here. And this cycle here is from serenity through sensation down to the emotional scale, and that again has your three points. So you run the emotional scale backwards. You run the emotional scale backwards and you'll find your emotional scale fits exactly across that scale of differentiation- association- identification. Sympathy, low on the tone scale, is „I am being my fellow man,“ for instance. Anger is... is „I am holding again and with, thank you, my fellow man“.

Now. Whenever we have emotional-sensational-serenity, we've got down here a tone scale with which we're very thoroughly familiar. That tone scale goes from enthusiasm at 4.0, down to conservatism, down to boredom, to antagonism, to anger, to fear, to grief and to apathy. And therefore we know this little band in here very, very intimately, we are very, very sure of this little band in here between those two. But actually there are some emotions and conditions which are below that which are listed, of course, in our textbook and which we will have to cover later.

But uh... to bring your individual up the level, then, just this far, has been quite a trick with old techniques -4.0 to 0.0. But look at how you bring him up tone scale now. All you have to do is use creative processing to start making him associate and differentiate. „First let's mock up Momma. All right. Let's mock up Momma again. Okay, let's change one of those mock-ups to the wife. What's the difference between the two mock-ups? Oh – ya mean... you mean you've both got 'em wearing the same dress? And they're both wearing the same shoes? And they're talking both in the same – now wait a minute, you've got to change one of these until we get some kind of a difference between them.“ And the fellow'll say,

„For heaven’s sake, I never recognized it before, but I DO have my mother and my wife slightly confused.“

You just create mock-ups until they can create mock-ups for mom and mock-ups for wife which are instinctively very different. You create mock-ups, then, on identification of various actions that they would tend to take in their life – what is the difference between driving here and driving someplace else? What is the difference between driving a car and driving a wagon? You’ll be surprised how some guys are fouled up like a fire drill, they’re stuck in something back in 1776, and every time they take the car out they wreck it or something of the sort. And uh... there weren’t any automobiles back then.

You... you’ll get some of the most amazing identifications out of your preclear, and all you have to do is give him one mock-up of one, and one mock-up of another one and let him look at the two mock-ups. And if he can’t get up the scale to where he can do that kind of a mock-up let’s get the first basic elementary differentiation, and that is the difference between black and white. You get the difference between grey and very grey. Now get the... get him to handle and control at will grey and very grey, and then finally get him to handle and control at will black and white and turn them off and turn them on. Not only turn them off and turn them on, be able to locate them all over the place, and put ‘em in time, and put ‘em this way and that way – he’s got two things differentiated, he’s got black and white differentiated. Good, he’s got them differentiated? Now let’s break ‘em down and get various colors, and let’s handle those colors, because that’s breaking white down. And now let’s get the black and blacker, and get him to differentiate amongst the various shadings of black. The kind of blackness there is that has something in it, the kind of blackness there is that doesn’t have anything in it, what are the difference between these two things?

We get him to differentiate and differentiate, and we’ll find out, what are we doing? We’re coming right on up the tone scale toward 40.0. Now, he can’t do that very well, we have a bad time with that, let’s get him to stop and change things. Let’s get him used to being able to stop things and then change them. All right, now, for instance, there’s... there’s... there’s an example of that little drill now, „Mock up an automobile, have it passing from the right to the left. Stop it. Now. Change it into the Eiffel Tower. Okay. Now, as the Eiffel Tower have it move from the right to the left. Stop it. Now, change it into a human being.“ I mean, just a simple drill. You’d be surprised how many people it just keeps right on going, and when it comes to... They can’t stop anything. All right, they have stop, and back here to change.

Now we get somebody in destruction, and we find out this fellow, oh boy! Yeah, he can sure destroy things. In fact, it’s all so destroyed he has nothing but a black visio. Well let’s encourage him, then, on the destruction of things. Let’s figure it out, let’s get him so he can really destroy these things real good. „Now, you got that tower? Well blow the tower half down. You got tower half down now? That’s good. Remake it into a school house.“ You’re backing up the scale on him. You’re making him half destroy things and then alter then, half destroy things and alter them, half destroy ‘em and alter ‘em and so on and so on and so on. So, you’re getting destruction back to alteration.

Or making him destroy them. Destroy anything he's got. He says, „I'm haunted by this visio that so-and-so and so-and-so, I'm haunted by this completely black visio. I am sure it is a black visio of my basement, but I'm not sure – it might be a black visio of the sky.“ And you say, „Well that's just dandy, let's take and throw a big black cloth over this black visio.“ And he thinks for a long time, and he finally throws a black cloth over the black visio, and he knows it's a black cloth because it has a little feel to it. And you say, „You got that black cloth over that visio? Now... now be very careful, now, but close a great big cone of blackness down on the top of the black cloth. You got that now? Now, change it from a cloth to a carpet.“ Guy'll think for a long time. Sometimes he can do it. Alteration of blackness. You'd be astonished how much you can alter and vary blackness. Don't quit or give up because your preclear can't do anything else. Or maybe he can put a black spot up on something with his eyes wide open, and then finally be able to shift that black spot an inch. Or turn it white, or do something or other with it. So, you've got him again, backing up towards 40.0.

All right, now we... this business of trying to handle time in human experience has been almost impossible. But we come to a very interesting series of processes when we come to the handling of energy, because his rehabilitation of force must be good, he must be able to handle force and generate force and receive force in all categories. And, more important than that, he must be able to handle and control space in all categories in order to back this up.

All right, those are the various scales. They are the scales of logic, they're the scales of experience, and they're the scales of processing in Scientology. Thank you very much.

(TAPE ENDS)