

5501C17

Renumbered 27 for „*The Solution To Entrapment*“ cassettes

## **AUDITING DEMO: SIX BASICS IN ACTION**

A lecture given on 17 January 1955

This is an auditing demonstration which we'll continue which is illustrative of the action of each one of the Six Basic Processes. In this auditing my stress will not be upon the precision delivery of the communication of the auditing command. I am not worried whether I give the auditing command properly or not. What I am worried about is whether or not I communicate what the hell I want to this preclear. Do you understand?

Now, the reason why we use an auditing command on precision simply has to do with this: very often - unfortunately more often than not the student doesn't get the idea, so we give him a phonograph record and that's the auditing command. But let me assure you that this is not good auditing.

Every auditing session requires that we have two-way communication. The number of upsets, hassles, remarkable stupidities which go on under the name of two-way communication shouldn't happen. Two-way communication is merely making the preclear answer some specific thing. It is not much of a process. If you think that you're going to go in and just by chattering at a preclear make him well, listen, he would have been well years ago. Get the idea?

You've got to get the attention of the preclear, got to get him answering what you're saying, otherwise you have to resort to something like basic Communication Processing. Basic Communication Processing would be mimicry and below that level putting „*hello's and okay's*“ into the fellow's bank.

All right. Auditing is not then for the edification of the auditor; is not to produce the maximum effect upon the preclear, but is to obtain the result of making the preclear

capable of handling his own bank and himself and his environment as distinguished from the environment, the bank, the body handling the preclear. Now, do we understand this?

And where auditing departs from this goal it fails. And where it degenerates into a nonunderstanding activity on the part of the auditor merely giving forward a bunch of rote yakety-yak, it fails. Now, let's first get this thing real clear: the difference between an effect and a result. You can get an effect on your preclear by shooting him, by dropping him into a can of boiling oil, by putting him over the muzzle of a 16-inch gun and firing it. I guarantee that you'll get an effect in each one of these cases, but you won't get any auditing result. We have a very good auditor in the vicinity who got himself most gorgeously fooled. He hadn't audited a preclear for quite a while and he hadn't audited the six basic steps for quite a while. And he got himself an alcoholic for a preclear who was the most dyed-in-the-wool, spectacular alcoholic you ever wanted to see. And Bobby kept giving him the six basic steps and the fellow would come up and he'd have a comm lag and then Bobby would flatten that comm lag, and then he'd go on to the next step and flatten any comm lag that showed up there, and he was very sure that there was something very tricky about this preclear. There was something real tricky that wasn't being accomplished. This he was sure of if he was sure of nothing else, until he had put in twenty hours. And then he came to the realization that techniques were working as prescribed - routinely. And the technique was merely flattening the comm lags. But he wasn't getting an effect on the preclear and Bobby is probably, nostalgically, thinking of those good old days when you snapped the finger and the preclear rolled up in a ball. You get the idea?

In other words, this is a terrifically unspectacular session. Twenty hours. Preclear didn't yell, scream, protest or anything else. Bobby just kept working flattening the comm lags and he was sure there was something very fantastic here.

So we had this case, though, walking forward to a time where this guy is now a stable exterior and not an alcoholic anymore. He was producing maximum result, but this is not maximum effect.

All right, let's just start in here. And I'm not going to ask you to think up a thing. I'm not going to ask you as a preclear to do a thing but simply be a preclear. This is a chance to get some good auditing, a chance to foul me up. See, it's also a chance to suddenly hand forward the computation that everybody's been searching for probably for years. Here's a wonderful opportunity, but I'm not going to run on you anything more - I'm not going to run on you anything you need, I'm just going to run on you the six basic steps. Of course, this is not something you need. All right.

LRH: How you been making out lately?

PC: Pretty good. Fine.

LRH: Fine? Have you been coming along in memorizing axioms okay?

PC: Fair.

LRH: Fair.

PC: I get sort of confused and whiny now and then, you know.

LRH: Oh, really. It doesn't worry you too much?

PC: No, I'm not...

LRH: Well, fine.

PC: ... I'm not worried about it.

LRH: Good. We have just done the process known as Two-way Communication complete, complete from beginning to end. Why is it complete? Come on, tell me.

[Responses from Audience.]

She answered directly the question asked, without any comm lag to amount to anything, and said it directly, so obviously we have a two-way communication. Now, if she actually at this moment probably would feel free to ask me for something, if you wanted to complete the cycle, but this doesn't mean complete the process. You don't have to complete the cycle to communicate - two-way cycle of communication - just to say, well, we've got two-way communication here, let's roll. Get the idea?

Well, that took a long time to get over that step, didn't it? You notice that I've also become very significantly upset and terrifically gripping on this subject. You know that we immediately have tackled this problem. We went right to the heart of the matter and we didn't permit ourselves to be deterred by the fact that we were auditing. We went right to the heart of this and we are now busily involved in getting back down the bank to find out why you were confused about the axioms. You know, you notice this.

So we will go on to our next step, our next step, which is Elementary Straightwire. And how about, how about memory; have you ever had any trouble with memory at all?

PC: A little bit.

LRH: A little bit. Do you suppose other people do occasionally?

PC: I think so.

LRH: An agreed-upon thing to have a little trouble with memory.

PC: Mm-hmm.

LRH: Well, let's see if; let's see if - By the way, were you ever around the memory shark? (I'm auditing her, now, by the way.)

PC: No, I don't believe so. I don't think so.

LRH: Did you ever have any - been around anybody who was real, real disdainful about the terrific efficacy of his memory?

PC: No, I've been around people that are pretty good at it.

LRH: Pretty good at it.

PC: Sort of mocking up answers.

LRH: Discouraging?

PC: No.

LRH: No, not discouraging. How about people who were just fabulous about forgetting, you know?

PC: Oh, yes.

LRH: Oh, you've been around somebody like that. Who was fabulous about forgetting.

PC: Well, names - my father is fabulous about forgetting names.

LRH: He is, is he?

PC: That's one specific category, though.

LRH: Good. Well, did he ever have an explanation of why he did this?

PC: No, he just said, „*I just can't remember names.*“ That's all.

LRH: Well, something looks real good. I ran across a preclear one time that had a real good reason for doing this. He said that the best thing to do with unpleasant people was to forget their names.

PC: Oh.

LRH: This preclear, by the way, couldn't remember his own. We found out he was an unpleasant person.

All right. All right. How about people that lost things. You been around anybody who's lost things?

PC: Oh, yes, I think so. Recently.

LRH: You have? Who? Who loses things?

PC: Well - I was thinking of Mr. Pinkham.

LRH: Oh. Mr. Pinkham Loses things?

PC: Yeah.

LRH: (Keep that recorder on.)

PC: He forgets, forgets things. That was the quickest one I thought of and nearest to present time.

LRH: He forgets things. Well, yeah. All right. Now the foregoing part of this particular straightwire is merely to acquaint the preclear with what we are going to do and could be called simply dunnage. It's just acquainting the preclear with what we are talking about and getting him thinking about thinking and remembering. So, because very often we would have a preclear who would be quite, oh, well, he'd be upset. You all of a sudden ask him to remember something, you know, and this seems to be a

strange and peculiar thing for you to do, so he would be startled and it would slow him down just for this effect. So we have gone from two-way communication with a nice smooth transition over to the fact that we are talking about memory.

Well, let's ask you now, is there something you wouldn't mind remembering?

PC: Well, I wouldn't mind - mind remembering yesterday.

LRH: Well, okay. What about yesterday?

PC: Oh, outdoors, being outdoors. All the interesting cactus I saw, and the rain.

LRH: Mm-hmm. Well, what particular one of these instants wouldn't you mind remembering?

PC: Which particular one? Any of them.

LRH: Any of them. Well, now bird dog that one. Come on, just give me one incident.

PC: Okay. Just one?

LRH: Just one. Just one little tiny incident.

PC: Well, there was one little tiny cactus that I liked real well.

LRH: Oh, you remember looking at it?

PC: Mm-hmm.

LRH: Did you just get a picture of this cactus?

PC: Mm-hmm.

LRH: Why don't you tell it „*okay?*“

PC: Okay.

LRH: Did you tell the picture okay?

PC: Yeah.

LRH: All right. Something else you wouldn't mind remembering.

PC: Oh, the lectures we listened to last Saturday.

LRH: Last Saturday?

PC: The tapes - we listened to tapes.

LRH: Oh yeah. What exact instant there?

PC: John on the telephone.

LRH: What?

PC: John was talking on the telephone.

LRH: Oh? Remember that exact instant?

PC: Yes.

LRH: What was he saying?

PC: I don't know. I just saw him; I wasn't listening.

LRH: Oh, you weren't listening to him.

PC: Mm-hmm.

LRH: Okay. Did you just get a picture of that?

PC: Yeah. I can't - .

LRH: Tell it „*okay*.“

PC: It's not there now.

LRH: Well, tell it „*okay*.“

PC: Okay.

LRH: All right. All right. Now, give me something else you wouldn't mind remembering.

PC: Oh, I wouldn't remind mem - I wouldn't mind remembering Washington, DC, last spring.

LRH: Mm-hmm. Well, that's good. Give me a specific instant there in Washington.

PC: Okay. When we went to see the cherry blossoms.

LRH: All right. What particular moment when you went to see the cherry blossoms?

PC: Well, there was a garden of pansies we saw, too, along with the cherry blossoms. I remember that.

LRH: Well, do you remember the particular instant there?

PC: Yeah. I can...

LRH: Did you see a picture of that?

PC: Yeah.

LRH: Tell it okay.

PC: Okay.

LRH: Did you tell it okay?

PC: Mm-hmm.

LRH: Well, fine. All right.

Hey, you guys, you see what this pc's doing? Huh? Pc's doing two things. I don't care if this wrecks your case!

PC: Oh, that's all right.

LRH: This pc tells us about cherry blossoms and then tells us about a garden of pan-sies; she tells us about lectures and then tells us about somebody on the phone. Get the idea?

Male voice: Yeah.

LRH: Well, now, this other gimmick that I am using here, I haven't talked much to you about. But you should realize that this - make her say okay to the pictures and so on - do you know that before we got through she wouldn't be getting any of those pictures automatically anymore.

PC: Mm-hmm. I've got an automatic - I've got an automatic picture putter-upper, I know.

LRH: Yeah. Sure. All right. You just tell it okay every time it gives you a picture. You see, it's this lack of acknowledgment on her part that's causing those things to come up in mass form.

Something in just remembering form, it should simply remember for her and of course it will even stop that and she will do the remembering. This didn't ruin your case, did it?

PC: No. I don't think so.

LRH: All right. I think this is real cute - you've got a real gimmick going here. All right. Give me something else you wouldn't mind remembering.

PC: Oh, my birthday - my birth date.

LRH: Birth date. Okay, which - ? Now, what do you do in a case like this - is blow the session as the auditor? Did you get a picture of your birthday, when you did that?

PC: No.

LRH: But you don't really mind remembering your birthdate. What is it?

PC: February 17th, 1927.

LRH: You don't re - mind remembering this. Well, okay. Give me something else you wouldn't mind remembering.

PC: Okay. San Francisco.

LRH: All right. San Francisco.

PC: Mm-hmm.

LRH: When?

PC: 1948.

LRH: What specific moment?

PC: Mm. That's the cue. You say specific moment and all these specific moments pop up - a lot of them.

LRH: Oh, you get a whole lot of them.

PC: Yeah, I don't get just one.

LRH: Just tell them okay. Tell them all okay.

PC: Okay Well, all right. I'll pick the specific moment of eating cheesecake in the Golden Pheasant.

LRH: All right. What specific moment of that will you pick?

PC: Well, one forkful.

LRH: What? You've got one forkful?

PC: I haven't got a picture there.

LRH: Oh, you don't have?

PC: No.

LRH: Well, any - you can remember this clearly? One forkful?

PC: Yes, I can remember.

LRH: You do remember one forkful of it?

PC: Yes.

LRH: Where is the fork? What's the position of the fork? Let's get a - let's get a moment of the forkful.

PC: All right. It's on the plate.

LRH: You got it? PC: Yeah.

LRH: All right. Did you get a picture of that?

PC: No.

LRH: You didn't?

PC: No.

LRH: Well, tell the absence of the picture okay.

PC: Okay. I can't win.

LRH: Well, that's the purpose of an auditor, you know, is to cause the preclear as many losses as possible. Give me something else - give me something else you wouldn't mind remembering.

PC: All right, arriving in Phoenix in - October 1st.

LRH: Mm-hmm. What moment of your arrival?

PC: Pulling up in front of 616 in a car.

LRH: Mm-hmm. You remember a specific instant of that?

PC: Yes.

LRH: Oh, you got one. Did you get any pictures?

PC: Yes

LRH: Tell it okay.

PC: Okay.

LRH: Tell them all okay.

PC: Okay. LRH: All right. Fine. Now give me something else you wouldn't mind remembering. PC: Oh, Camden.

LRH: What part of Camden?

PC: Now, whatever that address was of the clinic - 726 Market Street, I think. Cooper, Cooper Street.

LRH: Mm-hmm. And what particular moment there?

PC: Oh, I remember a moment when there were several people in that reception room.

LRH: Mm-hmm. Several people there.

PC: Mm-hmm.

LRH: Who were they?

PC: Bob Shannon and Harold Ladas and Carole Yeager. This particular moment I don't think Dale was in there. I think that's all at that moment.

LRH: That's all. The specific moment of that moment?

PC: Yeah. I'm sitting there at the desk.

LRH: You're sitting there at the desk. Alright, you recall this..

PC: Mm-hmm.

LRH: ... very easily. Fine. Did you get a picture? PC: Mm-hmm.

LRH: Tell them okay. Tell all the pictures you got during that sequence okay.

PC: Mm-hmm.

LRH: Did you do that?

PC: Mm-hmm.

LRH: Well good. Now, let's find something else you wouldn't mind remembering.

PC: All right. A time we made barbecued spare ribs last summer.

LRH: Okay. What specific moment was that?

PC: Oh, they're - just a moment they're - they're sitting on the grill.

LRH: Hm-mm. Was it real nice?

PC: Mm-hmm.

LRH: Did you get a picture of that?

PC: Mm-hmm.

LRH: All right. Tell it okay. All right. Fine. Let's find something else you wouldn't mind remembering.

PC: Oh, let's see, a time when I was in the, I think, the seventh grade.

LRH: Mm-mm. What was happening?

PC: We were making baskets.

LRH: Do you remember a specific moment of the making of baskets?

PC: Yeah. I can.

LRH: Did you get that?

PC: Mm-mm.

LRH: Did you get a picture?

PC: Mm-mm.

LRH: Tell it okay.

PC: Okay.

LRH: All right. Did you tell the picture okay or me okay?

PC: Yeah. I told the picture okay

LRH: All right. Fine. Now let's find something else you wouldn't mind remembering.

PC: Oh, coffee at Snappy's Grill this morning.

LRH: Okay. Did you get a specific instant of that?

PC: Mm-hmm.

LRH: You got it real good.

PC: Mm-hmm.

LRH: Did you get a picture?

PC: Mm-hmm.

LRH: Tell it okay.

PC: Okay.

LRH: All right. You can just tell these pictures okay without my telling you to, you know.

PC: All right.

LRH: When they fly up, why you just tell them okay.

PC: Mm-hmm.

LRH: Okay. Let's find something else you wouldn't mind remembering.

PC: College.

LRH: Which year?

PC: First year.

LRH: And what part of that year?

PC: Well, I can remember a specific instant when I fell down the library steps and sprained my ankle.

LRH: And what particular moment of that can you best remember?

PC: Falling, I can remember that.

LRH: You can remember the falling or the pain?

PC: I can remember before and during...

LRH: Which part of it?

PC: Well, we were - I'll remember the ah, beginning of the fall.

LRH: Oh. All right. Did you get a picture of that?

PC: No.

LRH: Well, tell the absence

PC: I got a picture of the library. I don't get a picture of the incident.

LRH: Oh, you got a picture though.

PC: Mm-hmm, I got a picture.

LRH: All right. Well, give it an okay.

PC: Okay.

LRH: Give its error an okay. You know, it's...

PC: Okay

LRH: You should've given it - you got that? It should have given you a picture of...

PC: I got me there now.

LRH: Oh, you got you there now. Well, give that an okay.

PC: Okay

LRH: All right. Fine. Now, give me something else you wouldn't mind remembering.

You notice, by the way, that we immediately cleared up this sprained ankle.

PC: Yeah.

LRH: You notice that we went into this and ran it as an engram and then ran the secondary and then lock scanned it.

PC: Now I got a specific moment at the - during the congress.

LRH: Good. You've got a specific moment during the congress? Oh, you're getting well disciplined now.

PC: Mm-hmm.

LRH: Is this defensive?

PC: I just picked out one.

LRH: Got a picture?

PC: Yeah.

LRH: Good. Give it an okay.

PC: Mm-hmm.

LRH Give it a real good okay.

PC: Mm-hmm.

LRH: Give it an enthusiastic one.

PC: I did.

LRH: All right. Fine. Now give me another moment you wouldn't mind remembering.

PC: The beginning of this session.

LRH: Oh? What specific moment at the beginning?

PC: When you said, „*Don't mind the microphone.*“

LRH: Okay. And did you get a picture of that?

PC: I don't know whether I did or not.

LRH: Well, give it - doubtfulness an okay.

PC: All right.

LRH: All right. Now, let's find something else you wouldn't mind remembering.

PC: Oh, seeing Lyle Sudrow in New York.

LRH: Good. What moment?

PC: Having dinner - at the beginning of dinner.

LRH: What moment of the dinner, the beginning?

PC: At the beginning. Uh-huh.

LRH: The beginning? What particular thing there - was there to remember? PC: Ordering.

LRH: You remember ordering. What did you order?

PC: It was a Chinese restaurant.

LRH: Good, what did you have?

PC: And we had shrimp with lobster sauce and some kind of chow mein and we had tea, and some sort of fried rice. I think that was it.

LRH: Well, good. That's fine. That's fine. That's just wonderful. Did you get a picture of that?

PC: Yeah.

LRH: Give it an okay.

PC: That's a nice restaurant.

LRH: Give it a real good okay.

PC: Okay

LRH: All right. Let's find something else you wouldn't mind remembering.

PC: Okay A friend back home.

LRH: Good. What about this friend?

PC: Well, I was having in mind the last time I saw her.

LRH: Mm-hmm. What particular instant of that?

PC: When I first saw her at that particular occasion. That was just as I drove up to the house.

LRH: Good. And remember something she said or something?

PC: Yeah. She said, „*Hi.*“

LRH: Well, good. Did you get a picture of her?

PC: Yeah.

LRH: Give it an okay.

PC: No, I didn't get a picture of her, I got a picture of the place, though.

LRH: Well, good. Give it an okay.

PC: Mm-hmm.

LRH: Fine. Now, how are you doing?

PC: Fine. LRH: Doing all right?

PC: Hm-hmm.

LRH: Feeling worse?

PC: No.

LRH: Well, all right. Find something else you wouldn't mind remembering.

PC: Oh, let's see. Trying to pick out a specific incident - instant in high school.

LRH: Hm?

PC: I was seeing if I could get a particular instant in high school.

LRH: Mm-hmm.

PC: Yeah. I got one.

LRH: Got one?

PC: Mm-hmm.

LRH: All right. What instant there you got?

PC: It was counting sales tax stamps.

LRH: Mm-hmm. Well good. Did you get a picture of it?

PC: Yeah.

LRH: Give it an okay.

PC: Hm-hmm.

LRH: All right. How are these pictures? They getting cleaner or - .

PC: Oh, they're real pretty.

LRH: Real pretty, now. Well fine. Good. All right. Give us something else you wouldn't mind remembering.

PC: All right. I got one. A time when I had quite long hair - curls - about twelve, I think.

LRH: Hm-hmmm

PC: Easter Sunday Having a picture taken out in the yard.

LRH: Good. What moment of it?

PC: I think it was the three - it was a posing; we were just three of us being posed.

LRH: You think it was?

PC: It is.

LRH: What's your reality on this?

PC: I'm not looking at the instant. I'm looking at the picture.

LRH: Oh, is that a fact?

PC: The picture of the picture!

LRH: Uh-huh. Well, give it an okay.

PC: Mm-hmm.

LRH: Give the error an okay.

PC: Mmm-hmmm.

LRH: Give yourself an okay for having an error.

PC: Mm-hmm.

LRH: Give me an okay.

PC: Okay.

LRH: All right. Give me something else you wouldn't mind remembering. (Notice that we forced her into the memory.)

PC: Well, I can remember a particular instant of going back to school in the first grade after I had been out of school for a while.

LRH: No kidding? Well, fine. Fine. Get a picture of that? PC: Mm-hmm.

LRH: Give it an okay.

PC: Mm-hmm.

LRH: All right. Fine. Now, give us something else you wouldn't mind remembering.

PC: Well, I can remember a specific instance on the boat trip across the Pacific.

LRH: All right. Got one? PC: Yeah.

LRH: All right. What is it?

PC: Well, a Phillipine mess - Phillipine mess boy pulling the chair out at dinner time.

LRH: Were you a navy junior?

PC: I was married to a navy officer.

LRH: Hm?

PC: Married to a navy officer.

LRH: Oh, my goodness - navy wife.

PC: Yeah.

LRH: All right. You remember this incident very well?

PC: Yes.

LRH: Well, fine. You get a picture of it?

PC: Hm-hmm.

LRH: Give it an okay?

PC: Hm-hmm.

LRH: Did you give it an okay?

PC: Yes, I did.

LRH: Oh, well fine. I mean did you without my...

PC: I didn't before, no.

LRH: Oh, you didn't. Well, all right. Give me something else you wouldn't mind remembering.

PC: Oh, I can remember an instant when my mother came back from the hospital after an operation.

LRH: Mm. Do you remember that well?

PC: Hm-hmm.

LRH: Got a picture?

PC: Mm-hmm.

LRH: Give it an okay.

PC: Mm-hmm.

LRH: All right. Fine. How do you feel?

PC: Fine.

LRH: Give us something else you wouldn't mind remembering.

PC: Do these have to be things connected with instances? Or just things I wouldn't mind remembering? I mean, can I say, „*A tree*“?

LRH: All right. Say „*a tree*.“

PC: No, I didn't....

LRH: Just as an experiment what happens when you say, „*A tree*“? All right. You say, „*A tree*.“

PC: A tree.

LRH: Good. What tree?

PC: I got it! The palm tree in front of the apartment.

LRH: Okay. What instant?

PC: Oh, well, I can pick an instant. I didn't get any particular instant.

LRH: Oh, you didn't get any? How about you picking one?

PC: All right.

LRH: Got one?

PC: Yeah.

LRH: Good. Did you get a picture too?

PC: Well, I already had the picture. I just...

LRH: Well, tell the picture okay.

PC: ... put the instant on it.

LRH: All right.

PC: Okay.

LRH: All right. Fine. Give us something else you wouldn't mind remembering.

PC: A dance in junior high school.

LRH: Good. What moment of the dance?

PC: Well, it's a particular moment. I don't know just which moment it was.

LRH: A particular moment?

PC: Yeah.

LRH: Late in the dance or early in the dance?

PC: Sort of halfway, I think.

LRH: About midway point? What picture did you get there?

PC: Jukebox.

LRH: Give it an okay.

PC: Uh-huh.

LRH: All right. Fine. These pictures nice and bright now?

PC: Yes, they're very pretty.

LRH: Well, good.

PC: They're more three dimensional.

LRH: Good. Well, I'll tell you what now. Do you feel pretty good now with this particular process?

PC: Yeah.

LRH: Do you happen to notice here, in a lot of preclears - this is belayed for a moment - a lot of preclears won't give you the „*where*“ So in this session so far, why, I have not at what - any moment had to ask her, „*Where was this?*“ Now, for instance, if she'd said, „*A dance*.“ I would have had to have said, „*Where?*“ Get the idea? „*Now, what moment of this dance?*“ You get the difference here. The „*where*“ and „*when*“ comes along with this if you're really giving somebody's memory a workout. All right. Good.

Now - and also notice this: We didn't shift the process when she told us about the sprained ankle or her mother coming back from the hospital or any other dolorous type incident, but we did shift it at the dance and we are not going to ask her that - because her comm lag is flat, you see. We get a nice, pretty flat comm lag. It's fairly routine. And I've just been waiting here for a pleasant moment to show up so that we could shift this process. And the process we now go into is, „*Give me something you wouldn't mind forgetting*“

PC: Well, I wouldn't mind forgetting walking through Chinatown in San Francisco.

LRH: Good. What particular moment wouldn't you mind forgetting?

PC: Well, it was a moment where I was at this end of the block.

LRH: Did you get a picture of that?

PC: Yep.

LRH: Give it an okay.

PC: Mm-hmm.

LRH: Wouldn't mind forgetting that?

PC: No.

LRH: Well, good. Let's get another one you wouldn't mind forgetting.

PC: Okay. I wouldn't mind forgetting the subway in Philadelphia.

LRH: Fine. What part - what about the subway wouldn't you mind forgetting?

PC: I just wouldn't mind forgetting it, that's all.

LRH: The whole subject of subways?

PC: Well, I can remember and forget it. I don't....

LRH: Hm?

PC: It's just a thing I wouldn't mind forgetting.

LRH: What about the subway? What part of the subway wouldn't you mind forgetting? You mean, it's got to be the whole subway?

PC: Well, I can pick a part. We'll pick the station on the Camden side of the river.

LRH: You wouldn't mind forgetting that one, huh?

PC: Hm-hmm.

LRH: What about it?

PC: Nothing about it. It's just a thing.

LRH: It's just there?

PC: Yeah.

LRH: Just there. Did you get a picture of this?

PC: Yeah.

LRH: Well, tell it okay.

PC: Uh-huh. LRH: Got it?

PC: Uh-huh.

LRH: All right. Give me something else you wouldn't mind forgetting.

PC: Okay.

LRH: (There's undoubtedly a great significance in there. And you notice how we uprooted this piece of information and went into Freudian analysis instantly. It's very, very significant - subways, you see?)

Something else you wouldn't mind forgetting.

PC: Oh, I wouldn't mind forgetting a sorority dance at college.

LRH: Mm-hmm. The whole thing?

PC: These aren't bad incidents - instants.

LRH: I'm not asking you if they are bad.

PC: Well, the whole thing or part - I don't care.

LRH: Don't care which, huh?

PC: No, I can pick a part.

LRH: All right.

PC: I was serving punch.

LRH: Well, fine. Did you get a picture of it?

PC: No.

LRH: Well, give the absence an okay.

PC: Okay. I got a picture of the dance, but not serving punch.

LRH: Well, give that an okay.

PC: Okay.

LRH: Well. Fine. All right. Something else you wouldn't mind forgetting.

PC: Oh, I - my glee club concert at high school.

LRH: Good. You wouldn't mind forgetting that? Well, that's fine. Did you get a picture of that?

PC: Hm-hmm.

LRH: Give it an okay.

PC: Hm-hmm.

LRH: Give it a sort of nyah okay.

PC: Hm-hmm.

LRH: All right. And something else you wouldn't mind forgetting.

PC: Oh, my English teacher at high school.

LRH: Mm-hmm. Whole thing?

PC: Mm-hmm.

LRH: Lock, stock and barrel?

PC: Just a teacher, yeah.

LRH: All right. Did you get a picture? PC: Mm-hmm.

LRH: Give it an okay.

PC: Mm-hmm.

LRH: How's that, those pictures getting pretty good now?

PC: Mm-hmm.

LRH: Something else you wouldn't mind forgetting.

PC: Oh, I wouldn't mind forgetting my name.

LRH: Whose name?

PC: My name.

LRH: You wouldn't mind forgetting your name? Well, good. Good. Fine. When?

PC: Yesterday or tomorrow.

LRH: Either one, huh?

PC: Yeah.

LRH: All right. Did you get a name?

PC: No.

LRH: Get a picture.

PC: Mm-hmm.

LRH: Did you get a reference?

PC: Mm-hmm.

LRH: No kind?

PC: Didn't get any.

LRH: Well, give this vacuity an okay.

PC: Okay.

LRH: All right. Something else you wouldn't mind forgetting.

PC: Oh, I wouldn't mind forgetting a trip through - a ride through the mountains about Needles, California.

LRH: Good, good. Get a picture of that?

PC: Mm-hmm.

LRH: Give it an okay.

PC: Hm-hmm.

LRH: All right. Something else you wouldn't mind forgetting.

PC: I wouldn't mind forgetting first grade.

LRH: Good. Whole thing?

PC: Yeah.

LRH: Any particular day?

PC: Well, one popped up just then, yeah.

LRH: All right. That particular day?

PC: Yeah.

LRH: What instant on that particular day?

PC: Well, I remember that I pronoun - it was in reading class - and I pronounced a word wrong. And the teacher said something about it and I felt horribly humiliated.

LRH: Hm-hmm. Remember this real well?

PC: Yeah, I don't remember exactly the word, but it was a very simple word like „*the*“ or „*then*“ or something simple.

LRH: Hmm. Gee, this is significant.

PC: Oh, It's very significant.

LRH: Give that an okay.

PC: Uh-huh.

LRH: Did you give the picture an okay?

PC: Uh-huh.

LRH: You wouldn't mind forgetting that?

PC: No.

LRH: Well, good enough. Something else you wouldn't mind forgetting?

PC: Well, going swimming up at - oh, it's a swimming place near home, can't think of the name of it - Still Meadow.

LRH: Hm-hmm. Just as soon forget that?

PC: Mm-hmm.

LRH: Good. Any particular swimming incident there?

PC: No, it was just actually being there...

LRH: All right.

PC: ... at this particular time.

LRH: So you got a picture of that?

PC: Yeah.

LRH: Give it an okay.

PC: Mm-hmm.

LRH: Did you give it an okay when it turned up?

PC: No, should I „okay“ it as soon as it turns up?

LRH: Sure, sure. Why not.

PC: Okay.

LRH: Okay. Now, something else you wouldn't mind forgetting.

PC: Oh, a company party we went to in 53 - 53.

LRH: A company party? All right. Any particular moment?

PC: There was a particular time when we were doing some square dancing.

LRH: Hm-hmm. You wouldn't mind forgetting it. Well, fine. Did you get a picture of it?

PC: Hm-hmm.

LRH: Did you tell it okay?

PC: Hm-hmm.

LRH: Well, good girl. All right. And something else you wouldn't mind forgetting.

PC: Well, another English teacher - ninth grade.

LRH: Good. The whole works?

PC: Yeah.

LRH: All right. Well, any particular part of this?

PC: No.

LRH: Any particular characteristic?

PC: Oh, just her general attitude of grumpiness, I guess.

LRH: General attitude of grumpiness. Well, fine. Fine. Something else you wouldn't mind forgetting?

PC: Well, I wouldn't mind forgetting what color our car is.

LRH: Well, that's a stumper. Okay. All right, did you get a picture of the car?

PC: Huh-uh.

LRH: Uh? PC: Huh-uh.

LRH: Give that absence of the picture an okay.

PC: Mm-hmm.

LRH: All right, fine. Something else you wouldn't mind forgetting.

PC: Oh, I wouldn't mind forgetting what the house I spent most of my lifetime in looks like.

LRH: Mm. Get a picture?

PC: Hm-hmm.

LRH: Give it an okay?

PC: Hm-hmm.

LRH: All right. Fine. Something else you wouldn't mind forgetting.

PC: Well, I wouldn't mind forgetting what our house in Ohio looks like.

LRH: Well good. Did you give that an okay?

PC: Hm-hm.

LRH: All right. Give it an okay where it is right at this time.

PC: Hm-hm.

LRH: All right. Something else you wouldn't mind forgetting?

PC: Well, I wouldn't mind forgetting being stopped by a traffic cop in Washington last spring.

LRH: Okay, all right. Good. Give that an okay.

PC: Hm-mm.

LRH: Something else you wouldn't mind forgetting.

PC: Well, I wouldn't mind forgetting sports car race we saw this summer.

LRH: What?

PC: Sports car race.

LRH: Oh. Did you get a particular moment of it?

PC: No, I didn't have any particular moment.

LRH: Just as soon forget it?

PC: Hm-hmm.

LRH: Well, fine. Something else you wouldn't mind forgetting.

PC: The rain last night.

LRH: What part of it?

PC: Well, I was thinking of trying to get across the three-foot puddle.

LRH: Okay. Get a picture of it?

PC: Uh-huh. LRH: Did you tell it okay?

PC: Hm-hmm.

LRH: Well, fine. Fine. Now, you seem to be doing very well. How about, how about a little 8-C?

PC: Okay.

LRH: We have a process which is designed simply to coordinate the walking muscles and give one poise.

PC: Oh, fine, I need that.

LRH: This is for a modest type profession. It was adapted for models. And that is why we use this. And has no other significance.

PC: And I ran it two hours one morning and couldn't walk afterwards!

LRH: Okay. Okay. You see that chair you're sitting in?

PC: Mm-hmm.

LRH: All right. Take the right arm of it and take hold of it. Okay. Is it there?

PC: Hm-hmm.

LRH: Hm? Is it real?

PC: Yes.

LRH: Well okay. Take hold of the left arm of it.

(Here we have an indoctrinated preclear. We ordinarily would simply ask her to take hold of it or touch it or feel it or something like that. And they ordinarily merely let go afterwards. This one is still waiting for the command.)

All right. Now let's let go of the arms of the chair.

All right. Now let's - see the right arm of the chair?

PC: Hm-hmm.

LRH: Okay, let's feel it. Is it there?

PC: Hm-hmm.

LRH: Huh? Oh, fine. Let's let go of it.

And now let's take the left arm of the chair and let's feel that. Is it there?

PC: Hm-hm.

LRH: Huh? Is it solid?

PC: Yes.

LRH: Is it solider than your hand?

PC: Yes.

LRH: You get the idea of making it feel your hand?

PC: No.

LRH: All right. You can feel that left arm there?

PC: Hm-hm.

LRH: Well, swell. All right. Now, why don't you stand up. And you see that tape recorder over there?

PC: Hm-mm.

LRH: Well, why don't you walk over and feel that tape recorder. Got it there?

PC: Hm-mm.

LRH: Huh? Is it a tape recorder?

PC: Yes.

LRH: Is it there?

PC: Yes.

LRH: Are you sure it's there?

PC: Yes.

LRH: Just feel it with both hands.

PC: Uh-huh.

LRH: Is it solid?

PC: Yeah.

LRH: Is it more solid than you are?

PC: No.

LRH: It isn't, huh. Well, good. Let's let go of that tape recorder.  
Now, let's walk over to the back of that chair. All right. Let's feel it.

PC: Like this?

LRH: Hm-hm. That good and solid?

PC: No, not real solid. I...

LRH: Not real solid.

PC: The metal's pretty solid. This part isn't too solid.

LRH: The metal, but the other isn't solid. Well, fine. Fine. Let go of it.  
And now, you see this piece of paper up here?

PC: Which one?

LRH: This is a lot of paper up here - there's a roll of paper.

PC: Yeah.

LRH: See that?

PC: Hm-hmm.

LRH: Well, walk over to it. All right. Now let's feel it.

PC: Hm-hm.

LRH: How's that feel?

PC: It feels like paper.

LRH: Just like paper. All right. Let go of it.  
Okay. Now, you see that radiator over there?

PC: Hm-hm.

LRH: Why don't you walk over to that. Now, let's feel that. Hot or cold?

PC: Well, you know, the top it's - it's warm. I mean, it isn't very hot.

LRH: Uh-huh.

PC: A lot of heat put on it.

LRH: Hm-hm.

PC: This case is not warm.

LRH: Is it real?

PC: Yes, it's real.

LRH: Does it ring? It's noisy isn't it?

PC: Yes.

LRH: Make it do that again.

PC: Might ruin it. There it goes.

LRH: All right. Make it do something like that again.

PC: Hmm.

LRH: Well, you did it again. Did you make it do that?

PC: Yes.

LRH: Did you make it do that the first time?

PC: Yes.

LRH: Well, fine. Let's feel that radiator some more. All right. Let's let go of it. And let's get the seat of this chair here. Let's feel it. That's right. Is it there?

PC: Hm-hmm.

LRH: All right. Let's let go of it. Now, let's feel that wall.

PC: Hm-hmm.

LRH: Mm-hmm. Feel good?

PC: Mm-hmm.

LRH: Is it alive?

PC: Is it what?

LRH: Is it alive?

PC: No.

LRH: No? You sure it's not alive?

PC: No, it's not alive.

LRH: All right. Let's let go of that. (We're doing 8-C, part A here, with no comm lag.)

All right. Now, find another object in this room.

PC: All right.

LRH: Walk over to it. Feel it. Is it real?

PC: Mm-hmm.

LRH: Okay, let go of it. And find another object in this room. Walk over to it.

Feel it. Good. Let go of it. Solid. Okay.

(She's checking out very nicely. There's no reason to prolong the agony here.) I want you to find an object.

PC: Yes.

LRH: Walk over to it. Decide when you're going to touch it and touch it. Decide when you're going to let go and let go.

Good. Find another object.

PC: Hm-mm

LRH: All right. Decide when you're going to touch it, and touch it. Oh, pardon me - walk over to it; I thought you'd picked the thing alongside of you.

Decide when you're going to touch it and touch it.

Okay, decide when you're going to let go and let go.

Okay. Let's find out - find another object now.

PC: Hm-mm

LRH: Do that? Okay, let's walk over to it.

Okay. Now let's touch it. Let go of it. Decide when you're going to touch it and touch it. Decide when you're going to let go of it and let go of it.

Well, fine. Let's find another object in the room.

PC: Hm-mm.

LRH: And let's walk over to it. Okay. Now, let's decide when you're going to touch it and touch it. Good. Decide when you're going to let go and let go. Good. All right.

(May I direct your attention to acknowledgments on 8-C. It's a moot question whether or not the auditor should acknowledge the execution of every command or whether or not he should execute the full cycle - I mean „*okay*“ the full cycle. The actual fact of the case is if you've got time and think of it, why, you just acknowledge every time you can acknowledge anything. That's the law. Err on the side of more acknowledgments.)

All right. Find another object.

PC: Yup.

LRH: And you do that?

PC: Yes.

LRH: You got it real good?

PC: Yes.

LRH: Well good. Walk over to it.

Good. Now, decide when you're going to touch it and touch it.

Fine. Decide when you're going to let go and let go.

Okay. How about resuming your seat.

(There isn't any observable physical comm lag here. The length of time the preclear - thank you - the preclear takes in touching something when they decide they're going to is occasioned by the fact that they normally say, „*Well, I'll wait for three seconds and then let go*”. And this is very - makes it very sure for them that they have decided to put a pause in there so that they get a time factor. And they make sure they have decided by introducing a time factor into it and which is quite normal. So she doesn't have any lags on this to amount to anything.)

So I think the best thing we can do at this time here is find ourselves an ashtray here which we will empty. And we will put this here. We'll clean off some of the letters on the top of this - meantime keeping up and engaging in chatter and conversation to the preclear so he won't think you're arranging for an auto-da-fe' or something. And then we'll arrange this book over here. The only glass around here is an ashtray and the only book is a mimeoed Auditor's Handbook - Group Auditor's Handbook - so we nevertheless have a book and a bottle - two dissimilar objects and I'll give you three guesses what we're going to do now. And you've never seen this done. That's correct, you have never seen this done. So let's proceed with actual Opening Procedure by Duplication.

You're Advanced Clinical Course students and you should know more about Opening Procedure by Duplication than is normally known or done.

You see this ashtray here?

PC: Yes.

LRH: Hm?

PC: Hm-hm.

LRH: Is that an ashtray?

PC: Yes.

LRH: How far away are you from it?

PC: Mm, about four feet.

LRH: About four feet, huh?

PC: To here.

LRH: Mm-mm. What did you do - point down there. What was that?

PC: The distance I was measuring four feet.

LRH: Oh, the distance from you is...

PC: Well, from me to it is about five feet.

LRH: Why did you pick another distance to that?

PC: Easier to judge.

LRH: Oh, my. Pan-determinism at work, huh, I suppose. Oh. This is very significant. Well, I tell you, this ashtray here you say it's about five feet away - would you have any trouble owning it?

PC: Hm, I don't think so. I think I could own it.

LRH: You don't think so. Walk over to this ashtray.

PC: All right.

LRH: Now, let's take a good look at it.

PC: Hm-hm.

LRH: Hm? Put it down. Whose is it?

PC: Well, it could be mine.

LRH: It could be yours. Let's pick it up again. What is it?

PC: It's an ashtray.

LRH: Whose is it?

PC: Well, I keep thinking it belongs to the HASI. LRH: Well, it probably does. Could you own it?

PC: Yes, I could own it.

LRH: You could own it?

PC: Uh-huh.

LRH: Uh-huh. Put it down again. What part of it could you Own?

PC: Well, I could own the whole thing.

LRH: Pick it up and put it over in your chair seat. You could own the whole thing? How about the molecules in it?

PC: Oh, yes.

LRH: How about the electrons in it?

PC: Yes, those never bother me.

LRH: Do you know that there are molecules or electrons in it?

PC: No, that's what people that are...

LRH: That's just what is said.

PC: ... or physics say.

LRH: Fine, fine. How about the glass in it - could you own that?

PC: Yeah.

LRH: That's easier.

PC: Uh-huh.

LRH: All right. All right, let's pick up the ashtray and put it here on the platform. All right, could you own it?

PC: Yes.

LRH: You think you could?

PC: I think so.

LRH: Who owns it?

PC: Well, I don't think I do....

LRH: You don't think you do...

PC: ... but I could.

LRH: ... but you think you could pick it up and put it back on the seat of the chair?

PC: Hm-mrn.

LRH: All right. Pick it up and put it back on the seat of the chair.

Now, whose ashtray is that?

PC: Well, it's an ashtray that belongs to the HASI that I'm using at the moment.

LRH: All right. Could you own it?

PC: Yes, I could own it.

LRH: Would you have any difficulty saying it's yours?

PC: No.

LRH: No difficulty pretending it's yours?

PC: No.

LRH: Why don't you pick it up and put it back here on the rostrum. Okay. Why don't you pick it up and put it up on the speaker there where it was originally.

Well, fine, fine. Let's put it - pick it up and put it over on the seat of the chair. Let's turn it around.

All right. Now, let's pick it up.

Good. Just fine. Now, is this ashtray more yours or less yours than it was?

PC: Well, I could consider it more.

LRH: You could consider it more yours.

PC: I don't consider it any less.

LRH: Well, has it changed any characteristic here?

PC: Not much.

LRH: Hm?

PC: Not much. I don't - I don't...

LRH: Put it down on that chair. Pick it up. Okay. Put it down. Good. Pick it up. Good. Put it down. Fine. Pick it up. Good. Put it down. Fine. Pick it up. Fine. Put it over here on the speaker. Is that a little more yours?

PC: I don't want it now.

LRH: You don't want it at all?

PC: it's too much bother.

LRH: Oh, I see. Well, well, well, well. Why don't you pick that ashtray up and examine it. What's it made out of?

PC: Glass.

LRH: Is that a fact? Is it made out of glass? How about the molecules and electrons?

PC: Well, they're glass molecules and electrons.

LRH: What's it for?

PC: It's for putting ashes of cigarettes...

LRH: What kind of an object is it?

PC: ... out in. It's square with round...

LRH: How do you know it's for putting cigarettes' ashes in?

PC: Old facsimiles tell me so.

LRH: Oh, the facsimiles on it. Well, that's fine. Why don't you put it down on the speaker.

PC: Okay.

LRH: Okay, pick it up. Let's put it over on the chair. Good. Let's stand by and regard it. Who does it belong to now?

PC: Well, I feel like it probably ought to belong to me as much as I've moved it around.

LRH: But this is a computation.

PC: Yeah.

LRH: Let me ask you honestly who that belongs to.

PC: HASI.

LRH: I see. It belongs to HASI. There's no change in it particularly.

PC: None as to ownership, no.

LRH: Hm? Doesn't alter it's ownership in any way? You have an impulse to throw it away?

PC: No.

LRH: Are you being well disciplined at this moment?

PC: Me?

LRH: Yeah.

PC: I did have an impulse to throw it away once.

LRH: Yeah?

PC: Not now.

LRH: It's not here.

PC: No.

LRH: You just want to make sure we as-ised that impulse. Okay. Pick it up. Is it yours?

PC: No, I don't think so.

LRH: Could it be yours?

PC: Yes, it could be mine. LRH: Very easily?

PC: Yeah.

LRH: More easily?

PC: Yeah.

LRH: Put it over there on the speaker. Turn it upside down. Good. Turn it right side up. Good. Turn it upside down. Good. Turn it right side up. Good. Turn it around. Is it yours?

PC: Huh-uh.

LRH: Belongs to the HASI? Well, why don't you pick it up. Hide it behind your back. Good. Put it on the speaker. Good. Protect it from falling. Fine. Pick it up and hide it. Are you hiding it? The class can see it.

PC: Well, I don't consider them here.

LRH: Oh, they're not here? You as-ised the whole thing. Well, good. Is it hidden there?

PC: It's hidden from you.

LRH: As far as I'm concerned it's hidden? All right. It's hidden?

PC: Hm-hm.

LRH: What did you hide?

PC: Ashtray.

LRH: Why did you hide it?

PC: Because you instructed me to do so.

LRH: Okay. Invent another reason.

PC: Well, because there's a green dragon behind that curtain and it will melt it.

LRH: All right. Fine. Fine. Let's put the ashtray back up there. Now, let's protect it.

PC: Yeah.

LRH: Did you protect it?

PC: Hm-mm.

LRH: Well, good. Let's pick it up and look at it. Is it yours?

PC: Hm.

LRH: No? Who's it belong to?

PC: HASI.

LRH: Do you care who it belongs to?

PC: No. I don't really care.

LRH: You don't care worth a nickel who it belongs to.

PC: I have got one like it at home. I don't need another one.

LRH: All right. Is this yours?

PC: No.

LRH: What's it made out of?

PC: Glass.

LRH: How do you know that it isn't yours?

PC: Well, I just know it isn't, that's all.

LRH: Maybe we got the one from home and brought it over here.

PC: Well, that makes no difference. This one's here and mine's there.

LRH: How do you know yours is there?

PC: I know it is.

LRH: Well, all right. Why don't you put that ashtray down. Why don't you hide it. Is it hidden? PC: Yeah.

LRH: All right. Now why don't you bring it to view.

PC: Hm-hm.

LRH: All right. Whose is it?

PC: I don't know, the HASI I guess.

LRH: You don't know...

PC: I'm not interested who it belongs to.

LRH: Okay, let's pick up the ashtray and put it over there on the seat of the chair. All right. Now, let's protect it.

PC: All right.

LRH: Is that protected there in the seat of the chair?

PC: Yeah.

LRH: It is, huh? All right. Put it in a safer place.

PC: In a safer place? It's protected there.

LRH: Hm?

PC: It's protected there.

LRH: Why don't you put it in a safer place.

PC: I don't know of any safer place.

LRH: Well, you might sit on it.

PC: That wouldn't hurt it.

LRH: Somebody might pick up the chair and drop it off on the floor.

PC: Oh, you want a safer real place.

LRH: Yes! What were you doing?

PC: I had a force screen mocked up over top of it.

LRH: Oh, I see. Fine. Put it in a safer place.

PC: All right.

LRH: What's the matter, you scared of this ashtray?

PC: No. It was protected real nice.

LRH: Oh, I see. I invalidated it.

PC: Yes.

LRH: All right - and hide it.

PC: From whom?

LRH: I don't care.

PC: Hm-mm.

LRH: Is it hidden?

PC: Yeah.

LRH: I don't know if it's hidden or not. I saw you put it under there.

PC: I wasn't hiding it from you.

LRH: Oh, you weren't?

PC: No.

LRH: All right. Let's pick it up and look at it again. Isn't this a nice ashtray?

PC: Oh, it's lovely

LRH: What's the matter with this ashtray?

PC: Well, I... There's nothing wrong with it. It's a perfectly good ashtray

LRH: Is it yours?

PC: No.

LRH: All right. Put it over on the chair. Pick it up. Who put it on the chair?

PC: I did.

LRH: Well, put it back there. All right. Pick it up. Who put it there?

PC: I did.

LRH: Who picked it up?

PC: I did.

LRH: Whose ashtray is it?

PC: Well, it's in my possession at the moment.

LRH: Oh, well, it's in your possession at the moment. Good. Put it over there on the speaker. What is it?

PC: It's an ashtray

LRH: How do you know it's an ashtray?

PC: Well, my mother told me these were ashtrays.

LRH: All right. What is it?

PC: It's a glass receptacle of some sort or other.

LRH: Glass receptacle?

PC: Hm-hm.

LRH: Glass receptacle. Is it a bunch of symbols?

PC: No.

LRH: What is it then?

PC: It's an ashtray

LRH: What is it? PC: It's a piece of - form of glass with indentations in it for a place here where cigarettes will easily...

LRH: Well, fine. What is it?

PC: An ashtray

LRH: Come on. What is that thing?

PC: It's an ashtray.

LRH: Well, describe it.

PC: Square and round; square with a circle in it.

LRH: Good. Let's pick it up.

PC: Okay

LRH: Let's take a look at it.

PC: Yeah.

LRH: Well, let's look at it!

PC: I'm looking at it.

LRH: This interest you - this ashtray?

PC: I think it's rather interesting.

LRH: Whose is it.

PC: I don't know whose it is?

LRH: All right. Put it over on the seat of the chair. Pick it up. Is it yours? Do you want it?

PC: No, I don't want it.

LRH: Oh, you decided you didn't want it now.

PC: Well, if I wanted it I guess I could have it, but I'm really not interested in having it.

LRH: You don't want to have it. Put it down. Well, tell me something, is this ashtray real?

PC: Yes, it's real.

LRH: How do you know it's real?

PC: Well, I feel it, see it.

LRH: Whose is it?

PC: Well, it's Hasid's, I guess.

LRH: Are you sure?

PC: I think so.

LRH: All right. Let's pick it up and put it over on the speaker. Okay. Is it an ashtray?

PC: Hm-mm.

LRH: How do you know it's an ashtray?

PC: Well, either I just know it's an ashtray or I know it's an ashtray because that's how ashtrays are.

LRH: Okay. All right. Let's turn it over. Let's turn it over. Good. Let's turn it over. Good. Let's turn it over. Whose is it?

PC: Hasid's.

LRH: All right. Pick it up. Turn it over. You think I'm trying to get you to say something specific, don't you?

PC: No, I don't know whether you are or not.

LRH: Well, whose is it?

PC: Well, I think it's the HASI's.

LRH: Put it down. Whose is it?

PC: HASI's.

LRH: Pick it up. Whose is it?

PC: HASI's.

LRH: Who says it isn't?

PC: Nobody

LRH: Nobody. Are you feeling kind of ornery toward this ashtray?

PC: No, not particularly

LRH: Feel any better toward it than you did?

PC: Oh, it's a nice ashtray

LRH: Nice ashtray. Put it down. Okay. Whose ashtray is this?

PC: HASI's.

LRH: What is it?

PC: It's an ashtray

LRH: What is it?

PC: Ashtray

LRH: All right. What is it?

PC: An ashtray

LRH: Okay. What is it?

PC: An ashtray

LRH: All right, what is it?

PC: An ashtray

LRH: Okay. Who does it belong to?

PC: HASI.

LRH: Are you sure of that?

PC: Well, as far as I know it does.

LRH: Could it belong to you?

PC: It could, yes. It doesn't.

LRH: Less remote though. I mean, it's more remote than it was.

PC: I know that this particular ashtray does not belong to me. I could very well own an ashtray like that one. I could probably cart this one off home and own it if I want to.

LRH: Oh! You could cart it home. You'd have to take it off someplace in order to own it, is that right?

PC: No, I don't have to.

LRH: Well, steal it.

PC: I don't want this thing.

LRH: Steal that ashtray.

PC: All right.

LRH: Whose ashtray is it?

PC: Mine!

LRH: Are you sure of that?

PC: Yes! I just stole it.

LRH: Okay. Now pick it up again. How you feeling about this ashtray?

PC: Fine.

LRH: All right.

PC: Well, it's an ashtray

LRH: Whose ashtray?

PC: Anybody's! I don't care whose it is.

LRH: What is it? PC: It's an ashtray LRH: What's your emotion about this ashtray? Go on, what's your emotion about it?

PC: Well, I don't know. It's sort of strange.

LRH: Huh?

PC: It's sort of strange. I...

LRH: It's strange?

PC: Yeah.

LRH: What's strange about it?

PC: Well, I'm just not very much interested in this ashtray

LRH: Hm. Have it say okay.

PC: ... who it belongs to. I mean, I like it.. .

LRH: Have it say okay.

PC: Okay

LRH: Have it say okay again.

PC: Hm-hm.

LRH: Have it say okay again.

PC: Hm-hm.

LRH: Have it say okay again.

PC: Hm-mm.

LRH: Have it say okay again. Have it say okay again. Put it down. Okay. Fine. Fine. Now pick it up. Good. Put it down. Fine. Pick it up. Whose ashtray is it?

PC: HASI's.

LRH: Are you sure of that now?

PC: Hm-hm.

LRH: Is it becoming plainer to you? Is it becoming more evident and obvious that it is the HASI's ashtray?

PC: Well, sort of

LRH: It is, huh? Put it down. All right. Pick it up and put it over on the seat of the chair. Good. Now pick it up and put it over on the speaker. Okay. What about this ashtray?

PC: Well, it's an ashtray I feel that.

LRH: Oh, you feel that now?

PC: It's an ashtray

LRH: You getting kind of ornery about this ashtray?

PC: No.

LRH: Huh? You think I'm badgering you. PC: No, you aren't.

LRH: You know, that you just think that the ashtray...

PC: It's an ashtray

LRH: It is your ashtray?

PC: It's actually used for that.

LRH: Well, good. Let's pick it up. Is that ashtray in present time?

PC: Yes.

LRH: Are you sure?

PC: I think so.

LRH: Move it around a little bit. Is it still in present time?

PC: Yes, I think so.

LRH: You're sure it isn't in yesterday night?

PC: No.

LRH: No?

PC: No.

LRH: Well, put it down. Whose ashtray is it?

PC: HASI's.

LRH: You sure? Could you own it?

PC: Yeah.

LRH: You want it?

PC: No.

LRH: You want to throw it away?

PC: No.

LRH: Never had such a careless feeling about an ashtray?

PC: Well, it's useful having an ashtray up here.

LRH: It's useful. Fine. Fine. Pick it up. What is it?

PC: It's an ashtray

LRH: How do you know it's an ashtray?

PC: I just know it's an ashtray

LRH: How do you just know it is?

PC: Well, I just know that it is.

LRH: What is this word ashtray? I don't see anything there that says „*ashtray*“ or „*here's ashtray*“ or ... It doesn't say ashtray on the bottom of it, does it? How do you know it's an ashtray then?

PC: Well, I just know it's an ashtray

LRH: What kind of an object you got in your hands?

PC: An ashtray

LRH: Huh?

PC: An ashtray

LRH: How do you know it's an ashtray?

PC: Well, you see, I figured it all out. I take the square root of here and cube it.

LRH: Oh, I see. How do you know it's an ashtray?

PC: Dumb ashtray

LRH: What is it?

PC: It's an ashtray

LRH: What you got in your hand?

PC: An ashtray

LRH: You sure of that?

PC: Yeah.

LRH: You're absolutely sure of that. You're absolutely sure of it?

PC: Yeah.

LRH: Tell me what you have in your hand.

PC: An ashtray.

LRH: Is it a word you have in your hand?

PC: No, it's glass.

LRH: Well, why didn't you say so.

PC: ... piece of stuff that is used as an ashtray

LRH: What have you got in your hand?

PC: Chunk of glass.

LRH: Well! You got a chunk of glass in your hand. Fine. What have you got in your hand?

PC: A glass ashtray

LRH: It's an ashtray. Put it down. What is it?

PC: A piece of glass designed to be used as an ashtray.

LRH: I see. You're going to stick me with it, huh? All right. Pick it up. What is it?

PC: It's a glass ashtray

LRH: What is it?

PC: Glass ashtray

LRH: You sure of that?

PC: Yeah.

LRH: Come on. What have you got in your hands?

PC: A glass ashtray

LRH: Come on. What have you got in your hands?

PC: It's a glass ashtray

LRH: Good. What is it?

PC: Glass ashtray

LRH: You sure of that?

PC: Hm-hm.

LRH: Huh? You got a facsimile of it when you look away from it?

PC: No.

LRH: You don't have? Why don't you tell it, „*Okay, so you're a glass ashtray.*“

PC: Okay

LRH: Well, is it telling you it's an ashtray or you telling it?

PC: I'm telling it.

LRH: Huh?

PC: I'm telling it.

LRH: Well, tell it again. Well, tell it.

PC: Mm-hmm.

LRH: What did you tell it?

PC: I said, „*Okay, so you're a glass ashtray*“

LRH: Well, say it out loud to it.

PC: Okay, so you're a glass ashtray

LRH: Good. Does it know what it is now?

PC: No, it doesn't know what it is.

LRH: It doesn't know anything? Well, pick it up. Whose is it?

PC: HASI's.

LRH: You sure of this?

PC: Yeah, thoroughly

LRH: Yeah, you know, you have any feeling of an interest in it at all?

PC: It's interesting.

LRH: It's interesting? What's interesting about it? PC: Well, it's interesting. It's a nice shape.

LRH: All right. Put it down. What is it?

PC: A glass ashtray

LRH: All right. How do you feel about that ashtray?

PC: It's a nice ashtray

LRH: Feel any different than you did?

PC: Yeah.

LRH: How do you feel different?

PC: Well, I feel very, sort of complacent about it.

LRH: Feel complacent about it?

PC: Hm-hm.

LRH: Well, fine. Fine. Now, that, for the moment, we will call the end of this particular session.

(end of lecture)