

5707C06

13th lecture at the „*Freedom Congress*“ in Washington, DC

TONE 40 ON A PERSON

A lecture and demonstration given on 6 July 1957

[Based on clearsound version and checked against the old reels. Omissions marked „>”]

- Hurry up, hurry up, come on now. I have a couple of announcements to make, two announcements, one of them, I'm getting on with the show and everything's going along fine and all of a sudden somebody rushes up, puts slips of paper in my hand and says, „*Announce this*,“ you know, so I, so I'll announce this. Party, tickets are available from Mae Garrenger, who is up on the upper side up there at the back, and I think there's been some reduction in price, I'm not sure what it is. More important, on individual intensives, twenty-five hour intensives, all persons at the congress who are properly registered at the congress, may have individual auditing at the HGC here in Washington at professional rates, which is to say two hundred and fifty dollars for an intensive, immediately following the congress. I did that because I thought some of you might like a taste of this CCH and so forth, close up. Made it possible to do so.
- Now, more germane to the situation, we will have a report on the validation committee tomorrow afternoon. They more or less have got their findings together now, but I will have them officially by tomorrow afternoon, then we'll know something about what we're doing about the validation program. But according to my first word on this, they have not covered a validation available at the academy. I suppose they felt diffident about covering this and so after a hurried consultation on this, we have decided that two weeks of validation are available, and we have before the congress been charging something like sev-

enty-five dollars a week for the coaching and so forth. That's more or less just to cover its cost and certification and so forth. That's a validation on an old certificate is what we're talking about, and if someone cared to stay for a couple of weeks why we would give him a crack at it.

- Now, that doesn't guarantee validation at the end of those two weeks, but it is the way we have been doing it. Now the fastest anybody has made it to date, and these were sharpies who have been with it for a long while anyway, is forty hours, forty hours of hard work to get through this. And these people were pretty well in the know already. So you see there is a possibility that it could be made in a couple of weeks because there'd theoretically be eighty or ninety hours of instruction possible in that period of time. So that is a local arrangement which was going forward which Nibs and John Fudge had been carrying on with before the congress, and in view of the fact the validation committee has not covered this particular ground, that arrangement I guess has just continued and I can announce, and make it official, that it is continued in case you want some of this coaching immediately after the congress.
- Of course the ACC starts at once after the congress and that is mainly devoted to that sort of thing. Of course what we're trying to make in the ACC are people who can instruct and bring up to validation level all auditor certificates throughout the United States. And we're trying to make validation instructors there in the ACC rather than to validate certificates. That would be rather uniform that an ACC attendee would get his certificate validated, that isn't what we're trying for. Now that's as far as they progressed as far as I know, and I get the rest of the information concerning field certificates, validation of, tomorrow afternoon. Now these are just announcements that have been shoved at me and I have a feeling, I have a feeling that you didn't expect entirely a lecture last time, that you would have rather seen a demonstration, however I had a few things to get off my mind and indulged myself by doing so, I hope you forgive me.

Thank you

Okay. Now, we're going to cover Tone 40 on a Person, right here and now. Tone 40 on a Person should not be confused with Tone 40 8-C. Because Tone 40 on a Person is a drill. It is a Training Drill; it is not a process.

Don't confuse Training Drills with processes, by the way. Training Drills are Training Drills and processes are processes. And they are that because they don't work the same way; they're not on the same basis. There's a number of reasons why.

Of course, you could consider a Training Drill a process. Anybody who is coach in one of these Training Drills does get some benefit out of it, for sure. He gets a chance to do all sorts of things that he ordinarily wouldn't. But that is not the purpose - that is not the purpose of it.

For the auditor it's really not processing. It is simply a demand that he break through at once - not not-is and not alter-is anything - but just break straight through and ride

right straight up on top and that's that, come on. And it has the answer to something I said in Wichita a number of years ago. I said, „*There's no reason why a fellow just can't say, 'I'm Clear,' and be so.*“ See? There is no reason. There's just a bank.

But there's a theoretical possibility that a fellow can simply assume this point, you know, and go straight up. And actually a Training Drill permits you to do that. That is the mystery behind the Training Drill. They just say, „*Go on, now. Do it!*“ And the fellow - flub, flub, flub, pshew! „*Do it!*“

„*Okay.*“

Lets him get kicked in the teeth and ignores the fact that he is being kicked in the teeth by his bank.

They are two distinctly different routes. Training Drills tell a person that he can succeed in spite of his bank. And auditing immediately addresses a problem of the bank and squares it up. They are not substitutes for each other either. It's quite remarkable.

Now, Tone 40 on a Person would look to you at first just like High School Indoc that we were doing this afternoon. That's what it would look like at first. But let me assure you it has no relationship to it beyond the fact that two people are walking around and one is giving orders to the other.

Now, the big difference here is that it is being done with total intention in the command and the acknowledgment. And actually it's much harder to coach. This doesn't at once become impossible to do. But you take somebody who is pretty good at this and you put him on a coach and have the coach try to act up and do something weird, and the next thing you know the coach goes into session. This is one of the wilder things that you'll observe here. All a sudden you'll see the coach, you'll say, „*Well, this is no fun, the fellow is just doing 8-C.*“ Believe me, the coach was trying! See, he was trying to revolt. But a good Tone 40 on a Person actually inhibits the revolt like mad.

Now, the auditing commands are the same as High School Indoc and 8-C. The auditing commands are just the same; there's no difference. Except there is intention and this slight difference: any coast off Tone 40 by the auditor in the session is a flunk. Which means too much pressure on the preclear, too strong a grip, too hard a push - those are all flunks. Too much grip on the wrist that hits the wall - that's a flunk. Falling off from Tone 40 with the auditing command; the intention is bad - that's a flunk. Getting complicated, isn't it?

Now, you've watched this up here all the way through from Training 0 and you've experienced a lot of these lower ones yourself and each time we're using the last step combined into the new one, right? And now we're up to the point of where a slight smile, just a flicker of the fact that he knew the preclear spoke, is a flunk. Got that? You saw some of these people today; they kind of grin for a moment at the preclear... at the coach, you see. The auditor would kind of say, „*That was a good try;*“ you know, or sort of give him a tiny little nod as he spoke, something like that. Those are all flunks on Tone 40 on a Person.

It's got to be Tone 40 straight out. And that means the exact amount of effort necessary, the exact amount of intention necessary and a complete carry-out of the process, letter-perfect, from beginning to end. Otherwise it's a flunk. Now, that is Tone 40 on a Person. And a rough one it is.

Now, I'm going to show you some people doing this. Okay?

Audience: Okay. Fine.

All right. Now, it's a little hard for me to put together exactly how we would go about this. But I think Ken Barrett auditing Dick Halpern should finish up this hour.

- [Last names above were removed in the clearsound version.]
- Come on Mr. Barrett, where is you at? He didn't expect that, I gave him no warning at all, either of them. This is Dick Halpern, and Dr. Barrett.

I would say it'd be best if you took off your coats. Also be best if I dragged this microphone back here out of the road. You'll notice here, at once, that this isn't anywhere near as rough or as athletic. The only thing that keeps it from being is simply the fact that the intention, willy-nilly, keeps getting through. Preclear goes on doing it. He doesn't want to but he does.

All right. Now, coach, give your auditor his proper instructions.

Coach: All right. You're going to run me on Tone 40 on a Person. The commands are „*Look at that wall*,“ plus an acknowledgment; „*Walk over to that wall*,“ acknowledgment; „*With your right hand, touch that wall*,“ acknowledgment; „*Turn around*,“ and an acknowledgment. Okay? You are to give me these commands with full intention, Tone 40. If you go off Tone 40, I'll give you a flunk. If you fail to use the proper amount of force, that is if you use too little so that I don't execute the command or if you use so much that it overwhelms me, and below 40, I'll flunk you. Understood? Okay I'll say only two things to you: „*That's it*,“ which will mean that's the end of the process you're running, and „*Flunk*.“ Okay

Auditor: Start?

Coach: Start.

Auditor: Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall.

Coach: Oh, sure!

Auditor: Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall.

Coach: I can't! You're pressing it too... against my side.

Auditor: Thank you. Turn around.

Coach: You're getting awfully mean about this.

Auditor: Thank you.

Coach: It hurts.

Auditor: Look at that wall. Thank you.

Coach: Think of all the people out there.

Auditor: Walk over to that wall.

Coach: Think of all the people out there. Don't be nervous.

Auditor: Thank you. With your right hand, touch that wall.

Coach: Much better. You're more relaxed now.

Auditor: Thank you.

Coach: Think I'm going to get away from you or something?

Auditor: Look at that wall. Thank you. Walk over to that wall.

Coach: I'm going. You don't have to keep crowding me.

Auditor: Thank you.

Coach: All right.

Auditor: With your right hand, touch that wall.

Coach: Mm-hm.

Auditor: Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall.

Coach: Okay. You look.

Auditor: Thank you. With your right hand...

Coach: It's dusty up there.

Auditor: ... touch that wall.

Coach: Sure.

Auditor: Thank you.

Coach: Awful dusty.

Auditor: Turn around.

Coach: All right.

Auditor: Thank you.

Coach: Okay.

Auditor: Look at that wall.

Coach: Look at that wall.

Auditor: Thank you.

Coach: Thank you.

Auditor: Walk over to that wall.

Coach: Walk over to that wall.

Auditor: Thank you.

Coach: Thank you. Thank you!

Auditor: Thank you.

Coach: You're welcome.

Auditor: With your right hand...

Coach: All right.

Auditor: ... touch that wall.

Coach: Yeah. Just did.

Auditor: Thank you.

Coach: All right.

Auditor: Turn around.

Coach: That wall means something.

Auditor: Thank you.

Coach: You're getting my shirt dirty. You're getting my shirt dirty!

Auditor: Look at that wall. Thank you.

Coach: All right.

Auditor: Walk over to that wall.

Coach: You're welcome. All right. Okay. Don't grab me so hard. I'm going. What's the matter with you?

Auditor: Thank you.

Coach: You're welcome.

Auditor: With your right hand...

Coach: Thank you.

Auditor: ... touch that wall.

Coach: Thank you.

Auditor: Thank you.

Coach: Thank you.

Auditor: Turn around.

Coach: Thank you. Thank you.

Auditor: Thank you.

Coach: Good. Good!

Auditor: Look at that wall.

Coach: Good.

Auditor: Thank you.

Coach: Good.

Auditor: Walk over to that wall.

Coach: Okay Good! Good! All right!

Auditor: Thank you. With your right hand, touch that wall.

Coach: Sure.

Auditor: Thank you.

Coach: You're welcome.

Auditor: Turn around. Thank you.

Coach: You're welcome. Good.

LRH: That's it!

Thank you. Thank you very much.

- Thank you very much Dr. Barrett, thank you very much Dick Halpern.

There wasn't much chance of a flunk there. Both of these gentlemen are Instructors in the ACC. Both of them have this thing as cold as ice.

- And there probably isn't anybody around that can flunk Barrett on this. But if anybody could have flunked him it would have been Dick Halpern. I was thinking under the stress of all this why, we might have gotten a mess up of one kind or another, but apparently, apparently his poise is not to be destroyed that easily.
- Well now, who else are we going to get up here, huh? Who else are we going to get up here? It would have to be somebody that was pretty smooth on this, pretty smooth on this. Just to give you another example of this, only let's give you some randomness concerning this. Let's give you something here with a few more flunks. Let me see, let me see. Well, we had a good boy up here today with Richard Green, Richard Green, come on up here Richard. Now we're going to pull an awful dirty trick on John Farrell. Alright.
- Student: I've never run this one.
- Never run this, that's all right, come up here. He hasn't come up to this yet. That's fine, that's why you're here, take your coat off and put it up here, come on here Johnnie. OK. You betcha. Now, John I want you to audit Dick Green here, and

Dick I want you to coach him through this. So, you just coach him straight through, give him his instructions right where he is so the audience can hear you, and it doesn't matter whether you do it right or wrong, that's not any possibility, but make sure you flunk him every time you get him off on anything, see?

- Coach: OK.
- Alright. Let's go.
- Coach: The commands are first, „*Look at that wall,*“ and, „*Walk over to that wall,*“ both acknowledged when I look at them. Then I'm going to walk over to it and acknowledge it, then, „*With your right hand, touch that wall,*“ and acknowledge it, then, „*Turn around,*“ and acknowledge that, then, „*Look at that wall,*“ and so on.
- Student Auditor: Good.
- Coach: You're to run this Tone 40 and then ...
- Audience: Could you do that louder?
- Coach: OK. Tone 40 with full intention, and a smile or any recognition of what I'm saying or doing will be a flunk.
- Student: OK.
- Coach: OK?
- Student: Yup.
- LRH: Fine.
- Coach: OK. Start it.
- Student: Look at that wall. Thank you. Go over to that wall. Thank you. Touch that wall.
- Coach: OK.
- Student: Thank you. Turn around. Thank you. Look at that wall.
- Coach: Which wall? Oh, thank you.
- Student: Thank you. Go over to that wall. Thank you. Touch that, touch that wall.
- LRH: Flunk him.
- Coach: Yeah, flunk. I should have flunked you on the 'Go over to that wall,' and I want to count that as one. And 'Walk over to that wall.'
- LRH: Yeah. He mucked the command.
- Coach: Yeah, on that one too. Yeah.
- LRH: Yeah.

- Coach: It should have been 'With the right hand,' ... Take it from here, that last command.
- OK, now do it again.
- Student: Touch that wall.
- Coach: Good.
- Student: Thank you. Turn around. Walk over to that wall.
- Coach: Look at that wall.
- Student: Thank you.
- Coach: OK.
- Student: Go over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Look at that wall.
- Coach: OK.
- Student: Thank you.
- Coach: You're welcome.
- Student: Go over to that wall.
- Coach: Look at all those people there.
- Student: Thank you. With your right hand, touch that wall. Thank you.
- Coach: With my left hand.
- Student: Thank you. Turn around.
- Coach: Look, this is my right hand.
- Student: Thank you. Look at that wall.
- Coach: OK.
- Student: Thank you. Go over to that wall. With your right, thank you.
- Coach: Flunk. You got that out before you...
- Student: Good. With your right hand, touch that wall. Thank you. Turn around.
- Coach: Turn around.
- Student: Thank you.
- Coach: Thank you.
- Student: Look at that wall.
- Coach: Look at that wall.
- Student: Thank you.

- Coach: I did look at that wall.
- Student: Good. Snap! You smiled at him. You acknowledged the fact that he's got one more coming. Alright. Look at that wall. Thank you. Go over to that wall.
- Coach: Go over to that wall, go on. That's walk over to that wall.
- Student: Walk over to that wall. Thank you. With your right hand, touch that wall.
- Coach: Touch that wall.
- Student: Thank you. Turn around.
- Coach: Turn around.
- Student: Thank you.
- Coach: Thank you.
- Student: Look at that wall.
- Coach: Look at that wall.
- Student: Thank you.
- Coach: Thank you.
- Student: Walk over to that wall.
- Coach: Walk over to that wall. Thank you.
- Student: With your right hand, touch that wall.
- LRH: Snap! OK, thank you very much Johnnie. Thank you. Just wanted to give you an idea.

I'm going to fish Bonnie [Barnie?] out from behind the curtain over here. I'm going to show you the exact steps by which this should be run. Because there are exact auditor positions. This is Bonnie.

- Bonnie Turner.

[clearsound transcript says Bonnie, might be Barnie, hard to tell and LRH says „*him*“ below - Ed.]

I'm just going to use him here just to show you the exact positions. We're not running Tone 40 on a Person. I just want to show you the positions. Okay, Bonnie?

Now, when I say, „*Look at that wall,*“ from this side of the preclear, I will then continue to walk on this side of the preclear, won't I?

And when he gets over to the wall - watch. With your right hand, touch that wall. Now, where do I go to get this right hand, see? See, so I'm on the wrong side of the preclear. So the auditor always walks and directs from the right side of the preclear. It's done in this fashion. There's a very interesting shift of feet in Tone 40 on a Person, which makes it very valid. All right.

With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

You see that?

Audience: Yeah.

Now, exactly what is happening here? I'll walk to this side and say, „*Look at that wall.*“ I'm on his right side. Right?

And when he comes over here he then touches - I tell him to put... „*With your right hand, touch that wall.*“ And he touches the wall.

Then I step behind him as I turn him. Now, get these as two simultaneous moves. You think this doesn't amount to much but, believe me, I'll show you the trick here in a minute.

We turn him.

Now where are you going to go, Bonnie?

You see that? Now, as a matter of fact here, we've got a shift which blocks the pre-clear from going anywhere. And in view of the fact that Tone 40 on a Person is not for high-toned preclears... Did you realize that? Tone 40 on a Person is about eight miles south of simple 8-C. Very, very low process or a medium-range process. It doesn't matter, it's one that goes a lot of all the way, see? But this is the one that you would run on somebody if you wanted very fast results just on an ordinary preclear, or one that you'd run on a psycho. Therefore, you have the same foot pattern as otherwise. When he turns around here and puts his right hand on the wall, we turn him always counterclockwise and step in front of him and pin him with our two hands lightly, then step off here and point to the other wall. See that? That is the proper way to do it.

Now, you missed the piece de resistance this afternoon when Nibsy and I were doing this and I was the coach, because I actually got out of this. He was doing this to me as the auditor. You remember when I suddenly moved out of it? I was only able to do that because he had relaxed the pressure of one hand. The second he relaxed it I simply went out from under. In other words, he had me by this shoulder very securely, but not by this one. And I just simply went that way.

So when you turn the fellow around - the preclear around - you take hold of both his shoulders, don't you see? There he is. Now, you step off this way still with this shoulder. But because you've appeared here and steadied him with the turn-around, any impulse to blow that he had evaporates. You see this?

Now, I might ask you what advantage there would be to being on the left-hand side. And there is none whatsoever. In the first place, the stronger side of most people is the right side. They tend to bolt to the right if they're going to.

Let me show you something else about this. I want to show you something quite incidental to this. We walk over here and put a hand on the wall. We have come up against a barrier, haven't we? And actually this process is running stops into the case, and the case lets go of backtrack stops. And that's one of the reasons 8-C works. Got that? Stops in engrams and things like this evaporate because he's getting plenty of stops in present time. Remember what I told you in that last hour about you give him enough kicks in the shins? Well, he thinks a lot of stops are necessary. You run him on this process and he finds a whole bunch of new stops and he says, „*Well, I'll let the old ones go*“ - and he does.

Okay. The proper way to run it then is very simple. Turn him around (here, over here).

Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

Thank you, Bonnie. Thank you.

So we get this various phenomena of being able to carry on with this.

It's a very funny thing, you know, you'd think the army, or something must have been therapeutic if people were marched. Entirely different intention in it. But the funny part of it is that sometimes marching is more therapeutic for low-level cases than not marching. As I've already remarked to the 17th ACC during a lecture, Israel's total campaign of bringing sanity back to the various peoples who have come from beleaguered areas of Europe where they were persecuted by the Germans, and so on, by the Russians... They have come into Israel there, they have to be taken care of; there's no adequate psychotherapy available so they throw them in the army.

Well, now they don't know why this works. But actually somebody is controlling their time and motions. And after about a year these madmen turn sane, which is quite interesting. They have a much different purpose in their army than this - the US army has purpose, I'm sure.

Here though, we do see this technique as being - old 8-C was responsible for some very large percentage. By the way, we have a book back there called The ACC Preparatory Manual. It has quite a bit of data in it. The ACC Preparatory Manual is rather a misnomer. It's got a lot of data on assists which would be of interest to Book Auditors; it has some lists of books and tapes which are quite interesting. And in addition to that, it has the summary research project results. Some of the auditors remember a mimeograph sheet that I sent to them a long time ago and asked them to fill out. And when all of these were accumulated from auditors all over the world they were compiled into the summary research project report, and that is in the ACC Manual. You ought to get yourself a copy of that because you'd be interested in it.

But amongst the various things which are in this summary research project is the dominance of 8-C. It ranked right up there; it compared quite favorably with Havingness itself. In other words, just an older, less workable process than the one you are seeing right here at this moment was responsible in the majority for the releases from

alcoholism and psychosomatic illnesses galore. All kinds of things it did for people - just this drill all by itself.

Now, Tone 40 8-C goes much lower and advances much higher than old simple 8-C. And all we've done is refine this old process. And this process is very old, clear back to Camden, ACC Number 1. Now, it wasn't practiced much until ACC Number 2, but it existed then. That was a long time ago, wasn't it?

So you'd think that marching somebody around like this might or might not do something for them, but you'd be surprised. You'd be surprised - the regularity of the command, the obedience of the command, the communication that goes in it, the exceeding amount of control that goes into it, the fact they're walking into barriers and getting stopped. It works on fairly low-level cases.

Don Breeding, monitoring the tape recorders back here, tells me of a session he ran of 8-C on a puppy. And he ran 8-C on a puppy. And he had a awful time. He was very glad when it flattened, because he himself was so exhausted he couldn't have gone on another motion.

But he actually took this puppy and walked the puppy, with all commands and everything, through 8-C, see? Put his puppy's paw on the wall and so on. He no more than started this than the dog started to scream. And continued to scream practically from there on out, nothing but the most ear-splitting, piercing screams. Sounds weird, doesn't it? And because Don Breeding got exhausted it didn't get through to a stage of clearing the dog. But I think it changed the behavior pattern of the dog from what I'm told.

Nobody has run this experiment because I wouldn't know what a dog thetan was unless a dog thetan was a thetan. And I don't see why a dog shouldn't respond to this as well as a psycho, as well as a normal person. See, I don't know that these things would respond any differently from one person to another. This is an experiment maybe some of you will try sometime.

It certainly works on a little child. A little child that can walk a bit and so on can be run on this with considerable success.

I'm going to give you a whole talk tomorrow on Child Scientology. That's not for now. Thank you. I'm merely trying to show you right now what this process is and how it is done.

All right. All right. We need two victims. We need two victims here. And as I look over the bright and smiling faces of people, it's very hard to find victims for Tone 40 on a Person for this excellent reason: the person really should be well drilled through all of the lower Indoc steps; should be pretty well drilled. Let me see. I think that Jack Horner should run Winkle.

[The last name Horner is omitted in the clearsound version.]

Hi, Jack.

Male voice: How are you? Senor Winkle.

Male voice: Tanto gusto.

All right. Now, I want you to coach him on Tone 40 on a Person. Have you been through that in school? All right, that's good. And just give him the regular coaching on it and, flunk him for the reasons that you would flunk him on that.

Coach: Okay.

LRH: Good.

Coach: Well, the commands are „*Look at that wall.*“ „*Walk over to that wall.*“ „*With your right hand, touch that wall.*“ There's an acknowledgment each. „*Turn around*“ - acknowledgment, and the same thing again. And, well, I think almost everything will be a flunk.

LRH: That's encouraging him, of course!

Auditor: Is the „*Flunk*“ and the „*That's it*“ still consistent?

Coach: No. „*Flunk*“ is flunk. And „*That's it*“ is that's it.

Auditor: All right. Fine.

LRH: In other words, those are the only two statements he can make that are valid.

Auditor: Right.

Coach: If I say flunk, if - you go on and you don't stop because I say „*Flunk.*“ You just know you flunked.

Auditor: Right. Okay Look at that wall.

Coach: Yeah.

Auditor: All right. Walk over to it.

Coach: Hey, do you know the joke about three ants? Too bad.

Auditor: Good. With your right hand, touch that wall. Fine.

Coach: Flunk.

LRH: Flunk.

Auditor: All right. Turn around. Good. Look at that wall. Walk over to it.

Audience: Flunk.

LRH: No acknowledgment.

Auditor: All right. With your right hand, touch that wall. Good. Okay.

Turn around. Good.

Look at that wall. Good.

Walk over to it.

Coach: Flunk. „*Walk over to that wall.*“

Auditor: Okay.

Coach: Flunk.

Auditor: Good. All right. Turn around.

Coach: You don't have to push me. I heard you.

Auditor: Good. Look at that wall. Good. Walk over to it... Walk over to that wall.

Coach: You don't have to get nervous. I'm doing this, I'm walking.

Auditor: With your right hand, touch that wall.

Coach: Flunk.

Auditor: Good.

Coach: Flunk.

Auditor: Good. Turn around.

Coach: Are you smiling?

Auditor: Good. Look at that wall.

Coach: Are you smiling?

Auditor: Good. Walk over to that wall.

Coach: Are you smiling?

Auditor: With your right hand, touch that wall. Good.

Turn around.

Coach: Good.

Auditor: Good.

Coach: Okay.

Auditor: Look at that wall.

Coach: That wall?

Auditor: Good. Walk over to it.

Coach: The same wall?

Auditor: Walk over to that wall.

LRH: Flunk.

Auditor: Good. With your right hand, touch that wall.

Coach: With your right hand, touch that wall.

Auditor: Good.

Coach: Okay.

Auditor: Turn around. Good. Look at that wall.

Coach: That wall.

Auditor: Good. Walk over to that wall.

Coach: That wall? The left one.

Auditor: Good. With your right hand, touch that wall.

Coach: I can do this with the same right hand?

Auditor: Good. Turn around.

Coach: You see... but your right... but your right...

Auditor: Good.

Coach: ... How do you know which is my right hand, see?

Auditor: Look at that wall.

Coach: That wall?

Auditor: Good. Walk over to that wall.

Coach: The same wall?

Auditor: Good. With your right hand, touch that wall.

Coach: This wall?

Auditor: Good.

Coach: Okay.

Auditor: Turn around. Good. Look at that wall.

Coach: That one?

Auditor: Good. Walk over to that wall.

Coach: That wall.

Auditor: Good. With your right hand, touch that wall.

Coach: Okay

Auditor: Good.

Coach: Are you married?

Auditor: Turn around.

Coach: Are you married?

Auditor: Good. With your right... Walk over to that wall. Good. With your right hand, touch that wall. Good. Turn around.

Coach: How long does this go on?

Auditor: Thank you. Look at that wall.

Coach: That wall? Okay.

Auditor: Good. Walk over to it.

Coach: Flunk. „*Walk over to that wall.*“

Auditor: Good. With your right hand, touch that wall.

Coach: You got to scratch your nose first?

Auditor: Thank you. Turn around. Good.

Coach: Are you nervous?

Auditor: Look at that wall. Thank you. Walk over to that wall. Good. With your right hand, touch that wall. Good.

Coach: Look at that wall.

Auditor: Turn around.

Coach: I turned around, but this way.

Auditor: Thank you.

Coach: You're welcome.

Auditor: Look at that wall. Good. Walk over to that wall.

Coach: Which wall? That wall?

Auditor: Good. With your right hand, touch that wall.

Coach: With the right hand, touch that wall.

Auditor: Thank you. Turn around. Thank you. Look at that wall. Good. Walk over to that wall.

Coach: That wall.

Auditor: Good. With your right hand, touch that wall.

Coach: This wall? Auditor: Good. Turn around.

Coach: Turn around? Auditor: Thank you. Look at that wall.

Coach: That wall?

Auditor: Good.

Coach: Okay. I will.

Auditor: Walk over to that wall.

Male voice: Act like you do down in the basement.

Auditor: Good. With your right hand, touch that wall. Good. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall.

Coach: Some people looking at me; I'm shaking.

Male voice: Make him laugh.

Coach: Make him laugh?

Auditor: Good. With your right hand, touch that wall. Good. Turn around.

Coach: You flunked on that. Thu didn't have to use force on me to get.

Auditor: Thank you. Look at that wall.

Coach: Yeah.

Auditor: Good. Walk over to that wall.

Coach: The same wall? That's not a wall. That's a piece of wood down here.

Auditor: Fine. With your right hand, touch that wall.

Coach: You flunked on that, man. I didn't put my hand on there.

Auditor: Good. Turn around. Thank you.

Coach: You're welcome.

Auditor: Look at that wall. Good. Walk over to it.

Coach: I didn't put my hand up, so don't get rough. Okay? When you tell me to touch...

Auditor: Good.

Coach: Flunk. Flunk! Thu didn't give me the command to put my hand up there. I flunked you. Thu never told me to put my hand up there. You haven't told me to put my hand up there!

Auditor: With your right hand, touch that wall.

Coach: Okay. I touched it.

Auditor: Good.

Coach: Just tell me, I'll do it.

Auditor: With your right hand, touch that wall.

LRH: Flunk.

Coach: You flunked.

Auditor: With your right hand, touch that wall.

Coach: Flunk. Flunk.

Auditor: With your right hand, touch that wall.

Coach: Flunk. We went over that already Turn around is coming. Flunk. Flunk. Flunk. Flunk. I did it already. You thanked me for it, remember? Are you an auditor? You

know what you're doing? Hey! You gave me that command already. You gave me that command. You told me that already. Flunk!! I told you, „*Turn around*“ is coming. I touched the wall. I won't touch the wall. I touched the wall already. I touched the wall. I told you we weren't on that. The hand one is done.

LRH: (laughing) Okay. That's it.

Auditor: Thank you very much.

They shouldn't make me laugh that hard.

Ah, dear! Wow! Okay. Well, we won't have any candidates after that I'm sure.

So I think, though, we have a moment for Jan Halpern to run Margee McCormick.

- Hi ya, Margie. Somebody's briefing her back there. Hi ya Jan.
- Jan: Hi.
- Dr. Jan Halpern.

Okay now. Why don't you just run her; and you coach her with your inimitable style.

Female voice: Oh, you're going to be coach, Margee?

LRH: Hm-hm.

Female voice: You'll be so loud and clear.

Coach: Now, Jan, you're going to run me...

Female voice: Louder.

Coach: You 're going to run me on 8-C.

Auditor: Okay.

Coach: The commands are „*Look at that wall.*“ „*Walk over to that wall.*“ „*With your right hand, touch that wall.*“ And I'll acknowledge... I mean, you'll acknowledge that.

Auditor: Okay.

Coach: You'll acknowledge each one of these as I do them, too.

Auditor: Okay.

Coach: And it's to be run on... in Tone 40.

Auditor: Uh-huh.

Coach: With good intention.

Auditor: How about „*Turn around*“?

Coach: Yeah. Afterwards, you'll tell me to turn around.

Auditor: All right.

Coach: Then we'll run it on the other wall. Same way

Auditor: Okay.

Coach: Okay?

Auditor: Yes.

Coach: And the only things that I will say are „*Flunk*,“ see...

Auditor: Yeah.

Coach: ... if you've done something that doesn't fit with these requirements.

Auditor: Yes.

Coach: Or „*That's it*.“ And that will be the end of... end of the demonstration.

Auditor: Okay.

Coach: This is a demonstration.

Auditor: I understand.

Coach: Okay.

LRH: Oh, that's no fair. It isn't a demonstration. This is for blood.

Auditor: Look at that wall.

Coach: What wall? I don't see any wall.

Auditor: Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you.

Coach: I do.

Auditor: Turn around. Thank you. Look at that wall.

Coach: All right, listen to me, Jan. Honest, I do like using that. Please can't we use this? Please.

Auditor: Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you.

Coach: You're welcome.

Auditor: Turn around. Thank you.

Coach: This is really sad. I've been wanting you to run 8-C...

Auditor: Look at that wall. Thank you. Walk over to that wall.

Coach: God, you're fast! How did you do that?

Auditor: Thank you. With your right hand, touch that wall. Thank you. Turn around.

Coach: Thank you.

Auditor: Thank you. Look at that wall. Thank you. Walk over to that wall.

Coach: Hello, Ron.

Auditor: Thank you. With your right hand, touch that wall.

Coach: Is this part of the wall? That would be...

Auditor: Thank you. Turn around. Thank you.

Coach: You're welcome.

Auditor: Look at that wall. Thank you. Walk over to that wall.

Coach: All right. Did you see how good I did it? And I've just had a three-weeks' intensive from your husband.

Auditor: Thank you. With your right hand, touch that wall. Thank you. Turn around.

Auditor: Thank you. Look at that wall.

Coach: I won't!

Auditor: Thank you.

Coach: I refuse! I will not look at that wall.

Auditor: Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

Coach: You know, I really am nervous.

Auditor: Look at that wall. Thank you. Walk over to that wall.

Coach: I haven't been on the stage for centuries. I'm scared to death.

Auditor: Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you.

Coach: I can't find a thing to tell you to be flunked about.

Auditor: Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall.

Coach: This isn't fair! You've had experience.

Auditor: Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over to that wall. Thank you. With your right hand, touch that wall. Thank you. Turn around.

Coach: You're sure particular aren't you?

Auditor: Thank you. Look at that wall.

Coach: Hey, that's a cute dress.

Auditor: Thank you.

Coach: You know, that's a real cute dress.

Auditor: Walk over to that wall.

Coach: How many buttons you got on it? One, two, three, four, five, six.

Auditor: Thank you. With your right hand, touch that wall. Thank you.

Coach: Did you hear that?

Auditor: Thank you. Look at that wall. Thank you. Thank you. Walk over to that wall.

Coach: There's somebody in this auditing room. There's somebody standing here, Jan.

Auditor: Thank you.

Coach: Honest. Look. If you'd just look back there, you'd see there's somebody...

Auditor: With your right hand, touch that wall. Thank you. Turn around.

Coach: Hey, friend, look.

Auditor: Thank you. Look at that wall.

Coach: There's somebody standing here.

Auditor: Thank you. Walk over to that wall.

Coach: Right there. Can't you see him? If you'd just touch him.. too!

Auditor: Thank you. With your right hand, touch that wall. Thank you. Turn around. Thank you. Look at that wall. Thank you. Walk over...

LRH: That's it. That's it. Thank you, Margee. Thank you, Margee. Thank you, Jan. You betcha.

Well, that's really hardly fair; you've had two ACC Instructors up here...

- ... in ... three of them; you've had Ken Barrett and Dick Halpern and Jan Halpern up here on this.

That's just mostly because they can do it, you know.

Actually this is a very easy one to get a flunk on, as you'll notice there.

Now, it's quite remarkable that auditing at this level you actually don't get the same ability on the part of a coach to kick back. You understand that, don't you? And you noticed how wild High School Indoc was. You know? Well, Winkle was restraining himself just a little bit, but not very much.

As a result of the Tone 40 intention and so on, people have a tendency to stay pretty close to it and to more or less stay in session fairly well.

And in coaching it, why, you should realize that - that you're liable to go into session and simply make a rather extraordinary effort. Instead of taking it milder, try to take it wilder than High School Indoc. You got the idea?

Now, we have always known that bodies would simply walk around if we told them to. We've known that in many cases the auditor has simply been monitoring the other

person's body. We've known this for some time that this was possible. But we didn't know how to do it rather invariably. You see? And that's what we have worked up to here with these Training Drills. We can do this rather easily.

It's quite interesting; after you've been at this for a while some old lady steps off the curb - she shouldn't step off the curb - you just simply throw the intention at her to step back up the curb and there's nothing she does about it at all - she steps back up on the curb.

Funny part of it was, is the reverse would not particularly work. Whereas you throw a clear-cut intention for her to throw herself under the nearest truck - nonfunctional. Why is it nonfunctional? Destruction is not Tone 40. Okay. Now, you've seen this Tone 40 on a Person. And with that you have seen all of these Training Drills. Now, the trick is simply to be able to do them smoothly, to do them every time, to do them invariably and to be able to get a complete win across the boards. That is the trick. Now, that's not much of a trick. About, maybe, oh, an HCA Course is about all that stands between you and being able to do it or an ACC or several weeks of coaching or something of this character. You understand that?

These things are doable. I have shown you all of them. And really there are no magic tricks in between. It is the ability to do it. And the beauty of it is the people know whether they can or not.

Well, I've had an awful lot of fun today. I don't know whether you have or not.

Tomorrow we're going to take up several things. And I will try to show you some of CCH all in a rush - a number of the steps - and give you some discussion of this. I'll try to give you some data on Child Scientology.

And we have finished, right now, the third day of the congress. I'm enjoying it. How about you?

Good night.

[End of Lecture]