

## **SPECIAL EFFECT CASES, ANATOMY OF - QUESTION AND ANSWER PERIOD**

A lecture given on 23 July 1958

[Based on the clearsound version only.]

Eighth lecture, 20th ACC, July 23rd, 1958.

And if you don't know what I've been talking about in the last hour, don't be surprised because the total sum of it adds up to a not-know.

Male voice: That's why!

Do you have a question back there?

Male voice: Well, I just-I was just wondering why I was a little bit...

Well, ask me a question. Come on, ask me a question.

Male voice: Well, I don't have exactly a question.

Come on. Ask me a question.

Male voice: All right. This is on - this is on Rocks. Now, when the needle - when you have definitely found the Rock, will the needle on the meter stick until you have released the Rock so it doesn't bother the guy anymore?

That's right.

Male voice: It will stick until you...

Pretty well. Unless you're auditing merely a chain of it, then you're just getting the lock off the top of it.

Now you did know what I was talking about, didn't you, Bruce? All right.

Okay, Jack?

Male voice: I want to see if I get this right, Ron. Right at the end there you said: it looks to me like there - in an uncleared person there are two existing states: a known isness, that is the isness he is aware of as reality, and the not-knowing isness of his Rock and all of his not-isness.

Yeah.

Male voice: And that conflict is what provides the reactions on a meter.

Very well stated.

Male voice: Is that correct?

Very well stated. All a meter ever reads is a disagreement.

Male voice: Of those two basic...

No, all a meter ever reads is disagreement.

Male voice: I see.

A lie detector operates only because a disagreement between the operator and the subject brings about a conflict which is expressed in terms of an increased or decreased resistance and you get a reaction.

Now, of course, you're going to get an extreme reaction - very well stated, by the way, what you just said there - because you're going to get an extreme reaction on the most extreme conflict. A lot of people are going to come around and tell you that it's the physical universe that is the trouble with the preclear. See? Well, all right, maybe it is, but they're only looking at half of it and he knows about that. See? So it's not really a legitimate target.

Male voice: Thank you.

That's very well stated, Jack.

Yes, Connie?

Female voice: When, as a preclear - the preclear tells a lie to the auditor, should he be intending to lie to do the other guy in?

Repeat that, please.

Female voice: Well, once I decided I'm...

No. Repeat the question.

Female- voice: ...going to lie to do him in.

Repeat the question.

Female voice: Should the preclear be telling a lie with an intention towards the auditor such as to do him in?

Huh! I should say so, quite often.

Female voice: I mean if I just told you a lie like this room is yellow, should that show on a meter?

I'm glad you've mentioned that for a particular reason.

Female voice: I had no intention...

When you turned on lies the other day or tried to turn them on, you occasionally here and there found a person who didn't react.

Male voice: That's right.

It's just a measure of the reality of agreement. Their reality of an agreement could be so low - at the time you were doing this they were perhaps violently disagreeing to being used as a guinea pig or something of the sort and they were being suppressed in their general agreement anyhow - and when you asked them to tell a lie they didn't tell a lie; when you asked them to tell the truth they didn't tell the truth. In other words, you could say they didn't and as a result you got no reaction on the meter.

Now, this has nothing to do with anybody in this course. But it does have to do with this phenomenon when it is very prevalent on a case. When it is extremely prevalent. And it doesn't matter what the fellow says, it doesn't have any influence on the meter. It can be the lower harmonic of it all.

Now, for any upper state there is also a lower state which is a harmonic on it and is a sort of a mimic and a jeer. That's one of the reasons why we question our sanity is because insane people have simply mocked up the optimum, from their viewpoint, method of convincing people that to be sane you have to be crazy. The truth of the matter is insanity is simply a lower harmonic on any sane characteristic. All you have to do is take one sane characteristic, exaggerate it enormously and you've got an insane person. So long as you exclude all the other sane characteristics.

Now, like, just set up a row of matches in your mind's eye there. And they're all the same length, more or less. And these would be all of the sane characteristics which went to make up a balanced beingness. This person is now sane, he's in good shape. He'd be very, very sane in his conduct. He's not necessarily optimum because if they were all exactly the same length he would be a colorless personality indeed.

All right.

Here we have a wonderful example here of insanity when we take all the matches except one and we add that one match, which is just one characteristic: the ability to drink coffee - let's be a little bit ridiculous here. And we simply add all other characteristics and their force vectors to stretch out the length of this one match „*drinking coffee*“ with all the other matches. And, brother, have we got an insanity! See? Well, that's pretty weird.

Now get the mental image picture of taking five matches, the buttons which we're working with here in this clearing, and now let's put four of the matches behind one. Wipe out four so there's nothing there with any of these four and put all the force on just one match. And we got a guy who's strictly fruitcake.

And I don't care which one of the - which is the one you select and the four you suppress, you'll come up with an insane conduct.

All insanity is, is a criticism of some characteristic of sanity. Don't blame a psychiatrist when he believes everybody is crazy, because he sees in everybody some of the characteristics of an insane person since he has never seen in an insane person anything but sane characteristics totally exaggerated.

All right. So we get all sorts of weird combinations.

Now, when you see a needle that won't react to a lie reaction at all, no matter what the fellow did, all we are looking at is a total irresponsibility. And that is all we are looking at.

So when the person you were testing, Connie, wasn't there to be audited, was just there to be guinea pigged and he had no responsibility at all for this auditing session in any way, he didn't tell you lies or he didn't tell you the truth. He didn't agree and he didn't disagree, he didn't anything because you've dropped out the Responsibility button off of the test.

If you were to go down to a - this has nothing to do with anybody on this course - but if you were to go down to the prison and grab guys there, just one right after the other, you will wonder why the police ever got such touching faith in a lie detector. Because the worst social criminals will not react. They don't react at all. They've just killed somebody and they don't react. And it's touching faith that the police have. They don't get their worst offenders; that's somewhere between eight and fifteen percent of the people they test get no reaction on having just strangled a baby or something. They weren't there and they're not responsible for the action; therefore, they cannot react on a meter in any way, shape or form. The idea that way down deep somewhere somebody has some social consciousness which will spring to the fore and will always display itself on an E-Meter is touching faith.

A person might have the Responsibility button out the window and, although the needle is sticky and although it doesn't look like a Clear meter at all, it's erratic and it doesn't give a lie reaction.

Female voice: Well, a - Clear doesn't give a lie reaction.

That would be a - that would be a matter of just the upper harmonic on the lower manifestation. Soon as he gets a Responsibility button he would have to more or less postulate a responsibility before he'd then get a reaction. He'd have to postulate a responsibility and then postulate a disagreement and then he'd get a reaction on the meter. To say that a Clear will not react on a meter, by the way, is a lie itself and is not true. A Clear can react on a meter at will. Otherwise you're saying that he couldn't mock up anything and make it more solid, aren't you?

Male voice: Yeah.

On a Clear test you will always get a click and a surge and a reaction when you say, *"Mock up something and make it more solid."* If the person is Clear, he will get a needle

reaction at that point. Naturally. Because he actually did throw a new resistance into the circuit. And the meter will react to that new resistance.

But the conflicts of irresponsibilities, and so forth, in most cases react one to another in such a way as to produce a reaction. And even on this very irresponsible case who doesn't react to a lie reaction at all and is in-session, boy, you get plenty of meter action. He can't help himself but the meter's very sticky.

Yes, Connie?

Female voice: My question's a little broader. Suppose you were looking for a Rock, say you were auditing me and you were saying „*britches*“.

Oh, you won't get out from underneath that.

Female voice:..., and I didn't mock up britches and I didn't look into the past for britches and I just thought that's an idea, it's pretty vague to me and I wouldn't get any charge.

Now, what did you say last?

Female voice: I wouldn't get any charge if I didn't cooperate to the extent of visualizing, conceiving of or looking at.

No, if the person has, if the person still has a Rock - let's modify it to that degree - the auditor intention has the power of restimulating it. You really don't need too much cooperation from the preclear to locate a Rock. A person might not get a lie reaction on, „*Are you sitting in that chair?*“ Answer „*No*“, to that question. But if he has a Rock which has to do with an Egyptian pyramid and you say, „*Egypt*“, you get a *bfzzzzt*, freeze. And then you say, „*Pyramid*“, *whomp!* See? And then the word „*Egyptian*“ comes off of it. At length „*Egyptian*“ will not produce a reaction; it's - produces a free needle. But „*pyramid*“ continues to produce a locked up needle. And you follow pyramids down, you find out that it's any early pyramid, not just an Egyptian pyramid. You get the idea? You could take the „*Egypt*“ off of it, but „*pyramid*“ doesn't go.

And this wouldn't matter, Connie. It wouldn't matter what the intention of the preclear was or whether his attention was much with you.

The whole environment cooperates in the restimulation of this Rock. So don't think that an auditor with intention to restimulate it won't. Got it? Any other questions? Yes?

Female voice: You've spoken often of perfect form or beauty and aesthetics as being sort of a real theta trap. How would you use that in coming to the Rock?

Well, it's interesting that you ask this since I have just gone through a series of experiments concerning perfect form and aesthetics as a trap and so forth. And it is my belief in looking for the Rock - this is why I say we probably ought to had about four hours lecture today - that in looking for the Rock it is an excellent idea to explore those things which the preclear might possibly connect with creativeness.

Now, where aesthetics have turned against the preclear or he has become dependent on something else for his aesthetic quality and then it betrayed him, you have the neatest Rock you'll ever have. Now, that's a wonderful Rock. That's thud! This individual walked into the door of the most beautiful building he had ever seen, and they grabbed him and put him in the clink and held the body in duress and transported the soul elsewhere, you know. Fabulous situation. But he was attracted there by an aesthetic.

Well, this is the entrapment by aesthetics. And you'll find aesthetics are a usual trap. That's why you find, by the way, Dianetics and Scientology are not all trapped up with a whole bunch of horse- aesthetics. Get the idea? You'll find a few of them around because they're unavoidable. But it's not that anybody's against aesthetics, but we don't want starry-eyed people wandering in the front door dramatizing for the hundred-thousandth time the lock where

they see a beautiful building and walk in. Or the lock of where they hear beautiful music and walk in, where they hear a beautiful organ playing and a choir singing and they walk in the front door. See? Because all you do is collect a lot of nuts.

Most interesting aspect of looking for a Rock is that it normally turns out to be something associated with aesthetics. It's either a complete contradiction to aesthetics, complete reversal, or it itself is a betrayed aesthetic. It's quite legitimate to look over every artistic profession in any preclear. If you're starting to get up against it, just look over any artistic profession. How many artistic professions are there? Well, there're quite a few; there're quite a few.

Now, you'll find, inevitably, some Freudian analysis type thing run off a case. It's inevitable. But boy, it's so late on the track that if Freud ever made anybody sane by getting the time that they saw a little girl with no clothes on and that made them crazy and Freud made them realize that this was the case and so forth, and if anybody turned sane at that point and stayed sane, I've never seen it. I have never seen it.

I have made people feel better by using straight Freudian analysis the way I got it from Commander Thompson who imported it to the US Navy, not via Catherine Horney. Wonderful pun on that name. Why this person should become an authority on Freud is beyond me entirely. Crude remark. Excuse me, ladies. But Freud's a pretty crude subject.

But I got what I knew about Freudian analysis from a chap who had just talked with and listened to Freud for a couple of years. You know. And it was fairly straight from the horse's mouth. And it had factors in it that you don't find in his books. And also had factors in it which seemed awfully simple and reasonable. And Freud was much more interested in association. He was much more interested in association than he was in sex. And later on in his career actually did start changing his mind over to social. And he was getting - he was getting awfully warm; if he'd gone along for another couple of decades with any enthusiasm at all, why, he might have really fallen into something.

He had this thing, see, when he talked about creativeness, he's always talking about artists. See? He's talking about artists. Only to him being artistic was a dramatization of being sexual. See, artistry was a dramatization of a suppressed second dynamic; and an artist became an artist because he was no fun in bed or something.

That's not true. I've lived with an awful lot of artistic people and I've listened to an awful lot of their women and it's just not true that they're in bad shape. It's quite remarkably the opposite. So I don't think Freud was a very good observer.

But here we had creativeness. Creativeness was mixed up with sex. And, sure, sex is an automatic creativeness and it's a very late lock on the whole chain of creativeness.

I've actually made people saner and ruined a whole series of experiments at Oak Knoll. They were taking Japanese prisoners of war and they were working them over with the administration of hormones. And they were trying to find out if hormones would bring them back to battery, you know, so that they could eat and so on. They had been starved so that when they began to eat they became very fat and food didn't do them any good; they were merely hectic on the situation. Food had become quite unreal to them. And these boys were in pretty bad shape after years in Jap prison camps on rice and almost never even any fish. And I used to catch these boys, every once in a while, because I was in a ward and a line officer can always take off one collar ornament in the navy and he automatically becomes a staff officer. In other words, you needn't falsify your insignia; all you have to do is become forgetful.

I remember how I got in the medical library there; I saw a marine on crutches outside the door and I said to the marine, „*Come in in a couple of minutes and say, 'How are things going today, Doctor?'*” and gave him a wink. And marines are usually prone to play tricks and that sort of thing and he didn't even quite know what the joke was but he was perfectly willing to play the joke. I walked in and stood at the desk of the head librarian who was guardian of the library. The library is divided into two sections; the general section and then the medical section. Well, nobody was allowed in the medical section except the hospital doctors. And so the marine came by in a couple of minutes and said, „*How are things going today, Doctor? I feel much better. Do you think we'll have to operate?*” And I said, „*Oh, undoubtedly we'll have to operate.*” And he said, „*Well that's sad,*” and gave me the wink and walked on. And the librarian looked at me more fixedly and saw I was only wearing one collar ornament. Obvious. And I said, „*I think I'll go into the library today.*” She said, „*All right, sir.*” They don't call patients „*sir*” no matter what their rank is, see. I went on into the medical library and studied there for the next year.

But anyway - the barriers of this universe aren't as solid as they appear sometimes.

Anyway, I used to get ahold of patients who were part of this experimental series on hormone administration. And a doctor there whose name was the incredible name of Yankeewitz - and he and I were good friends and he'd show me the records once in a while and expostulate and so forth. And I'd pick up, quick like a bunny, names on those who were showing no gain in metabolism. You know? I'd make it my business to look them up and sit down on a bench on the hospital lawn, you know, and quick slip them some analysis, and I could change his records. In other words, analysis

could change his records but hormones couldn't. Ruined his theories; he didn't know what was happening after a while. I never let him in on it. Oak Knoll had a lot of research projects going - that was Oak Knoll Naval Hospital. In view of the fact I wasn't sick, I was just banged up, why, I had a ball.

But the point is that you can take sexual locks off a case, if you get them off and don't evaluate for the person, and he will feel better and he will recover. Now, that's an interesting point. There's an awful lot of evaluation I don't think Freud ever much engaged in. And after all the center of learning for that particular subject, clear over in Vienna; very few people ever went there; when they got there they were not in shape to listen. No telling what Freudian analysis is.

But you, as an auditor, in running down the Rock, will start making a person feel better the moment you enter into any corner of the field of creativeness. It's arduous to enter it from a sexual angle and not very profitable because that is the one subject in the society that isn't talked about, ever. And so you're trying to break down his withhold from the auditor when you enter this particular subject. And it's not more beneficial to handle sexual locks on a case or sexual objects, frankly, it's less so. You could take almost any case and run Help on a painting or the materials of painting and get some tiny gain which would be quite permanent. And so you could take any other artistic pursuit and follow it down the line and it'll lead you to the Rock.

Of course, the Rock is so unreasonably on the creative line that it is not always immediately discernible simply by following down an artistic line. You see? Aesthetics are very high and very potent in diagnosis - anything appertaining to aesthetics - but are not the whole story by a long way because you might get the reverse. It might be the ugliness of a house that eventually turned him against houses. The ugliness and confusion of the house associates itself with pain and unconsciousness experienced in the house and we get a nice Rock called a „house.“ Which goes on back to being a cave. Which goes on back to being anything you could be in. And it goes back and apparently is just all traps and then eventually turns out to be a specific type of trap.

And sooner or later along that line you'll run into an aesthetic trap. And when it clears off, the individual begins to feel quite a bit better because he's not now ashamed of using aesthetics. See, when he ran into an aesthetic trap he became ashamed of using aesthetics one way or the other. That's not why we're not doing it in Scientology: that's because aesthetics are not much in agreement with the society at large and the only people you pick up because of total aesthetic are just people who are crazy as bedbugs.

Male voice: Just on an inversion.

Hm?

Male voice: On an inversion of it. On an inversion of it.

Mm-hm.

Now, diagnostic procedure does include legitimately any subject of creativeness. But remember the physical universe is a subject of creativeness and that has a variety of



forms. The entirety of the reactive mind is a subject of creativeness and that has many objects and forms. So just take your choice.

Every once in a while you see an artist who's falling flat on his face and you say, „*Well obviously the Rock has something to do with composing music.*“ And you're generally as wrong as Congress. You generally are. It may be some form of artistry but it's not a form he has practiced anywhere along the line. Although there'll be a tab out on it; there'll be a little tab out on it which is pretty clear. And it's one of these locks I was talking about yesterday that just never seems to erase or change.

I'll give you an example of this. Have to move this around because it's a current example. Having a little bit of trouble - I've had a couple of kickbacks lately because people thought their cases were being described. In neither case was it true but people get edgy sometimes.

Little boy playing music. Natural - absolute natural up to the age of about four. Tone true. Rhythm true. Everything. One day his mother said to him, „*We'll have to give you lessons.*“ He never played another note this whole life! But tried very, very hard to be an architect. Whole lifetime devoted to architecture. Eventually architecture folded up. Trying to rehabilitate him professionally discovered this music lock clear back when he was four. And nothing that he had ever had happen to him in auditing had disturbed this statement of his mother's, „*We'll have to give you lessons.*“ And he'd gone almost nuts with this thing, you know. He tried to add it up to lessons-school, must be an aversion to school. See? He tried to add it up to he couldn't have the piano. See? He tried to add it up to incidents where he'd been punished for learning. Oh, he just tried to integrate this thing all over the place. But it was lessons he was trying to integrate. Never after the moment he was four did he ever think about music or being an ambitious musician or studying music or having anything to do with music. And if you'd said to him, „*musician,*“ you probably would have got, momentarily and not - it wouldn't have happened if you kept pressing it - after a short time he would have gotten a stuck needle. But, if you said, „*musician,*“ to him, this would have meant nothing to him. He would go out and maybe listen to some music; he wasn't interested in music, it had nothing to do with anything. That was the Rock. That was the Rock. An old, old-time unpronounceable music instrument, about eighteen trillion years ago, was the Rock. The only evidence that was there was this simple remark by his mother, „*Have to give you lessons.*“ You see? That blew at once.

But what auditor would ever dream that you go through all of this tremendous quantity of locks that weren't moving, you know, to find this thing? Took up every artistic pursuit the man could have engaged in that would have anything to do with architecture. And there was a little bop on form but not enough to worry about. You know? It was music, musical instrument. He'd not thought about music, done anything with music, and so forth. He himself, though, in his general conversation, would often have very, very positive opinions on music. But when you call this to his attention - I tested this out afterwards - he had no recollection of it whatsoever, of ever having expressed his opinion on the subject of music.

He had tremendous concern over his hands. And he had this to do with drawing, he'd added this up to drawing; he was afraid that if something happened to his hands he wouldn't be able to sketch houses and things. See? These things were lying all over the case, don't you see, but just none of them added up because the preclear was of no assistance. Every time you'd talk about any incident like this, „*We've got to give you lessons,*“ and so forth, he'd go into a long dissertation on how bad schools were. It had nothing to do with it. Nothing whatsoever. There was a fantastic series of incidents had occurred, as I say, about eighteen trillion years ago with a musical instrument, we have no thought of, shape of or anything else. And it helped him, a thetan, create music. And he, a thetan, could, prior to that, create music. And then this instrument and his profession in using this instrument continued on for many lives and then eventually betrayed him utterly, knocked him flat, washed him out and fixed him up royally.

Now, that gives you an idea of how abstruse and around Robin Hood's barn one of these darn Rocks can be. But it's always a good thing to look down the creative professions. You may hit pay dirt quick. Questions that have to do with creativeness very often hit that.

Similarly, questions on the other buttons. You could say, to expect the preclear to tell you right out and out is a lot of expectancy on your part. That's for sure. But you can ask a preclear „*Things he's not at all responsible for in the world around him.*“ And he'll give you a list, one of which will contain the Rock. One item in the list will certainly lead you into the Rock. Things he's not responsible for. He'll tell you electric chairs or something. Well, electric chairs might lead you daah, see, anyplace.

Yes?

Male voice: Well, Ron, about how many locks are there to a Rock? Do you have any idea?

The whole aberrative sequence of the case. And it'd be some incomprehensible number. It'd be, you know, I could just give you a number to give you an idea: if you started up in that corner of the wall there and started writing across in microscopically small numbers and put one and then zeros and then continued on down the wall with zeros all the way to the bottom you would have some, just idea of magnitude of the number of locks on the Rock.

Male voice: Well, this doesn't quite add in with my understanding, and I mean my personal understanding...

Right.

Male voice:... is that there's locks to the Rock, is that right?

That's right. These things are all associated with the Rock.

Male voice: You mean you have to go through all those to find the Rock?

Fortunately you've got a process that blows them at the rate of dozens of those zeros at a crack.

Male voice: I see.

Help. Help definitely does.

What are they? They're basically assistance. And he'll go to the bottom of this chain if you're on it at all and if you're at all alert.

No, it doesn't violate your understanding of it. You don't handle all of those things. That's just the number of things that are associated with it in terms of locks, and those are the number of things that fly off of it. And practically none of them are ever inspected. You may inspect a few thousand of them at the absolute outside. They're just flying apart in all directions.

Yes, Bruce?

Male voice: How long would you say, if there was any average, it would take you to find the Rock?

Well, that's the difference between whether it's me doing it or Dick's doing it, or you're doing it, or who's doing it. And modified by the abstruseness of the preclear and his ability to contribute to the session. If he's at all being helpful, the more helpful he is, the more easily he presents you with the Rock. You shouldn't just kick his help in the teeth all the way down. But I would say that it is some small fraction of the auditing time certainly. Possibly the number of times you have to go into analysis for the Rock, the number of times you have to analyze for it, added all together, might be ten, twenty hours, see - the number of times you might have to.

Let's say the case was very difficult and all you kept doing was auditing things off the top of the Rock and you'd had to go back and analyze again and then audit some things off the top of the Rock. Well, that would be to my thinking a rather extreme case of diagnosis. Does that answer your question? It's a finite number of hours, less than an intensive, certainly.

Yes, Hal?

Male voice: The reason on this Help then, that you blow these locks so fast, you can go directly from the service fac into the secondary.

Oh, yeah.

Male voice: Can you get a dramatization of the emotion?

You're liable to.

Male voice: All right. And where would this - the terminal would show somewhere in there then, huh?

Yeah.

Male voice: Well if they didn't, if they had trouble with the service fac - and does this show very often before the locks? In other words, in scanning...

Oh, your service fac - now you understand what a service fac is? A service fac is sitting right up in the front row and on the stage.

Male voice: Right.

The service fac is only interesting to you in terms of analysis in that it is the thing which gets in your road when you're trying to find the lock.

Male voice: The common denominator, right?

That's not a common denominator. It's the protective coating.

Male voice: All right.

Get the idea of this thing. It's what he uses in life to protect himself from ever falling into the Rock. Now, there's the essence of this case. There's the basic case. Now, you just got to get the idea of a service fac as a bunch of fabric which keeps the Rock covered. From what you're saying there, I see we can give you a little bit better understanding of this service fac. A service facsimile is that facsimile which the preclear is using to keep himself out of situations which will lead him to the Rock. So when you start looking for the Rock, the service facsimile comes up to the surface and dangles temptingly in front of your nose.

Now, he has always had a bad stomach. Boy, it isn't any private bad stomach. This is the most publicly owned bad stomach anywhere around. You see?

Male voice: Yeah.

Because every time he couldn't go to school in the morning, he didn't want to go to school because he thought it was going to get him in trouble or something of the sort, he would tell his mother about the bad stomach. In other words, this bad stomach kept him from getting into things, for sure, or kept him from going along a wrong route. Well, the Rock is always the wrong route in his way of thinking.

So, he sits there. All of a sudden he tells you that he has a bad stomach. And this is the thing which has troubled him mainly. Boy, you're looking at a service fac! You get the idea? This is his main difficulty in life, is this bad stomach. If he could just cure this stomach! He's saying, „*Stomach, see-see, stomach, don't you go anyplace else.*“ You know? „*Don't-don't-don't ask me about anything - don't-no-ha-ha-ha-no, let's keep on a safe subject: a bad stomach.*“ And this is the thing which derails the auditor. And every time you try to strike for the Rock you're liable to get a bad stomach presented. Now, you'll become convinced after a while that the bad stomach has something to do with the Rock. And what do you know, toward the last hours of auditing on the Rock, a bad stomach will associate as some part of it, but it certainly didn't lead into it, it led out of it. But it is of - well, it is mainly something that gets in the auditor's road rather than something that leads him anyplace.

I almost clipped the ears of a couple of HGC auditors who actually sat and Q-and-Aed with, and yakked with, and took up one particular preclear's service facsimile, session after session and intensive after intensive. They went three intensives, two auditors, one on two intensives and the other on one; three intensives these guys were on. This service facsimile was so lovely they just couldn't leave it alone. And they never got anyplace with the case. The case just kept hanging fire and not advancing and so forth. And I finally turned around and had to grab the case by the nape of the neck and give him some free weeks and put an auditor on him and practically hold a

gun on this auditor and say, „*If at any moment during your auditing of this case this case mentions to you difficulty with a wife and you even acknowledge the fact, you're through!*“ See, it was that grim. You just never saw the like of this one.

But it was the most gorgeous service facsimile. God, was it troublesome and was it involved and was it interesting and did it go into things! Wow! These two auditors were just as helpless as babes before this tremendous parade of drama. Person would come in in the morning all bandaged up from just having tried to commit suicide because of the wife, see. „*Obviously,*“ they said, „*we can't get anyplace because it's a PT problem.*“ And this had been going on for a few days. I finally cottoned to the fact that it was not a present time problem; his present time problem was the auditor. He'd go home and get himself into all the trouble he could possibly get into with his wife so he'd have a whole bunch more stuff to give to the auditor and then he'd never get any auditing done. You got that, Hal?

Male voice: Yeah. That's - that helps.

My bitterness here was not directed at you in any way, get that. I mean, I was just trying to tell you - I was just trying to tell you how desperate this situation can become with this service facsimile.

Now, a service facsimile, then, is the red herring. Maybe if you were - if you were ten times as adroit a mind reader as any great mind reader ever was you possibly could look into the service facsimile and pick up the Rock from the service facsimile. But that trick we have not yet mastered. And it'll become very obvious to you that some insignificant part of the service facsimile, at the end of

the run, Hal, was part of the Rock. But every time you touch that close to the service facsimile, it just goes into restimulation and you've got a protective screen up in front of you and the preclear and after that you just don't go anyplace at all. Right?

Male voice: Yes.

You bet.

Male voice: Well, if you're scouting then, the service fac ought to be a good clue you're getting close to the Rock.

Oh, yes!

Male voice: Just before the service fac turned on is probably - well the service fac would be an indicator as a sticky needle.

That's pretty good. That's pretty good. I'll tell you a better clue than the service fac, Hal, and everybody else, is: an area of the body the preclear's totally out of communication with and isn't mentioning. If those two conditions exist, boy, wow, boy, are you in a hot area!

Male voice: Can it be in restimulation?

Hm?

Male voice: Can it be, at present, in restimulation?

A Rock is always in restimulation.

Male voice: No, the service fac, Ron.

Oh, the service fac. The service fac goes in and out. If you start asking somebody some part of the body they're not in communication with, you may come on down to a body part which could be run which would then unburden some part of the Rock. It wouldn't be it, but it'd unburden some part of it. Don't you see? And it would be worthwhile auditing. If you said to an individual, *„Is there any part of your body you're not in communication with?“* And he said, *„Well I'm just never in communication with my hands. I just never am. You know, I've had an awful lot of trouble with my hands. I had them mixed up in a threshing machine. And as a matter of fact I told my last auditor that if we could just get my hands straightened out, why, I'd be very, very grateful. I'd consider we'd really gotten somewhere in the session. As a matter of fact, they pain me considerably; you know all these horrible pains go across the knuckles all the time. And so forth. And you saying being out of communication with my hands, I certainly agree with you that I am out of communication with my hands all the time, there's no communication there at all. As a matter of fact, the pain is so bad..“*

You see, you just ain't got it. That's it.

And now - now supposing we discovered another one. After we probe around for a while and you being very - it doesn't necessarily take a lot of time now, doesn't take much time, but it's the resistance that comes up along the line - supposing you're saying, *„Well, part of your body you're out of communication with,“* or something like that, and the fellow says, *„Well, hands“* and *„always out of communication with my hands.“* And you go, *„Well, is there any other part of the body you're out of communication with?“* And he said, *„Well, I just never seem to be in communication with - and just never really have any real communication with my teeth. You know? They ache a lot and..“*

Female voice: Toothache.

Oh, yeah.

*„So - and I - as a matter of fact, rest of my body is okay. Rest of my body is okay.“* And you say, *„Well that's fine. Now, how about your stomach?“* And watch that needle. *„How about the right side of your body? How about the left side of your body?“* Ah, ah, we got a stick. Now let's just go all over the left side of that person's body and call off every body part until we get a stick.

If, as you discuss various parts of the left side of the body, your needle frees up again, you've got the wrong one. But the left side of the body is still producing a stick, let us say, until we get right on down to the left leg from the knee down. The left leg. And everything frees on it. You say, *„Well, a broken left leg“* Oh, boy, have you got a stick all of a sudden! See, it sticks hard. And then you say, *„Well, a broken left leg would be pretty hard to have around, wouldn't it? Have you ever really broken your leg in this lifetime?“* And the needle's getting freer and freer and finally goes - say *„left leg“* again - Pop! You pin it, see?

Male voice: Mm.

Anything you add to it frees up or whatever you start adding to it makes the needle rise, you haven't got it. See, you can free locks off of this thing or add locks to it and you finally get down to the fact that it's a tibia, the bone. The bone in the left leg. And from this area we might go into various lines of associated things like bones. The probability is we could run the left leg bone and we'd sure get someplace else on the case. I'm talking about very crude analysis; this doesn't have too much to do with factualness.

But he's been out of communica- and then he all of a sudden says, *„Hey, you know, I just happened to think, you know, I never have any sensation in my left leg. I remember one time barking my shins and it didn't even hurt. I've always been proud of the fact that I could do anything with my left leg, you see, and it didn't even hurt.“* Now you've got a real communication-out-of-area. See? That's a real one and it's a hot one. If he knew about it he'd have some responsibility for it. If he's got some knowingness or responsibility on that particular area - naw! The whole body will in this wise peel down usually to just one or two items, if you're going in for bodies. Don't you see? That's a desperation; you kind of work on bodies in a desperation. You want something to audit so you get something that sticks no matter what you do and it's going to take auditing to free it.

If it frees with two-way comm, why audit it? See? That's the main criteria. Now, theoretically you could be expert enough on two-way comm that you would peel the whole Rock right on down to nowhere and it'd be gone with two-way comm. But usually it takes a process.

Process is something like: you've been going along fine with a penknife and you've been getting out the slivers fine and you've got the limb in good shape with this little penknife, and there isn't any reason to turn around to the nurse and say, *„Nurse, give me a hammer, chisel and saw.“* But when you've got a total stick - which is the usual case with the Rock - when you've got a total stick on the thing then is the time to turn around to the nurse and say, *„Give me a hammer, chisel and saw.“* Now, it's going to take Help in brackets. Even a clearing of the word help, all kinds of things in order to blast this thing out.

Your contest in analysis and as you handle an E-Meter - I'll give you your procedures. Explore the fields of creativeness, any way you wish to. And if you find a needle sticking on some professional creativeness, now try to get various sections and parts of any of the equipment connected with that field. And anything that frees up as you talk about it isn't it. But the thing which consistently sticks, leads in toward it. So you keep trying to refine the thing that is sticking down to something that'll stick worse. And it's just a contest of making the thing stick worse and stick worse and stick worse.

And when you add things to it that make the needle start to rise steadily and nicely, you've got some new things stuck to it through your auditing. You added to the chain, you didn't make the guy better. See? But when it frees and you see that thing starting to sweep wider and wider... You took up an *„artist“* and you got down to an *„artist's palette“*; *„artist's palette“* - *„artist“* stuck and then got a little bit wobbly; and then an *„artist's palette“* stuck good and hard. And what's associated with a palette? Well, it'd normally be paint and brushes. See? So you say, *„an artist's“* - you say, *„paint.“* You

know? And „*palette*“ frees. See? „*Palette*“ frees, but „*paint*“ sticks. Now you're all set - you're all set and you say, boy, we're right in there close - we're right in there close. And you say, „*brushes*,“ and it apparently sticks harder. And then „*paint*“ frees. Now „*paint*“ is free now. But „*brushes*“ are stuck.

Now. Now, you say, „*canvas*.“ Your needle starts to rise, still stuck. It starts to rise. You could probably go on from that point and add a lot of other things on top of „*brushes*.“ Well, this is a good indicator that it was „*brushes*.“ See, you got „*paint brush*“ - „*brushes*.“ That's at least a lead-in toward the Rock. See? And you start adding things around the room, they either do one or two things: they either just free a moment afterward - „*canvas*“ rises, rises, rises; „*pictures*“ some more rise, some more rise, some more rise; we go back to „*paint*“ and „*pictures*“ and „*canvas*“ seem to drop out but „*brushes*“ stay there. „*Brushes*“ stuck. See? It's a game in which you have a tremendous number of objects spread out on the desk in front of you. They are all more or less associated with one to another. You've got the wrong object if you get a free needle. You've got the right object if you've got a sticky needle. You are more correct, even, when the needle sticks harder. If you can free it, you're wrong. If you can stick it, you're right. And you'll finally wind up with something.

Well, this indicator, this nice beautiful little indicator that the thing is rising means you must have just a moment before hit a very hot part of a Rock. Because it's so hot that it'll pull in new locks on itself. Get the idea? So a rising needle is diagnostic if you're clever enough to remember what it was you just talked about before that thing started rising. It's a game in which you have these objects all fanned out in front of you. They are objects, they are terminals, they do have mass, they are being obsessively mocked up and they are being obsessively repressed.

There could be billions and billions of them. And the way to get in there is to find out what sticks - you're right. What frees - you're wrong. What makes it rise - you had the right one some time ago. Better track back over what you were talking about and listen to your preclear. From the mouths of babes all sorts of interesting things drop out. He will all of a sudden present you, unwittingly and unknowingly, with a major lead-in to the Rock. And then you go happily along the line and don't pay any attention to this at all and you're not getting anywhere - go back to what he said.

The odd part of it is that if you ask him, „*What did you say a moment ago?*“ he won't remember. He's no help as a recording mechanism.

After the session your preclear is liable to say, „*How did you get off onto 'paint brushes'?*“ „*How did I get off onto paint?*“

„*Yes, how did you find out it was 'paint brushes'?*“

Look at him in amazement that he told you. He was chattering along and you said, „*What's, what is there about 'paint' there that's making this needle act this way?*“ „*It might be 'brushes.' Probably 'brushes,'*“ he said.

And then afterwards you say, „*Well...*“

He says, „*Where did you get this idea of 'brushes'?*“



*„You told me.“*

He has no recollection of having told you about brushes at all. You see, that's the trouble with the Rock; it's a wipeout.

The appearance of the service fac, a feeling of illness that the preclear complains of, a feeling of restlessness that he can't put up with any longer, is your original area of protection. Now as you go a little deeper, however, his interest starts picking up.

There's another rule with relationship to this. A lot of rules can be followed in here. But another rule in relationship to it is: If his interest isn't present either in protest or in being audited, you're not very close to the Rock. And if he's in protest you're not really very close to the Rock. When you start to get on the actual Rock chain, his interest just gets deeper, deeper, better and better; and if you told him you were going to stop auditing, he'd protest. And he's five minutes early for the next session, whereas this has never happened before in his auditing history. You get the idea? There's tremendous interest in this Rock. You see? He's very interested when you really get on it. Although he's been fighting you just a moment before. He's been saying, *„This terrible pain in my eyes and these ARC breaks and everything is going to hell and we're not getting anywhere and I'm starting to feel awfully sick at my stomach and this terrible pain in my eyes that turns on.“*

Complain, complain, complain. And then all of a sudden, why, you start talking about a green emerald. See? And he, *„I never thought about green emeralds before,“* he'll say. You know? And then the next thing, you know, he'll say, *„Well what a goofy way to help a green emerald, grind it all up in powder and administer it to the emperor; just doesn't seem real; it's a silly question.“* By the way, there's an inversion that you could be fooled with on this answer. The sensibility of answers could fool you. Very often when you're close in to a Rock the first answers are the most reasonable answers you ever heard of. They are fast, prompt and so on. They do have this ingredient that you'd better look for: they'll start to go off in an automaticity in the first few questions. Brrrr! There'll be something go automatic, start to run.

But listening to the preclear, *„How could you help a canvas?“*

*„Well, you could make sure that the tacks were in solid so that it wouldn't stretch too much, you know?“* *„How could a canvas help you?“*

*„Well, it could sit still while I was painting on it.“*

*„How could another person help a canvas?“*

*„Well, he could deliver it on time so that you'd have it right there, you know.“* Sounds all very real. Sounds all very fast. If you ask him carefully *„Has any moment here, four or five answers occurred to you, one right after the other?“* *„Oh, yes, when you asked me how could I help a canvas, I sort of got - I had the idea of hands flopping around in front of my face,“* so on.

If the answer's reasonable and easy and there's nothing much to it, it's a fairly good indicator that you're not on the Rock except with this horrible example. See, it's got an automaticity connected with it. Because those answers will now generate insensibility to a bunch of inconsequential hash.

*„How could you help a canvas?“*

*„Well, you could wrap it up very carefully into a cornucopia and you could put it up on top of a weather vane.“ Oh, yeah.*

*„How could a canvas help you?“*

*„Well it could make sure that there was not too much sod on my grave.“*

Get it? Most reasonable answers in the world.

Any answers along the Rock will sooner or later strike a whole bunch of irrationality. There's no rationality connected with it whatsoever. Completely goofed. And the first person to tell you they're goofed are usually the preclear. And they'll say, *„What?“* They'll give you this perfectly logical answer. *„How could you help a river?“* *„Well, you could wind it into small ribbons and put it onto a little girl's neck and that would help a river. Well, I wonder where the hell that came from?“* you know, the preclear will say.

So you know when you're on the Rock chain. I've got to talk to you more about this, but boy, you know when you're on that chain. It's got irrationality, your comm lags, your pc is very interested - you got all of the little automaticities that you'll hit, the field changes, cognitions start coming up. Even if you're on the Rock chain, not even on the Rock, and you're auditing something in desperation that is only associated with the Rock, why, you'll get all these manifestations.

Pc is sitting there not caring what happens and letting it all go to hell and so forth: you're not on the Rock chain.

Pc is protesting: you may be getting warm. But you're not there yet. Pc is certain that it is it, absolutely certain, and sells you a great big bill of goods that this is it and so forth: examine service fac again.

If he tells you, *„I wouldn't think that would be it, how could that be it? I've never thought about that this whole lifetime. Isn't that funny, I've just never thought about that.“* Boy, you've got it.

Okay. Thank you very much.

Go and analyze properly this time.

[End of lecture.]