

WHERE WE ARE AT

A lecture given on
4 September 1952

Well, tonight, I would like to give you a very rapid rundown—one might say a summary—entitled “Where We Are At on September 4th, 1952,” if this is ‘52.

In the opinion of a great many people, this science changes rapidly, radically, sporadically and unpredictably. Whenever you hear somebody telling you that, you know that he doesn’t know his Scientology. You know that—I mean, that’s the first thing you know about it.

Tonight, I picked up *Dianetics: The Modern Science of Mental Health*—took a look at it. Chapter in there called “The Cell and the Organism,” which says that although these tenets are untenable, we have to accept the fact that this is a mechanism that works, until we know more about it.

It also says the structure of the human body is a series of effort and counter-efforts. Doesn’t say it in those words, but it says it. And it says as well that the untangling of charge and control and so forth in the body is the thing.

Over in the chapter on emotion it says, “Emotion is a theta thing,” and goes on to explain that at this moment we don’t know what emotion is but we can use it.

The consistency from that point forward till now is very easily observed.

There is only one major error on the line of which I know—one major error—and that is valences. The theory of valences was wrong. And when we stop and think that this science is composed of some thousands of such theories, that one of them—that’s sort of proving up the law of averages, it’s a pretty good average.

But valence is wrong. You don’t want anybody getting into valence—you’re trying to pull him out of valence. If you find somebody who is too heavily and too solidly and forever and aye in valence, he’s practically done for. Send for the hearse. Because the thetan has become non-existent, is all the way inside, and you have a genetic entity in control of the organism to a large and marked degree and that’s being thoroughly in valence. So, these poor guys that have been told by auditors for a long time about “get into valence, get into valence,” that’s—bad deal. It was a bad deal.

But out of all of the tremendous numbers of factors, with that one glaring error, all the rest of them track, they’re on the same line of consistency.

In the first book, we get around what we had to know in Technique 80—we get around it by finding the basic on the chain. Now, you can still bypass the whole of Technique 80 if you can find the basic on the chain, except Technique 80 makes it unnecessary for you to do so, because it’s a long and tiresome search. If you don’t find the basic on the chain, then you have to pick it up on the sequence of effort-counter effort—in other words, motivator-overt. So that you have a system that goes like this: [marking on blackboard] Here’s the time track, here’s present time, here’s some period or other, and we want to get this fellow cleared up. We’ll find the first, basic counter-effort that ever hit him but was uncomfortable and that he couldn’t use. If we can find that first counter-effort—uncomfortable, unusable and so forth—the rest of the engrams come off the track like peeling a banana. But it’s a nice trick.

It takes a great deal of art, let us say. It takes a great deal of judgment on the part of the auditor: He has to do a lot of fishing around, he has to do a lot of unburdening, he has to run down chains of this and chains of that.

There is a first counter-effort for every present time problem. In the past, there is one counter-effort that's unusable. And you find that counter-effort, you've got the rest of the track. The first book was talking about that, because I knew that was workable.

But, in the absence of that first effort . . . And believe me, it can be so balled up and so snarled up that it's almost impossible to isolate. In a lot of cases you just have to work with the case and work with the case and run engrams and run engrams until you finally will run into that first counter-effort. Well, it's a difference between hundreds of hours of processing and Technique 80.

So Technique 80 just dives in along the line. He says, "Pick up any effort, any counter-effort on the track, and we'll take it from there." We'll just take it from there, somewhere halfway up the track, it doesn't matter where it is—on one subject—and we'll find either what he's done with a counter-effort or what this counter-effort has done to him.

Technique 80 says that we can use any effort or counter-effort that causes pain or discomfort, anywhere we can find it, and unravel the track from that point, which is faster—much, much faster—because you can always find a counter-effort, even present time.

On a bad-off person, a psychotic, you can always find present time if you work hard. You can always kick him in the shins or push him in the face or something and say, "Did you feel that?"

And sometimes he will look at you and he'll say, "Yes."

And you say, "Well, that's a counter-effort. Run it."

Yeah, you think I'm joking but, you know, that works. The guy can't find any reality, so you give him some. Very brutal. It's not advised at all, but. . .

The fellow says, "I don't remember anybody."

And you say, "Well, do you remember me?"

"No, I don't remember you."

"Well, do you remember me just an instant ago?"

"Uh—yeah—yeah—yeah. Well, I remember you right now. Yeah, you're sitting right there right now."

Well, you put him in contact with present time.

So you can always find one of these counter-efforts or efforts or perception; you can find something on the track.

Most preclears have some of them still there. It might be a small amount and you might sneer at it, but there's some of it still there. There's just some of the preclear showing somewhere on the track. The rest of it might be all other-determination and other-control and manics or anything else. There's still some of the preclear showing somewhere on the track and your trick is to find some of the preclear somewhere on the track and then, using this mechanism of motivators and overt acts, you can then just run this sort of a [marking on blackboard] cross line on some subject, and all of a sudden, track comes apart at that point. Very fascinating: the motivator, the overt act.

Now, there is something called the DED and the DEDEX. It's very simple. The fellow does something to somebody and says, "He really deserved this." And he says, "Huh, he really deserved it. He really deserved it. Really, he really deserved it—I hope," the fellow says.

And then one day it happens to him. And now he has to put the DEDEX—what happened to him—ahead of the DED. Here was the DED on the time track in terms of time, and here's the DEDEX.

Now, justice consists of the avenging or retribution for a deed done to one. "And we must have justice!"

So, your preclear took this latest incident, which is a DEDEX, and that gave him a motive for having done the DED which occurred earlier. So he has to wind his whole time track up like a pretzel in order to get the DEDEX ahead of the DED.

"Now," he says, "that belongs there and that's very important, and it really belongs there and it gave me a motive to hurt him."

You see two little kids fighting and you go out, and one kid has walked up to the other little kid. The other kid is playing with mud pies—a little boy, and he's playing with mud pies—and this girl, bigger than he, walks up and suddenly picks up a clump of dirt and hits him over the head with it, bap!

Now you come along, and you say to this girl, you say, "What is the idea of hitting that boy like that?"

"Well, what he did to me was . . ."

And you say, "But he was just sitting there. He didn't do anything to you."

"Oh, yes, but yesterday . . ."

She's got to have a reason, you see? That's the whole trick. She's got to have a reason.

Now, time will go on and this girl is sitting on the curb playing with mud pies and somebody comes along and hits her over the head with a clout of dirt. Oh! Oh! Oh! Oh! You will immediately observe a very, very fascinating, interesting and upsetting rocket display. She's going to be hurt. She's going to be hurt all out of proportion to any hurt that she was really given. Why?

She's got to say, "Well, this has happened to me many times. I'm very bad off and I'm weak," and various things. And "It shouldn't have happened to me at this point," and so forth. Actually, what she's trying to do is to get today down back into yesterday.

Perhaps the whole mechanical windup of psychosis is simply trying to get the DEDEXes and the DEDs straightened out.

So that the person who has just gone out and shot his aged grand father for running away with his girlfriend or something, conceives, then, that four or five lives ago he was very grossly hammered to pieces and shot by an aged grandfather or something. He's got to find this facsimile someplace. It's all got to equate. It's all got to be logical. And so he can't do this—he can't do this, so he goes along a year or two and then he gets shot. And he has to put this shooting earlier than when he shot his grandfather, or something of the sort.

In other words, he's got to be in the past in order to live in the present. He's got to demonstrate to the rest of society around him that actually he had this happen to him in the past, and in this order: it had to happen in the order of motivator-overt. And when it happened in the order of DED-DEDEX, in order to make a motivator-overt out of him, he's got to make it pretend it looks like a DEDEX—DED, see—not a DED— DEDEX. See? He's got to turn this upside down, and so he spins himself in because he starts living in the past.

The definition of psychosis is the past. Person living in the past is psychotic; person living in present time is neurotic; person living in the future is sane. That's all there is to that—very simple definition.

Now, you'll find, by the way, that definition is in the first book.

The consistency of this line demonstrates to us, then, what an auditor has to know in order to process a case. To be a professional, know what he's doing, be able to handle the mind well, he better know all about basic-basic.

Because one fine day in some fine case he will look at this case, and this case doesn't appear to be very bad off and the track appears to be pretty clean, and he'll suddenly think up this bright idea He will say, "Go back to the first moment of pain or unconsciousness," and his preclear is there and he runs it out and the rest of the track will blow.

You see, it's only an occasional case that has that first moment of pain or unconsciousness completely open—wide-open—ready to be processed. It's a trick. You better know it when you see it, because that's the fastest process for that case.

Now, you can monkey around, maybe, with that case for hours and hours and hours with DEDEXes and DEDS and motivators and overts and Control Processing and Technique 8-08, Technique 80-80, Technique 80 80-80, Technique 8-88—any one of these newer developments of the last twenty-four hours. You can fool around with those for a long time.

What should you have been processing by? You should have been processing by the first book. Simple.

Now, this has then been a sort of an inverted pyramid of generalities on processing.

The first book—for just a good, solid, not very occluded case, not too much wrong with them or wide-open or something of the sort, with the engrams sitting in plain view and so on—took minimal skill in order to process this case.

But the second you got into a heavier case, a tougher case, you had to know how to shoot demon circuits. That's covered in the first book, too. You had to know how to shoot demon circuits.

And do you know, I only knew four or five auditors by the first of 1951 who could successfully shoot demon circuits, and they could shoot them. They'd decide that the circuit that was wrong with this preclear and the reason why he was all jammed up at that point was a circuit that was telling him something or other, something or other and they'd run a couple of phrases and a little action on it and that circuit would blow. The preclear would get a sort of spark sensation in his head, and after that, the fellow wouldn't be having strange people tell him what to do, or his self-determinism upset within his own being. Shooting circuits—that was tough!

And then once in a blue moon you got a case that you had to treat by imagining things, and oh, boy, we started to get a lot of art in, with your heavy occlusions and so on. Art had to start walking in. Well, art has continued to walk out as we've processed.

But every one of these techniques has an applicability to a specific type of case—every one of them. And very important is that the later and later and later techniques are applicable to more and more and more cases broadly.

And we now have the occluded case in the bucket, in the basket, back in circulation. We've really got the occluded case pretty well wrapped up.

I don't care how many hours it takes on the occluded case. Some cases are more occluded than others, but I don't care what's wrong with this case. First time I made some wide statements in the first book, and they're true now! (audience laughter) And uh . . .

Male voice: Living in the future! Congratulations.

That's right. Boy, I was sane!

Now, here we have cases, however, walking around right this minute that are best processed by phrases and basic-basic run as an engram. What do you know! I've run across two such cases in the last month, myself.

There's no use in monkeying around with anything else. Because you hit basic-basic on the chain of Mama, let's say, and there you sat and found out that it was a very early prenatal—quite painful. And all of a sudden, the overts about Mama and all of this stuff just sort of started rolling off the case madly. And he kept complaining about they did this to him and they did that to him and they—so on. There's a whole chain just ran. Same manifestation described in the first book—it says it'll run a chain. It says you get to basic-basic and you pull up the rest of the chain.

Actually, the word scanning was not originated at that time. Scanning was confused with line-charging because if you really get basic-basic on any one incident or subject or person on one of these fairly wide-open cases, you'll get a scan that is a line charge and it just blows right on up the track.

Now, I say, I've met two cases recently, both of whom should be processed by Book One because Book One is addressed—deifies, pats on the head, congratulates the psychotic known as a wide-open case.

And it says, “That's it! If you can get up this high, you're really somebody.” And sure enough, at the level of the general populace and so on, if you can get somebody up that high you've really got something; you've raised them up. Because every time we turn around our sights are going higher—our sights keep going up, our sights keep going up.

Now we're trying to recover the full identity and knowingness of the identity of the immortal, imperishable self forevermore and so on. That's quite a different goal than “Let's get this fellow so that he doesn't keep walking down the street going ‘Tsk! Tsk!’ “ Now, there's your difference of goals in processing.

Book One doesn't take into effect this, although it was known there was something strange about it, but didn't cover it because just didn't have the answer at that time (said it didn't, anyway). And here, then, your occluded case, instead of blowing wide open, blows into being a thetan. And your wide-open case will eventually, somewhere along the track, completely close down and stop running as a GE and start running as a thetan. And instead of having a MEST body under its own somatic direction, you have a thetan in horrible condition.

In other words, the upgrade is from a quite sane MEST body to a completely buggy, neurotic or even psychotic thetan. He's bad off! The thetan is terribly bad off. Oh, boy! Only, he's got enough horsepower to take it.

Preclar says, “You know, I get the feeling something is awful crazy around here someplace.” And just before this time he was congratulating himself and so forth, on being saner than the rest of the populace. When he comes up to the point when he feels, “You know, there's something awfully crazy around here someplace,” boy, he is so many cuts above Franklin Delano Roosevelt's “man in the street” that there's hardly any comparison on the sanity levels.

It's off scale on the sanity levels of past tests as far as I can estimate. It's a sanity level that's off scale—it's above scale.

Well now, unfortunately we would occasionally confuse somebody. We would find somebody who was just being haunted by the feeling like he wasn't quite right, who was way up Tone Scale, quite occluded, really not bad off at all, except he couldn't shuffle engrams around.

Well, here you might have had a very high-power thetan, one of the upper lightning-bolt variety. And if you want to give such a person a line charge, you just lead him up to the point where he all of a sudden realizes that he's been trying to help his MEST body. And he's been trying to help his MEST body by throwing tractor waves over the front of it and throwing in pressors and feeding it engrams so it can run these engrams so it'll be better. And he's doing it. And his main somatics—his throat, jaw, head and eye somatics—are all his tractor wave.

So he's got this MEST body like he had a lariat around it, you see? And he's got it choked down to nothing. And he's saying, "Boy! Boy, we're really going to get this body well," see? Choke. Choke. Pull. "We're going to get this body—we're going to do a wonderful job for this body. Yes, sir!"

And at no moment would he realize that he was outside there with all that horsepower and this MEST body doesn't have the insulation material to stand all this. And, poor body, it wasn't even grounded.

And so he keeps feeding in these tremendous electrical impulses, like striking the body with lightning every few hours just to keep it in good condition, and wondering why he has this blank feeling up here in his prefrontal lobes. And there's a sort of a dished area up here and then suddenly find out that he's got a solid tractor wave right straight across she's practically doing a prefrontal lobotomy on this MEST body. He's got that whole prefrontal lobe area ridged and blocked off and gripped in a tractor wave so as to keep the MEST body from recognising that it's hurting, and so—he knows what's best for it and he's pouring thoughts into it like mad, and he's got it completely shut off and insulated—can't think.

And once a guy really gets this feeling as he's doing that, all of a sudden he'll make this test. He'll be lying on the couch or sitting there with the cans in his hand; all of a sudden he'll go like this, and he'll say, That's funny, but I felt something kind of move around my nose here. I've had this horrible somatic across my eyes; my eyes seem to be gripped all the time. Now, let's see. Let me try that again. Yep. Oh, my God! I'm doing it!"

And he's suddenly recovered—like learning how to wiggle your ears—he's suddenly recovered the ability to slack off and tighten up a tractor wave at will; it's not much of a trick. And he can slack this off and the somatic turns off, and he pulls it on and the somatic turns on. He's been using this tractor wave for so long that he'd forgotten he had control of it.

There's a lot of preclears around who are madly processing their own tractor waves and just rolling them in just as fast as he's pulling them out.

And some of them are around putting in pressor waves into the spinal area and every time they run out a spine somatic—bap! bap! zing, zing, zing! bap! bap!—they put in four or five more. And the spine jumps around and it creaks, and a couple of neurons fly off and a couple of fuses go and some synapses crash and snap, and they say, "Boy, we really got rid of that somatic!" So they put in another one—bap! bap! Now they run that somatic out. Fortunately, they do this very long and they all of a sudden—if they've got the track in mind at all, if they know what they're doing at all—they all of a sudden say, "Gee, that was me. That was me doing all that to me."

Another thing: they'll start complaining to you bitterly about the fact that they're stuck on the time track with regard to their parents. Some thetans are pretty high velocity. They're still

running on old energy patterns which are almost—oh, way high energy patterns. They don't recognize this. Thetans have different horsepowers, by the way, different electronic potentials.

They say, "You know, I just keep thinking about this and thinking about this person and thinking about this person and thinking about them, and I just can't get them out of my mind!" And you process them a little bit and what do you find? You find all the time they're around this person, they had an umpteen-kilowatt tractor wave dropped around this person's neck. And every time this person tried to move, speak, jump, spit, anything, they'd tighten up this tractor wave and hold that person right there. They didn't want the person to get away from them, and they wanted the person's appreciation or something of the sort. And so they're madly holding this person in place, actually to the point where they were immobilizing a human being.

And now you start running this facsimile on the track, and what do you find? He can't get rid of this person, no. Sure! The facsimile has got ahold of this person with a metal strap, you might say. He's just got hold of him.

One of my good friends here in Phoenix, the other day, called me up and in a rather sheepish voice says, "You know, I've just"—I hadn't been talking about any of this and he says to me, "You know," he said, "I've just come to the horrible conclusion that I've been doing it to myself all these years." True enough.

Where energy outputs are concerned, that person is going to hold on to the wavelength most intimately connected with himself. He's going to hold on to facsimiles which are predominantly of his own wavelength, of his own identity. So when you find things stuck on his track and when you find things blinded off on his track, when you find him sitting there with a bucketful of facsimiles, who's got hold of them? He has.

So, what have we got? We have a change, then, from "it was all done to me," which is classically below 4.0 thought and action—"it was all done to me" (that was the first book)—up to our present technique, whereby you shove all the responsibility for all the dynamics off on the head of the preclear and you say, "Well, that's it, bud! You did it to yourself."

There are some very, very strange people around the country that heard a lecture one time back in November about "all you have to be is self-determined." And the first part of this lecture, the first hour says, "All you have to be is self-de—. There is no reason why you have to run any engrams to get Clear." And the second half of it says, "But it's impossible. You have to run engrams in order to get Clear."

Well, a lot of people heard the first part of this lecture and they said, "Hurray! Hurray! Hurray! Hurray! I'm circuit-determined—I mean I'm self-determined. I'm circuit-determined just like anything else." And they went charging off then and they're sitting around right now in apathy or anger or frothing hydrophobia, saying, "Well, that's your reality!" So, they just went up the pole a little bit ahead of the techniques. I have no doubt but what there won't be a technique that'll come up sooner or later that'll do this—like possibly in the next year, possibly tomorrow morning, possibly ten thousand years from now. Sometime in the future, why, we'll have something like that, maybe.

But the point is that your preclear as you find him in the society, will buy the level of his processing. He—I'm not talking about money—he'll just accept processing at the level that he is (to be grammatical) at.

If he is at the upper scale of being a GE in command—he's about as high as a GE can get and the thetan is all conked off and in horrible condition—you're going to be able to process this boy and sell this boy first-book processing. Ah! That's really got an appeal! And the funny part of it is, it's the process that works on him, if that's your goal.

One of the best things that you can do is unsnarl him and get him up to a point where he can get energy manifestations. Because he's kind of bad off; he can't get energy manifestations. So you're not trying to clean him up or get every engram off the track, but you're trying to get him unburdened enough so that he'll do a flip and get his own thetan into control. So what are you going to process on him with your technique? First-book technique—what are you going to process on him? Well, you're going to get off any occluded area. You're going to straighten this up. You're going to look around and find, actually, your Technique 80 combination by just trying to locate basic-basic, first moment of pain or unconsciousness for this body on this track, and you're going to run that.

And as you bring him up, he will suddenly sense death in the afternoon, or in the offing, and will want to stop processing right now. He doesn't want anything more of processing for the good reason that you're just about to turn the GE under the control of the thetan. And that's the moment you want to get him—jump on the bed with both knees and hold him down. (audience laughter)

Now, funny part of it is that you'll find somatics in his body, and you'd better process them up. But you won't find this person can take much more processing than first-book processing. So you process him for a little while and get him straightened out and get him real happy about life, and get him real straightened out about life, and in particular, start hitting at things which are very interruptive of his sense of responsibility.

Now, one of these days me or somebody is going to come up with the process whereby you just turn the switch on that. There's a little switch to be turned on that. It's up to the auditor right now to fish for it, because he'll find it.

Your next level of case—your fairly occluded case—you can't talk to him much about doing anything one way or the other. I'm talking to you now—talk to you now about selling him the idea of processing and getting him a process that he'll follow along with. And it's about the level of Science of Survival and some of the '51 techniques, and in particular, will follow along the line of effort—effort and counter-effort.

Boy, if you can get him into effort and counter-effort, he's just overjoyed. He'll process efforts for you and counter-efforts, and he'll strain and sweat and groan and have a horrible thing, and then sort of do . . . Process theta incidents, like when you're getting that funny drop on the machine, something like that—you start running into that, ease him on over in that direction.

But what are you going to find the first moment you ease him on over in the direction of “You're really outside running you”?

Oh, no. Oh, no. He's not going to have anything to do with that. He don't want anything like that. He's just as occluded as he wants to be. And he'll process effort and get rid of somatics; sometimes you can process secondaries on him but you start to move him outside, it's really against his will.

Then you find somebody who is already walking around his body. He's been walking around his body for a long time. This is the only one that earlier processing hurt in any degree. It didn't hurt him much, but the insistence they get inside their body was received by them as being wrong, and so they got upset about processing.

And this fellow, all of his life, has been walking around the body saying, “I wonder why I'm tied to this post?”

And you come along and you say, “Well, look, here's why you're tied to this post and here's the technique to get off of it.”

Well, boy, you can sail into this fellow with just high-level aesthetic Black and White, and you can detach him like a breeze. Or, on the newer techniques, particularly if he's occluded and so on, there's a couple of experimental techniques—this Ridge Running—probably bop him outside in a fair hurry.

What I'm telling you is, getting in advance of the immediate goal of your preclear swamps him. If you give him a process in advance of his immediate goal, he doesn't like it. That's all there is to it. And he just grades into the categories which I've just given you. Now, that's a little arbitrary, perhaps, but it's something for you to remember.

Now, another thing you shouldn't do, is you shouldn't believe that everybody amongst us here has to accept only what we have at the moment—that that is it. What we've got right here today is no more it than The Modern Science of Mental Health was it. It is an applicability to a level of processing.

Take Science of Survival: There has been no improvement on the techniques of spotting human characteristics and behavior. That chart that's in there and all of Book One (which is the largest part of the book) is all, really, that's been written on the subject of behavior—was in addition to the mechanisms of aberrated behavior that was described there in Dianetics: The Modern Science of Mental Health.

All right. Now, just take a look at that.

You've still got this tool. Nobody is saying, "Don't use this stuff anymore. That's old hat."

What is being said, however, is "For heaven's sakes, know your new materials as well as your old materials, because we're daily solving a wider perimeter of cases more rapidly."

Now, an auditor walks into a case, he looks at this case; this case seems to be kind of apathetic and outside and detached and not very interested in his body. Now, this auditor, certainly, if he starts in with Dianetics: The Modern Science of Mental Health on this preclear is going to have a preclear who's pretty upset right away. Why? He's telling this preclear to get into his body, and the preclear is actually pretty well in advance already. Preclear is almost out! And you're trying to sell this fellow a body and that's something he doesn't want anything to do with—he doesn't want anything to do with a body.

Now, you get somebody way down the Tone Scale, and so forth, you try to sell him on not having a body. "Hm-mm! I like this body. This is me. This is me. Look at these strong muscles, smell these feet. I got this body and I'm taking good care of this body, too."

What's the goal of your preclear?

It was wonderful in the early days—actually, the name of this science was originally Scientology—early days I was operating around in Hollywood, and you can find a sample of anything in Hollywood, I don't care what it is. And there were more people processed by what later became Dianetics that never knew it. Why? I well recall one old lady. She came in and all of her life she had gotten these wonderful spirit messages by automatic writings and they told her good advice, and she could see at a distance and she could get all this advice from herself and—I mean, it was told to her, excuse me. And this, all of a sudden, had ceased as an ability and she had been miserable and unhappy and upset and so on. What was it? It was a sudden cut communication line between herself and herself

She was in the state of pretty good awareness outside of herself and in a state of pretty good awareness inside of herself and had done the wonderful trick of saying, "That's me and that's me, but that isn't me outside—that outside person, that isn't I. That's good people." And she'd suddenly become worried about evil. The second she became worried about evil, her automatic writing ceased. Her life had been miserable. She was about—oh, I don't know,

about seventy years old, and she was trying to get back her first husband who had since married somebody else and so on.

What technique would you feed this person?

Well, of course, I didn't have to tell anybody what I was doing. I was just this—"This strange fellow, and you go down there—and—and. . . Well, there's . . . things happen." And if two of these patients had ever gotten together—one had said, "Isn't it wonderful, isn't it wonderful—Brahman practices, and so forth, they've known all these centuries?"

And the other one said, "Yeah? Where did you hear about those?"

And he would have said, "Well, down on the corner of blank and blank" (the streets I was working on).

The other would have said, "You heard those down there? Well, I know a fellow—must be another office down there, because this fellow keeps talking about electronics all the time."

In other words, preclear would come in, they'd say, "I hurt" or "I'm unhappy," and I would just use anything on them that worked.

And they'd say, "What is this?" And I would suddenly realize that they were up to the crown of their head in mysticism or something like that. Did I have time to say, "Well, mysticism myuhm-yuhm-uhm . . ."? You never get anyplace reeducating them anyway.

Have you ever read a book in a library that had been read by many people? Go down and look through the shelves of technical books or philosophy—that's particularly it. And you take them down and look where people have marked the paragraphs—people will mark paragraphs—and find the paragraphs that are marked.

The people reading those books did not read them to learn a single cockeyed line. All they were looking for was something that would agree with them. And they would comb all the way through a book and then they would underline "God is good," and they'd underscore this very heavily. Or they'd get to another line and somebody like Schopenhauer or somebody had said, "Evil's the thing. Three cheers. Let's all get down and die. Death is the goal of any organism." Maybe he said something like that.

Oh, you find if this is what that fellow thought all his life—the reader—he would underscore this. "Death is the goal of any organism," and then he'd say, "You see, Schopenhauer agreed with me. And therefore, there we go." And you look through those things.

So, do you reeducate somebody along that line? If you're really doing a preclear don't care if you feel like a faker or something of the sort. He comes in and says, "This stuff that you're doing, I heard something about this is Chinese acupuncture, isn't it?" He has never heard of Chinese acupuncture in his life beyond a word.

And you say, "Sure. Sure. All right. Let's run that again." Oh, you're in good ARC with him. You're agreeing with him perfectly.

And he says, "You know, I thought up all these techniques about twelve years ago," and so on, "after I had read . . ." And then he lists somebody that was—The Breeding of Cats by A. Sneeze," or something and he quotes this book. And he says, "I got all this out of that book," and so on, "and I know what you're doing," and so forth.

And you say, "Well, boy, you've really discovered my source. Now, how about running that again."

Anything to get them well. Didn't jar their wits up any by arguing with them.

And I have just recently found myself occasionally arguing with a preclear once in a while, because I've gotten tired of agreeing with them on the subject.

They come up and they tell you, "Now, the main reason why I'm well is because the eighteenth chapter of Genesis read upside down at midnight while sitting on a spittoon. That's the way I got well."

And you say, "Nuts!" I'm getting disagreeable. I'm either going down Tone Scale or up; I haven't quite figured out which. Maybe I'm going both ways at once.

Anyway, that's really bad processing to try to sock home and educate your preclear and so forth.

He says, "Well, well, well. Now, this is related to the work of Gutzbaum, isn't it, done in Berlin?" You happen to know that Gutzbaum was a chemist who did work on dyes and had nothing to do with the philosophy of the training of elephants to speak German, which is what he's talking about. But you say, "Yeah, sure, sure, sure." Because the second you pound him in the head and correct his data, you've told him he didn't know. And you've probably brought him down Tone Scale further in that statement of advising him than you could bring him up Tone Scale in twenty hours of processing.

Because inside of every preclear is this little tiny spark. [marking on blackboard] This is the preclear And that little tiny spark in there says, "I have yet a core which is my own idea," and this thing he has built up with a tremendous wall against all the criticism and counter-effort and battering and everything else. He said, "Down deep inside me I still have this as my idea. And that's me." And he's got the idea that "Actually, I'm probably all gone. I've been wiped out. But the 'me' that I am can countenance this idea," and that little tiny spark of an idea is practically all the life which he recognizes is his own.

And he walks in to you as an auditor and he says . . . He won't give you that idea, he'll give you something out here—fringes on it.

He's had the idea all this time that the sun is really the source of all life, maybe. He kind of thought this over when he was a kid and it kind of seemed to him right. So it's right to him! Well, don't extinguish that in the hopes it'll turn on this, because it won't.

So he comes in and he says, "The Egyptian sun god Ra. . . I did some study on that in the university." He didn't do any study on it in the university. He did some study on it when he was six years of age, and he thought about it quite a bit.

And you all of a sudden tell him, "That is old superstitious malarkey. That's a lot of bunk!" And maybe, who knows, he has an enormous aesthetic connotation with the sun. He gets maybe a little secret joy out of the fact that the sun will just burn people to a crisp if they stand in it too long. That's sort of God smiting them or something.

Here is a little secret font of power that is in every human being. And you, in processing human beings, mustn't overlook this fact that you are dealing with a human being.

To agree with him endlessly, to agree with his aberrations endlessly, to spend all of your time with agreement, agreement, agreement, is destructive to you and destructive to him. But you've got processes which work on him, so you must agree with him to the point where you can get the processes to work. And then you let him make up his mind whether or not it's Ra without ever mentioning Ra, the sun god. He finds things happening to him—fine.

Now, you've got to get this person's self-determinism up. And all he recognises as self-determinism right at the beginning of his case is this little tiny spark "the sun is the source of all life."

He can see that, he can see trees grow. He knows in cloudy countries you don't get the same growth. He's figured this all out for himself. It's his assertion of being able to think, of being somewhat independent.

So trying to educate a preclear as you process him is no good at all. No good at all. Because he'll find out for himself!

You're using some central, basic, widely applicable, workable laws; you're using these laws. And you're pretty self-conscious and you haven't got your subject down worth a nickel if you have to educate your preclear to make your laws work.

So we have two lines here: We have the auditor as a technician and we have the auditor as an artist. We still have those two lines. But thank God, the auditor, as far as I know, really no longer has to be an artist while being a technician on the techniques. It used to demand from an auditor that much art and that much technique.

The psychiatrist is well aware of this. He says, "Well, you know . . ." They used to tell me this down in Washington, DC—I'd practically blow my top every time they'd say it. I would apply some obvious law in Dianetics to a psychiatrist or something, or psychoanalyst, and hit him right square on the button, and he'd turn around and instead of saying, "Dianetics is no good" or "Dianetics is good" or anything about that, he'd cancel the whole thing out by shifting it onto the field of art, because he dealt so exclusively in the field of art. His level [marking on blackboard] was art here and science—that's minus down there—that's all due respect to the guy; he was working in the dark. And he's got my sympathy—as long as he's propitiative enough. (audience laughter)

Now, here they would say, "Hubbard has a wonderful sensitivity." They'd look at each other very strangely, and "He does have a wonderful sensitivity. It is strange that his insight is very, very great. Yeah. His insight is good." In other words, they put you off in the field of a swami! You're a fellow that sort of looked into the head as though it were a crystal ball and did a guess and the guess was right. There was no cause or reason for it; no laws of cause or effect backed up your guess.

Well, an auditor doesn't have to do that now. He's got this much technology and he only has to use that much art. So what a terrific—what an enormous scope he can now exercise art in as soon as he knows these laws and their applicability.

You take a writer. He sits down and he learns how to type or he learns how to spell, he learns the language and he learns a few of the rules of the road, such as you type a manuscript on one side only and you send it by first-class mail. And you send return postage with it. And if you send generous quantities of return postage with it, the editor will buy your manuscript because he always keeps the return postage on the manuscript he buys. He never turns that in to the company. You learn some of the rules of the road, in other words.

And what do you do?

At first, a writer is so horribly involved in trying to be artistic about the rules of the road that he never does any writing, really, that amounts to anything. He's trying to learn whether it would be artistic or not to type while standing on one toe and the typewriter on the mantelpiece. He thinks maybe he can type this way or that. He thinks he has to wear carpet slippers; the only thing he can type in is carpet slippers and so on. There's got to be a lot of guessing to it. Well, he's got some uncertainty about his technology that keeps him using the technology as art. The second he frees himself over into the other field whereby he's got his technology down, he can be enormously artistic with his tools. It's like somebody being very puzzled about which brush to use, compared to Rembrandt's just grabbing the brush and dipping it against the palette and couple of other places and wham!—a color! He knew what to do to get that color.

Well now, here you've got this terrific range of applicability that is about as mechanical as you want to get—very mechanical. Actually, you can just memorize these processes now. There's a standard way to run an engram. We start out there. There's a standard way to diagnose along the line, find out what the fellow is. If you want that, you can figure out one for yourself

The next level up is “What have we got to use against this fellow? What'll he accept? What'll he accept?”

You don't even have to talk to him very much. If you've selected the level of processing, and that level is plottable on the time track. . . Because from The Original Thesis on forward till now is a constant curve upward, and it's actually a Tone Scale in itself And if you select the right process for your preclear and do what you're supposed to do with him and not bother to discuss it with him or try to educate him, boy, he'll really think you're really there!

And then he can say to you, “You know, you're really practising the secret rites of ancient Chaldea, aren't you?”

And you can say, “Yep. Yep. Now get the time when you assigned responsibility to your wife.”

[At this point there is a gap in the original recording.]

Dianetics: The Modern Science of Mental Health is the wide-open case. Use it on the wide-open case—works like a dream.

By the way, I found out very early I could bully people into having sonic, visio and everything else. I don't know what I was doing. I guess I was handling their engrams for them and I guess cutting down their self determinism; maybe turning them back into GEs. I swear, I look back on it, I might occasionally have turned off a thetan, put him sound asleep and turned the GE full on and the fellow was happy as a clam thereafter.

Anyway, that goes along there. Well, [marking on blackboard] right after its publication, what we called SOP for engrams was formulated. I formulated a technique which was very standard for cases. Well, you don't need all of this, because you've got better methods of solving the more difficult cases that need that SOP. But you'll find that thing's kicking around in some old bulletins and things like that; it just tells you step-by-step SOP.

Actually, you don't need that. What you need to know is, is you start in at the beginning of an engram, you run it through to the end, and you run it through again and if it doesn't reduce you go earlier. And you're mostly worried about phrases and because you know Technique 80, if you can't find the beginning of the track real fast, you just dub in some 80 on this and boy, will this wide-open case scream like a banshee if you do this.

And you say, “All right.” Now you know that this chain of Mother hitting him over the head with the umbrella—that is, the mother-over-the-head-with-the-umbrella chain and so on—isn't reducing. And you finally say, “When did you hit her over the head with the umbrella?”

“Oh, I never did any such thing!”

“Well now, let's run it.”

“Oh, I didn't!”

“Well, can you recall any time you ever did?”

“No. No.”

So you run him being hit over the head a couple of more times and all of a sudden he says, "I didn't mean to do it. Let's go back and run her hitting me."

The overt act suddenly shows up out of the potpourri of the rest of it and you run it and you don't have to find basic-basic on that chain.

All right. Here was your first effort at making the occluded case easy to solve. The wide-open case was never hard to solve. The effort to understand the occluded case is Science of Survival and the techniques contained therein. So that your case that's flickery—all that is is a lot of Lock Scanning, estimation of where he is on the Tone Scale and so on. That's all Science of Survival. That's 1951.

We come up the line, and the next significant process is MEST Straightwire, really, which is Self Analysis. And you can actually get a fellow accustomed to the idea of being around some MEST by just using various types of motion and MEST and so forth—Self Analysis. Of course, the best method of doing that is just to open it up to the first list of questions in Self Analysis and start asking the questions.

And it comes up here to Advanced Procedure and Axioms.

Now, you've got somebody who is propitiating like mad, and you can't think of how to get into this case very easily. And this person keeps saying, "I'm sorry I'm alive." "I'm sorry I'm alive," and "Of course I'll make you live, but I'm sorry I'm alive," and "Leave me alone," "Don't hurt me," and all that sort of thing. That case in particular, even if occluded, falls right under the heading of Advanced Procedure and Axioms. Advanced Procedure and Axioms was tailor-made for that case.

Now, we've got all the cases solved except the fellow who is very shut down, who doesn't know from nothing, who is very brainy, very bright. He's beating himself to death one way or the other, but you can't quite figure out how. It's all black wherever he looks, and so on.

Well, the first basic technique that works on him is just ordinary Black and White with agree and disagree. And boy, you can describe that technique in about three minutes.

All you do is get him to get the concept of agreeing with the environment and run it until it's grad And when it turns black again, get him to get the concept of disagreeing with the environment, and it'll turn from black to gray again. And then it'll turn black again.

And then you get him to get the concept of agreeing with the environment and you just keep this up—very easy technique. And things will blow into view and better things will happen for this case. You're not going to turn that case on with just that technique all the way up, I don't think . . .

[At this point there is a gap in the original recording.]

. . . is because you're dealing with a thetan that's cold blind and the next thing you know, he's going to start running down the track into an electronic incident and you're going to have to play "turn it all white" on him with—awhile and so forth.

Well, that technique is a very simple technique.

So what do you do when you get a wide-open, I mean, when you get a very occluded case and you don't know what to do for him and you can't do anything else for him and so forth? And he says he can't even see black and white and so forth? Just get him that disagree-agree, disagree-agree, until he gets some gray and you've got an alternating current running and actually that's Alternating Current Processing and boy, there's no easier process than that.

But what are you going to do to a wide-open case if he suddenly comes in, and the wide-open case sits down and you say, “All right, get the agreement-disagreement with your environment.”

And he says, “What?”

“Oh,” you say, “turn it gray.”

“I can’t.”

“Well, turn it white.”

Fellow sits there for a moment. “Well, all right.”

“Well, how did you turn it white?”

“Well, I picked up a whitewash brush and whitewashed everything, of course.”

Fellow is a wide-open case running mainly on the GE bank; you should be processing him like this: “The somatic strip will go to the beginning of the incident.”

All right. Now we’ll get to a new level of process, and that is simply best described as a virtuosity with all of the facets and elements of cause using Black and White. You use all the elements of cause: “I am cause,” “He is cause,” “I am cause” and “I control” and “I won’t control,” and so forth. Just the elements of cause. And they can be written up, figured out with great ease. All you’re trying to do is get the fellow to accept the responsibility for his whole environment. And you work that out simply on the basis of “I don’t have responsibility” until it gets kind of gray on him, and “I am responsible” until it’s gray again—the in and out flow;

He’s taking over the ownership of his environment: he’s disagreeing with the fact he owns his environment, he’s agreeing with the fact he Owns his environment, other people are agreeing with the fact he owns the environment or they’re disagreeing with the fact he owns the environment, or other people are disagreeing that other people own the environment or don’t own the environment. And you play this thing around the clock and your case is going to fall to pieces.

But if he’s a wide-open case you’re not going to get anyplace with that. And if he is a case who can’t even vaguely face a responsibility, oh, for God’s sakes, don’t use that. He’s all hung up on ARC. And you find out this is too tough for him right away. So you get agreeing with the inflow and disagreeing with the outflow and then you throw some no-communication-communication and some affinity and no-affinity on the line too, just to keep your triangle balanced. Good old ARC applied to a wide-open case and adapted to energy flows. Terrific technique.

[At this point there is a gap in the original recording.]

So we have all of these levels of process—we have all of these levels of books and processes. And, believe me, there isn’t one of them that won’t apply someplace.

All of a sudden you start to process some preclear or all of a sudden you want to sell this fellow a tractor and you’re not going to sell him a tractor out of “Advanced 88.” Hm-mm. It doesn’t tell you how to sell tractors. Science of Survival does.

You look at this fellow and he’s holding on to everything. So you remind him of all the tractors he’s lost and all the machinery he’s lost— meantime showing him this beautiful piece of machinery and you get him down along the level of realising, maybe, just to a certain degree, that he can’t hold on to machinery, maybe, too well. But maybe he can hold on to this

machinery and he starts to get anxious. Can he hold on to this tractor or can't he hold on to this tractor? Of course, the only thing he'll do is prove it, and therefore he'll buy it.

And you go in and the shopkeeper is standing there behind the counter and you're going to sell him something. He's standing there and he says, "Oh, business is pretty terrible and wife has the rheumatiz. I'm not feeling so good either." You know he's in apathy, so sell him something and guarantee to him that it'll break. Guarantee to him that it won't last, that it'll break, that it's no good and may cause somebody's early demise, in a quiet, slow way. And he'll buy it.

But I just wanted to show you that there is this graduated scale of techniques and that they are graduated, actually, almost by accident, against the levels of case you run into. And that if you know your processes very well, you really don't have any trouble handling, controlling human beings, or keeping from being handled or controlled yourself. Furthermore, you don't have any worries if you know these techniques about processing somebody or what you're going to process him with. And after that you can be very artistic about the whole thing.

[At this point there is a gap in the original recording.]

Recent developments have brought into play a considerable amount of electronic knowledge which was heretofore sort of latent—understood that it was there, perhaps. But we now know that the human mind runs on energy which is as easily understood—and perhaps because we have been working on it, a lot better understood—than electricity.

Now what would be the electronic aspects of self-determinism? For that matter, what would be the electronic aspects of human mental energy?

We've all talked about mental energy. Everybody's always had mental energy on the brain. And they've got a big ridge right there to prove it.

Now, we want to know how this energy is created and we want to know how it is used, and we want to know how to remedy over- and under-supplies thereof. And it's not necessary for you to have an excellent command of electronics in order to do this.

Now, an electrician or an electronics engineer takes some wires and some tubes and some condensers and some resistance's and he mocks them up and he plugs them into a light cord and the things go whiz and whir and znip and blow out and so on and he has a circuit that does things.

This circuit will pick up and amplify, for instance, frequencies which are already in the air. You have, at this instant, probably twenty thousand different frequencies going straight through your body—twenty thousand of them, at least—which are man-made. You are getting the action of every broadcast station in the world to some faint, faint degree great or small. And if you had your teeth filled just right, you could probably pick one of these things up so that it would echo in your aural nerves. And that has happened and it's very upsetting. The dentist fills somebody's teeth with his usual enthusiasm and he gets just the right amount of amalgam in the right places to short-circuit against just exactly the right places, and what do we have? We have, now, a radio receiver.

[At this point there is a gap in the original recording.]

The main mistake was considering that electricity was one thing and spiritualism was something else.

Now, the day when you can take and measure the wattage output of a spirit was thought to be a long way away. But it's not a long way away; it's here. And if anybody wants to go grab ahold of an ohmmeter . . . Couple of the guys were out at the house the other day, and we were busy having a good time doing just this: we were measuring the wattage of spirits.

Spirits, demons—there's all kinds of wattage's. Fascinating—whole field opens up. And when I state it in those terms, why, you can well blink.

Actually, what I am talking about is that we measured the wattage's of human beingness. And human beingness is suddenly discovered to include all of these strange and upsetting and money-making phenomena of occultism, spiritualism and so forth. And we got it all nailed down and it's all in the basket, and I'll very shortly put it in a book and that will be the end of that.

And the point is that we're dealing with the simplest possible condenser, line flow, AC/DC phenomena. It is so simple now that maybe even an electronics expert can understand electronics. (What a dirty trick!)

Now, in the new book, "Advanced 88," it gives a list of what we call dichotomy. Dichotomy simply means opposite: two things which, when interplayed, cause action. There's God and the Devil: that's a dichotomy—good and evil.

When these things are interplayed you get action. If you just got God sitting there good all the time, you don't get any action. People sing psalms and that's about the end of it.

But if you really have good and evil interplaying, you get lots of action.

And in passing, let me recommend to you—those of you that are having trouble with your cases—a little process known as "Responsibility for evil." Just run your willingness and unwillingness to take responsibility for evil and run a bracket on it: "your willingness and unwillingness to take responsibility for evil," "the willingness and unwillingness of another to take responsibility for the evil in you" and "others unwilling and willing to take the responsibility of evil in others."

And you'll find all of a sudden that all of the universe which you have deserted and assigned randomness to was because you had assigned the label "evil" to it.

That's a dichotomy: opposites or near opposites.

Now, opposites don't have to be absolute opposites, like God and the Devil; they can be much closer together and still form a dichotomy so that you can get an interplay. There's communicate and no-communicate. You would never have any action on the line of communication—you'd just have flow—unless you had no-communicate, which is a stop.

You see, and now that dichotomy is communicate and no-communicate. And as long as you've got communicate and no-communicate, you can get action. If you just had no-communicate, there wouldn't be any action; if you just had communicate, there wouldn't really be any action either—there'd just be a general flow which would go on to infinity forever because it couldn't stop, because there's no no-communicate. So of course there'd never be any enturbulence, and therefore there'd never be any action. So this is a dichotomy.

Now, on our most basic processes we have first the static, and then we have the aesthetic line, and then we have reason, then we have emotion, then we have effort, and then we have matter. And that is the scale of energy grades—grades of energy.

And this is energy—except for the static, this is energy which is just as much energy as—well, it's just as real and as easily measured as if I unscrewed that light bulb and turned on the light and put my finger in there. I would know there was energy present, particularly if I were well grounded.

So up here we have a static, and down here we have matter.

Now, matter is, you might say, a near ultimate of total motion. You speak of the MEST universe as being chaos—there's chaos here in this MEST universe. And that means random motion going in all directions in just continual motion, and it's always in motion and it is in motion and it is motion. And it's all broken up and knocked apart and broken up

and running together again and forming and unforming—and it's just motion, motion, motion, in all directions. That's the MEST universe. That's a piece of matter—that's plutonium, that's carbon dioxide, that's sodium chloride, that's this board on this platform. It's just this continuous motion, motion, motion, motion, in all directions—random chaos.

And that's what you find wrong with the MEST universe. You keep trying to align it.

So down here we have MEST [marking on blackboard] and up here we have a static, and that static is no-motion.

In terms of goals, MEST down here—the goal of MEST is chaos. And up here we have the static, and that is no-motion—zero or infinity, whichever way you want to look at it. And that is no-motion. That's a static. And the goal of no-motion, the goal of a static, is to be as static as possible. And the goal of matter is to be as chaotic as possible.

Now, between the interplay of this static, which is a near ultimate, and this matter, you have the widest dichotomy you will know of in terms of motion, in the MEST universe only. We're dealing with the MEST universe because we happen to be in the MEST universe. Don't think, however, that there cannot be other dichotomies based on something else beside motion. Because we're thinking in those terms and dealing with it so continually, it may be difficult to recognize something that would have a dichotomy which would not yet include motion. And yet that's totally possible. You get out of this universe and that's the way it would be.

Now, you're in this universe and therefore you are mainly concerned with the status of motion or the status of no-motion.

And all human behavior can be codified into terms of start, stop and change. Start and stop; motion, chaos or static these dichotomies explain human behavior, actually.

Well now, fortunately, here's your aesthetic; that's a very fine motion. [marking on blackboard] Here's reason; that is a very even, high-level, high-frequency motion. Here is emotion, which is getting pretty low. This emotion has a wave which is probably, just at an estimate, about .034 or .024 centimeters—it's a wave. It's quite big. It's first cousin to radar, I guess. No, no, not radar. It's down below infrared there someplace. It's in a black band. You're getting down toward radar down here when you're getting into effort.

And then we have matter.

Now, if we start running a preclear and we find out that he's awfully "MESTy," we'll find out that he'll be sort of in a worship of complete

chaos. And complete chaos is itself a motionlessness, a sort of an apathy, and goalless and random and erratic and so forth.

So these things sort of harmonic on their various aspects. But we have dichotomy—that is to say, an opposite—in each one of these as they interplay.

So therefore, we have—between effort and matter—we have an electric generator. Down in that band is where electronics is operating. It's operating between the dichotomy of effort and matter: It gets its flows between effort and matter.

But also, as they go up the line and start to handle light and electrons and that sort of thing, they're handling upper-band material on this, too. But they haven't discovered that it's just another dichotomy which can be generated in exactly the same fashion that plain electricity is generated effort and matter.

And you take effort and matter and mix the two things up together, and the matter is trying to be chaotic and the effort is trying to straighten out the chaos, and between those two points you'll get an electrical flow. And that'll light lights and it'll run locomotives and it'll do the most wonderful and astonishing things that ought to be done, with a thousandth the amount of output in energy.

So, consequently, your electrical generator sits there and it has to have a mechanical energy put into it. It has to have an effort put into the generator in order to get electricity out, and that effort has to go into the generator in terms of MEST; that is to say, you're dealing right there at your lowest ebb. So you have to have mechanical energy to get electricity and that's the only reason. So that's down here.

It is not the mechanical energy which gives you the electricity. The mechanical energy enforces the fact that the poles are going to be where you say they are, that they're going to change as you say they're going to change.

An imposition of will upon any dichotomy creates action or motion or energy. And that is a basic law of action.

Now, let's get up along the—these are very crude examples—let's get up along the line here and we'll find people talking about the fact "Well, he's not a very reasonable man; he is merely emotional." And if you have ever tried to argue with an emotional person with what you considered reason, you know what I mean when I say that reason and emotion are a dichotomy which produces action.

Now, there's the most common field of human action reason versus emotion. Emotion has just got to travel along this band, and the reason has got to be reason.

But did you ever meet an art critic? For here we have aesthetics and reason as a dichotomy. I'm afraid that reason comes loping along madly behind aesthetics, saying, "Let's see, there must be a reason, there must be a reason, there must be a reason." And aesthetics says, "There's no reason, it's just beauty!" or "It's just ugly! There's no reason." And in school they try to teach—imagine this—they try to teach aesthetics.

How can you teach aesthetics?

Well, there is a way to teach aesthetics. You go out and you find all the beautiful pictures ever printed, all the beautiful symphonies and music ever written, all the pretty women you can lay your hands on and line them up in front of the student. How do you grade him? Well, you can't. So of course aesthetics can't be taught that way.

Now, when you start processing this, you're processing very close to the beingness of a being. You'll process the thirst to learn about art. Oh boy, that says, "I have no self-determination with regard to art." You'll process the thirst to tell people and reason about art.

And what are you doing? You're processing out an energy interaction of a very high band, which is highly aberrative. And there's only one higher; couple of the boys hit it there the other day and they came down rather aghast, and they says, "You know—ha-ha-huhhhh!—you know what there is above that strata?"

"It's a magical world. It's all illusion. And it's full of wands and cups and lamps and disks and an illusion pops up and the person does some thing to destroy your illusion, so you tell

him “Die yesterday,” and your illusion comes back and he disappears and . . .” He said, “That’s a terrible place!”

As a matter of fact, there’s a band up here which is the illusion of aesthetics. And all aesthetics is, is illusion.

If you find any preclear who is bound and determined to tell the truth, you are dealing with a very, very aberrated person. He is very far from aesthetics. Because aesthetics essentially is knowing the art of tying. Of course, there’s lying down here because you’re afraid of punishment; that’s one thing. And the other one is the creation of illusion. That’s really a great art.

And you process that, and its dichotomy is probably against a higher dichotomy, but for the moment it’ll serve us. You’re practically processing the static versus the illusion. And boy, you start the preclear trying to reason about this, and he’s really started to spin in, because you can’t reason between a static and the other. And he’s still down in the band of “let’s reason about it,” and you haven’t even got him up to a good aesthetic line.

But if you had a little six-year-old kid, and he’s just come in the house and he’s got these guns buckled on and so forth and you say to him, “All right, now let’s get the time you were playing and somebody wanted you to stop.”

And he’d say, “Yeah!” You can process him on that level.

That’s what it is. It’s the stop versus the motion of illusion. Now, that’s a heck of a band to process, isn’t it? It’s the interplay, way up here. All right. There’s no motion up here; it’s just kind of little tiny energy flows.

But those two, between themselves, will create the highest high frequency, high potential of energy of which I know. But the next one, and the one we can reach rather easily, is aesthetics to reason. And that interplay—dichotomy—produces a high level of energy and action.

Now, you will think I’m maybe going astray here, but a thought . . . Fool you—this is right on the beam. The engineers forgot something when they were working with electronics. They forgot something. They forgot several things, but the most significant thing that they forgot is the fact that an electrical generator. . . They didn’t know this. They build an electrical generator and they say an electrical generator has two elements: It has a plus pole and a minus pole, and the change of potential from plus to minus and minus to plus makes a beautiful AC curve, and it shows this flow, and that’s generation of current. And that’s in all the textbooks there are on electronics that I know of. It’s not right.

There’s three elements, minimum, and we won’t go into the extra elements. And the third element is a base. The third element of an electrical generator is its base. And that base is the equivalent of its willpower. And that base imposes a position in space. And for—as far as we’re concerned (I won’t go into this to make this complicated because it can get very confusing), as far as we’re concerned, it imposes on each one of these electrodes or elements or terminals a position in time and space. And by imposing that position of time and space on these terminals alternately, you get flow. And you wouldn’t have any more flow than anything unless you had a base sitting there.

There is actually such a thing as a minus-minus and a plus-minus. There’s got to be a minus-minus and a plus-minus on the minus side of the terminal and a plus-plus and a minus-plus on the plus side of the terminal in order to get any current. Fascinating!

What you have interacting here is the unlimited motion. of chaos against the static of that base. And the interplay merely shows up on the terminals as an energy flow.

If you take these principles, you can practically rework electronics and you can make a lot of things happen that have never happened before in the field of electronics. You can, for instance, build an atom bomb which costs fifty dollars and you can sell to the guys to take home to the kids. We're going into business on that very shortly! (audience laughter) Anyway. . .

[At this point there is a gap in the original recording.]

There's more things necessary here, though, to make an AC current than have ever met the eye in any electronics textbook. But this one is the one [tapping on blackboard] that interests us particularly. Because there we are dealing with willpower. There we are dealing with self-determinism, at the first time we close the switch and short-circuit those two terms and get the same thing.

What is willpower? And what is self-determinism And we can get it in the same answer. In this MEST universe it consists of the relative ability to impose time and space on energy or matter. The relative ability to impose time and space upon energy or matter. That's willpower. And that's self-determinism. And that is controlling people and people controlling you and so forth, and all of a sudden it works out to this very simple basis.

How does it do this? When a person has lost his ability to impose time and space upon his facsimiles, his memories, he's psychotic—he's gone. And when he only has a relative ability, a very slight ability, to impose time and space upon his facsimiles, in this society would be considered to be in ravingly good shape. And if he could impose time and space upon every facsimile he has in the bank, he would be cause on all eight dynamics and everybody would be down here building a new church to him.

There is this [marking on blackboard] You have your complete dichotomy of the static and the chaos of motion, and a person's self-determinism—his determinism—is capable, then, of posting and placing potential sources of energy where he desires. And the more self-determined he is, the better he is able to impose on sources or potentials of energy, time and space.

You notice if you can get a psychotic to remember something that's absolutely real, if you can just get him to remember just that—do that all by itself, that one little item—you've made him nail something down on the time track. And all of a sudden he says, "My God, I know where a facsimile is. Ptock! It's right there. (sigh)"

Now, if you just continued this out and you say, "Nail down another ones—ptock! he feels better and he feels better and he feels better. And he comes up the scale—the Tone Scale—and is better and is more effective and is saner in the direct ratio that he can nail down his facsimiles in time and space, because he positions facsimiles spatially with regard to himself and we now know that the mind is not some sort of a filmy, indefinite position in the eighty-ninth Einsteinian dimension: it's at the corner of 32nd Street and East Indian School Road, or it's over there 2.4 meters south-southeast from the preclear's head. And the facsimiles are exactly where they are, in space. And it is not the space of ether or mumbo-jumbo or the Christian Sciences collection plate.

It's real space. And it's real time. And that facsimile exists in time by the ability of the mind to take that, theta wise, to hold that engraving—that recording of thought, emotion and effort—in a particular position in space. And by holding it so, the facsimile is used in the creation of real and actual and measurable energy, which is measurable on ohmmeters and which could undoubtedly be conduited to, for instance, light a small electric light—just like that.

We have not found the ultimate static; we have not found the ultimate kinetic. But we found a relative static and a relative kinetic. And this is, to be blunt, the guts of the theta-MEST theory.

Static-kinetic and the interplay in between: there must be something there someplace and we've gone along that line and sure enough, there is something there someplace. And we now know what willpower is. We now know what self-determinism is. We know exactly what to do to a preclear to make him better.

The spatial positioning of facsimiles is absolutely necessary to the generation of energy. Facsimiles have low potentials and high potentials.

Have you ever done this with a preclear? Have you ever taken this preclear and run him in a pleasure moment and he wound up crying? Have you ever insisted that he get something awfully sad and he keeps winding up with things that are funny? And you try to run this pleasure moment on him again and he bogs down and he can't find this pleasure

moment? You just get this shift. And that's one of the most. puzzling things that happens and, actually, what wrecked the initial technique—the running of pleasure moments. It was unworkable, really, because the preclear kept sliding off into pain. Every time you found pleasure, bang! he'd be in pain.

Well, the reason for this was you had the dichotomy of pleasure and pain. Every time you'd set him up to run one, you would find it and you would get an energy discharge (the kind of energy that runs an electric light but a little more high frequency; the kind that runs a broadcasting station, the same energy)—you would get this discharge from one facsimile to the other—bzzt! He'd wind up in the other facsimile because his attention units follow the pattern. He sets up a facsimile here; he doesn't set up a facsimile someplace in the past or something or other. He sets up this facsimile here. And he sets up another facsimile here. And if he holds them apart long enough, he will get a condenser discharge, of course. Or if he just sets up a little resistance between them he'll get DC flow, of course. Or if he runs agree-disagree, agree-disagree, back and forth between the two, he gets alternating current. Fascinating. Fascinating. All of a sudden we're into it, both feet.

Now, why is it that the thetan apparently can run forever without getting its batteries charged up? Well, he isn't running forever without getting his batteries charged up. His ambition, of course—his basic ambition—may be the basic of complete motion or the basic ambition of a complete static. He's as much a complete motion as he is a complete static, but he may get slopped off on the side of a static to where he wants to be static; the goal of a static is to be static.

So he's going to go off on that side of the goal to be static, and he'll try to lay aside all these engrams and say, "I don't—I—I don't know about these anymore"; in other words, "I can no longer place them in time and space." And the second he does that, his sources of power go out, and the things can then discharge willy-nilly, automatically.

Now, this is very interesting. You can take one of these blue prints—you take a facsimile, it's a blueprint. It's also an energy potential—you can consider it that. I don't say it is that, I say you can consider it that on this analogy. You can take this, and if you've ever had a tractor beam thrown around your neck somewhere on the track, of course all you have to do is just mock up this tractor beam; you've already got the pattern—you've got the pattern of the tractor beam. You don't have to know how a tractor beam works. You just have a facsimile and you can mock it up, so you'll use it.

Now, you use a force screen. That's very interesting, these force screens, because they're a very complex unit. Maybe you never knew how to make up a force screen; all you had to do was duplicate a facsimile and you had a force screen.

How do you furnish it with power?

Well, your experience, your current experience, actually, is furnishing you with power sources, because it furnishes you with lows and highs, lows and highs, lows and highs. And out of your lows and highs and lows and highs you get energy.

But what usually happens is the guy gets low and high and low and high and low and high. There's so much other-determinism around him that he eventually—although he has an enormous amount of facsimiles to use—he gets to the point where he loses his ability to position them in time and space. And so they'll either start discharging at will or not discharging at all, and then he'll sit around in apathy.

Furthermore, everybody's got a million times too many already, and this gives us, then, all of a sudden in processing, an elementary, the most elementary (electronics is very complicated; this is the most elementary) call it an analogy if you want to—an analogy—we can give you of processing.

Now, we know that if we set up pleasure engram A in the proximity of pain engram B. we're going to get an in-between discharge. And we work out, all of a sudden, all sorts of interesting energy combinations here.

There are three kinds, you might say, or three activities of energy. Energy, you see, flows, disperses [marking on blackboard] and also makes a ridge here of spherical ridges, or makes ridges.

The density of a wave is only how dense its wave flow is, how much of a ridge it's making here. So we get this flow flowing along here, and we get another flow coming in from this side like that, and these two flows intersect and they jam one way or the other and it makes a dense area.

In Electropsychometric Auditing I used the word density of the preclear. I used the word density, I mean wave density. I didn't think it was necessary to explain.

But that's wave density. Now, therefore this will be a ridge. But it's a ridge of energy. And when you've got that ridge of energy there, you may have another ridge of energy down here someplace. And when one is a high potential and one is a low potential—two different kinds—they will interact; they'll definitely interact, one against the other, and you'll get an energy flow between the two.

When you're processing, if you just process willy-nilly and hit any thing in the bank that comes up, you'll probably get the person processed, but every once in a while you're going to start wondering why it is that this one kind of incident keeps coming up all the time. Naturally, every time you hit that kind of incident a lot of unseen incidents discharge into it. This is why you have your fellow who has too much pain; he's got too many motivators, too much pain. Gets the idea after a while that all is pain, because everything is flying around—pain flow is going out toward the pleasure incidents, and most of the energy activity you get is reminiscent of pain. There's just too much pain. When he tries to set up a bank or get active or something of the sort, this sort of thing happens. You change his environment, he'll change the spatial relationship of his own facsimiles and he'll work entirely different.

You can actually imagine a facsimile and imagine that it has energy, and then imagine another facsimile and imagine its energy, and get the two to charge one against the other and get a reading.

We have, with our self-determinism, not only the ability to impose time and space, we evidently also have the ability, quite independent of that other, to mock up potentials which will then discharge—which is very fascinating. It's about as close to perpetual motion as you can get.

Now, any one of these dichotomies, then: reason against aesthetics, aesthetics against a static, reason against emotion, emotion against effort—what do you find when processing a case? You can process a case—effort shows up, effort shows up, effort shows up, effort, effort, effort, effort. And you say, “Is this case going to run forever on effort?” It just apparently is effort shows up, effort shows up. And all of a sudden, the preclear breaks down and becomes very emotional on you, and then for hours and hours and hours of running, probably, is emotional.

What have you done there? You’ve just run into the dichotomy of effort and emotion, and you process out one which had too high a potential—it was willing to run until it had too high a potential. Some place or other you’re going to get a null, but the inactivity of discharge there was quite temporary. You processed out, sooner or later, too much effort, and the next thing you know, you’ve got emotion discharging. And we say charge and discharge, we mean just that; it could be measured on a voltmeter. When there’s too much charge on a case, we mean just that: there’s too much electrical charge on the case which will discharge, that’s all. And it will discharge like this.

You can’t have an artist discharging art unless he’s at least willing to mock up art to discharge. He can dream up an artistic state of mind and hold that very firmly in mind, but if somebody comes along who’s very reasonable and says, “Let’s be practical” all the time, he’ll eventually start discharging like mad—not to form art, but to form reason about art.

So he will discharge—he’ll commonly discharge toward the lower input. You get the idea? He’ll discharge from a static to here, preferably. He’ll discharge from the aesthetic to the reason. Artists, actors are always writing long books on the subject of politics or something—always doing this.

So you get aesthetics to reason. Now, you’ve got—reason will discharge toward emotion, emotion will discharge toward effort, and effort discharges in the direction of matter.

All right. We have, then, certain standard dichotomies and by processing one against the other, we get AC flow—AC flow. By processing another way we get condenser discharge, which technique has not been much studied. And that’s very interesting. You just hold apart—if you held apart an energy here and an energy here, two potentials—and then, by imposing your will upon them, you insist that they stay apart. And if you’ll hold these things apart and hold your attention firmly on one and not let the other one move in on it, and not be distracted over to this other one at the same time—you just hold those potentials, you hold them and you hold them and you hold them and you hold them and you hold them—by giving your attention and feeding present time attention in on this facsimile, you’re going to keep changing the potential, changing the potential, changing the potential, until you are going to get a discharge from this one to this one. And it’ll be a nice, big, juicy discharge if you can get it and it should go ha-whap! And you actually, really, probably—blown up a facsimile. That’s a technique. Or you can restrain the flow so that you get a sort of a DC. You’re doing, to a large degree, DC running on Ridge Running.

And the other one is by getting your flow from terminal A to terminal B and B to A and B to A, and just keep their potentials more or less level, you will discharge two facsimiles at the same time. And this is your motivator-overt act, DED-DEDEX discharge. You’ve got to keep reversing that flow, and it’ll be white to you, and it looks white to you because it is energy. There’s no mysterious reason about that; it is energy and so it looks white. And your energy stops flowing when it turns black.

And it’s just AC—and you manufacture AC. Your preclear starts coming up the line of the creation of energy. He starts locating things and gets even better and better at this. And he all of a sudden—he doesn’t turn things white and hold them white, just . . . There’s two ways of doing this. See, he’d turn things white, and he just holds on to an electronic incident and then fixes it up so the energy will discharge out of it on a DC basis. And every once in a while he

hits a condenser threat in it. He gets scared. And he thinks, “Boy, this thing is really going to explode any minute,” because he’s running DC on it.

That’s one manifestation where he’s got everything white. And this other one is quite interesting: He runs from facsimile A to facsimile B. Facsimile A is what he did to somebody else and facsimile B is what was done to him. And he runs between these two: agree and disagree on what was done to him, agree and disagree on the other person. He’s got . . . Actually, you’ve got to take into account the double-polarity system of AC to run this: agree and disagree on what happened to you, agree and disagree on what happened to the other person—on what you did to the other person. You’ve got a set, and the right ones will come up if you start doing this, oddly enough. They’ll just pop into view. It’s pretty automatic. You’ve got AC running.

And at first, your preclear will be very careful about this and he will run very slowly. He will run a half an hour one way and a half an hour the other way. And he’ll fool around with this and he’ll monkey with it. And the next thing you know, he’s running it at maybe three or four seconds one way and three or four seconds back again. And the next thing you know, he’s running a millisecond out and a millisecond back. And then he’s getting up to speed. And all of a sudden he’s going bzzzzzzzz! Energy is way up; he’s got quite a bit of energy generated in the line. And his rehabilitation of his ability to do this has a lot to do with his being able to knock out engrams. His imposition of time and space on energy sources or energy targets is his self-determinism. This is very simple.

So what do you run? Get his engrams distributed around in time and space. You run him, in other words, to take over the control of his own energy sources, and that is your goal of processing.

That immediately leads to cause. That leads to full responsibility. What you’re trying to establish is his full responsibility for having facsimiles. Now, that’s one of the best things you can establish, because now he’s got time and space for his—all of his terminals. He doesn’t have to think about it after a while.

Every once in a while he gets self-conscious. You know, did you ever go along the street and suddenly realize that you hadn’t remembered to breathe for the last couple of minutes? You say, “Breathe!” And then for the next three or four minutes you breathe in, breathe out, breathe in—you become very conscious of your breathing.

Well, this will happen to you in running this stuff. You all of a sudden say, “Think.” Then you say, “Well, I don’t have to tell myself how to think. Well, nod.” You all of a sudden find yourself directing yourself very self-consciously; you’re sort of putting your arms up like this and your feet on the chair like this and so on. And then get him to think about something after a while, and then suddenly realize the body is lying there, and the company is looking at it rather oddly because it hasn’t said, “Yes” for several minutes. So you hastily go over and you pull the cheeks apart like this and it says “khhh.” Everybody—everybody’s satisfied and they think you’re polite and well bred.

Anyway, you see, you get up to that level of unconscious, but remember there’s terrific energy banks, terrific energy sources. You just have unlimited numbers of facsimiles to use. What you want off of the case are the facsimiles which are jamming, which inhibit the individual from assigning time and space to his own facsimiles so that he can get an energy flow. You want, then, those facsimiles which jam the track. And if you can get those off, you’re fine.

You’ll find those in a chain. And that chain is a service facsimile, and is a service facsimile for the whole track. And it’s the same service facsimile that we were talking about in Advanced Procedure and Axioms, except it’s on the whole track. And it’s what you use to control people. What do you use to throw people out of control with? What do people use to throw you out of control with? What do you use in order to gain sympathy from . . . In other

words, it's your mechanical aspects of "What's your bag of tricks?" that are very aberrated. This aberrated bag of tricks that you use, that keep you from being very sane or active: that's your service facsimile chain.

So we've got this service facsimile chain and you process that out and you'll find out that it's jammed. And it's jammed by ogle thing and one curve. And back again we are on the emotional curve—just as simple as that.

Naturally, [marking on blackboard] if you took an energy source here—this is a terminal—and an energy source here, and then you put insulation between those two things and you build this one up, up, up, and you cut this one down, down, down, eventually this one is going to go ha-wham!

[At this point there is a gap in the original recording.]

Supposing you started building up the potential on this side, and then you keep adding in insulation and you build up the potential and you put in insulation and you build up the potential and you put in insulation and you put up the potential and you build . . . All of a sudden you say, "Wait a minute, boy. Huh. What's that—rate is that going to discharge at? How far away had I better be in the next split second?" Because this is going to discharge across that line. And the tougher it—you made it and the tougher the difference of potential is, the rougher the explosion and the faster it's going to be.

This is an atomic explosion, if you really want to know the truth of it, because if you could get that condenser to discharge in a billionth of a millisecond, you would have a wave velocity there of some trillions of light-years. And it would be a very short wave velocity and go straight through matter and everything else. And thought is already so short that it'll go instantaneously through matter.

It's very interesting. It's very short already. And you're going to build this thing up until it'll probably start chain-fission reaction in this enormously powerful aesthetic, reason and emotion bank. And there you are sitting there with that whole bank! And it's just going to blow.

Well, most people are sitting right there at the moment of saying, "I'd better get out of here." And for the next billion years they say, "I'd better get out of here," because they never made it.

What is this thing I'm showing you here? I'm showing you a condenser, but I am also showing you a type of insulation, and I'm also showing you a difference of potential.

And what's this all add up to?—This adds up to the overt act and the motivator. Also contained in here is the difference between a DED and a DEDEX and an overt and a motivator. I mean, why have you got to have had it done to you first? It's all in terms of energy. We won't go into that.

Here you are. You're saying, "You so-and-so, you've done this, you've done that and it's your responsibility. You're cause, you're no good, you're cause, you're no good—yap, yap, yap, yap, yap, yap, yap and I'm going to get . . . And I've no sympathy for you whatsoever and I'm going to butcher you, and I'm going to butcher you and here I start right now and here we are, cutting your head off. And here we go, here we go. And I've no sympathy for you. I'm above all that sort of thing!"

And this other being is saying, "Oh no, no. Don't, don't, don't. I'll do anything. Don't punish me, please, please, please, please, please, please, please. Oh, no-no-no-no-no-no-no-no-no-no!" More and more and more and more . . . And all of a sudden you're aware of this drop of potential. There you are, pretty high and mad and generating energy like mad, and here he is going down, down, down in potential, and a different level of energy. There you are, effort,

and there he is, at best, a combination on one side of emotion, and on the other side about to be matter. And your difference of potential is getting very, very rough. And you start to realize that right there, with nothing between you . . . You're at this situation now: [marking on blackboard] there he is and there you are—you're going to get a discharge across that line. There's going to be an energy exchange. And you say, "Oh, no." You say, "I've got the remedy for this. I've instinctively had the remedy for this for the last umpteen billion years and everything is fine. So all I will do is put in here a protective screen."

By the way, that screen is a specific screen; it has a specific anatomy. And when you find the specific anatomy of that screen and can express it in terms of an engineering drawing, you can sell it to governments with great ease, because it happens to be the force screen. And it contains the elements necessary for a force screen: probably a couple or three polarized flows and some kind of a magnetic field in relationship— probably very simple.

But you put up a force screen. You just take this old pattern and you say, "No sympathy! Force screen! That's that! And I can go on and do anything I please to this character now and really show him, because he really deserves it! And now he can be as afraid and as agonized and writhing as he wants to be. And it's not going to affect me, affect me, affect . . ."

"Wait a minute," you say. Because this guy has now gotten this big— he's just that big—and now you're this tall. And you say, "This thing is liable to discharge again. Maybe I'd better put up another force screen!"

All right. So you've got a much bigger screen here now. Now you say, "Now I'm really going to butcher you, and you deserve it, and . . ."

What happens at this point? Well, go to the head of the class. That force screen can't hold it anymore. That force screen is having—on this side of the force screen you're getting an accumulation of low-level energy: the level of fear, the level of pain, the level of agony and so forth, and grief are all on this side. And on this side of the force screen you're building up anger, rage, vengefulness, really deserves it, reason, righteousness, probably purity if you belong to a church and are burning witches, and—oh, and godliness, and probably everything is over on this side.

And you've got these two walls which are very close in approximation, one with a high potential here and one with a low potential [marking on blackboard] here. You're getting these wave emanations from here; you're getting these wave emanations from here. And all of a sudden, that force screen is just going to go crunch!

What happens when it goes crunch? Very, very satisfactory crunch it is.

This wave emanation discharges that way and hits and makes a lot of ridges, and these wave emanations discharge this way and makes a lot of ridges. But right in this area, all through here—all through here—they mingle. That's sympathy. That's "me and thee are the same joe. We're the same person." The victim's wavelength and the "overt-actor's" wave length commingle at that moment, and at that moment they become the same person—and you feel sympathy.

Just before this blows, you get a twinge of fear. First there's no sympathy, no sympathy, and you toughen it up—no sympathy, no sympathy. Then all of a sudden there's this twinge of fear—"I'd better get out of here"—and then, boom! Sympathy: "I'm him," which is what sympathy is; it's a low-level interchange of energy.

So you think to yourself, "Oh, my God, my God, what am I doing? This is horrible." He thought it was horrible, that's where you got the idea. And it comes in an interchange. And you say to yourself, "Oh, get away from me, get away from me." You're trying to get away the weak side of this energy, the horrible side of this energy, I-am-being-butchered side of this energy. And of course, when you start saying, "Get away," you're taking the role in

which you placed him; he's been saying, "Get away." So the second you say, "Get away" you attract to yourself all the waves which say, "Get away."

And who are you? You're him. If you have a motivator, you will pick up your motivator along with it, and that's better. But if you don't have any motivator at all, you just move right straight in underneath the facsimile which you've just administered to him, and you become that facsimile. You get the victim's facsimile—exact.

So your course that you're processing here is no sympathy and then fear—which sometimes doesn't let you process this engram, because that's escape. And sometimes your preclear will hit that and go right on out of the sympathy—no-sympathy incident with a dispersal. He'll just ride away. He pretends this time that he got away; he didn't, ever.

And so you run this fear, "I've got to get away from this. I've got to get away from it" (this is a thought), "There's liable to be an explosion here"—either of those thoughts, and he'll come right back to that force screen and get the blast. And you make him run the blast and you'll get sympathy, and then you get propitiation, and then you'll find him sitting there with all the somatics he just administered.

Well, don't bother to process those. Process the curve, the emotional curve. Of course he's going to get this somatic. Just go back again and process "no sympathy," "no sympathy," "no sympathy," "Other people feeling no sympathy for me," "me feeling sympathy—no sympathy for other people."

It's an emotion. It's the emotion called "no sympathy," and that means a force screen. And that means there's a condenser discharge going to follow it immediately so that you get sympathy. And then you get propitiation, then you get making amends, and immediately afterwards you get beingness.

In this lies the mechanism of life continuum and is as important to processing as water is to an ocean.

When we talked about running emotional curves in Advanced Procedures and Axioms, it was actually this one which, when hit, caused the most advance, because this is the life-continuum curve: You continue that thing for which you at first felt no sympathy, then you felt sympathy, then you felt propitiation and then you were. And if you will set somebody up into this curve, he will be stunned to find how fast he became that for which he felt no sympathy.

He went along, he said, "I have no sympathy for this, I have no sympathy for Mama; I just have no sympathy for Mama whatsoever. Well, of course, Mama isn't so bad; she works pretty hard. Wonder what I can do for Mama?" And when he gets married, he does the cooking.

Now, that's a slow curve. That's based on your basic incident where it was really a good, solid, vicious overt act with a terrific change of potential, explosion of the screen, and beingness and inheritance of the engram. And after that, he'll dramatize this cycle. He'll keep dramatizing it and dramatising it and dramatising it and dramatizing it.

How do you take this force screen apart? It is a rough one to take apart! You've got one right there. And you can process at it and process at it. You've got another one back here; you got another one here and you got another one through the center of the head, and there's probably some more sitting out in front of you there, but this is the important one. Because when you became this, the whole line of old body facsimiles collapsed on it. You became beingness, forward.

That's a descriptive reaction. First you felt no sympathy, no sympathy, then sympathy, then propitiation, then beingness. And that's how you got in a body in the first place.

You says, “Look at those bodies, aaah, rrrhr, arhr! Hot stuff. I’m a . . . They’re amusing, though. Ha. Look at how—when I twist their ears. Lookit, every time you—lookit, look—can you imagine these things? You put fifty thousand kilowatts or something like that between their ears and they go deaf? And they fall down, they die? And some times you hook up to one of them and it’s got more emotion in it—gee, is it startling!” And you think to yourself, “Well, they really deserve everything; besides, they’re just vegetables.”

And then one day—one day, you get near one and it’s got a decayed thetan on it and you get this change of potential. And you suddenly say, “Well, I’ve got no sympathy for this whatsoever, no sympathy of any kind. No matter what I do to this body, it doesn’t matter. I’ve no sympathy. No.” Crash.

And the sequence—it just happens in seconds. It just goes brrrrrr “I am a body.”

And you run this happening and lasting for longer and longer periods. And you can spot—if you can spot a body out here in front of you, twenty feet or so, and just get the idea of having no sympathy for it, you’ll eventually find the body and you’ll find the rest of the manifestation. But it’s liable to kick back here, and you’ll find all the body ridges that are out in front of you suddenly stacking up on your own face.

It is the doggonedest, fastest, most satisfactory process you ever saw in your life, to an auditor. Auditor can sit there saying, “No sympathy, no sympathy. Go on and run it, go on and do this, go on and do that,” and all of a sudden he is the preclear He gets audited in the session and he says, “You know, my back is pretty bad off here.”

Now, you take one of these force screens apart—just by running that, you can do so. But you can also take it apart on an AC basis and on a DC basis. Don’t try to take it apart on a condenser basis for the excellent reason that this is why your pc wants to get away from it. It’s got a big bouncer in it; it’s got energy dispersal’s. So how do you take this apart? You get “the beauty of holding on to it,” “the beauty of having this protection,” “the beauty of feeling no sympathy,” “the beauty of being merciless,” “the ugliness of being merciless.” And all of a sudden you’ll find out somebody was holding a force screen on you and they’re being perfectly merciless and you were the victim in this case. It just moves in kind of automatically.

And you run “the beauty of being merciless, the beauty of being merciless, the beauty of being . . .” And you find yourself getting taller and taller and being tougher and tougher. And you say, “My, did I over come those people; boy, am I—was I really . . .” You say, “Just a minute. You know, it gives me a little twinge of fear, right in my stomach.”

You’re just on the edge of that dispersal. And the preclear at this moment will say, “Say, how about a short break so I can have a cigarette, huh?” He escapes. Or he starts to talk, chatter at you and so on.

There is your cycle. You’ve recognized it. You know that you’ve got just below the no sympathy, fear reaction. A preclear who’s propitiating, a preclear who is doing this or that—you can just ask them, “Get the sensation of making amends.” And they’ll get “make amends” this way and that way.

You maybe can’t run a preclear too high on this, so that he’ll get no sympathy. They’ll tell you, “I could never feel that way; I’ve always been a good person. I—I’ve—I never . . . Well, I—what do you mean, no sympathy? I would never feel no sympathy toward anybody.”

You might get an argument. If so, run the curve in reverse. Say, “Run being a body.” The person will run it for a while and then it’ll start to seem unreal to him. “Run how beautiful it is to be a body.” “Run how ugly it is to be a body.” “Run how beautiful it is.” “Run how . . .”

And the fellow will start saying, “Ummm-rmm.”

Then all of a sudden he'll begin to feel very propitiative toward himself. And you'll say, "Run propitiation toward a body." "Run not propitiating a body," and so forth. And he'll run back up the line.

But you'll hit this force screen, and it is a tough energy manifestation. It's a bundle of energy which is very rough to take apart. So you just can count on being able to run at it, which will seem to you just endlessly, hours and hours and hours of "holding on to it because it's so beautiful to have no sympathy, holding on to it because it's so beautiful to have no sympathy," "other people holding on to it," and "it's so ugly to have no sympathy," "escaping from it because it's so ugly."

Hold and escape, in other words. That's the DC running of it—hold and escape, hold and escape. Or the beauty and ugliness, which will give you a black-and-white flow manifestation. Or if he can't get black-and-white flow on beauty and ugliness, just run agree and disagree on no sympathy. And you're running an AC flow on the no-sympathy force screen, and it will gradually, gradually, gradually deteriorate; it will get harder and harder and tougher and tougher.

But—and this is very important—ground your pc. Ground him. Because he'll get scared and jump up far more often if he isn't grounded. And furthermore, his head will get such a mass of unexpended energy that he won't know whether he's going or coming; he'll get just logy.

Now, identification and differentiation are simply this: where the cells have all short-circuited or where a ridge has short-circuited because of too much energy on a subject, all the facsimiles on that subject, so that every facsimile seems like every other facsimile. That is identification. When that energy is discharged, that screen or heavy ridge is disintegrated, you will have differentiation on this subject.

Differentiation is important because differentiation is another way of describing the ability to locate things in time and space. And identification is terrible because it means there's a short circuit all the way across the line on any one subject. In that sentence you solve general semantics. There we have methods of processing.

Now, in order to place a facsimile, then, in time and space, you must be able to control a facsimile in time and space. If you can't control, you can't place. So Control Concept Processing becomes an important, independent little unit process sitting down in the midst of all other processes. And it's just a little process; it doesn't amount to much, except it'll break more cases. You just get the concept of you can't control it and the concept that you can control it, and the concept that you can control it and the concept you can't control it, and run, each time, the flows white to black on AC Processing. You get the concept that you can control it, the concept you can't control it. And when I say it, I just mean "it." And this can be directed at the black field in front of the preclear's face, and the darnedest things will show up all of a sudden in locks that have been crowding him because he can't control them.

It can be directed at a chronic somatic and is another method of solving a chronic somatic. This makes the 895th method I know of solving a chronic somatic. (audience laughter) So if there are any around still, I'm ashamed of people.

Now, there is Control Concept Processing: "can control it" and "can't control it." You'll find that it'll turn into the beauty of controlling people, the ugliness of controlling people, the desire to control people, the desire not to control people, agreeing not to control people, thinking of how you shouldn't control people. And the lowest level you start at on it, of course, is "not wanting to seem to control people." That's about as low as you can get on it—not wanting even to seem to control people. And a person who is at that level hasn't a ghost of a chance of controlling facsimiles.

You take over control along the line and the control gets up from forcement and so on. A lot of things turn up on this. But you just hold those concepts and the preclear's life starts to iron out.

But we aren't dealing with anything very mysterious anymore, in that we can measure it and eat it and taste it and do a lot of other things to it. And we're trying to get a pc to take over control of his facsimiles. And taking over control of them means being able to place them in time and space; to put them where they belong in the time track; to know where they are in relationship to him; to know where he is in relationship to the body; to know where MEST articles are in relationship to his own whereabouts.

If we can rehabilitate this, we have rehabilitated all the self-determinism you'll find out about in this universe. And it is very senseless of me if I were to stand here and lecture to you about the next universe. There's an awful lot of people who've been making a lot of lectures on this subject for the last two or thirty thousand years and they didn't know any more about it than I do. But if you bail out of this one, I'm sure you won't need many instructions on the next one.

So the point is that—I'm not even asking you to get out of this one. Your control blueprint, then, is you've got to be willing to take over complete control of your environment and your body. You don't have to take it over, you have to be willing to. You cannot get out of the body by negating against the body. You've got to be willing to control the whole body—take it over complete—and use it.

The road out of this universe is via the dynamics, one by one by one.