BASICS OF SCIENTOLOGY AND DIANETICS, PART II

A lecture given on
21 September 1952

I'm going to finish up this outline rather rapidly, because if I hit every one of these points, we would be here for an awfully long time, and these points will, each one of them, have to be hit individually. All right.

Here we have self-determinism. As theta interplays against MEST, as one action interplays against the other action, we find out there are three things which occur. And in self-determinism, we find the evident ability of theta. It is the ability of theta; it might be a little bit of a sub-theta ability there.

And we run into our Q in the whole problem. And it's very interesting to know the Q in a problem—that is, the questionable point. Where do we take off in this theory? Theta-MEST is not the takeoff point now; the takeoff point is self-determinism.

Now, that is your assumed datum—assumed datum. It's very demonstrable and it's very usable, but it is assumed. And we can see that this datum exists, but we have to assume how it got there. And we assume from this point on down into all the other points we're using. And this point is the high reach—the high tide, you might say—of the subject at this time. And discovery will come in the field exactly on this point: just above this Q. which is self-determinism.

And I could tell you now exactly what self-determinism is. That sounds very authoritative, doesn't it? You'll agree with me in a second, once you think it over: Self-determinism is the ability to impose space and time upon energy. It is the ability to impose space and time. To that degree, it is will. And will and self-determinism suddenly are observably the same thing; they're just a little bit different manifestation.

To determine something, then—it's all very well to say "self-determinism" and go flying away airily and jump into yogi, but if we can define this for you very, very closely, then we know what we're talking about, don't we? What is the determinism of "self-determinism"? It's determining the time and space location.

Now, you don't have to have the energy there to determine the time and space location, but the reason you do it is for the placement of energy. Time and space, imposition on, equals self-determinism. Very simple. That leads off into willpower, it leads off into control—why one controls, what one is really in control of, whether or not you can tell whether somebody really is in control of the situation or not—leads up into a very wonderful array of knowledge, all by itself.

Self-determinism—that is, does this individual determine time and space on the various dynamics?

Now, you see, it's quite enough in an aberrated, first dynamic, low order society—a person says, "Well, this means that only I can be cause, and I am the only one who gets self-determinism." And this leads into an idiocy, because it says immediately that "I am the only one who can deter mine the time and place of planets, of suns." And that, of course, would be the determinism of what they take to be God, by definition. And that would be your eighth dynamic determinism. So he says, "Only I can be cause"—oh, nonsense.

It so happens, however, that when he would be fully integrated, he would be very fully conversant with the determinism of it, and the deter minism itself would not select him out as its randomity. He doesn't have to be God, but he would certainly be on a parity level. In other words, God wouldn't be imposing upon him.

Let's take it on the basis of the group. Here's a group of people. You say this is a self-determined group: It would simply mean, not that the individual ran this group (that would be quite aberrated) but a good, self determined group would be capable of so imposing and disposing time and space that the liberty, freedom, activity—and particularly that last, because that means action and it means that- you just don't get complete freedom for the individual in the group, but you get freedom for the group. That means, then, that your time and space impositions of the group are such and they're worked out in such a way that the group itself is imposing, and it is not selecting out members of the group as the only things they're imposing on. You see, it would be the group that would be the imposing. And the group would be stable enough in this imposition of time and space that it wasn't continually and completely upsetting the members of the group, so that they could align themselves, too, with the determinism of the group.

And that's third dynamic determinism in a practical, workable way. It means good scheduling, it means good agreement amongst the group, it means knowing what the group is trying to do, it's using the capabilities of everybody in the group. And it's a good, self-determined, well-functioning group. And that group, actually, is imposing time and space on other elements, not group members.

The trouble with an army, you see, is one of the main purposes of an army in peacetime is the imposition of time and space willy-nilly upon the members of the army. They are its randomity. So you get a very unhappy private. He's not really, then, a member of the group at all, he's kind of a robot. See, he's not up on the third dynamic.

If the army were really a good group, the trust in that private would be such that the private and the army would be in perfect agreement on the fact that they were imposing time and space on something, and that something would be the goal of the group. And the private would be perfectly trusted to go ahead and operate. Why, certainly he would. And he would probably function very well, because his reasonability of the thing would be such that his imposition of time and space would, of course, not upset the time and space of the whole group. So you get a good, workable operation.

And just in those few sentences is composed, really, all you need to know about group action. You can work out from those points about everything you need to know about a group.

[marking on blackboard] Now, then what's self-determinism? This is the high tide; this is the high point of research in the imposition of time and space. How important is this? I'll tell you how important it is. In electricity, in the world of electricity today, they have the most beautiful formula you ever saw in your life. It's the formula of alternating currents. And they set it up and they draw it and they teach it to every schoolboy and they teach it to every electrician and every electronics man. I don't care what his rank and grade in the world today; if you got ahold of him and asked him, "Now, that formula about alternating currents, that contains all the elements about alternating currents, doesn't it? And that's what—how alternating currents work."

This is not very strange material. And he says, "Oh, yes!"

And you could shake him to his core. You'd say, "Well now, look, there must be a third element. There's your plus terminal and your negative terminal. And the terminals reverse, one to the other, and it gives you a current flow. There must be a third factor."

He'd say, "Oh, there's no third factor. No, no, not at all. Just a plus terminal and a minus terminal; they discharge and surge and you get a flow!"

"No, they don't."

Well, if you want to get mystical or something like that, he'll immediately fly off in self-defense into Einstein or Klepstein or something of the sort and have himself a mad time with the constants of energy and quantum mechanics and "the reason why you, you stupid fool, couldn't possibly understand this." Upset him to the core. Say, "The base of the generator is.the third element." He would look at you for a moment and you'd say, "It's kind of self-evident, isn't it?" And he'd think it over for a moment. Because the second that you say, "There is a base on the generator of the two terminals," you have what is imposing time and space upon those ter minals, and if you figure it out, it actually changes the formula of alternating currents.

It says that at any moment there is a minus on the minus terminal, there's also a plus-minus on the minus terminal. And any time there is a plus on the plus terminal, there's also a minus-plus on the plus terminal. So there has to be a potential there to hold the minus terminal minus while the other plus terminal can be plus. And the fellow starts holding his head in horror, because it's too simple.

You see, in the field of the sciences—and if you're trying to gain importance and so forth—they all go up into greater and greater com plexity and greater and greater complexity, and they make it complex enough, they can get paid forever. But if somebody steps back here, in back of the problem, and gets simpler—hooh! Bad business.

So, I'm not overstressing this importance of this thing; I didn't know it was that important. I went along one day and I said, "Let's see, what is there about electronic flows that seems to be a little bit wrong? They just don't quite figure it out. Now, there must be something else to know." So then I look over a generator and say, "Well, it's the base! The base holds these two terminals apart." And the base, oddly enough, is imposing time and space and potential on these two terminals. So you get alternating current. But it's the base! It doesn't let them snap together! If there wasn't something there—that let them snap together, you'd never get a flow at all. What is it that's keeping them from snapping together? These two termi nals, then, are standing there charging one to the other, one to the other, and you get electric lights. Well, there's a base there.

Well, what's this base sitting on? How far does this base go? Well, this base is actually nothing but the real world metal base of the generator. And it is nailed down to the planet. And the planet is nailed down by gravity to a system. And the system is nailed down by motion to a galaxy. And the galaxy is nailed down by motion to an island universe. And the island universe is nailed down in time and space by . . . (audience laughter) It's the base of the generator. Simple.

Here's the engineer been playing God all this time, you see, and didn't know it. Well, where do you find God? You find him just beyond that Q— I just told you. He would be the ultimate self-determinism—the ultimate determinism, because he's imposing time and space on an energy flow. And if you don't have this imposition of time and space on terminals, you just never get an energy flow, that's all there is to it! And that is in a human being. And where a human being likens in any way, shape or form to an electrical generator, it's simply there. He is operating on potentials. And to prove this to you, a person cannot be made to run a pleasure incident or lots of pleasure incidents without running into grief charges and apathy. Did you ever do this? It's a weird one, isn't it?

You run this fellow and the fellow says, "Hooray," he's going to have this good time and you're going to run him through this incident—"Oh, let me out!"

What did you do? Well, there was a spatial position—an actual spatial position—to the facsimile of pleasure. And the second you addressed his attention over to the facsimile of pleasure, he got a potential change which permitted a painful facsimile to discharge. Because pleasure and pain are a dichotomy, they're two sides of the potentials, so that you got, then—pain will discharge into pleasure.

What good is this to you therapeutically? Well, it's a lot of good to you therapeutically, because there's an actual fact involved here that you can't make a person run . . . If you want to get him into pain, just get him to run some pleasure. And the reason why—it isn't because he's aberrated, it's because he's following a completely natural law that if you address one potential, you're going to start a flow, and you get an actual flow from the other facsimile.

Now, how far does this self-determinism go and what does imagination have to do with this and how good is reality? Do you know that you can actually mock up in front of you, think up, imagine an aesthetic thing? And mark this thing down well, because it's quite important; this is a demonstration on self-determinism. You can imagine something beautiful out in front of you someplace. I don't ask you to do it now, but you could just imagine something—just a little therapeutic thing that you can monkey with. This is interesting. You imagine this beautiful thing out in front of you someplace, and then watch what happens to it.

Oh, I'll take it back—why don't you do it? Just imagine something beautiful out in front of you somewhere and just look at it. Imagine something beautiful and then look at it. (pause) What happened to it?

Male voice: It turns it ugly.

Female voice: Got it.

Male voice: It started to get ugly.

Isn't that interesting? I noticed from a couple of sets of eyes in here, we almost blew a grief charge.

It's an actual therapy. Well, you imagined it—that beautiful thing. And two things happen to them: they get dark and ugly, or they disappear. And when they disappear, you put it out there and it does a discharge back against you. And you run it backwards a few times and you can—the pre clear can find where it came in on him. His difference of potential was set to run from beauty to whatever potential he is in.

You see, now, they can run either way; they can run to a higher or they can run to a lower. Or he set it up out here, and the energy flow ran from him to it. And of course, when it ran from him to it, it quite normally—he was on a lower potential than it, and wham! It darkened and became ugly.

Now, if you were fully self-determined, you could do just this trick: You could keep imagining these beautiful things and they'd get ugly—set them over there someplace, put them out in "then." And imagine another one. Whoo! Bang! Whoo! Bong! The next thing you know, you'll yawn. Just imagine one after the other out there, and whenever they darken down, just put them aside. You'll yawn and things will start to feel strange and you'll feel quite different.

You've set up a terminal practically from nothing; you postulate it. You've set up a terminal into which something could discharge or into which it could discharge something. And let me tell you something about that. It measures on ohmmeters; it measures on oscilloscopes. It is a charge which is a charge and it is not something different from electronics or elec tricity or protons or something. It's just a finer bit of the same thing. You don't need any effort to get electrical potentials, but they give you effort.

And right there, you're at the Q. You find out that not only can you impose time and space, but you can invent energy in it. And then you get a change of potential which obeys all the laws of electricity. It's very fascinating, because as you aberrate a preclear, all you are doing is handling these potentials wrongly. And you can aberrate him and aberrate him and aberrate him, and just get him all snarled up. You can get him in horrible shape.

You can get him so every spatially held facsimile anywhere in his envi ronment will discharge against him and use him for a ridge. And there he is, with every fifth facsimile in the bank discharged solidly against him. Beautiful. And now he's holding it all personally. What you've don-e is robbed him of his ability to impose time and space on these facsimiles.

And the only thing that is aberrative about a facsimile is when it comes into "now." And the only way it can come into now is when a pre clear says, "I don't own it, and therefore I can't handle it, and therefore I'm not going to put it into 'then.' It's of its own responsibility." And all of a sudden, somehow it gets into now. And now it appears here in now, he obeys it. Why? Because it is other-determinism, not his own. How do you disaberrate him, de-aberrate him? Very simple. You just get him to take ownership and impose time and space upon all the facsimiles and manifestations he has. Shooting ducks. Self-determinism, that's your Q. All right.

Now, we go right down the line and we come into this [marking on blackboard] field here: evaluations, postulates and conclusions. Evaluations, postulates and conclusions. They are degrees—degrees of the knowingness of theta itself. And that's quite important, and you sure better know about it, and you better know it all well, and you better know everything that postulates can do. And I would hate to threaten you, but the most horrible thing I could threaten you with, with regard to that, is a bunch of failures with precleans And if you don't know this one, [tapping on blackboard] you don't know what this one can do.

A very simple way to impose time and space is to impose an abstraction of time and space—and that's a postulate. A fellow takes an evaluation of the times and spaces he sees, he draws a conclusion and makes a postulate.

Probably I ought to write that thing exactly in reverse so that it's evaluations, conclusions and postulates.

Male voice: Decision would be part of it too.

Hm?

Male voice: Decision is in there. Decision would be part of it too.

Well, a conclusion . . . What a decision is, is a postulate made because of a conclusion.

Male voice: Yeah.

A decision is a postulate made because of a conclusion. Now, he takes an evaluation, he makes a conclusion and then he forms a postulate. And very often you'll find postulates won't lift. So how do you make a postulate lift? You find out what conclusion he made to make a postulate necessary. And then the conclusion won't lift, so you get him to make the—find the evaluation: the evaluation which made him make the conclusion. And then you get the evaluation, the conclusion, you get the postulate.

And why is that important? You'll find these things in every facsimile, but that doesn't mean that you only process these things out of facsimiles. That's important because it's a whole therapy in itself, and that is the therapy of the thetan! And that one you're never going to get away from. So, that one you want to know. You want to know that very well, because the thetan changes his state of beingness and aberration simply by making and unmaking postulates—just as easily as that! It's the most fluid method of processing you've ever seen. It's just—nothing to it.

You get him outside and he says, "I can't see. I'm blind! I can't see anything! "

And you say, "Well, let's see if you can. . ." Not "Let's get a time when," but, "Let's see if you can change that."

“Why, just a minute. Yeah! I can’t see very good, though.”

“Well, all right, let’s see if you can change it again.”

“Yeah. Well, everything’s all very bright and brilliant now. Now what were you saying?”

You de-aberrated him just on the subject of seeingness.

You get a thetan outside and he won’t be able to think! “My mind won’t work!” And you say something to him, get him to shift the postulate about his mind working. And every once in a while, he will find that a facsimile, see, it’s sort of riding in the vicinity—just rarely, once in a while you’ll find this facsimile riding there too—and he’ll just knock it off And he’ll say, “There. There you are; there’s your . . .” All of a sudden he can think when he’s outside; he has a postulate that he can’t think, see, so he just changes that into a postulate that he can think.

Now he says, “I am thinking very well now,” and you know that he’s thinking at the rate he thought when he was a body.

So you say, “Now, let’s get the postulate on how rapidly you can think. All right. Switch.”

“Yeah, well, my mind’s going like mad now. Okay, what do you want?”

Nothing to it. And that’s your process and that’s processing. Okay?

The way a thetan processes is he tries to de-aberrate the body so he can still go on using it. Well, that’s one process. De-aberrating the thetan is another process. Actually, all a thetan does, then, in de aberrating the body is free and use energy and blow up deposits of energy. That’s all he does, and to de-aberrate himself, changes and makes conclusions. Simple.

Now, we have here, of course, [marking on blackboard] self-determinism in its manifestations of ARC, which is the way self-determinism works in the physical universe, and three component parts of it: that’s ARC. And with ARC you get the Tone Scale. And with the Tone Scale, you get what we will call here thought and emotion; you want to call it effort if you want to, but you can also call it action. And over here, of course, you get counter-thought and you get counter-emotion and you get counter-effort. Action, effort, it’s all the same. And after you’ve inspected that for a little while, you’ll realize that there’s another portion of it down here, because this is in the upper portions of it. But these conclusions all of a sudden don’t—aren’t covered on the 0.0 to 40.0 Tone Scale—conclusions, evaluations and postulates go into the subzero scale. So you’ve got the subzero Tone Scale: and the lowest, -8.0, is “hide” on that scale.

I can give you that lower scale. The most useful things you will find on the lower scale are the -8.0, “hide”; the next up is “need”; the next up is “ownership”; the next up is “control”; the next up is “protection,” and the next up is “punishment,” and the next up—which is zero for the thetan—is “beingness.” And that’s lowest for the body, because at that point he’s being a body. You get that lower scale? I’d write those down if I were you; that’s terribly important.

Subzero scale is down here: [marking on blackboard] “hide,” “need,” “own,” “control,” “punish” and “be”—that’s zero. That’s “be” as a body.

You see, after he goes down scale, why, he’s being a body. Then he starts worrying—he can be a body easily, but then he starts worrying about it and he thinks he’s got to punish the body in order to keep on being it. And then he gets a little bit further worried about controlling the body, so he says, “Gee, I’d better own it.n So he gets down to a level of ownership on the body. And then he says, “Well, I have to be needed; the body needs me.”

He's got to have various reasons why. He's failed on all these other things. Now he's got to be needed and it's got to need him and other people have got to need him and so forth. And he finally gets down to where he can't do that, they don't even need him, so he dies. Now, that's your minus-zero scale.

That's a whole process all in itself. You get people running this and they'll flip out as thetans.

Female voice: I'm sure they do.

You run this. It's sort of—you're running Concept Running, and they just flip right on out.

And as part of this setup here, we get energy. Your next section, which is section [marking on blackboard] three, is energy. And an energy consists of flows—flows and ridges.

Two kinds of ridges: one is the kind of ridge made by two flows meeting and form an enturbulent area, which is a ridge. And then there's a ridge made by a single flow hitting something, and it splatters, and it makes a ridge at the point of splatter. It's just a flow hitting something else, making a ridge. That ridge is very important, because that holds the facsimiles. And the ridge, plastered with facsimiles, can think—apparently think. It's a stimulus-response mechanism and the thetan builds ridges and puts facsimiles on them, and so forth. And he makes a stimulus-response mechanism out of the body. And those are the entities. You'll find these entities all through the body, and they are an exact pattern. There are thirty—about thirty-two sections of the body; each one of them is a ridge. In processing, you blow these ridges.

People get aberrated physically by these ridges enclosing some portion of the body and then that portion of the body gets sealed off. And they're not in communication with it anymore, and it's got a higher or lower potential than the rest of the body, and so it (quote) "suffers" (unquote). He doesn't own it, he's out of installation on it, and all you've got to do is discharge that potential out of that thing and you immediately have got a well portion of the body. Okay?

[marking on blackboard] The next thing you have to know about potentials—and that potential is very simple. When I tell you potential I merely mean that something has a higher potential and a lower potential. One has a potential of action of just the arbitrary figure five, let us say, and the other has a potential of action of the arbitrary figure ten. So the five is going to discharge into the ten and the ten is going to react against the five. And you might as well call them five amperes or ten amperes or ten mullywugs or five mullywugs or six—anything. It doesn't matter what you call them. It's just the fact that one is closer to theta than the other and the other is closer to MEST than the other. And between those two things you get a potential. Very simple.

Now, wavelengths and patterns—your wavelengths going from effort on up scale till you get through aesthetics to theta, which I will give you at some time.

And then there's your patterns [marking on blackboard] of waves. What you could call patterns here could also include wave forms. That is, there's a wave—there's a nice sine wave that you get over your electric lights that goes like this. By the way, the only reason you have to know about these is because your preclear can see them, you see? And . . . And then there is a nice wave that goes like this, if you want to call it a wave, and so forth—very jagged.

And then there are two waves interacting, and they make a horrible pattern.

And then there would be a pattern of waves, which is a . . . And one wave set are emanating here and there is another wave set emanating here, and they cross and they make two big zones or spheres or something of the sort. Your pc can see these things. All right. Now, the scale of wavelength I just gave you, and the Tone Scale of wavelength.

Now, with this on the subject of energy, we get [marking on blackboard] AC, DC and condenser action. That sounds formidable, doesn't it? It sounds terrible; it's utterly horrible there's such a thing as AC.

All right, he gets a facsimile here—and this is a low-toned facsimile. And he's got a facsimile here—and this is a higher-toned facsimile. And he runs the flow from here to here and he watches it flow. Well, it will only flow so long, because of the law I'll tell you about in a moment and which is quite important and which suddenly put us way up in advance of nuclear physics. It's the theory of elasticity of flows. It's what makes it necessary to keep feeding mechanical energy to an electrical generator in order to get it to run on AC. There isn't any reason; all they do is overrun the elasticity of flow. And after that they have to force it to run. If you don't overrun the elasticity of flow, no force is necessary. This is very simple.

But here's one—I'm not going to go over your heads here. And please don't get confused about this stuff.

Here's this—this facsimile, and it would be a big pail of water sitting here, and here's a smaller pail of water sitting here, and you connect them with a pipe. And this pipe will flow just so long. But in the process of flowing, moss grows or something in the pipe, and it can't flow that way anymore, although the—it isn't balanced yet, but it just doesn't flow that way anymore—too much sediment. So you get over here and you'll whooh! blow back up, see? You go up the line, see? And that blows out the sediment. And then it flows some more, and then sediment settles in here. And you got to clean the sediment out of here and then it flows again. And all of a sudden the potentials will balance—will even, and you get the same potential here and the same potential here, see? They flow together and they get in balance, and you don't get a flow there anymore.

That would be, actually, a sort of a jackleg AC flow; it really isn't an AC flow, but you could call it that. You can get an AC flow by getting two near potentials, two facsimiles that are nearly like each other. And then you flow one to over here until it stops flowing, and then you flow it back again, and you'll flow it back again and you'll flow it back again.

The first time one of these potentials of flow starts discharging at a pc, you will have him sitting there running it, looking at it white and not black. It won't run if it's black. He just sees it's white, and it'll flow at him for maybe ten minutes or twenty minutes or an hour or two hours or five hours—in one direction! This thing is so overcharged, it has been forced so often and so long in one direction, that finally when you start it flowing in the reverse direction, it just starts flowing and it just doesn't stop, that's all. And it goes and goes and goes. And it's actually electrical flow.

You put the fellow on a ground, for instance—you put his feet on copper wire, barefooted, and put him on a copper screen and ground it over to the radiator—and if you put an oscilloscope on this thing, you could watch the wave action of the flow. The frequency—you could read it directly off that. It's an actual electrical discharge.

Anyway, he sees this thing coming in. This is, by the way, why his jaw is—not only looks flat to you, but has always kind of hurt. And he has this thing coming in and coming in and coming in, and it flows, it flows and it flows, it flows, it flows—maybe five hours. And he says, "Isn't it through yet?"

"Well, flow it some more." You tell him, "Go on in the other room and let it run; I'm busy," something.

And now he—it all of a sudden comes over here, it doesn't flow any more. Well, he's all cheered up. "Yeah, that's all run out. Ha-ha!" The heck it is! That's just ready to go the other way.

So he sits there and all of a sudden it starts running the other way. And it runs the other way for ten minutes and twenty minutes and thirty minutes, and it will run the other way for two hours. This would be in a very extreme case—two hours of run in that direction. It was white or gray all that time.

Now all of a sudden it flows back again. This time it flows back for twenty minutes—white and then it goes black again. This black says it isn't flowing; there's no energy there. And he sees it white going out for five minutes and then it turns black. And now, to get it white again, he's got to let it flow back this way for two minutes; now he's got to let it flow out that way for thirty seconds, ten seconds, one second. And all of a sudden he recovers the ability, with this flow, to make it switch—ptock, ptock, ptock, ptock, ptock. Just two potentials. Out of a five-hour flow in one direction, he all of a sudden can make it flow between those poten tials just bzzzzzz—it changes, it's just blazing white, and it gets whiter and whiter and whiter and whiter and whiter and there's more energy, more energy, more energy in them. He's just generating energy; he's a darned electrical eel. That's all you are, anyhow, is an electric eel. (audience laughter)

And this vibrating flow just causes things just to melt. Facsimiles, ridges, go down and everything else in the moment you can set it up to an AC flow.

What is the governor—the speed of the preclear? How fast does he run, and so forth? It's how fast he can change flows. That's easy. It's just how much energy can he make out of all this. It's very simple. All right. That with the AC running: it flows in, it flows out; it flows in, it flows out. And finally it flows very fast and the facsimiles blow up. That would be AC running.

What would be DC running? DC running is kind of like AC running, except that that first five-hour flow is in one direction only—so that's direct current.

Now, you can actually set up a couple of facsimiles here. You could set up arbitrarily two facsimiles, one here and one here, which would discharge between themselves for fifteen or twenty hours if you wanted to do this— regulate the flow, just let it trickle.

And then there's condenser reaction. You hold one here and you hold one here. And you'll determine by your imposition of willpower on time and space that they're going to stay there, separated, and that nothing's going to flow in between. And you hold them. And then you may do this in fifteen or twenty minutes and you may do it in half an hour. Most of the work that is being done on this is taking about an hour and a half or two hours of the most terrific concentration.

And some guys were so weakly willed—oddly enough too, but it's true about them; they didn't have enough willpower to do it—they couldn't hold them separate, but they keep shorting out on them. They'd get no real reaction on this.

But some of these very determined characters would just set these things up and just hold them there! At the end of about two hours, they'd built up a terrific difference of potential, because they're looking at one of them and holding the other one off, see? And they get this terrific potential built up between them without any discharge between them at all, and they'll get suddenly crash!—they'll get a full condenser discharge; that's the way a condenser operates. They just get this big explosion. And they see lights and pinwheels and get an electrical blast in the face—get the somatic of an electrical blast, just as though they'd touched their finger in a light switch or something and hit—got hit. And they get this big electrical blast.

Now, you're all of a sudden going to find some 1.5 someplace who is being very self-willed about things. You're going to run him for about ten minutes, and all of a sudden there's going to be a loud blast. Well, you won't hear it particularly, unless you're acutely theta perceptic on it.

But such a blast a very short time ago knocked a hole in a guy's hand. It went through his hand and went into the E-Meter electrode, burned a hole in the electrode and blew out the E-Meter.

That's just common, ordinary, garden-variety electricity that's doing this. You're a flock, as I said, of electric eels.

So, here—here we have this flow. That's a condenser charge. Now, what you normally run is what you would call the AC, and you run that with dichotomies. Anything that is opposites you agree, disagree. "Let's be reasonable about it. Why be reasonable? Emotion is better," or something like that. aLet's be emotional about it; let's be reasonable about it.t You find this thing will flow this way and this way, and by changed concept.

The easiest way to do it is to say, "That's somebody else—that's otherdeterminism, and now it's my determinism. And it's other-determinism." Every time it goes black find out whether or not it's become other-determinism or your determinism. Just change. And it holds white for five minutes. You say, "That's mine. I'm determining that. That's mine." It's white, white, white. Now all of a sudden it's black! And you're getting somatics. The dickens with that.

So you say, "Now, we'll make it—oh, that's other-determinism." So you just say, "Well, that's somebody else's; that's others'—that's other-deter. minism. Somebody else is doing it." It goes white again, it runs. "Belongs to somebody else." "Now it belongs to me." "Belongs to somebody else." "I need it." "I don't need it." "I'm trying to hold it." "I want to escape from it." These are dichotomies, opposites, opposite potentials and polarities, and they cause engrams and ridges to run out.

You can get a preclear just to sit down—if he's very low-toned, he'd be very happy about this, by the way—he can lie down and you say, aGet the feeling of agreeing with things." And he'll get the feeling of agreeing with things for several minutes and all of a sudden he'll say, "I want to disagree with it.t

"Well, you disagree with it." He'll disagree with it—disagree with it for a second or so.

And then he says, "Well, I feel like agreeing with it again now." Let it flow—agree, agree, agree, agree. Disagree. Agree, agree, agree, agree, agree. Disagree. You're working out the flow, because every flow has in it some thing holding it—it wouldn't be in present time unless it had a confused flow on it.

What is maybe? What is indecision? It merely means that you've got this thing and energy [tapping on blackboard] is going that way in it, and it's also going this way in it. How do you take it apart? Well, let's take the energy going this way and run it, and then let's take the energy going the other way and run it. And let's run the two alternately and the thing blows up. It just falls apart.

By the way, your preclear gets very hot doing this very often, or he gets very cold, or he gets an electrical shock, because somatic is composed of the three things of heat, electricity and cold. A pain, a full pain, is at 1.8 on the Tone Scale exactly. And it is composed of heat, cold and elec tricity—those sensations—those sensations.

[At this point there is a gap in the original recording.] Okay? Now, the theory of elasticity of flows [marking on blackboard] I just gave you. A flow will only flow so long—elasticity of flows—a flow will only flow so long before it has to flow the other direction. The theory of elasticity of flows. It'll flow so long and then it'll turn black. And when it turns black, that means it's stuck. That means it's not going to move; it's not going to move, that's all. It's not going to flow.

And you get these occluded cases who are going around and they see everything black. They're just a case that has gone to the complete elasticity of flow; they've gone beyond any flow possible in some direction.

This fellow made up his mind in his early youth that he was going to be a pianist. He's going to be a pianist and he just practiced and he practiced, and he put it out and he put it out and he put it out and he put it out and . . . (sigh) And he's twenty-two, and every time he goes near the piano he gets tired. All you had to do is just kind of jiggle the subject of piano playing. He'll find the piano playing sitting out here someplace.

Just jiggle it, just get him to fool with it, just shake it a little bit. "Can you shake it?"

"No."

"Well, can you get it to go toward you?"

"No."

"Well, can you just kind of jar it?" Well, he'll finally get the idea. Yes, he can jar it. And the next thing he knows, what's he getting? He's getting this return flow which is waiting there, which for maybe fifteen years he was piling up in the wrong direction. And it practically blows his head off before he gets through running it. He's got to run flow this way, because for twenty years he's been running flow that way. See?

This is where gentlemen like Emerson, and so forth, got their idea of compensation. Things could be just so dry and then they would have to be wet. That isn't true, but it is true that things can flow just so long in one direction, then it takes terrific effort to push them in that direction.

If you ever find yourself, for instance, in auditing, suddenly tired of auditing, you just been putting out just too long on that one track, that's all. Just shake it up a little bit, and all of a sudden all the preclears that you've been auditing will suddenly start flying by. All right?

Now, we have here the . . . That's actually the law of single flow. We have down here a more—[marking on blackboard] a wider development of patterns of energy. And the patterns of energy are very simple, they're just a bit in advance of what nuclear physics think they are.

Because there's a tractor wave and there's a force screen.

This force screen acts as an insulator. A person, to protect himself from his environment . . . Of course, the second he says, "I have to protect myself from my environment," you know this guy's pretty down low on the Tone Scale; he's down below subzero already. It says he can't be the environment; he can't have any part to do. He's got to protect himself. He's got to protect the body from the environment. That puts him on a subzero scale. "I've got to protect the body—which I really am not anyway—from the environment. So, therefore, I will throw up a force screen between the environment and me."

All right, he'll throw up a screen and this screen will sit there and sit there and sit there, and one side of it will get one potential, the environment trying to get at him, and he'll give it the other potential trying to get away from the environment. And the next thing you know, the thing will discharge and he'll become the environment. That's your low stage; he just becomes completely confused.

All the energy he's been trying to hold back for fifty years all of a sudden explodes through all of his force screens, and he just gives up. He says, "I'm in apathy." He gets the random motion of MEST; he quits, so on.

You'll know immediately if you find somebody that's quit in life, that he was trying to protect himself for years from life. So you just get all the things he had to protect himself from. And the next thing you know, why, you'll be taking apart the component parts of energy that blew in on-him when his force screen blew up.

What do you get? You get condenser reaction. You put up this force screen—it's an insulator. And energy isn't going to flow through that insu later, so you get two different potentials. And if you put up two different potentials, and they get—the environment tries harder and harder and harder, and he can try less and less and less. And boy, that potential is getting further and further apart, and further and further apart, and all of a sudden ker wham! Therefore, your fellow has (quote) "a nervous breakdown."

This nervous breakdown is always traceable to a split instant; it isn't something you came on gradually—it's traceable to an instant explosion, practically.

And the fellow says, "You know, it was a terrible shock to me when Aunt Agatha didn't leave me her fortune. And therefore, I had a nervous breakdown." Or he'll say, "You know, I cared for her for years, and then suddenly she ran away with the chauffeur. So it was an awful shock to me." But he'll always get that line in: "It was an awful shock to me." Because, believe me, it was! All right.

Now, we get [marking on blackboard] pressers, and a presser is simply a presser, like you put your hand against a chair. You've got a directed beam of energy at a chair that's pressing. You direct a beam which presses.

And with the presser, the opposite is the tractor. It's very amusing, you can always get your preclear tractors—a tractor wave. It's a wave that's—for instance, you put it on the mantel here, and you'd pull, you could pull those ornaments off the mantel. You just throw out a tractor wave and you collapse it. That's very important, because the preclear originally got into the body by putting a tractor wave on a body, and then they hit it and the body got hurt.

Then the tractor wave he had on the body energised and collapsed, and it pulled him straight into the body. And the reason he can't move now—he's afraid to move now, is every time he tries to move he'll reenergize his own tractors, and that pulls him in tighter into the body. So he goes through this horrible fact of "I don't dare put out any energy at all. Because if I put out any energy, I just get pulled into the body tighter, and I don't want that." So that's a tractor wave.

You'll find it communicates, and you should know about this because you have to get out of the body to get up the Tone Scale so you can use things, and you use these tractor waves. It's very amusing. Pull old ladies' hats off in the underground or something. (audience laughter)

All right. Now there's explosions. And the way you run an explosion, the guy is right there with an explosion, and you put his attention on the center of the explosion. That's a source; it makes a dispersal.

You get a character who is in fear. He's chronically in fear, he's just sitting on an explosion of some sort, an explosion of energy. He's in fear. He's running all the time. He's way off of this thing; he can't get near it and so on.

The way you run it, by the way, is just try to get him to the venter of it. You get him to the center of it, "Let's try—escape from the center of it. Now, let's try to hold on to the center of it. Let's try to escape from the center of it. Let's try to hold on to the center of it." You're running the AC out of it, and there he is in the center of it. The whole facsimile blows up, of course, immediately.

They get this case that is way up off the top of the E-Meter and crazy as a cuckoo clock. This person is sitting on a dispersal. As you're auditing a preclear. all of a sudden your preclear

starts talking to you—he'll say, "Oh, this reminds me of so-and-so, and so-and-so and so-and-so," and "rarr-rrar-rarr-wlew-wlaw-wlew-rrr."

And you say, "What's the matter with you?"

And "Well, I just da-da-da-da da-da da-da diz-iz-da-da." And they go on telling you all this, on and on. And you can sit there and listen to it—the psychoanalyst always did. But what he hit was a dispersal. And he hit something on the track and he ran like hell! And he got out of there! And he didn't even know he got out of there.

Now, if you just get him to hold on to anything—it doesn't matter what you get him to hold on to, you just—"Get the idea of holding on to something." And if he's—you're very smart, you'll get him to hold on to something as long as it's white and then get on to something. . . Escape from it as long as it's white, and it'll go black.

So, Black and White: You just run it "holding on to it, escaping from it, holding on to it, escaping from it, holding on to it, escaping from it. He finally says, "To hell with this."

What did you get? You know, the first book you talked about holders and bouncers. Well, the holders and bouncers of the first book is simply the verbal form of getting blown out, and at the same time resisting getting blown out, and at the same time getting blown out. Resisting getting blown out makes him feel like he's trying to hold on to the explosion; being blown out makes him feel he's moving away from the explosion. So you run these two things alternately and the explosion runs out and the dispersal stops.

Your test of this: your preclear-stops chattering and starts working. The fellow who has to get up and have a cigarette while you're processing him has done nothing more nor less than hit one of these dispersals; he's just got a fast energy flow past him in some direction or other. And you just locate where the fast energy flow is and get him to turn it white. And he can turn it white either by holding on to it or by trying to escape from it. And you get him to hold on to it as long as it'll stay white, and then it'll go black. If it goes black, it won't run. So then you get him to escape from it. He escapes from it, it turns white again, and it'll stay white and then go black suddenly. Now you get him to hold on to. And all of a sudden he'll get "hold on to it, escape from, hold on to, escape from"— brzzzzzzt, boom! And there it goes. See? Tricky!

You could just sit there, and if playing a piano with one finger would make you a great musician, why, this certainly makes you a great auditor. If you did nothing, by the way, but run dispersals out of people, they'd be very happy with you. Just that technique I just said. You would be an expert. And then there's an implosion. [marking on blackboard] And, of course, an implosion is just a tractor going shut. You know, here's an explosion; now this fellow is there and he can't get away from it—he can't get away from it. The whole track seems to have collapsed on him, everything seems to have collapsed on him. His idea of the environment is it's stuck on the end of his nose. It's very simple. You're running an implosion. And the implosion means that it's just a tractor sort of an operation where the energy was all out here, and your tractor wave contracted—pow!—like that, and it just dragged this whole perimeter down to a point. And he's stuck with a point. And there he is sitting on the time track and he can't get off of it and he can't get around it and he can't move and the whole environment has collapsed on him. And this is a paranoid.

It's the fellow that—Everything is against me; everybody's against me" sort of a fellow. Everything has come in on this point. He's sitting on that point.

All right. How do you run a tractor—an implosion of that character? It's relatively simple. "Let's try to crush everything down to a point." That would be the same as escaping from it, see? The explosion wants you to go away from it; the implosion wants you to come in close to it. So you run getting in close to it and then staying in close to it. And then running in close to it and staying in close to it, and running in close to it and staying in close to it, and you'll

run out an implosion. All of a sudden this thing will blossom. It'll go out the other way, you see? Goes out suddenly and there the guy is.

All right, that's an implosion. Now you know how to treat paranoia. And that's more than anybody knew before. Okay.

All right, here's two kinds of ridges. Here's your—now I've told you about that. [marking on blackboard] Here's a flow, and here's a flow. Now, it doesn't matter if either one of these—that's the flow here and a flow here and they're meeting and they make a ridge.

Or, here's a tractor which is hitting something here and getting an enturbulence, and another tractor is hitting an enturbulence here. And there are two tractor waves and they're making a ridge between them. And that ridge is a very stiff ridge because it's trying to pull apart, and it can't pull apart. And your guy will go around with just about that kind of a feeling about it. "Mm—going to get this bank apart. If I could only pull this bank apart, I could just be happy." Gets frantic on the whole deal because he can't get off of this ridge, but he's being pulled off of it all the time.

How do you run this ridge? Well, let's see if he can stay on the ridge. All right. "Let's get the idea of having to stay on the ridge." "Let's get the idea of staying on it anyhow." "And let's get the idea, now, of moving into the ridge." And he'll say, "Well, I'm already here."

"No, no. Let's get the idea of moving into the ridge." "Now, let's get the idea of moving off of the ridge," "into the ridge," "off of the ridge," "stuck on the ridge," "sticking because you want to," "sticking because somebody else wants you to," "sticking because you want to," "agreeing with staying there," "agreeing with not staying there," "communicating with the ridge," "not communicating with the ridge."

All these things, by the way, will turn the ridge white. Any time you run the right side of the dichotomy, the ridge will go white. And there is just dozens and dozens—there's thirty main dichotomies. ARC—each one of them makes one; all the emotions on the Tone Scale make them; the top and the bottom of the Chart of Attitudes make, each one, a dichotomy. You can use any one of these on any dichotomy and it works out. You got thirty tools where you only need one: that's Amy determinism" and "other-determinism."

So, let's get on with this. Then there's, of course, the ridge where you get a tractor wave is being hit by a flow wave, and so on. You don't have to know too much about these things, but you certainly better have an idea they exist, otherwise you're liable to get confused and puzzled yourself You just sit back and look very wise and tell the fellow, "Well, run the other side of it." Very simple. And the calmer you say it, the faster he'll do it.

Now, here's a ridge and [marking on blackboard] here's facsimiles stuck all over the ridge. You start to run the ridge, a facsimile will show up. You start to run the facsimile a little bit . . . It's just the point that he's hitting at the ridge at the moment; the facsimile isn't important. Get the ridge.

This ridge will think, it'll act, it'll dictate.

"Do you want to be run out?".

"No, I don't want to be run out." Show up on the E-Meter too.

Of course, the easiest way to blow all these things is just take a flock of energy, and that's the technique you're working up toward—that's what I'm working up toward here—is just take a flock of energy, the fellow out side his body, and he just goes whhh! Simple technique. Anyway . . .

You have to know, however, about these things: entities and circuits. And I just described to you what was an entity and what was a circuit.

Now, we will take up the next section, section four, and that is the thetan. His anatomy: he's, oh, about as small as . . . He's about a walnut size in a lot of—average, he's bigger or smaller—of energy. He is energy, he thinks he is energy. He is sitting in the middle of a head; he is sitting squarely on ridges which he made. He made these energy—these ridges with his own energy, and so he thinks he's the ridges.

Why? Because every time the energy goes into vibration, that's his vibra tion, so of course that's him. Isn't that simple? There's nothing simpler. If you just ask a fellow, "Feel sympathy for the ridge. Feel sympathy, now, for that ridge in the front of your forehead." If you're not very much on the ball as an auditor, you won't get a mild reaction; you'll practically tear the front of his face off.

What is sympathy? It means same vibration as, same ARC as. Therefore, if you feel sympathy for the ridge, the ridge will blow up. Why? Because the fellow's putting his own vibration back into the ridge, and he puts it in there exactly on the frequency that should be in there and of course it goes into vibration. And so you'd get a—very often get a roaring somatic when you feel sympathy for these ridges in the head. But that is how you clear them out.

The only reason the thetan is inside is because of the difference of potential of ridges—front to back and back to front—and it makes a flow.

The human body flows this way—the back energy comes in and hits him in back. There's always a kickback on energy going out in one direction. So therefore, all this terrific potential builds up here and he keeps on reducing the potential on this side. And finally the thetan gets the feeling as though he's got a torrent of fear.

Fear is simply dispersal, and you can mark that down in exclamation points in your book. Fear is dispersal! Holding is anger! There's those two key emotions.

So somebody starts to do something, it bucks him just a little bit, he says "Hrrh!" And it kicks back into the ridges in the back of his head through his motor controls, starts energy to running, and he'll go through these various manifestations. It's always down Tone Scale. It makes him angry.

And then he—because the energy starts running,- he gets afraid. Energy starts going past him—this walnut in the middle of his head—he starts going through it, and the energy starts roaring past him, he feels very afraid. The second he feels afraid, he holds on. And your process of why the thetan stays in the head is simply the matter-energy starts to disperse and goes past him and he holds on; he gets afraid, he holds on; he gets afraid, he holds on; he gets . . . Until it's practically afraid-holds on, afraid-holds on, afraid—and then—that is your human, Homo sapiens, in society. He's afraid and he's holding on.

And you start discharging this potential on this individual, by the way, and he'll feel waves of fear. It's just energy running past from the back potential in the back of his head and forward to the front of it.

So that's the thetan, discussion of him.

Now, we get, with that, one flow applied to body—one flow. There's a—one flow in the ear; there's one flow out of the mouth. The body flows in one direction all the time; it's practically—it's all single flows. And, of course, they've all flown too long. And when they've flown long enough the body dies; it ages and dies. The pattern of extended flowing is the pattern of aging.

If you want to make somebody youthful, just run out these single flows.

Now, the thetan works on these single flows, very simply . . .

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

In the past, the individual, whenever he glanced at one, it started to discharge, and so he just held it and looked the other way and didn't see it anymore. He just disregarded it because it had danger in it for him. So he looks out in front of him, he finds this white spot. If you can make him concentrate on the white spot, it'll start to discharge. But he's got to have somebody make him concentrate on it because he doesn't want to, because it's going to hit him!

And people go around through life on tiptoe. They are afraid to look, they're afraid to be, they're afraid to feel, see, anything. They're afraid to do, because actually, everybody's got time and space relationships of these things—these potentials—that are ready to change. And they feel if they change, that it'll hurt them. And sure enough, in the past when we— nobody knew the law of these things, yes, all it did was hurt them.

So they go around in life on tiptoe, being very quiet and hiding very carefully just to make sure they never look and they never are. And if they do that, nothing will discharge. Homo sapiens!

All right. So, your potentials of flow—you see, we're right back to potentials of flow again. How do you get away with this? If you make him look at this, it'll discharge for a second, and then you make him look at it and regard it: Yeah, he'll look at it and regard it. And he'll send a stream of live energy, right here in present time, right out to it and he'll pin it right there and he'll hold it there, because he can do that. And he'll hold it and he'll say, "Yeah, you see?" And then he'll turn his face away from the thing. It's all set; he's got a beam holding it. All you did was lock that thing in time and space. When—in the past, many times when he noticed one of these things, he just held it.

You could run into a preclear who has his whole environment 360 degrees around him which are held—everything is held. What does Homo sapiens normally do? He sees any motion around him, he wants to stop it. Instinctive reaction stop motion, stop motion, stop motion. That's all police and law activity is, actually, stop motion—courts and so forth—stop motion. You're going—stop. If you're stopped, you're imitating the police— get going.

So, when you have . . . All control is, is simply changing motion. If motion is in motion in one direction, if you control it, it's either permitting it to go on in that direction or changing its motion. When motions do nothing but go through people, and when they surrender and bend and turn around and run away from every motion they see, the motions are controlling them. Again, Homo sapiens. Okay?

We have, then, the pattern of the single flow in body. And the instruction on this had best be done by making an actual mock-up of a body: making somebody stand up and having somebody else go over him carefully, and have this other person spot exactly which direction what flow is running.

Now, of course, if your thetan is in the middle of the skull, you've got enormous flow out through this thing in the venter of the forehead. And that's sort of an eye; they've got a somatic there. Actually, if the thetan has too much potential at his back, he'll even be riding in front of his own face, or he'll be just sitting on his own forehead, or he'll be out here in front of his own face. And the easiest thing you can do with a thetan is skid him out so he's out in front of his face, and he's out here then. He's back there.

Now, in order to control himself, he has to give himself orders by sending a beam here. [tapping on blackboard] It can't fight at this constant swirl here, so he sends the beam here and it goes all the way around here and it comes in back of his neck.

All right. You want to believe this? Just give yourself, right this moment, the command to get up.

Now give yourself the command to walk.

Give yourself the command to dance.

Give yourself the command to sit down.

Anybody develop a hot spot in the back of the neck?

Now, let's notice that again. Notice if there's any hot spots appear in the back of the head, or the back, or the back of the neck.

All right. Give yourself the command to turn around.

Give yourself the command to smile.

Now give yourself the command to nod.

Now give yourself the command to be disagreeable to Hubbard.

So give yourself. . . (audience laughter)

Sure, if you'd have been listening to me meanwhile giving the lecture, that would be a real cross flow.

All right. Now give yourself the command to be agreeable to Hubbard.

Now give yourself the command to sit down.

Any hot spots?

Female voice: Here and here.

You're off on that side of your body? A little bit forward.

Female voice: Ow!

Well, you blew a ridge. Big joke. There is such a technique of ridge blowing. You can actually plow these flows in and spot where they land, and plow the flow in and plow the flow in. And then all of a sudden, you'll get a little feeling like "I can't walk." So you just think to yourself, "I can't walk, I can't walk, I can't walk." And all of a sudden you'll feel rripp! "Ow!" And it'll be that circuit. You just had one blow.

Well, what does it say? All right. What does it say?

Female voice: All it says is, "It hurts and it's hot."

It hurts and it's hot. That's what it's saying. Just get the concept "It hurts and it's hot."

Female voice: Mm-hm.

Can you get the concept?

Female voice: Mm-hm.

Well, get the concept a little bit better.

Now get the concept "I can't act."

Now get the concept "I've got to act."

Now get the concept "I can't act."

Female voice: There's something funny happening.

Huh?

Female voice: Goes like this . . .

Yeah, yeah, yeah. Get the concept "You can't act."

Now get the concept "Poor body."

Oh, did that hurt? That hurt worse?

Well, get the concept "I won't have any sympathy with this body."

Did you feel sudden sympathy?

It goes down very rapidly. You feel no sympathy, immediately it's sym pathy, and right after sympathy a fellow gets "being." So you say, "No sympathy for bodies. Poor bodies. I am a body." It's just brrrr!

Female voice: It's all right now.

It's all right now?

Female voice: Mm-hm.

Mm-hm.

Get how brave it was for the body to recover. Okay. Okay.

Now, we have the ARC [marking on blackboard] between thetan and body—thetan and body. And we have communication and command lines. Communication and command lines. Okay.

Now, I've just been giving you a series of command lines, and you can actually follow in person those command lines. And you can follow them until they come around and hit the ridge. And what is the ridge? That is the tractor which holds in place . . .
All of these things are tractor-pressor—[marking on blackboard] tractor
. . .

presser, pressor comhlnatlons.

How do you hold on to the body in order to get the body to receive a presser? You put out a tractor on the body and you say, "Hold still—bap!" "Hold still—bap!" So, it's a very amusing thing, but with all these ridges and demon circuits are a little scoop and your presser is running forward to this and all of a sudden it stops. You've just built up too much "hold on to the body" there to give it command, and you'll find that this little scoop is a stopper. But

that's the tractor that goes along with it. So you can actually run these things at the same time.

It's something like saying to somebody "Walk!" "Talk!" all at the same time, you see? You hold on to him—bow!

Now, if you want to make some pc practically break his spine, have him drop the tractor around his head and pull back, and have him relieve the pressor and not use the presser. And if you will set the fellow up in a chair in such a way that his back isn't supported, he'll go back like this and you can hear his bones start to creak. Actually, the thetan—although it doesn't, you know, have to—can't know that it's using any power, because that would be bad. And actually, you've still got as a thetan—most people have still got enough horsepower to actually break their spines, just like that. You have to let up on this fellow after a while; he'd just start to break his spine, you see?

You see these people that go around whose faces are very, very tense and so forth? They've just got a tractor without a presser to balance it. Or they've got a tractor on themselves with a presser in there, and they're going like this. "Hrh! I'm holding on. I love me. I'll protect the body. Poor old body!" and so on. They don't know they're holding and they don't know they're pushing. Good state of unknowingness.

That's your tractor-pressor arrangement and that makes your demon

. .

circuits

Now, facsimiles come along and they hit these ridges, and they stick on the ridges, and after that, all you've got to do as a thetan is send one little erg of energy up the line, and you say, "Ptock!" and the whole thing goes into action.

Now, I want you all to get the concept "Isn't that cute of the body?" Can you get the concept? "Isn't it cute, bodies act this way?"

Now get how proud you are of bodies that they act this way.

And two or three aren't getting any feeling of being proud of the body.

Get how horrible it is of the body to have to be controlled this way.

Get how mean it is of the body to not act. Now get how cute it is of the body to act.

Very interesting. You can call all this by much more technical terms, such as "narcissism," and so on and so on and so on. We could be awfully complicated and never be able to do anything about it; let's be simple and do something.

Now, how the thetan becomes trapped. You have to know that, and how to release him. I won't go into that right now.

Okay?

Now I'm going to give you the summary of what you should know how to do.

Male voice: Now, once this process is started it more or less continues, doesn't it?

Yeah.

Male voice: Been waking up—I've been lying in pools of perspiration the last few nights.

Oh, sure, you're burning up all these darn ridges! If they burn up, of course, they've got a lot of energy in them. This darn MEST body, of course, doesn't know what to do with all this heat except sweat and burn, and so on. And you'll find fellows, you start running this and if he's just running it and he's cool and he's calm and he's just fine and nothing happens, that's what's happening—nothing.

All right. Here's section five. This is behavior and de-aberration— behavior and de-aberration. And under that, you get engrams—the compulsive activity of them. Engrams, secondaries, locks, entities, ridges, words in engrams and ridges, and ARC in engrams and ridges.

Now, when we say engrams and ridges, of course, we mean as well. . . [marking on blackboard] That's engram, we'll call that, is a specialised kind of facsimile—and they're plastered all over ridges. And a whole ridge will be the "I-fail-at-everything" ridge. "I fail at everything"—this whole ridge. And then on it will be plastered, all over it and through it and into it, every perceptic picture that you've taken on the subject of what you failed on. So you start running those, you reactivate the ridge. And what you're liable to do to a pc is start running these things, and all of a sudden the whole agglutinousl° mass goes together with a crunch.

Now, along with this goes the bracket. And when I say the bracket, this is a large part of Technique 80 and 88. I want you to know what a bracket is. A bracket is "it happening to the pc . . ." You run a bracket on everything. You don't run a lopsided bracket, you run a bracket on every thing. And that is "it"—whatever it is—"happening to the pc," "the pc making it happen to somebody else," and "others making it happen to others." That's a bracket. And out of that you get the very fine thing, the motivator-overt act, the DED, the DEDEX, the misassistll and so forth.

But they're just the parts of this thing. What you have to know is a bracket. You have to run it happening to the pc—how beautiful spring is to you:

"Get the idea of how beautiful spring is to you." "Get the idea of how beautiful spring is to somebody else. Who would that be?"

"That would be Mother."

"Spring—how beautiful spring is to Mother."

"Now, can you get Mother instructing somebody else in the beauties of spring?" and so forth.

"Yeah."

And all of a sudden he'll say, "She told me!"

See, you've run the bracket all the way around.

By running a bracket, you shake loose all of this stuff because it's an intertwine. Not only does a flow go out and stick, but an act will go out and stick. And the reason an act goes out and sticks: It's done to him, then he tries to do it to somebody else and these two lock—things will interlock together, being the same flows on reverse—they'll lock, and they'll stay right in present time. So you have to have it running—happening to the pc, and then you have to have the pc making it happen to somebody else or observing it in somebody else, and then other people—happening to other people. And that's a bracket.

When I say run a bracket on "the ugliness of dying," that makes it unnecessary to go through the rest of this stuff. And the ugliness of dying is simply the pc dying, another being made to

die by the pc, and other people feeling the ugliness of other people dying and it'll all come around, you see?

Now you make him run the beauty of dying.

He'll say, "I can't get the beauty of dying."

You test that, because it'll show up on one.

Well, there's two classes on aesthetic running. There is the beauty, which is upper scale with ugliness, and there's "beautiful sadness." And the beautiful sadness is lower scale. And if you want to start somebody into just gales of laughter, if you want to start line charges all over the place, get somebody to get beautiful sadness on this and on that and on something or other, and all of a sudden he'll realize how phony it is. And it's very phony. He'll get the beautiful sadness. "Get the beautiful sadness of.your body dying." Whsst! He'll get it.

"All right, get the beautiful sadness, now, of how nice it is of your body to get all that show and attention by dying."

"Get the beautiful sadness of other people dying."

"Get how lovely it is—get the beautiful sadness of their—beautiful sad ness there of doing this for you."

Next thing you know, dying is snide. (audience laughter)

You'll find—there's two classes of insanity: "Get the beautiful sadness of being insane." You get this nobility and purity and so forth about being completely irresponsible. And all of a sudden the fellow gets down the line and says, "That's self-righteousness when somebody else has done some thing." He'll suddenly realise that. Self-righteousness. Beautiful sadness of being insane is the beautiful sadness of not being responsible. The beautiful sadness of not being responsible immediately becomes you being quietly and nobly outraged because you have been wronged.

So a person feels the quiet and noble, beautiful, sad outrage of having been wronged. He starts to get into the fringe right away of how beautiful it is to have other people be wrong. Then he'll get the idea of how beau tiful it is for him to be wrong so that other people can be right. And he'll go off into the doggonedest concatenation of aberration on this thing, and he'll finally wind up to the beauty of insanity. And then it's just "Hurrah, hurrah! We're insane!" And the glee and "Oh boy, we're insane!" and "Rrrr! Oh, gee!" He'll say, "I don't like to act like this."

You pick up the entheta—that is to say, the energy flow, the enturbu lated flow—coming off of some insane person and you start to run it, and you'll all of a sudden get this horrible glee of being insane.

And if you want somebody to trap this somewhere on the track, it's very simple to do: "Get the beauty of a vacation." "Get how swell a vaca tion is." "Get the feeling of going away on a vacation." "Get the feeling of other people going away on a vacation." "Get how other people think about other people having vacations."

And you think he'd get very happy about this time. But he doesn't, because a vacation is irresponsibility, and irresponsibility is insanity. It'll pull him right straight down the track into all those ridges where he didn't have a body and he couldn't die. So how did you quit? Whenever you were attacked, you'd say, "Hey look, I'm not responsible anymore." And the fellow just kept right on attacking you. And so you said, "Whee! I'm insane. I'm insane. I haven't any responsibility. I abandon the dynamics, one after the other, and so you don't have to punish me anymore because I'm not dangerous to you any more because I can't think, I

can't reason, I'm not responsible, I'm insane." I don't care what insane person you pick up in any sanitarium, that is the order of thought behind it. Irresponsibility. If you can't be responsible, you can't be sane. Therefore, if you want to drive somebody mad, just tell him to keep on doing something and don't ever give him any authority to do it. In other words, act like a 1.5.

All right. That's a—brackets. You want to know about that. You want to know the basic of insanity that I just gave you; that is the basic of insanity. And behind all of these incidents of any kind whatsoever, the only thing that really goes wrong is failing to take over responsibility. Failure to take over responsibility leaves the incident ready to attack you. That's why an engram goes in.

Way back on the track the individual was able to get out of it only by pretending he was not competent. Pretense at not being competent becomes immediately insanity. And your person up in the sanitarium has gone up against somebody and, finally, he hasn't been able to do anything to these people, he hasn't been able to do anything for them, he hasn't been able to do anything about them, he's lost control of himself and all of a sudden, "Whee, I'm not responsible anymore. Now I'm insane." Ninety percent of them are sitting around there and they know they're phony as a five-dollar—pound. A pound—oh, we do have five-dollar. . . A three-dollar Confederate bill—that's a phony one.

Okay. Now, in processing here's your section—section six is the processing section as such. That's processing, and that's got with it the code. The GE—the genetic entity—located in the stomach, is another thetan, he's got a lot of things, he built a body and you came along and took it, you dog. So you really are guilty of an overt act against your GE, more than an overt act against the body.

And the one reason why people won't let go of their engrams is because they're afraid that they'll let go of the GE. And if they let go of the GE, they're afraid that—there you are—[tapping on blackboard] he'll take over the body and they'll lose their body.

All right. Again, the entities, how they can be processed out and how they'll act. And running all these things: running engrams, running engrams, running secondaries, running locks.

And now, very important—what you use all the time—concepts and feelings. You get the concept, that is an idea. The concept is an idea and the feeling is an emotion. And you can get them both at the same time and you're running a double band. So, "Get the idea of dying," you see— that's the concept. "The beautiful sadness of dying" is holding the concept of dying and the emotion of beautiful sadness. And you'll feel, as you hold the concept, the emotional level change, and the thing will blow. The concept and the feeling, they're two different things. And you use those now in processing continually. Concept and feeling.

Get an idea about something. This person comes up to you and say, "Oh, I've been worried about dogs."

And you say, "Dogs. Well, get the idea about dogs. Can you get this idea—can you get this idea of being anxious about dogs?"

"Yeah."

"Can you get the feeling of being anxious about dogs?"

"Yeah."

You see, "about dogs" is the concept, and the feeling is "anxious." Anxiousness, of course, is not knowing whether to run or stay; it's indeci sion. So how do you solve indecision? Indecision is a flow which goes this way or goes this way, and he doesn't know whether it's

going this way or going this way. So if he doesn't know whether it's going either way, he has indecision about it and he feels anxiety. So you got the idea about dogs.

"Now, you got the idea of being anxious about dogs?"

"Yes."

"All right. Get the idea of the beauty of being able to run away from dogs," "the beauty of being able to have dogs," "run away from them," "to go up to them," "to run away from them," "to have them," "to go away from them."

"Now get the ugliness of having- dogs." Just change it, get some variety. That's one of the main reasons you do it; you get tired of listening to your voice on the same line and your pc gets sort of dull. So you can change your processes. "Get the beauty of being responsible for dogs." Same thing. "Get the beauty of not being responsible for dogs." You see, going away from them, coming to them, having them, not having them. All of a sudden he'll maybe get a terrific somatic someplace or blow a ridge or . . . He doesn't know what's happening. "That's a funny thing, I don't feel any thing at all about dogs anymore."

And you'd say, "Well, that's that." Simple.

Now, we've got, with this, the running of ridges as such, because that's the running of circuits, and you just blow a ridge by making it flow or putting direct energy at it. And when your thetan is outside the body, he can actually reach into the body with a beam and blow the ridges up that are in the—all through the brain, all through the spine; anyplace in the body where the nerves are pinched or anything, he can straighten out the residual energy. There's no trick in doing it, and in a few minutes he's a well person. Or you, if you're big enough and tough enough and strong enough—like you aren't right now—you can get up to a point where you can clip enough horsepower so you could walk down the street and you could see some guy hobbling along with a cane, you could take a look over and take a look at those nerves: "Well, what do you know—quirk in the nerve." Whht!

Fellow goes, "Ah! Gee!"

"What's the matter?"

Something has happened!" (He doesn't even know you've been there.)

Now, you should know freeing the thetan by concepts and feelings, and freeing the thetan by present and future lines, processing the thetan by postulates, changing of postulates.

And there is another technique, of freeing the thetan by orientation. Very interesting: you free him by orientation. Just tell somebody, "Look inside your head. Look inside your head and see if you can put a beam out and brace yourself against your forehead."

And the fellow will say, "What?"

"Well, just see if you can do that."

And he'll fish around for a while and he'll fool around for a while and all of a sudden he'll say, "Yeah, I can do that."

And you say, "All right. Now put out a wave outside your head and see if you can hold on to your hair." And he'll fool around and he'll fool around, and he probably won't get that. Or he'll jar loose enough of this flow so he'll get scared. But just keep working with him, fishing with him quietly. "Now let's reach out with a tractor beam through the back of your head, just a beam, and just hold on to the wall. Now let's contract that beam and pull yourself out of the head." And if you work quietly and slowly for quite a little while with a guy—and you

have to work slowly, because if he gets excited or upset and you change pace or there are loud noises around, you'll jar loose particles of these potential flows and they'll start flowing past him and he'll get into very bad shape. So—you get these flows, he'll get scared and he'll hold on and he'll lose it, and he'll shut everything off.

But you get him to quietly hold out to the wall behind him and pull himself out. First time he goes at it, he's got awareness in lots of circuits which make him think he's other places, and so on. Do it again, gradually get him to a point where he'll hold on to things and let go of things. Hold on—he'll find difficulty in letting go, and then he'll find out that he can let go. Educative process, entirely. All of a sudden he'll put a beam on his two shoulders and he's sitting—standing there looking at himself. Only it isn't the circuit being outside—that's two attention units outside; he'll actually be outside. And he'll say, "That darn lump of clay. Look at that. I was all there was it ever had." He'll realize what a mock-up this whole thing is. That's a method of doing it.

Another method of orienting somebody is taking randomity in present time. "What have you selected for your randomity in present time?" "What has selected you for its randomity in present time?" "What have others selected for randomity from others in present time?" Just brackets.

And you know what I mean by randomity? Randomity is "something I've selected out of my responsibility area so I can fight it." You have to select out randomity to get action. And you say, "Who is against me in the world, or who's—who wouldn't want me to be in the world?" And you just ask the guy this in present time. And all of a sudden he'll realize that he's been packing around the fact that Aunt Agatha never wanted him to be, but here he is twenty years later and she's been dead for ten years and . . . "That's silly." So he'll blow that one. And then he didn't want Oscar Hansel to be. He didn't want him to exist, see? He didn't like him. Then he realizes, "That guy was probably killed in the war or something," and it's an overt act not to have wanted him to be, then, and so on. But that's not in present time, so that's gone. And you just get him to sort out present time, and all of a sudden he realizes he doesn't have any randomity in present time. His feeling of responsibility comes way on up.

Now, the freeing the thetan by exhaustion—positioning and exhaus tion of flows: you take him outside his body, then blow the flows out. That's all there is to it. And you back up against this flow. You have to back up against this flow by telling him, "Try not to be back of your head. Try not to be. . ." And all of a sudden he'll go whssh! And he's facing himself this way. And you say, "No, now you're facing yourself this way. All right, let's not worry about that now. Let's work back up. Just reach around and take ahold of your hair and pull yourself around the body till you're behind the body. Now brace yourself over."

And he'll say, "Well, I'm all alive right now on my . . ." He'll be getting somatics on his right side.

And you'll say, "Well, push yourself the rest of the wayl"

"Oh! Yeah. Well, that's balanced."

You can actually work him around his body by making him work against the flows. "Try not to control yourself from behind you." See, you want him out here. You don't want him here because he's in a terrific flow level here. You ask the person, "Do you ever have any right and left reversals?" "Yes."

Well, you know right away he is probably reversed to himself. Well, say, "Well, why don't you put out something and grab ahold of the back of your hair and pull yourself around the back of your body?"

And the fellow says, aWhat? Oh, I can. Yes. That's a funny sensation!"

It is, too! He moves right around to the back of his head. So you get him around to the back of his head, get him out extended from the back of his head and then have him work himself And you'll find out that he'll discharge flows sometime that'll pull him right back into the body and he'll be right in there again, so you have to watch him. The body is kind of inanimate when the thetan isn't in there. It's just a little—yeah, be talking to you all right, he's talking to you, and so on. He's way back here. Your voice probably sounds quite remote to him. He takes the communications out of the body with a tractor beam, and he puts communications into the body with a pressor beam. All of this silly mock-up of optic nerves and aural nerves and everything—this is very amusing. Because he can hear and see about three times as good when he's outside the body. There's no sense in it.

Now, he sees at a depth. In other words, he can look through here and look eighteen buildings down the line, he can look six buildings down the line, he can look at that wall, he can look back at that here, he can look at your back, look at your front, so on, and he can look at his own skull. He sees at a depth. He feels at depth. He could actually look out and practically frighten himself to death by feeling everybody in London.

Now, there is the complete rundown of the subject of Scientology as it exists at this time, and of the therapy of Dianetics—complete. I've actually omitted nothing; there are no sudden bears that will jump out of the woods and bite you. Nothing bad is going to happen with regard to these techniques. They're not going to be suddenly shifted on you.

What will happen is that you're going to get a better grasp of them and a higher reality on them as you yourselves work them. You will have successes and failures the first monkey-around with this, because you'll get outside and then you'll discharge a big flow and then you're inside again and you say, "I guess I'll never get out. I never was out anyhow," and you knew you were out. Then you've—all of a sudden you'll get up to the point where you're out there again and you say, "Well, this time I'll stay outside," but at this moment you'll have a flow passing you that you were negating against, and all of a sudden you have agreed with it and you go diving back inside again. It's very upsetting.

You're going to get preclears and they will be quite upset and they'll be very occluded and they'll be more and more occluded, and then all of a sudden you'll find yourself occluded too. All you have to do is run how beautiful it is of you to be self-sacrificing so that you would have to be aberrated so that the preclear can be free.

And get an idea of you sitting there at the end of the world—this is very important to an auditor—you sitting there at the end of the world. Everybody else has gone off to the home universe and they've left you sit ting there. Some of them came by and said goodbye to you, sadly, and you didn't go. But there you were, and you gave your all. You did it all. But, of course, because you've done it all, you couldn't go free.

Actually, it sounds very corny, but the first thing you know, if you find yourself getting occluded just because you're processing somebody, start to run that feeling and then, of course, run it as a bracket: run other people feeling this way, and then other people—you run other people this way and then run yourself feeling this way. And the next thing you know, yeah, what? Turn on your perceptics and turn yourself way up and start to glow like a small electric stove and feel good.

As far as the body is concerned, you're going to find that the thetan is raving mad, the second that you start to get him outside. He's nuts. You think somebody is crazy if they're below 2.0 on the Tone Scale. Well, a thetan is a -8.0. But get this: A raving mad thetan is saner than the body plus thetan. Now, Homo sapiens is a body plus GE plus thetan. He's a horrible composite, a very indigestible commodity. And by social and edu cational training and self-discipline and by the use of stimulus-response ridges, he has assumed a cultural position on the Tone Scale. And there he is on the Tone Scale, in pretty good shape, he can measure up to things and so forth.

The second you start to take him apart and get him out to where he really is, you'll find he's crazy. But the funny part of it is his craziness is annoyance. You put him back in the body again, he really feels crazy. Then you bring him up, settling out. All of a sudden he'll start to readjust pos tulates and he's off; he's away.

Now, a wide-open case does not immediately see black and white. Remember this. A wide-open case doesn't see black and white right away. He can't get these flows back and forth. But the beauty of it is, you can get him out of his body just that fast. And the second he's aware of being out of his body, then he can see the flows. You can't run him inside.

Quite often, you get a very occluded case. At first, you'll have an awful time trying to run him outside, trying to get him outside, trying to do anything with him. He's really stuck. So what you do is run "hide" and "ownership" and concepts and feelings and low Tone Scale—"the beautiful sadness of having to own so you'll never be free," anything that mocks up that way—you'll gradually run him up the line. Some people are packed in with ridges so thick that you couldn't get in with a pickax. I never really thought much, for instance, about capitalism, as a philosophy, until I processed very recently some capitalists. And I was just in horror—I mean, I never had anything quite shake me as much as the recognition, man to man, that I was dealing with the same case in every case. I was dealing with ridges out from the body about eight feet thick—all of it on "hide" and "own." The thetan was completely insane, and the second you did anything, it was abject terror. And all he could do was grab on to it and hold, grab on to it and hold, grab on to it and hold, grab on to it and . . . Couldn't do anything else—just those two actions: grab on to it and hold. And sometimes grab on to it and hide—about the same as hold.

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

. . . specific classification for individuals. And you will find, in processing individuals, that you're processing a specific type of case for strata of philosophy. It should be interesting. You'll find that sort of thing works out.

Now, you shouldn't leave—the only reason I'm making a note on this is so that when you try this, you should not leave a thetan outside the body in a very upset and raving mad state. You shouldn't do that to him. Because with a very, very little more processing—changing a few more postulates, that's all, knocking out a few ridges, making him feel better—he all of a sudden realises he controls the body. And he comes right out of it.

And in a couple of days you'll find out that he's been doubtful enough that he's done a dive back in the body again, so you have to pull him out again. And you process him a little bit, and all of a sudden he's in thorough enough control of it so he is in control of the situation.

But this is the factor that tells you in this processing whether or not you have hit the break point between insanity and sanity for the thetan. There is an abject horror of self and a feeling of degradation that is so far below and beyond anything that body plus GE plus thetan can feel, that you are going to have to take a little bit of care through that stage. Because the guy has a nauseous horror of self which transcends anything you ever imagined would happen in a woman of ill fame, a traitor, a Benedict Arnold, anything. It's an interesting state of mind. He looks on himself much as you look on a bug. Body-plus-GE-plus-thetan—you—looks on a bug. He'll start to come up the line and stop everything: "No, no, no, no, no, no, no. I don't want to be that." He comes up the line of having to face the horrible boredom of being immortal. And then he's coming up into the stage of facing his own past. And that's a tough pill to take—that he can go on and on and on, and it's practically the same pattern and the same randomities and there's no change and he's in the MEST universe and here he is, and to the devil with it. He says right away, "Body, here I come." A body can die! That's good, and so on. Well, that's a very aberrated state, but that is the state he got into just before he went into the body line permanently. Just by changing postulates and getting a reorientation and working with him on that basis, all of a sudden, he does face his own past. Because what he is just below—and this is the heartening point—he's just come under there: he's just at the level

where he knows it's all pretense. He's got this feeling, it's pretense. It's sort of a degraded pretense about everything. "Oh, now, that's no good." Degraded pretense—that's no good.

And then he gets the idea, well, it's pretense, but it's kind of a grim joke on people. Then he gets a little bit above that, is it's pretense. And then all of a sudden, the level he'll go into—it's a game. And he will sud denly hit this high-velocity level, "Life is a game. It's a game you play." At that moment he has become a player, a player in the game of life and illusion, of combination—a player who gets others to pretend and who pretends himself, but who has a great deal of fun in the pretense of being ness. And to him everything flows and to him nothing can happen.

Now, that is the cycle of processing at this time, and this is how it ends up and this is how this very much overlong talk to you today is going to end up.

Now, remember that no element has disappeared out of this subject, but some became more important than others. And remember this: in trying to learn this material, you're on almost the dead venter of thetan aberration, so don't get too wild and desperate because some of it doesn't come through. Actually, it may have appeared too complicated to you as I talked to you today. The point of the matter is it's like telling Junior there are three blocks on the floor, you pile up block one, you put block two on it, and you got your blocks, like that. You'll find yourself training people on this line and you'll find you'll have to tell them about fifteen times how to stack up those three blocks.

The gorgeous part of it is, if you can get a person processed up the line, he suddenly understands all of this automatically.

But what he never knew in the past was the formation of a facsimile and a ridge. He didn't know about secondaries and locks and engrams. He didn't know about the concentration-dispersal of energy and attention units. And so he could get trapped in the body. He didn't even know, really, that he worked simply by changing his postulates. He didn't know this. And so he could get trapped in the line. And so it's been a downward spiral for seventy-some trillion years, really, along the line. You better know that. You better know it for two reasons so you'll know what can happen.

There was a missing piece of knowledge. Now, if that knowledge is known to you, then it can't happen again. You could be trapped somewhere. You could be run into the end of nowhere and left without any succor, all full of engrams and secondaries and blasted all to pieces. And because these facsimiles of knowingness about—not on the energy, but on the level of how you run engrams, locks, secondaries, ridges—if it's buried in the pile someplace there, you'll be able to dig it up. If you can dig it up, you can dig yourself out. The way you dig yourself out is Book One, Self Analysis, Advanced Procedure and Axioms, Handbook for Precleans, and then— of course, Science of Survival—and up to this last line up here, aThe Discovery of Life Energy in Genus Homo sapiens." Then you're out again and free. And the game can go on.

But there is an extinction that a thetan can attain, and it's the extinction of the accumulation of too much living, too long, with the essential piece of information gone: theta-MEST, the formulation of engrams and secondaries. That's the main reason, by the way, to you as individuals, why that knowledge is important.

Thank you for your very, very kind attention today.

I'd better get on my way. I've got to get the Handbook for Preclears published here in England. I'll have it in about twenty days.

Thank you for being a good audience.