

DEMO: EFFORT, COUNTER-EFFORT, STRAIGHTWIRE

An auditing demonstration given on
9 March 1952

Going to give you a demonstration, now, of Straightwire. This is Straightwire against a psychogalvanometer.

You understand that this Straightwire could be administered on a sort of a gunshot basis just into one life, simply by taking the Chart of Attitudes and asking the preclear every time he has had this attitude toward somebody else in an effort to inhibit them or to enforce them to do something. You understand that that would comprise Straightwire, and is a complete Straightwire in itself.

Or you could take the Chart of Attitudes and ask the preclear to run or remember a time - and every time - that he had received this counter-attitude to something he wanted to do.

Or you could take both of these together and that would be actually a very broad processing.

Or you could take the entire Handbook for Preclears from beginning to end - with the overt act added to it - and you would have a very complete process on just Straightwire,

All right. I've handed the preclear the cans. Going to turn on this machine and turn it up here to a point where we get reading on the needle. And I've turned the sensitivity increase up to horizontal. The machine is warmed up. And we have the machine set now with the sensitivity increase at about 8:30 with the tone handle clear down to 1.5, with the range expander at 0.5, which is all the way off, practically. And we're going to ask this preclear some questions, now, against the machine.

Now, this is a process of Straightwire which would be an effort to find the principal maybe in a person's life which, if sprung, would make him come up the Tone Scale a bit.

[Note: During this auditing demonstration, a commentator provides additional information regarding the preclear's reactions on the E-Meter.]

LRH: All right. Have you ever been indecisive about women?

PC: Yes.

Commentator: Dropping two points.

LRH: Particularly indecisive! What woman comes up as the one you were most indecisive about?

PC: Seems to me my sister.

LRH: Your sister.

PC: Mm-hm.

LRH: Was it wondering whether she liked you or didn't like you?

Commentator: Needle is wavering back and forth one point.

PC: No, I knew she didn't.

LRH: She didn't like you.

PC: At times.

LRH: All right, how about being forbidden to hit your sister?

PC: Uh, understood.

LRH: That was just understood. Is it your sister we're looking for here?

PC: No.

LRH: How about your mother as being the most indecisive woman?

PC: Yes.

LRH: Very indecisive?

PC: No.

LRH: Did you have a grandmother?

PC: Yes, two

LRH: Well, two grandmothers? We'll call them grandmother maternal - was grandmother maternal the one you were most indecisive about?

PC: No.

LRH: How about grandmother paternal?

PC: I don't know or remember her very well.

LRH: You're very indecisive about her?

PC: No, I think not.

LRH: How about your first girlfriend? Is she the one you were indecisive about?

PC: Her, too.

LRH: Her, too. It's just indecisive about women in general here?

PC: I believe.

LRH: Uh-huh.

Commentator: Drop of three points on that question.

LRH: Well, now, let's go off onto the other dynamics. How about being indecisive about yourself?

PC: Mostly. Commentator: One-point, two-point drop.

LRH: And what period of your life were you most indecisive?

PC: About when I was - eighth or ninth grade.

LRH: Eighth or ninth grade. Something bad happen to you that - so on?

PC: I thought so at the time.

LRH: Yeah, now we're getting a little bit more needle reaction. Had to do with a girl?

PC: No.

LRH: Had to do with your studies?

PC: No.

LRH: Parental relationship with you?

PC: No, not the one I was thinking of.

LRH: Well, what is the incident you're thinking of?

PC: A homosexual contact.

LRH: Oh, I see. Some other guy?

PC: Yeah.

LRH: Yeah, Older than you?

PC: Yeah.

LRH: Uh-huh. And how did this make you feel about yourself? What did this do? Something to your pride?

PC: Yeah.

LRH: Mm-hm,

Commentator: Rising two points.

LRH: Is this whole thing located around indecisiveness about whether or not you were any good or not?

PC: Don't know.

LRH: You don't know.

Commentator: One-point fluctuation, two points. A drop in tone.

LRH: Is it located around whether or not men are any good or not?

PC: There are one or two.

LRH: Yeah, If I asked this question bluntly, "Should you be proud of yourself?"; what would you answer?

PC: No.

LRH: You shouldn't be proud of yourself.

Commentator: One-point fluctuation.

LRH: Is this computation we're looking for before the age of fifteen?

PC: I thought no.

LRH: After the age of fifteen?

PC: I think yes.

LRH: Uh-huh, Is this break of personal pride with yourself later than when you were fifteen?

PC: I didn't get a response.

LRH: Uh-huh. When you were sixteen?

Commentator: Tone dropped about two points.

PC: I didn't get anything.

LRH: When you were seventeen? Break of confidence in yourself?

PC: It seemed to be continuous.

LRH: Continuous, right straight through that period. When did it start? When you were fifteen, or sixteen?

PC: I don't know

LRH: Sixteen?

PC: Maybe.

LRH: Seventeen?

PC: No, I-I get that it was earlier.

LRH: Was it this incident we were talking about in high school?

PC: I think it is.

LRH: You think that's it?

Commentator: One-point fluctuation on “sixteen” and on this last question.

LRH: Uh-huh. When did you do something so bad that you felt you couldn't trust yourself to act freely anymore?

PC: There seemed to be something else there ...

LRH: Yeah.

PC: ... till I jumped to - wanted to tell you the other thing was there.

LRH: Mm-hm.

PC: I don't know what the other one was.

LRH: Now, you know what it is.

PC: Yeah, I suppose I do.

LRH: Sure. What does it have to do with - women? Men?

PC: I got the idea of women.

LRH: Did you do something to a woman?

PC: Yes.

Commentator: Tone has risen now two points.

LRH: Your mother?

PC: Yes.

LRH: Uh-huh.

Commentator: And fluctuating on up the scale further.

LRH: What did you do to her?

PC: Oh, I think it was, I made her make me some pancakes and she didn't want to, and she cried.

LRH: I'll be a son of a gun. (audience chuckles)

Commentator: Tone dropped four points - two more points.

PC: She was very unhappy about it. I was too.

LRH: Very unhappy about it. That's trying to force women to do something?

PC: Yeah. Yeah.

LRH: Mm-hm. How'd you feel afterwards about forcing women to do things?

PC: It didn't pay off.

LRH: Didn't pay off. Have you forced a woman since to do anything?

PC: You know I can't recall.

LRH: You can't recall forcing anybody to do anything since. (laugh)

Commentator: Needle is remaining stationary.

LRH: Well, this doesn't put you in very good control of women, does it?

PC: No.

LRH: Would you say that women were within your control sphere?

PC: I - I wanted to say I think it's up to them.

LRH: Uh-huh. Well, tell me, was this incident with the boy an offense against women?

PC: Yeah. Mm-hm.

Commentator: One-Point rise and then two-point rise.

LRH: When did this pancake incident happen, after that or before it?

PC: Oh no when I was very young.

LRH: Very young. But you do remember your mother breaking down and crying when you forced her to make some pancakes?

PC: Yeah.

LRH: Have you thought about this before?

PC: Yes, I have.

LRH: Uh-huh.

PC: I've run across it in sessions.

LRH: Well, why'd you force her?

PC: I never have figured that out.

LRH: To make the pancakes?

PC: I think that I just liked pancakes, and I wanted to have some pancakes. I was hungry.

LRH: Uh-huh.

Commentator: Needle is remaining stationary.

LRH: And your mother objected to this?

PC: Yeah, she was ironing.

Commentator: And moving up the dial.

LRH: Mm-hm. And she actually cried?

PC: Yeah.

LRH: Have you ever run this?

PC: Yes.

LRH: What happens to it?

PC: I don't know; nothing particularly. I know about it.

LRH: Uh-huh. Has this got anything to do with breast-feeding?

PC: I thought yes.

LRH: Mm-hm.

Commentator: One-point needle and fluctuating.

LRH: She ever push you away?

PC: I think no.

LRH: Mm-hm.

Commentator: Dropping two points.

LRH: Let's see if you can get a straight recall on that. Now, you can remember that.

PC: I think I can. I remember once in ...

LRH: Your mother feeding you. Your mother feeding you.

Commentator: Two-point drop.

LRH: Overt act on your part because your mother had to feed you?

PC: I don't know Ron.

LRH: What have you got? Is there an overt act on your part because mother had to feed you?

PC: This I don't know. No.

LRH: Is she the kind of a person that would have said so?

PC: Maybe.

LRH: Mm-hm. Would she have had to have stayed home to feed you?

PC: No.

LRH: No?

PC: No.

LRH: Were you bottle-fed exclusively? You know.

PC: Yeah. No, I wasn't exclusively bottle-fed.

LRH: Not exclusively.

PC: No, but I had trouble with it.

LRH: Can you remember a time when she made - somebody seemed to make fun of you on this or got upset about this?

Commentator: Tone now dropping two points.

PC: No, but I remember them - I remember knowing that I had trouble keeping food in my stomach and I was a lot of trouble to her.

LRH: Uh-huh. That was a lot of trouble?

PC: Yeah.

LRH: Well, was that being fed by mother?

PC: Yeah.

LRH: Was your mother upset during a very, very early period of your life?

PC: Yes.

LRH: Emotionally upset because of domestic affairs?

Commentator: A tone rise now of two Points.

PC: Mm-hm.

LRH: Mm-hm. Do you recall offhand, now, suddenly - look, I'll give you one - an incident. Do you have a picture of such an incident?

PC: Yeah.

LRH: You got a little picture of it?

PC: Yeah.

LRH: Is it a little still picture?

PC: Yeah.

LRH: How about scanning regret across this picture? Just scan the feeling of regret across that picture a few times.

Commentator: As the preclear scans regret the needle has dropped three points.

LRH: Get the feeling of regret across the picture a few times.

Commentator: Now rising one point, two points.

LRH: What's it a picture of, by the way?

PC: Dad and Mom fighting.

LRH: Oh.

Commentator: Two points up.

LRH: How old do you think you were when that happened?

PC: I could walk.

LRH: You could walk. Have anything to do with feeding you? Have anything to do with feeding your father?

PC: Money.

LRH: Money. Does that have to do with food?

PC: Yeah.

LRH: Food and money identified?

PC: (laugh) That's...

LRH: Huh?

PC: Oh, yeah.

LRH: Okay, let's scan some more regret across that picture until you get a fuller view of all that.

Commentator: Tone has moved up to four points again, five points. Coming up two points.

LRH: How did you cause this?

PC: Probably just think...

LRH: Huh? (pause) Why did you blame yourself for this fight?

Commentator: Needle up two points.

PC: You've got me now.

LRH: Did you? Did you blame yourself for this fight?

PC: I don't know. I don't know.

LRH: You got a picture, haven't you?

PC: Yeah. Yeah, I've got one.

LRH: It says '“blame yourself” - still picture. All right, let's clip it again. Let's clip it again. Here he is able to walk, just barely able to walk and blaming himself for a domestic upset. Did you cost too much money coming into the world?

PC: (laugh)

Commentator: Tone has dropped three points on that question.

PC: Yes.

LRH: Yeah.

Commentator: Come up two three points again - fluctuating now.

LRH: That have something to do with the fight?

PC: Yeah.

LRH: Yeah.

Commentator: Tone dropped on that question two points.

LRH: Does your father like you?

PC: No.

LRH: No.

PC: I think now he does.

LRH: Does your mother have to defend you against your father?

Commentator: Tone rise, two points.

PC: Mm-hm.

LRH: Does she really?

PC: No.

LRH: Do you know this now?

PC: I think so.

LRH: Scan some more regret across that picture.

Commentator: Needle fluctuating, rising two points as the preclear scans.

PC: I - i can't rightly hold on to that.

LRH: It's going?

PC: I'm sorry?

LRH: Okay. (laughter) Okay. Now, when were you unable to control some MEST? That is to say, control some matter, energy, space or time?

PC: Car spun on an icy pavement.

LRH: Oh, a car spun?

PC: Mm-hm.

LRH: Who got hurt?

PC: No one.

LRH: What got hurt?

Commentator: Tone drop - has risen two points.

PC: Oh, nothing much; I just got excited.

LRH: The car get hurt?

PC: Mm, bumped its - its wheels against the curb a little.

LRH: Who blamed?

PC: I - I was blamed.

Commentator: A tone drop of ten points.

LRH: You blamed yourself?

PC: Yeah.

LRH: You did, huh?

PC: I think I did then, yeah.

LRH: Sure. Who had cautioned you not to drive fast?

PC: Well, Mom and Dad.

LRH: Is this an overt act against them that you spun the car?

PC: I hadn't thought of it that way.

LRH: Or an overt act against the car?

PC: Might be.

LRH: Or just a demonstration making you realize that you couldn't handle the MEST universe?

Commentator: Needle now rising two points; fluctuating on a two-point rise.

PC: More that.

LRH: Oh, you got that?

PC: Mm-hm.

LRH: Now, where in that incident did you suddenly recognize this?

PC: Well, when I realized I - when I realized I couldn't steer or stop the car of going from the course it wanted to go - it was going.

LRH: Do you remember the moment you thought this?

PC: I think I do.

LRH: Uh-huh. Where in the moment did you try to make it unreal?

PC: I think it was after I - I realized there was nothing I could do about it.

LRH: Uh-huh. So then you wished it out of existence.

PC: (laugh)

LRH: Okay, now let's recall the moment you realized you weren't handling it.

Commentator: Tone rise of about three points.

PC: Well, yeah.

LRH: Got that again? Got it more clearly now?

PC: Yeah.

LRH: Good. Who'd you withhold the information from?

PC: Me, I guess. What do you mean?

LRH: Well, did you try not to tell your mother and father about it?

PC: My mother was in the car with me.

LRH: Oh, she was?

Commentator: Tone drop of three points.

LRH: Where is the thought there that she's going to be hurt?

PC: Well, almost immediately as - as I realized we were out of control and I...

LRH: Overt act against women? (pause) Is it?

PC: Well, I don't think I had time to think all that.

LRH: Oh, you don't think so. Well, when did you realize that your mother was there and she might have been hurt?

PC: I knew it all the time.

LRH: You knew it all the time.

PC: Yeah.

LRH: When you started to drive the car...

PC: Yeah.

LRH: ... you thought she might be hurt. Is that right?

PC: Yeah.

LRH: Boy!

PC: I know. Yeah.

LRH: Do you feel this way around women a lot?

PC: Yeah.

LRH: How about when you touch women?

PC: Shouldn't do that.

LRH: You shouldn't do that? They're liable to be hurt?

PC: Maybe.

Commentator: Two-point fluctuation, drop in tone.

LRH: Is there a maybe of this magnitude: “Maybe I'm going to hurt or kill a woman”?”?

PC: I'm never conscious of it.

LRH: Well, let's look at that as sort of a broad maybe: “Maybe I'm going to kill a woman.”?”

Commentator: Needle fluctuates on this question.

LRH: What have you got?

PC: Maybe.

LRH: “Maybe I'm going to hurt a woman.”

PC: I have.

LRH: When?

PC: Lots of times.

LRH: Who?

PC: This girl I knew in ...

LRH: Did you drown her or ...

Commentator: Two points.

PC: Not quite.

LRH: We're talking about hurting a woman.

PC: Well, she made me think I was hurting her.

LRH: Oh! Oh, her counter-thought was “You're going to hurt me.”

PC: Uh-huh.

LRH: When did she say, “You're going to kill me, you brute?” (laughter)

Commentator: Needle is now losing three points.

PC: Well, she led me to know that if I wasn't doing things she - the way she liked it, that that was what was happening.

LRH: Oh? Liable to kill her. She really put it that broadly?

Commentator: Tone has now dropped about five points.

PC: No. Not - not ...

LRH: Just “going to hurt me.”

PC: Yeah.

LRH: She found out this was the way to really handle you.

PC: Yeah.

LRH: Is that right?

PC: Yeah.

LRH: Well, how did you feel when she walked away from you finally?

PC: Well, it didn't work out that way.

LRH: You walked away from her?

PC: Yeah. We both walked away from each other.

LRH: Mm-hm.

Commentator: Tone rise now to four points.

LRH: Is this the way it was?

PC: Yeah.

LRH: Yeah. But who decided to break it up?

PC: I think I did.

Commentator: Tone rise, two points.

LRH: You think you did.

PC: Yeah.

LRH: Do you have to break it up because you're liable to really hurt them if you keep on with it?

PC: Yeah.

LRH: Yeah.

Commentator: A fluctuation of one point down on that.

LRH: Gee. When's the first time you hurt a little girl in school?

PC: (laugh)

LRH: You got one, haven't you?

PC: Yeah.

LRH: Okay.

Commentator: Tone dropped four points.

PC: I didn't hurt her, I kissed her.

Commentator: Tone dropped five points.

LRH: And what happened?

Commentator: Fluctuating in a five-point fluctuation and back down to original position.

PC: Excuse me, but I'm a little bit embarrassed. Nothing much happened; I got teased about it.

LRH: Oh, you got teased about it.

PC: Mm-hm.

Commentator: Tone now rising another three points.

LRH: Is this the first moment you realized it wasn't serious?

PC: I guess.

LRH: Yeah.

Commentator: Another four-point rise.

LRH: How about another girl? What about the girl you hit?

Commentator: Six-point rise.

LRH: Did you ever hit a girl?

PC: Yeah. My sister, though I think I...

LRH: Hit her hard?

PC: No.

LRH: Did you ever try to strangle a girl?

PC: Not one in this life that I know of.

LRH: Well ...

Commentator: One-point fluctuation on this question.

LRH: What did you think of?

Commentator: Four-Point now.

PC: Just then?

LRH: Uh-huh.

PC: I was thinking of other lives.

LRH: Oh, you were thinking of other lives.

PC: And then I remembered you said this is - this is on this life, and then I thought no.

LRH: No, you better not think of other lives. Well, can we clean up this life? I mean, can we just straightwire women and get it off on this life only?

PC: Yeah.

LRH: Well, what's the incident we want?

Commentator: Tone now rising.

LRH: The age of the incident we're looking for will flash. (snap)

Commentator: Needle dropping at three points.

LRH: What did you get?

PC: Before you got - I got eight, and then when you snapped I got ten. I don't know.

LRH: Eight and ten? You do something to a girl when you were eight? Somebody tell you you were doing something to a girl when you were eight?

Commentator: Needle fluctuating very slightly.

PC: I didn't get any memory on that, so ...

LRH: Bad deal.

Commentator: Dropping three points.

PC: (mumble)

LRH: What did you do?

PC: Probably pushed her off a cliff; I don't know. Wait a minute, uh ...

LRH: Push her downstairs?

PC: No. Momentarily I thought of a - a hole in the ground we dug, when I was eight or ten.

LRH: You didn't push a girl in that?

PC: No.

LRH: When did you stand around and think you might?

Commentator: Four-point fluctuation on this series of questions.

LRH: Did you insist it had to be filled back up?

PC: No.

LRH: Who did?

PC: I don't remember.

LRH: Did somebody tell you it had to be filled up right away because some girl was liable to be hurt?

PC: Well, I wasn't responsible. I don't know. That could have happened, though.

LRH: Could have happened. Wasn't particularly.

Commentator: Two-point drop and rise on this question.

LRH: As far back as you can recall, you've been very sensitive about women.

PC: Yeah.

LRH: Mm-hm.

Commentator: One-point drop.

LRH: Well, you must have hurt one badly - just one - that you can remember?

PC: I guess I don't want to remember it very bad.

LRH: Is it in this life?

PC: I thought so.

Commentator: Tone dropping very rapidly.

LRH: Yeah. Yeah, you must have hurt one badly.

Commentator: Eight points.

LRH: The age you hurt her will flash. (snap)

PC: Then I thought of Mother again.

LRH: Yeah.

Commentator: A one-point fluctuation.

PC: I know it had something to do with my father.

LRH: You did something awful bad to her?

PC: Yeah.

LRH: Birth? (snap)

PC: I got a “yeah” on that.

LRH: Yeah?

PC: Yeah.

Commentator: One-point drop.

LRH: When did your mother complain to you about birth?

PC: Gee, I don't recall her complaining about my birth.

LRH: Did she ever complain to you about her birth - your birth?

PC: No. She'd tell me mine was the easiest of the kids.

Commentator: Five-point fluctuation.

LRH: It was the easiest?

PC: Yeah.

LRH: But the rest were awfully difficult?

PC: Yeah.

LRH: Oh-oh-oh, Yours, then, by comparison, still was pretty bad. Did she ever make the crack “After everything I've done for you...”?

PC: Lots of times.

LRH: “After everything ...

PC: Oh, no she'd not say it that way but that was the theme of it.

LRH: Uh-huh. Make you unhappy about it?

PC: Yeah.

LRH: Have you ever had the feeling that maybe you should contribute to her but you can't?

PC: Yeah.

LRH: Is this a big maybe?

PC: I don't think anymore, somehow.

Commentator: Two-Point rise.

LRH: It's there a little bit.

PC: Damn machine! (laugh)

LRH: You remember the first time you sat down and worried about this?

PC: I think of times, yes.

LRH: When did you make an effort to contribute to your mother, and your mother told you that it was not an effort to contribute to her and you - “maybe I can't contribute to my mother”?

PC: Divorce proceedings about '45, I think.

LRH: With her husband, your father?

PC: Yeah.

LRH: What made you realize you couldn't contribute to her?

PC: She wouldn't let me. I mean, that's ...

LRH: Remember the moment of failure?

PC: Not particularly no.

LRH: Hm?

PC: Not offhand.

LRH: Not offhand.

PC: Just a general feeling there.

LRH: Yeah. Did you make - ever make any defenses - offenses against God?

PC: Yeah.

LRH: Hm? Bad ones?

Commentator: Needle dropped two points.

PC: Hardly know how to evaluate it. I think so.

LRH: How about Christ - against Christ?

PC: I think no.

LRH: No? How about against mankind?

PC: I don't know that.

LRH: How about against children, little children? Did you ever run over a kid on a bicycle?

PC: No.

LRH: Did you ever run over a kid while you were on a scooter?

PC: No.

LRH: Did you ever knock a kid down and get him hurt?

PC: I think there might be something there.

LRH: Ever knock a little girl down and get her hurt?

PC: I think no.

LRH: No. Yes or no? Is the incident we're looking for in this life? (snap)

PC: Got a yes.

LRH: Yes?

Commentator: Fluctuation of three points and a drop.

LRH: The age of it will flash. (snap)

PC: I got ten again.

LRH: Ten again. What happened when - this “ten”?

PC: Gee, I don't even know where I was when I was ten.

LRH: Oh, gee. Well, when did you decide to forget it?

Commentator: Three-Point drop.

PC: When I was ten, Probably.

LRH: When you were ten?

Commentator: Five-Point drop.

LRH: Oh, you got a sort of inkling of it right now, haven't you?

PC: I've been listening to your lectures, I think.

Commentator: The needle has now dropped an additional two points, fluctuating back, and now in its original Position at start of this series.

PC: Sorry.

LRH: Just don't get it, huh?

PC: No.

LRH: Well, all right. Now, as the remaining part of this, let me just ask you this and clarify this matter. It's a relief to have me stop questioning you, isn't it?

PC: It sure is.

LRH: Were we really on to - up to something hot? We almost get something awful hot?

Commentator: Needle event up about five points and now dropping, down to seven from the original position.

LRH: Real hot? Something you wouldn't dare face? (pause) Is this in an earlier life?

PC: Well ...

LRH: The basis on this hurting women - earlier life? (pause) Hurting mothers?

PC: I - I don't have any information on that.

LRH: Well, the machine does.

PC: I don't know.

LRH: Did you ever hurt your mother in some earlier life?

Commentator: The needle fluctuating one point.

PC: I see that I could have.

LRH: Did you ever hurt your wife after she'd given birth to a baby?

Commentator: Two-point drop.

LRH: Did you ever lose a wife giving birth to a baby?

Commentator: Two-point drop. Fluctuation three points.

PC: I don't know.

LRH: Now we got it.

PC: Have we?

LRH: Can you remember something like that?

PC: I have a fertile imagination.

LRH: Go ahead, imagine it.

Commentator: Four-point drop.

LRH: Always happy to have somebody use a fertile imagination.

PC: Yeah, I could imagine certain events happening.

LRH: Mm-hm.

Commentator: The needle has dropped six points.

LRH: Is she a blonde or brunette?

PC: Dark hair, I got.

LRH: Did you bury her?

PC: I don't know.

LRH: Did you ever shoot a woman?

PC: Yeah.

Commentator: Two-point fluctuation.

LRH: Did you ever choke one?

PC: Yeah.

Commentator: Tone lose one point.

LRH: Did you ever loot a town?

PC: Seems like an awful lot of effort.

LRH: Yeah.

Commentator: No fluctuation.

LRH: Oh, it seems suddenly like a lot of effort to loot a town?

PC: Yeah.

Commentator: One-point change.

LRH: Burn it? Rape?

PC: (yawns)

LRH: Did you ever violate a temple?

PC: Yes.

LRH: Did you ever commit rape?

PC: (yawns) Yeah.

Commentator: A two-point drop.

LRH: Winding up in the death of the girl involved?

PC: That wouldn't be so pretty.

LRH: That wouldn't be pretty?

PC: No.

LRH: Did you do it?

PC: No.

Commentator: One-point drop.

LRH: How about just plain strangling one?

PC: Yeah, I can see that.

LRH: How about biting the throat out of one?

Commentator: Two-point rise.

PC: I don't like that.

LRH: You don't like that?

PC: No, it's too messy.

LRH: They bleed, huh?

PC: Yeah.

LRH: Well, what have we got here?

Commentator: Needle went up three points and is now dropping to four, five points.

PC: Blood?

Commentator: Twelve points down.

LRH: Women's blood? Women's blood?

PC: Yep. I hear you.

LRH: Children's blood?

PC: That, too.

LRH: Your blood? Women's blood, huh?

PC: Yeah.

LRH: Women's blood. What do you do, cut their throats? (The most accepted method.)

Commentator: Drop of three on “women's blood.”

PC: Yeah, there's more blood there, I guess.

LRH: Yeah, more blood there. Do you ever have a cough?

PC: Not too much. No.

LRH: Was she pretty?

Commentator: Tone rise.

LRH: In order of magnitude, how many years ago was this?

PC: Not so far.

LRH: About five hundred years ago? Was she a nice girl till you came along?

PC: Yes, I think so.

LRH: Was she pretty? Was she somebody's wife?

PC: I thought no.

LRH: Was she a virgin?

PC: Yeah.

LRH: Was she a nun?

PC: Oh, God.

LRH: Well, was she?

PC: Was she?

Commentator: A fluctuation of three Points, down and up.

LRH: Well, let's have it. Was she?

PC: Well, okay.

Commentator: Down three points again.

LRH: Well, she might have been, might not have been. How about hundreds of years ago, killing a woman hundreds of years ago. How about killing one thousands of years ago?

PC: Seems like it would be easier then than now.

LRH: Tens of thousands of years ago? Hundreds of thousands of years ago?

PC: Okay.

LRH: How about around a million years ago?

PC: I don't know.

LRH: How about Facsimile One? You got Facsimile One?

PC: (mumble)

LRH: You didn't ever have it? Anybody try to audit it on you?

PC: Oh yeah, I've got it. But I mean, I haven't got it run out.

LRH: You haven't got it run out all the way?

PC: No.

LRH: Did you ever use Facsimile One on anybody?

PC: Mm-hm.

LRH: On a woman?

Commentator: Very slight fluctuation.

LRH: I must say, you're not very conscience-stricken about it. Well, are there a lot of overt acts all through these lives against women, finally tapering off to being scared of women?

Commentator: Tone rise two points.

LRH: Scared of hurting them? Are there?

PC: I don't know, might be.

LRH: Oh, just on a generality. How about this young girl that we were talking about? Blood.

PC: That seems more ...

LRH: Blood

Commentator: Two points, now dropping.

LRH: Blood. What did she do? Bleed and bleed and bleed?

Commentator: Five Points.

PC: Yeah.

LRH: After a while did you try to stop it? Or did you just stand there or go away?

PC: I don't know.

LRH: Did you just stand there?

PC: Yeah.

LRH: Had she been untrue to you?

PC: I don't know.

LRH: Don't know.

PC: I - I get the idea it was something else.

Commentator: Two-point rise.

LRH: What was it?

PC: All I remember was I was mad.

LRH: Lust? Lust, huh? And you just up and killed her?

PC: Served her right.

LRH: That good for her? Because she was a woman. What had a woman done to you just before that? Woman ever murder you?

Commentator: Point drop.

LRH: Girl ever kill you?

Commentator: Two-point fluctuation down.

PC: Don't know.

LRH: Well, I must say you've got this one pretty well buried.

PC: Mm-hm.

LRH: Got this pretty well buried. Did you bury her?

PC: I didn't tell.

LRH: You didn't tell, huh?

PC: Hm-mm.

Commentator: Two-point drop.

LRH: No, guess you didn't, And you're not going to tell now, are you? They finally find you?

Commentator: Three-point drop.

LRH: Oh, boy? They finally find you and hang you?

Commentator: Five points.

LRH: Who got you, her brother?

PC: Don't know.

LRH: Her father?

PC: No.

LRH: Did somebody catch up with you?

PC: Yeah.

LRH: The whole town?

PC: Yeah!

LRH: Yeah, I guess they did.

Commentator: Three-point drop.

LRH: Were you a soldier?

PC: I thought not.

LRH: No. Were you a monk?

PC: Maybe.

LRH: Were you a gentleman?

PC: Wasn't!

LRH: Yeah. That was part of it, wasn't it? Maybe you weren't a gentleman anymore.

PC: No.

Commentator: Tone's dropped five points.

LRH: Would that have convinced you you weren't a gentleman?

PC: I think it did pretty well.

LRH: Gee. Yes sir, yes sir, yes sir, yes sir.

Commentator: Twelve-point drop.

LRH: Your loss of personal pride on this moment ... Is that where you lost your personal pride the last time? Admitting to yourself finally that you had done it?

Commentator: The needle is now hovering about ten points from the right edge of the scale.

LRH: The refusing to tell. Maybe you weren't a gentleman anymore if you could do things like this.

PC: No.

LRH: Do you have to restrain yourself because of this?

PC: Yeah, I have to watch.

LRH: You have to watch for what? The guys to come for you? Huh?

PC: I don't know.

LRH: The guys to come for you?

PC: No, the way I acted then.

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

LRH: Would this have to be audited out?

PC: It depends on Fac One. I - I don't know.

LRH: Why don't you just go back to the - what would you kill her with? Which hand would you strike her with? (pause) Would you strike her?

PC: No, I don't think so.

LRH: With your right hand?

PC: Yeah, I could.

LRH: Strike her with your right hand?

Commentator: Two-point needle fluctuation.

LRH: Did your right hand hold a weapon?

PC: I get the idea I cut her on something that was stationary.

LRH: Threw her into something stationary...

PC: Yeah.

LRH: ... and cut her?

PC: Yeah.

LRH: Cut what?

PC: Throat, breast.

LRH: Throat and breast?

PC: Yeah.

Commentator: Two points drop.

LRH: What did you do, throw her away from you?

PC: More like shoved, I think.

LRH: Shove her away from you? You can still hold on to the cans and do this, just imagine the position of your arms and start shoving this girl away from you.

PC: Yeah. Rrrrh. Pardon me.

LRH: Go ahead, shove her away.

Commentator: Preclear shoves. Tone rising, a three-point rise.

LRH: What's it feel like?

PC: I'm wondering. (laugh)

LRH: All right, let's get an imaginary visio. Let's just get an imaginary visio.

PC: Mm-hm.

LRH: And just sit there and watch this imaginary visio: watch the blood flow back off the pavement into her body, and her come off of what she was shoved against and then sort of feel your arms pulling back to stand her upright. Now, just get - run that sequence.

Commentator: Tone dropped five points and is now rising, remaining stationary. Dropping two points, rising slowly.

LRH: Until she's again upright.

PC: Mm-hm. Yeah. I did once.

LRH: All right, let's run her again. Let's just do that - just consistently, over and over and over and over.

Commentator: Drop of one point, hovering back. Needle is fluctuating about two points, dropping and then rising.

PC: Seems peculiar.

Commentator: Remaining stationary now.

LRH: What's peculiar?

PC: It's going backwards.

Commentator: Dropping one point.

LRH: All right, keep rolling it.

PC: (yawns)

LRH: What was her name? (snap)

PC: I got the name of a person a preclear gave me and it was the name of a bad girl.

Commentator: Two-point fluctuation.

LRH: What is it?

PC: Alicia.

LRH: Was her name Alicia?

PC: No.

LRH: No? It says yes.

Commentator: Two Points drop.

LRH: Go on, pick her up.

Male voice: Ron, the same girl? (laughter)

LRH: Pick her up. Why, out of all the names preclears have given you for women, does this one stand in your mind?

PC: Yeah.

LRH: Get your effort now to...

Commentator: Three-point drop.

LRH: ... pour the blood back into her body and your effort to bring her upright - draw her upright with your hands.

Commentator: Rising now - up. Fluctuating approximately two Points around the center of the dial.

LRH: Do it again.

PC: Yeah.

LRH: Get your effort to do it again.

PC: Yeah.

LRH: Get your effort to do it now. (pause) Having a hard time finding the effort?

PC: Yeah.

LRH: All right, let's find the emotion. Feel the apathy after you realize that nothing could be done about it, and then track your emotions right backward to the moment you push her.

PC: (clears throat)

LRH: Mm-hm? That's right. I call to your attention - not because I'd call this to a preclear's attention - but you got her throat hitting, didn't you? Did you or didn't you?

PC: What's that?

LRH: Her throat hitting. Did you feel a constriction in your throat?

PC: I didn't notice.

Commentator: Mentioned the word "throat"; two-point drop.

LRH: You cleared your throat. All right, let's get her back again. Run that emotion backwards up to the time just before you shove her.

PC: I find I'm getting distracted, Ron.

LRH: Getting what?

PC: Distracted.

LRH: By what?

PC: The audience, I guess. I don't know.

LRH: Oh. Get your postulate right there that you aren't there; it didn't happen. You'll tell people that you weren't there. Go on, get your postulate. You know what it is. Postulates are there, aren't they?

PC: Yeah.

LRH: All right, get it.

Commentator: A one-point fluctuation. Rising now Now dropping about seven Points.

LRH: All right, now run through the incident forwards, and just feel the reality of the environment just go right on down the Tone Scale as she falls, hits, so forth.

Commentator: Needle mooring slowly to the right, tone dropping.

LRH: Feel your sphere of influence now just close right on down as she falls.

Commentator: Dropping again, coming back up.

LRH: Can you get that concept? All right, do it again. Feel as though you're - start in and feel as though you own a great deal, then you're going to hold on to what you own, and then feel it taper right on off to nothing. And then feel the end. (pause) Did you get it? Are you getting it plainer now?

PC: Yeah.

LRH: Huh?

PC: Yeah.

LRH: All right. Let's get that reality just closing right on - sphere of influence closing right on in. Get that sphere of influence closing right on in now.

Commentator: Tone has dropped about twelve points.

LRH: Dwindling just to nothing.

Commentator: Rising four points.

PC: Okay.

LRH: You got it?

PC: Yes.

LRH: What's it dwindling in ratio to? I mean, at what points does it dwindle the most?

PC: To her, you mean?

LRH: To you.

Commentator: Two points.

LRH: We're talking about your reality. Do you just switch valence in it? (snap)

PC: I don't know.

Commentator: It's a three-point drop, four-point drop.

LRH: All right, let's get your sphere of reality closing right on down to nothing.

PC: Yes, yes, faster that time.

LRH: Get it again.

Commentator: Four-point drop, fluctuation back to original position.

LRH: And again.

Commentator: Two-point drop.

LRH: Going very fast now.

Commentator: Fluctuation back to original position.

PC: Well, it didn't - hung up the last time.

LRH: All right. Get your unwillingness to communicate with any part of this. First, you're wide-open on communication. Just get your communication to closing down to nothing. You're on to a point where it's reversing; you don't want to communicate,

PC: (yawns)

Commentator: Two-point drop.

LRH: Get it again.

Commentator: Fluctuation back to original position.

PC: Yeah.

LRH: Get it again. It's easier, isn't it?

PC: Mm-hm. Right.

Commentator: A one-point fluctuation.

LRH: Do it again.

Commentator: Two-point drop, coming back to original position.

LRH: All right, now get the way your affinity runs. Much earlier, how do you feel about her? Before you push her, how do you feel about her? Well before you push her, how do you feel about her?

PC: I liked her very much.

LRH: Well, get that feeling: liking her very much and then down, down, down the Tone Scale to the bottom.

Commentator: Three-Point rise.

LRH: How does it go?

Commentator: Needle fluctuating on one point.

PC: Well, I - I liked her, and then the next thing I know I'm angry.

LRH: Mm-hm.

Commentator: Two-point drop-three, four; now rising one, two.

PC: I hated her; push her. I see that...

Commentator: Still moving up - three Points up.

PC: I see that I killed her.

Commentator: Now in original position.

LRH: Mm-hm, Which one of those emotions are most real to you as you go down the line?

PC: The hate.

LRH: The hate. Run hatred through the incident.

PC: (yawns)

LRH: Run it again through the incident.

Commentator: Two-point fluctuation as the preclear runs hatred.

LRH: All right, now run the entire emotional gamut through the incident. (pause)

Commentator: Needle remains stationary in this run.

LRH: Try it again.

Commentator: Now up one point.

PC: Okay.

LRH: What's the matter?

PC: It's harder to hold on to right now.

LRH: It's getting hard to hold on to?

PC: A slight fading - I don't know if I'm ...

LRH: All right, Now, run the feeling of apathy, and you will have to endure it somehow, wherever it occurs there.

PC: Yeah.

LRH: You got that? Is that very plain?

Commentator: Three-point drop.

PC: Yeah.

LRH: All right, just scan that wherever it occurs there.

PC: Well, that seems to be from - from that point until the trial or then whatever happened after that.

LRH: All right, scan it: feeling of apathy.

Commentator: Three-point drop during this questioning rising one point.

PC: I get I am ...

LRH: Hm?

PC: Yeah, I got it.

LRH: Do it again. Do you get a feeling of enduring?

PC: Yeah.

LRH: All right, let's run this feeling of enduring. (pause) Do it again: feeling of enduring. (pause) Once more. (pause)

Commentator: Tone has now come up five Points.

PC: It just seems to be waiting.

LRH: All right, run that feeling of waiting through there.

Commentator: A three-point drop, moving back two points.

LRH: Run it again.

Commentator: Again, three-point drop. Tone up.

LRH: What visio are you picking up now?

PC: I'm looking at a stone wall.

LRH: A stone wall.

PC: Yeah.

LRH: What's the connection with the stone wall?

PC: Well, this is where I kill her.

LRH: Oh. What are you waiting for there at the stone wall?

PC: Somebody to come and get me and punish me, I guess. I don't know.

LRH: Yeah, so you were.

Commentator: Four-Point drop

LRH: All right, run that feeling.

PC: Yeah.

LRH: Run it again.

PC: Yeah, it's very plain.

LRH: Very plain.

PC: Yeah.

LRH: Is that where this incident's hung up?

PC: Mm-hm.

Commentator: Five-Point fluctwztion.

LRH: Yeah. All right, let's run it again - that feeling. All right, let's draw her upright again. Let's put the blood back in her body and draw her upright again and stand her up. (pause) Let's do it again.

Commentator: Needle drops two points and returns to original position as the preclear runs through this.

PC: (laugh)

LRH: Let's do it again.

Commentator: Just had a very deep drop: ten, twelve points.

PC: I realize what it is, it's backwards!

LRH: Sure. Sure. Do it again.

Commentator: Dropping another two points.

PC: Yeah.

LRH: And again.

PC: Yeah.

LRH: And again.

PC: Mm-hm, yeah.

LRH: Get the physical effort of pulling her upright now.

PC: Okay.

LRH: And again.

Commentator: The needle is fluctuating; gradually moving off to the left.

PC: Mm-hm.

LRH: Physical effort of pulling her upright now.

Commentator: Tone rising about five points.

PC: Well, I'm just locked there - I mean I ...

LRH: What is it? It's what?

PC: I said I'm locked there. I'm kind of paralyzed, too.

LRH: Mm-hm, all right. Get that feeling as you pull her up again.

Commentator: Two points drop, tone band fluctuating.

PC: Mm-hm.

LRH: And once more. Are you busting loose from that spot yet?

PC: Yeah, I - I can get her to where - before.

LRH: Oh, you can?

PC: Mm-hm.

LRH: All right, let's run her backwards some more.

Commentator: One-point needle fluctuation.

LRH: What's happening?

PC: A fantasy.

LRH: What's the fantasy?

Commentator: Three-Point drop

PC: I was kissing her this time.

LRH: All right, run her back. Alright. (pause)

Commentator: Now back to original position.

LRH: Run her back again. (pause) And again. (pause) What's happening when you do that?

PC: I'm not getting it as clear; I - I've got to kind of put her on the floor again and - and I sort of ...

LRH: Is it trying to run forwards? (pause) Well, pull her backwards again.

PC: Uh-huh. (mumbles)

Commentator: Needle fluctuating.

LRH: Mm-hm. Pull her backwards again.

Commentator: Range around three Points.

LRH: Tell me when it starts to run forwards. Pull her backwards again.

PC: I think it's trying to run forward now.

LRH: You having a harder and harder time to pull it backwards? Pull it backwards a couple of more times.

Commentator: Preclear runs this backwards; the needle fluctuates by a swing of three points.

PC: (pause) It's going again.

LRH: What's happening?

PC: She's going against the wall now.

LRH: She is? You getting motion in this now?

PC: Yeah.

LRH: Gee! Pull her backwards some more. (pause) Now this time, feel your reality...

Commentator: Tone has dropped four points.

LRH: This time, feel your reality expand. Feel it at its smallest point of reality while you're waiting, and then feel your whole reality of the world open up around you. Just run it backward and feel that expansion of the - in the environment.

PC: Nothing.

LRH: Do it again.

Commentator: Needle has moved extreme right.

LRH: All right. Now, is there a sequence like “Not wanting to touch her, wanting to touch her, not wanting to touch her,” as you run backwards?

PC: I didn't hit it.

LRH: All right, let's get that tactile. Let's run all feeling of tactile backwards now.

PC: Mm.

LRH: What have you got?

Commentator: Needle fluctuating three points.

PC: I'm going over it. Didn't want to touch her.

LRH: Good.

PC: I'm to the point where I - I wanted to touch her, but not like this.

LRH: Oh, sure.

PC: I mean, it gets kind of confused.

LRH: Okay. Let's run that again.

Commentator: Needle dropping seven - four points fluctuation as the preclear runs this Particular phase.

LRH: Do it again.

PC: (mumble)

LRH: Let's run looking at her backwards now.

Commentator: Needle, three-point fluctucltion.

PC: Yeah.

LRH: Let's run looking at her backwards again.

PC: Yeah.

LRH: All right, let's run hearing her backwards.

Commentator: Very slight motion of the needle, one point.

PC: I can do that.

LRH: Hearing her backwards again. (pause) What have you got?

PC: Her hollering at me.

LRH: All right, run it backwards.

Commentator: The tone has now dropped another three points, fluctuating on a three-point drop.

PC: Mm-hm.

LRH: And backwards again.

PC: It seems to be going the other way

LRH: Oh, going the other way. All right, let her holler. Run it forwards.

Commentator: Tone has dropped the slightest bit over to the right.

PC: Mm-hm.

LRH: Make you feel good?

PC: Not particularly.

LRH: All right, let her run forwards again. Get that nice mellow voice at first, and then let's find out what happens to her.

PC: I started to tell you she was mad at me too.

LRH: Okay. Justified, huh?

PC: (laugh)

Commentator: The needle has moved to the extreme right. Sensitivity control now being adjusted.

PC: Yeah.

LRH: Roll it again.

Commentator: Sensitivity control now at 8.

LRH: Getting sonic on it?

PC: A little.

LRH: A little?

PC: Conceptual... (mumbles)

LRH: Conceptual sonic?

PC: Yeah.

LRH: Yes or no: You been trying to close her voice out? (snap)

PC: Mm-hm.

LRH: Not very seriously though. Okay. Now, let's run your body position straight through, forward.

Commentator: One-point fluctuating.

PC: Doesn't seem to be too much there.

LRH: You don't change too much?

PC: No.

Commentator: Quick drop.

LRH: Mm-hm. How do you feel emotionally at this moment?

PC: Right now here in present time? I've got the shakes.

LRH: You getting shaky over this?

PC: Mm-hm.

LRH: Okay. And long as this is just a demonstration to give techniques, rather than otherwise, how about scanning off the incident?

Commentator: Three-point drop, needle rising slowly.

LRH: Scan it off again.

Commentator: Needle continues to rise.

PC: Yes.

LRH: You remember when you agreed to run this incident?

PC: Yeah.

LRH: Mm-hm.

Commentator: One-point fluctuation and rising.

LRH: Remember when you agreed to be a demonstration subject?

PC: Yeah.

Commentator: One-point drop.

LRH: Mm-hm, Remember when you agreed to go back and pick up that facsimile and run it?

PC: Yeah.

Commentator: Needle rising.

LRH: Do you recall now agreeing to scan over the session?

PC: Mm-hm.

Commentator: One-point fluctuation.

LRH: Agreeing to run it backwards?

PC: Mm-hm.

LRH: Do you recall your postulate that you had the shakes?

PC: Yeah.

LRH: Do you have them now?

Commentator: Needle in original - highest position reached yet.

PC: Not as bad.

LRH: Are they less?

PC: Yes.

Commentator: One-point drop.

LRH: All right. You know what it is that's holding them in suspension.

PC: Yeah.

LRH: All right, what is it?

PC: I thought Fac One.

LRH: Fac One.

PC: Yeah.

LRH: What part of Fac One?

Commentator: One-point drop.

LRH: An overt-act use of Fac One?

PC: Don't know.

LRH: Huh?

PC: Don't know that. Could be - this is it.

LRH: Is it? Huh?

PC: I mean, that was it!

LRH: That was it? Oh, we're running an overt use of Fac One, Hurting and killing somebody?

PC: Uh-huh.

LRH: Uh-huh. You running on an emotional shut-off?

PC: Don't know.

LRH: Is there an emotional shut-off in the incident we've just been running?

PC: Could be. Yeah.

Commentator: Very slight needle fluctuation.

LRH: Mm-hm. Is it enduring? Why don't you just flick the postulate. (snap)

PC: Just like that?

LRH: Yeah, just pick it up. What's the postulate that shuts off your emotions?

Commentator: One-point drop.

PC: “There seems to be no use caring.”

LRH: Hm? All right. Where were you when you thought there was no use caring about it?

PC: Knocking her against the wall.

Commentator: Two-point drop.

LRH: Uh-huh.”No use caring.”

Commentator: Three-point drop.

LRH: Can you get the feeling that goes along with the postulate?

PC: Yeah!

LRH: Why did you get this feeling?

Commentator: Tone arm rising two points.

PC: (sigh) Oh, it's kind of involved.

LRH: Kind of involved.

PC: Yeah.

LRH: This got anything to do with your mother? Who does this girl look like?

PC: Several people.

LRH: Can you see the difference between this girl and those people?

PC: Yeah. Mm-hm.

LRH: Yeah?

Commentator: One-point rise.

LRH: She look like your sister?

PC: No.

LRH: Mother?

Commentator: Slight fluctuation.

PC: I - maybe when Mother was that young, I don't know.

LRH: Girlfriend?

PC: Yeah.

LRH: Definitely your girlfriend?

Commentator: Tone rising.

LRH: All right. You see the difference between them?

PC: Yeah.

LRH: Mm-hm. Make you feel any different to feel the difference between these two women? You don't have to feel better.

PC: I don't know.

LRH: You don't know. There's still a maybe on this.

PC: Yeah.

LRH: Is this Fac One?

Commentator: A slight fluctuation.

LRH: Overt use of Fac One?

Commentator: Two points drop.

LRH: Is there a lot of grief on this incident?

Commentator: One-point, two-point drop.

PC: Mm-hm.

LRH: You know what the Boohoo is?

PC: Yeah.

LRH: How about the Boohoo?

Commentator: Two-point, three-point drop.

PC: I've never been there yet.

LRH: You never been there yet, huh? How about the Helper?

PC: I'm not too acquainted with it, in fact.

LRH: Helper? Splitting in half.

Commentator: Tone arm rise. Two- to three-point rise

PC: Maybe confused it with embryologic encounter.

LRH: Yeah. The Boohoo, huh? Is there an emotional shut-off in the Boohoo?

Commentator: Two-point drop.

PC: I've considered it ...

LRH: Mm-hm.

PC: ... but I don't know.

LRH: Is your emotion shut off in the Boohoo?

PC: I think not.

LRH: A little bit.

PC: Uh-huh.

LRH: Little bit, a little bit. You wouldn't mind running the Boohoo?

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

LRH: That's the one we ought to be running on your case; obviously an emotional blockage to some degree.

Commentator: Two-point rise.

LRH: But you could overcome all that.

Commentator: Three-point rise.

LRH: Okay. Why don't you work the chart on the handbook by yourself on an overt act on attitudes for a change? Would you?

PC: Mm-hm.

LRH: Okay. Thank you.

PC: Thank you, Ron.

LRH: You're welcome.

[to audience] The demonstration, as in any demonstration which contains grief, was run mainly to show you auditing procedure, auditing procedure.

The one thing that was omitted heavily, because the preclear was not feeling it, was his own physical effort and counter-effort, and I did not run any counter-emotion out of it.

Now, actually if you were running this in an auditing room you would have let him run this with his hands, and so on.

I was showing you the technique of auditing an overt act, rather than auditing an overt act.

If I'd been working this preclear, I would have stopped running this incident immediately that I could see that there was an emotional shut, and I would have gone and found what we call the

Boohoo - which will be described later - and gotten this incident, gotten this track loosened up; gotten the emotion loosened up on the track.

Because service facsimile is not registering on the machine, and the Boohoo is registering on the machine. The Boohoo registering a little heavier than these other incidents.

But here we have only one incident showing, really. Two incidents are showing on this track: women, Mother, getting a registry on the machine. An overt act against this girl was getting registry on the machine as he was walking over it, therefore establishing some actuality to it, although he probably would have changed the details a bit as he kept on running, which you could expect to happen. And we were getting registry on what we call the Boohoo, and we're getting no registry on Fac One, and a very tiny little registry on overt act of Fac One. Now, I didn't ask him for either B.E., or B.T.

[B.E. = Before Earth, B.T. = Before Time]

Want to come back here and see if there's a registry on B,E. or B.T. ? Just as a check, just make me a thorough investigation on this?

Most people get a registry on Service Facsimile One.

LRH: Machine will warm up there in a moment. (pause) Okay. What are you dropping on?

PC: I was thinking of the Service Fac.

LRH: You were thinking of the Service Facsimile One?

PC: Yeah.

LRH: What's it all of a sudden loosened up on you?

Commentator: Half-a-point drop.

PC: No. No, I think I considered myself invalidated because I thought I was running it.

LRH: Oh, is this a drop on considering yourself invalidated?

PC: I believe so.

LRH: Oh, no. You're not invalidated, you can run Service Facsimile One. It is just a matter of what I would do according to the - you're not invalidated.

PC: Oh.

LRH: So scan out that feeling. Now, all I'm doing is giving a demonstration on what the machine registers. And as a matter of fact, how are you doing with Service Facsimile One? Good?

PC: I seem to have no trouble.

LRH: No - have no trouble with it. Well, that's fine, fine. Is it latched up in any way on Before Earth?

Commentator: Two-point rise.

LRH: An incident just before you came here? (pause) Or how about before all time?

Commentator: Two-point rise.

PC: (mumble)

LRH: Well, I'm just looking. Was the reason why you were not registering a Service Facsimile One very heavily because you've already run some emotion off of it?

Commentator: Two-point drop.

PC: I think I have run something off of it.

LRH: You've run some emotion off of it?

PC: Yeah.

LRH: Yes, you have.

Commentator: Needle fluctuating rising.

LRH: And you consider that incident in pretty good control, don't you?

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

LRH: So of course you're not getting a reaction on it.

Commentator: One-point rise.

LRH: That explains it. So you're not considering yourself invalidated. Okay. Well, your case is in good shape. If it's shut down on any other emotion level, why, take a crack at the Boohoo and run that. But I certainly wouldn't transfer off of Service Facsimile One if you're running it okay. Very good, thank you.

Some sort of an idea what you're up against, demonstrationally, on that.

If you'll notice, I call to your attention the fact that you're - every once in a while as I had him running this backwards, I would get a sigh. And actually, that sigh indicates, to some degree, that there's grief lying back of it. When you see a preclear sighing about something, it's normally there's some grief on it.

I could have run him on this, and run him on this and run him on this, actually just as I was going, and blown loose some grief. But it's highly unlikely to do that before a Large group of people.

Although you will find in a great many preclears the overt act so hot that as you start to scan it backwards and start to run it, it wouldn't matter if they were in Grand Central Station or the Yankee Stadium, they would cry, because a service facsimile is very hot, so on.

Okay. This should give you some idea of auditing. The first session of that was simply Straightwire. And Straightwire is something like playing chuck-a-luck at Las Vegas: you win a very small percentage of the time. You do Straightwire on a preclear, very often - often enough to justify it - a few questions will blow open a large computation in his life, just bang! Blow it open, and he'll do a resurgence up the Tone Scale, quite marked.

So it's always worth testing, But not worth testing for more than a half an hour at a clip. And then I went into what would be a straight overt-act auditing session on him.

And thank you very much.

(end of lecture)