

GROUP AND INDIVIDUAL PROCESSING

A lecture given on
14 January 1953

This is what - the 14th of January?

Voice: Fourteenth. Yeah.

LRH: January 14th and this tape is consecutive to the December 9 afternoon Lectures and consecutive to the January 13 lectures.

Want to talk to you a little bit right here at first on the subject of group processing and individual processing and something which I think you're going to see considerable of.

I haven't had chance to take this up with your instructor, but uh . . . I've been doing some experimental work on the subject of Self Analysis and its lists on Creative Processing; and it has been discovered that even when these mock-ups as required in Self Analysis were gotten on a conceptual basis, that they improved a . . . the ability of a person to create mock-ups and do Creative Processing.

Now, this is very significant, and in addition to that it has demonstrated that the level of operation of a case is uniformly as good as it can mock up. And sometimes a person's mock ups will be totally as a result of automaticity, that is, you will hear much more about automaticity. That's a new word; an interesting theory and concept. But they're sometimes a result of automaticity to such an extent that a person's mock ups go out, apparently before he starts to get mock ups. In other words . . . they can get pictures, they can get lots of pictures and the pictures aren't much under control and they aren't of what they called for and a lot of other things, but uh . . . it's all very interesting.

And they'll keep on saying "Um-hm, Um-hm, Um-hm" to an auditor and they'll particularly say "Um-hm, um-hm" with great rapidity and uh . . . they're obviously getting all sorts of things.

But you say, "All right. Now hold that one for a moment."

"Oh, well, I . . . I'm not . . . I'm not holding these."

"Well . . . well, what do you mean, you're not holding these things? Are you getting what I ask for?"

"Oh, yeah, yeah, yeah. Sure, sure."

"How long does it last?"

"Well, it lasts for, oh, half a second, something like that."

And you say, "Well now, how about getting that next one and hold it."

"Well, they just change to everything the second I do that."

To hell with that, they're not mocking up. All they're doing is looking at a big circuit that feeds them pictures. You get the idea?

Now, a mock-up must be nothing if not persistent. We've got to have a persistency. A person ought to be able to take a mock up and put it out in front of them and have it stay that way until they say otherwise, and not have it do all sorts of weird things. For instance, uh . . . you ask somebody here's a . . . here's a poser - this was also on the Philadelphia Tapes - but uh . . . there's a nice poser that is a beauty. Uh . . . you . . . some fellows you say, "All right, now get a man."

He gets a man, that's fine.

“All right. What kind of a man you got?”

“Oh, he’s a cute little fellow, and . . . and it surprised me a great deal because he . . . he Jumped in from the right, and so forth, and just now he’s grinding horseradish.”

And you say, “That’s . . . that’s . . . that’s fine.” They sit there very interestedly and watch this little man.

“Is that your little man?”

“Well . . . uh well, guess so, I . . . I’m looking at him.”

And you say, “Well, where did you get the horseradish?” You can also ask this question of any mock up: “Where did the buttons on the coat come from?”

Now that’s . . . that’s . . . you tell the fellow, “Now, let’s get a man.” And he gets a man and uh . . . you say, “All right. Now what’s he look like?”

“Well, he’s got on a green jacket and brass . . .”

You say, “Wait a minute, where’d the brass buttons come from?”

“I . . . well, they’re just”

“And uh, do you always get him in a green jacket?”

“Oh, no. Matter of fact the jacket is pink now. Now it’s blue. Now they’re pearl buttons. Now they’re orange buttons.”

In essence, by the way, just as an aside, you had better be very careful in processing to get a preclear to tell you what he’s doing and find out what he’s doing, because they can do the confoundest things, and uh . . . you just sit there and you say, “Well we gave this person eight thousand six hundred and seventy-two hours of Creative Processing and nothing happened.” That, by the way, is a parody on a uh . . . an obscure character that wrote a book on uh . . . something or other, and he said he had . . . he had received personally, I don’t know, eighteen hundred or ninety-two hundred hours’ worth of processing. I think eighteen hundred hours or something like that. And at the time he wrote the manuscript I added up how many hours of processing this was.

It was very Interesting, but he would have had to have been processed about four hours a day, seven days a week, including all holidays, to have added up exactly half that amount. So evidently he had been processed eight hours a day, seven days a week and all holidays since the first day he heard of Dianetics which was six months before anybody else heard of it. But anyway, uh . . . this demonstrates to you how much processing somebody can absorb, but I think it ought to demonstrate how much many people need.

Anyway, when we go in for mock-ups, you will quite often find a person’s automaticity, that is to say, these things that flick in and flick out or sometimes even walk in and stand there. Of course he gets 95 other mock-ups and it’s still standing there . . . Uh . . . these oddities . . . this by the way is not a . . . this . . . this is the very odd form of mock up that the person is getting. The . . . the very random . . . great deal of automatic characterization to it and so forth. You could sometimes expect . . . you can sometimes have this happen.

You can actually have his mock ups go out - poom! He can’t get anything. See, blank. Black. Nothing. Well, the reason I’m mentioning this is I don’t want you to shoot the preclear at that stage, or shoot yourself, because you’ve done a bad job of processing. That’s to be expected.

We used to get wide open cases that were, to be very technical, strictly fruitcake, and these wide open cases would often become the most densely occluded case you ever looked at before they’d been

processed very long. But after they had been processed a while after that, then would unocclude again. Only this time . . . this time, these were really getting what they asked for in terms of engrams. Now you see that?

So, occlusion is not the bottom. Occlusion, if you only knew it, is right close to the top. But there are segments of occlusion, and a person goes through, as he goes up tone scale you'll notice him going through, stratas of trust and distrust. He . . . he goes through terrific distrust and then very trusting - believe, oh, yes, then all of a sudden, poom! He doesn't believe his own name. And then a . . . of . . . it goes along this way for a little while and then all of a sudden, oh, everything is right, he believes everything, and then all of a sudden, Poom!

If you want to know . . . put this to test, use hypnotism. Put somebody you test under hypnotism and as they sink deeper and deeper and deeper into an hypnotic trance you'll find them going into alternate stages of acceptance and then deeper acceptance.

You say . . . at one stage of it, you say, "Look at all the kangaroos which you have on your coat collar," and the fellow - he doesn't think they are there. And you say "abracadabra" and pass your hands a few more times and he's got kangaroos on the coat collar. And uh . . . then he maintains that level of trance for a while, and then you can deepen that level of trance to point Where he will distrust it slightly.

Now I'm not talking here from a very open and shut so called factual uh . . . case history of people being hypnotized. You'll just notice this with preclears, it's not very important, and the only reason I'm telling you is so you won't worry about it and as an illustration of what happens sometimes on mock ups.

You've got . . . a case is a multiple sandwich. Trust, distrust, trust, distrust as you come up the tone scale. Uh . . . you'll know more about this when you get into the anatomy and get very, very good on ARC and its various manifestations, as called for in these Philadelphia tapes. ARC is broken down now to a point where it just shouldn't happen to the human race. And you will see that there are ridges there, every so often there's a ridge. You know those as harmonics. Every so often as you go down scale you'll get a harmonic.

Well, now as we go down scale we get these altered levels of trust and distrust. Somebody who is in a MEST frame of mind, a lot of identification with everything and so forth, you tell him, "If you look in your right hand pocket . . ." I mean he's supposedly sane and all that sort of thing. He's walking down the street and you look down and you . . . you tell him, "You look in your right hand pocket and you will find Buckingham Palace."

And he - "Oh, no, I won't either." But he'll still start the gesture.

Well now, as we bring preclears up the tone scale, they'll go into the wildest manifestations of doubt. You're not asking him to believe anything but they're going to tell you that they doubt. And then next time you see them believe? Oh, boy, wonderful. Oh yeah, they'd believe anything. And the next time you see them - doubt. Well, don't be too surprised. It isn't as marked as this but don't be too surprised at the gradient scale on mock ups.

You get this preclear, oh, boy, can he get mock-ups! Whap, whap, boppity, boppety, boppety, oh, man, bop-bop, and you say, "Where are the buttons coming from?"

And he says, uh . . . "Well, I don't know. There are no buttons there now, they're fish."

Well, anyway uh . . . we get on along this . . . you know, he's just dropping automaticity. Less and less is being done for him and he's doing more and more himself, is the truth of the matter.

When he puts a mock up together he can get very rapid, you see, and he can say, "There's a head, there's a coat, there are the feet, there are the trousers, uh . . . we put a pocket handkerchief there." Zing-zing-zing and he's got a mock up. But he knows he put every single item there and he knows that every single item belongs to him. He can do this faster actually than an automatic mock up can occur.

His mind can work with great speed, you . . . you've seen nothing like speed of operation until you get outside and . . . and then realize that when you're inside the body you have to think. And everybody's thinking goes sort of this way to you: "I wonder . . . If . . . I . . . am . . . hungry."

Now, this is quite . . . quite pertinent and something that in case manifestation you should mark down. The automaticity is sometimes very bright and very beautiful and sometimes quite steady and the difference between automaticity and no automaticity, is simply that he knows he put it there. High scale he knows he put it there, and in heavy, deep low tone scale automaticity he doesn't know where the devil it came from or who it belongs to. Now that's . . . that's the essential difference.

You'll sometimes walk in on a preclear who is in a fantastic state of wide openness with no reality on anything, with this, with that, and so forth. He's in apathy. And uh . . . if you were to get inside of his head and look through his eyes at the mock ups which he's getting, you would just be flabbergasted at the answers he's giving you. You say, "Now you got a mock-up there?"

He says "Yes."

You say "Now is it good and stable?"

He says "Yes."

You say "Now uh . . . now change it this way. Did it change that way?"

"Oh, yes."

If you were inside of his head looking at his mock ups, you asked him to get a green tree and he got a purple tree and then it turned over on the side and then somebody came along and chopped it down. Somebody planted another tree, and then a couple of dogs ran over the hill and uh . . . it . . . it just all went on like this.

And when he says "Yes," he's sort of timing it as they go by, so to speak. He . . . he's . . . he's Just catching them one now and then.

You say, "Now did you put it behind you?"

"Yes." He's also got it in front of him. And you say, "Now put it alongside."

If you were looking at his mock ups you find out that he had them now right, left, above, below, behind and in front, and that they were all different and they were all going in different directions and they were all changing colors and there's a flash coming through and he's sitting there, "Sure, sure."

You know, boy, I . . . I haven't mentioned some case manifestations in these lectures, and they . . . they really ought to be mentioned. A 1.1 lying on the couch has to be processed with one hand; on your gat. He will tell you anything!

I took an auditor in professional school in a town in the states one day and we . . . we had a case handing around the operation that was just one of these grim 'It shouldn't happen to the human race' cases. This person was into everything and rumors and gossip and yap-yap. And oh, my goodness, all the upset this person could cause!

And I said, "Well, now look, let's make a little test of Dianetics now. Let's see who in the professional class here is pretty good uh . . . here. All right we'll take you. And . . . and h . . . you give him now 25 hours of processing and finish up your course that way." At the end of five days I saw this character and there was no change. It's impossible to process somebody for 25 hours without changing something.

And I said, "What gives here?"

“Well, we just . . . just processed him. We ran out his father’s death and . . . and uh . . . his mother’s gray hair and we . . . we ran out uh . . . this and we ran out . . .”

Oh, boy! To listen to this auditor, we have done all these things you see. I got ahold of the case and backed him up against the wall and I said, “Confidentially, uh . . . how good an auditor is this fellow?” You know, because I was wondering what this case was doing.

“Oh, he’s a good auditor, good auditor.”

“Uh . . . well uh . . . tell me, uh . . . did you have any difficulty with some of these things?”

“Oh, well, of course I never processed the things he asked for! Uh . . . I . . . but uh . . . I’d just lie there and process what I knew had to be processed out of the case, and so on and . . .”

You got the idea? I mean, here’s a preclear lying on a couch and the auditor says, “The somatic strip will . . .” and that sort of thing and . . . and the preclear’s off someplace else processing anything - and the auditors sitting there saying, “Yes. Yeah. Yeah. Yeah.”

I went back and told the auditor, “We’d better have a couple of more weeks training don’t you think?” And you know, I bet to this day that fellow has never trusted a preclear. But a 1.1 will do the same thing on mock ups and it isn’t just a 1.1 that will. As you go down scale from that anything can happen.

You have to watch and listen for little thing. The note of doubt in his voice:

“Did you get that?”

“Um, yeah.”

You say, “Well, will you please get it again?”

“Ummmmmm, yeah.”

“What . . . what have you got?”

“Well it’s just black.”

Now, the other one is, “Have you got that now?”

“Yes, yes, yes,” you see - terrific confidence. He’s just trying to drive you off with an idea of confidence, that’s all he’s doing to you. He’s trying to still your inquiry. He’s actually ashamed of being this . . . this bad off. You say, “Now, all right, let’s get a rubber ball.”

He gets rapidly in rotation an elephant, a bathtub, two circus tents, uh . . . a lion, two girl, uh . . . remembers a date he had last night, all this runs through.

You say, “Have you got a rubber ball?”

“Yep, yep, sure, sure.”

Now, once in a while . . . once in a while a preclear - they always try to drive in your anchor points one way or the other, uh . . . once in a while a preclear will do this for you. He’ll really fix you up. You’ve given him a nice session, you know you accomplished just what you should have accomplished and then what h . . . what happens? Something very interesting happens. Comes to you the next day and he says, “Well I was trying to get a mock up this morning and I find out I can’t get anything, I can’t get anything now.”

What he’s really saying is “Look what you did to me you dog. You have committed an overt act. Now it is necessary that you process me some more.” That’s really all he is saying, is “Process me some more.”

He knows he's feeling better but the point is that you processed him happily out a nice level of bright automaticity up into the black clouds of nothing and then you left him there. Or you processed him well up on automaticity and then sort of skipped it from there on. And he was right next to this and his tone came up just a little bit more and the lights went out. Or he . . . higher on the scale everything got kind of dark. It didn't go black. It's . . . it's just . . . now . . . now when he gets a mock up there's little wisps of black smoke or gray smoke drift around on it.

He's really upscale. He gets this smoke but he gets something else that neither he nor you might notice unless you observe it very closely - he gets a stability in the mock up.

Now, when you first started processing Lisa, he probably was doing something like thus: Uh I . . . you just say, "Get a dog."

All right, he gets a dog. "I got a dog, I got a dog, yeah, yeah."

You didn't ever ask him, "Whose dog is it?"

He'd say, "I don't know."

"Well, is it your dog?"

"No, no, it's not my dog."

"Where did the dog come from?"

"Well, he . . . you just asked for a dog. I guess he's your dog. I don't know whose dog he is." But you might not have pressed your inquiry to that extent. And uh . . . you might not have seen his eyes flick . . . flipping around because he had them closed. So you asked for a dog and he's apparently got a dog.

Now, after five or six hours of processing you tell him to put a dog on the mantelpiece. And he gets a dog and with a little trouble he gets the dog on to the mantelpiece, and if you were to ask him at that time, "Have you got a dog on the mantelpiece?"

"Yeah, yep." He's only just moving a little bit, see? Uh . . . but he won't tell you that. He . . . "Yes, I got a dog."

If you were to ask him this question, "Is it your dog?" He'll say, "Yeah, yeah, that's my dog."

We have processed this person to a level of certainty. Hm! That is uh . . . worth more than the gems of the Indies, which are after all only MEST. You've actually gotten him to a point where he has: some certainty. Now, this certainty is what you're trying to obtain . . . And . . . uh . . . that dog that he got the first time that was running all around the room might have been a beautiful green or a beautiful orange or something. I mean, it just . . . and the . . . the room might have been brilliant beyond brilliant and, oh, my wonderful shape, as far as color was concerned. And this dog that he puts up on the mantelpiece might be a very pale sort of gray. The difference is that's his dog. So he's way up tone scale. Now, you can expect to have this operation pulled on you: "You processed me and now I can't get anything." Now, we have laid down, up until this time, this as more or less a tentative conclusion, that a person had to get a mock up which was a mock up which he could see. Now that was just in the definition of mock ups.

What is a mock up? A mock up is something that exists in present time and sits someplace. It is not in the past. It's right here. It is made by the preclear, or nearly so. How that's just definitions of mock ups.

It is beneficial for this person to get a mock-up even if he's totally blacked out as far as seeing it is concerned.

Now, very often you can ask him to get behind this curtain of occlusion and so forth a mockup, and every once in a while you're giving him a . . . a perceptic and you say, "All right. Can you smell it?"

“Oh, yeh. I can always do that”

Well, listen, uh . . . sight just happens to be one perceptic out of a great many. It happens to be the commonest and the most tied to by the preclear because he’s interested in energy, manufacturing it himself or . . . or having it from, the MEST universe and . . . and . . . so he depends a lot on sight.

But I’ve known preclears who never saw anything at all, but knew it was true because they could smell it. I mean run engrams that way. Yeah, they knew they had an engram of Grandpa because they could smell his pipe. They couldn’t hear or anything but uh . . . no sonic, no visio, but they had this one perceptic. Their perceptic’s sort of out of phase, you see.

One perceptic after another can be shut off. Perceptics can be occluded one after the other. And so as you . . . as you pursue mock ups, so perceptics may shift around on the preclear. And they might be very bad today, and good tomorrow, and just horrible the day after.

The mock up parallels the state of case. But WHAT in the mock up parallels the state of case? Certainty that he created it himself, whatever it is, tests the mock up. Not how pretty it is, not how well it could be framed, not how clearly he can see it, not if he can smell it -- these things are not tests of a mock up. They’re tests of the aesthetic quality of a mock up. They may be tests of whether or not he’s enjoying watching these mock ups, but they’re not tests of mock up in terms of: is the case any better? The test then, is: how certain is he that the mock up is there and that it is his? That is the test.

Now there’s quite another thing about mock ups, is he able to handle the mock up after it is created. And this again is an index of the state of the case, but not as good an index as you think it is. Not anywhere near as good an index as you think it is, and not anywhere near as good an index as certainty. But it’s an index of the case.

Energy is energy, and energy becomes objects; and so an object is a solid piece of energy and the ability to handle energy is the ability to handle an object, and if you’re asking him to create objects, objects, objects, he’s just doing fine on objects, objects, objects, and then one day you say, “All right, now let’s mock up some air.”

“Oh, no,” he says, “I, phooey, I . . .”

Listen, 20.0 is action and 20.0 is energy. And gases and less solid things are around 20.0. Ask somebody that’s well down the scale that’s getting very solid mock ups, ask somebody if he is getting anything like motion in the fluids in the mock up. That’s interesting. He may get motion with a solid object and not get a single motion in the fluid.

So what do you process as he comes up the line? You try to get motions in fluids. And let’s consider electricity more or less for our own purposes a fluid. It is, sort of. It’s . . . what’s a fluid? A fluid is a loose uh . . . bunch of particles, that’s all.

What’s an object? An object is a tight bunch of particles. If you want to be very technical, that happens to be the most technical definition that you can give to a gas, fluid, or object. It’s how far apart the particles are. So it’s space, isn’t it? So the amount of space per particle. That tells you then that space comes above energy as a process.

It’s more important for this preclear to sit down and . . . and get himself a bunch of space . . . really . . . than it is to put something in it. You get how that would be? You’ll find these people are getting mock ups and they’re anybody’s space, or anything or anywhere, or a thousand year ago space, or future spaces, or any kind of space you can think of except their own space. You know, it’s . . . it’s a trick for some preclears just to get a mock up sitting right here in this room. And if you ask your preclear once in a while, “Is it here in this room?”

He’ll Say, “I never thought of that. No.”

“Well, where is it?”

He'll say, "It's in black space."

"Well, where is black space?"

"I don't know, but I always get my mock ups in black space."

"Well, where's the black space?"

"I don't know."

You say, "All right, put . . . a . . . mock up right here in this room."

New thing to him. He says, "My goodness, every time I do that I shoot out there about 500 miles or something." He says, "I put a mock up here and I go out - swoosh. "

What's happening? He's in a terrific dispersal and you're trying to tie him down to present time and he isn't even vaguely in present time.

Is it beneficial for this preclear to go on getting mock ups in black space?

Um-hm, if that's the best he can do. Don't build . . . beat him over the head and chew him up just because he's doing this. Don't get angry with him, and so forth, just because he's getting objects in black space. And don't beat him to death because he can't put them in the . . . you see, all you're doing is giving him the maximum number of wins that you can give, and the minimum number of loses.

And if he starts getting lose, in the way you want him to do a mock up, his tone will deteriorate. In mock ups you're really going up scale on attitude. That's the best thing you can say; and part of that . . . Chart of Attitudes is the Chart of Certainty, and part of the Chart of Attitudes is also every other column. So you're coming up on a mock up to cause. He's now cause. And when you started out he was anything. He sat there and enjoyed the mock up which was run in by a little man that he couldn't account for and was put down on a stage which wasn't here in present time, and they were anything but what you asked for but, my, was it amusing.

You get time idea? He's an effect. He's just a spectator. He's sort of letting you call the shots and then they happen. He's just not paying any attention, really, to what's happening.

Now, when I tell you about the movement of a mock up, moving it from here to there and back again, and so forth, we're talking about the ability to handle energy. Energy has the manifestations of start, change, stop, change, start, change, stop, change. There's another change in there than the way it's written in Self Analysis. It's start, change, stop, change, start, change, stop, change; in other words, between every start and stop there's a change. You'll find after a person's failed he'll change, and failure is stop. So there's a change there in the middle, your preclear will get this as he processes mock ups. He'll find out that whenever you ask him to change, he's running the change between stop and the new start. So you're asking him for deaths all the time. That's what he keeps giving you, or something of the sort something gruesome. And you can't account for this at first, until you find out all of a sudden that, of course, after a person dies he has to change and become something else before he can start again. And you told him to get another mock up and that means you've got to change the mock up, so he doesn't want to change the mock up because change to him, means death. It would be the interim between death and new life. There's another change in there that you'll discover for yourself. You don't have to know this particularly, you'll . . . you'll Just find it out for yourself.

Now, what does energy do?

Energy starts and changes and stops and changes. And it follows the various laws of motion. And you'll find out, if you take any preclear, that there is probably one law of motion or more that he is utterly incapable of.

He's maybe incapable of approximating some law or other of Newton's, like interaction or something of the sort. He's just incapable of processing this one thing. It's missing. He got something stopped; well, he can change it somewhat, but he can't start it. Everything is stop; stop, stop, stop, stop; he never gets a start.

When you call for something it appears, he doesn't think he created it really. It's just there, and he's got . . . if you ask him quickly, he has an automatic reaction that it's been there for some time and that it was created in some other way and he's just taking it just now to use it as a mock up. This is sort of his reaction on the thing, but he can't start anything.

You say, "All right. Now, let's get a car, and let's put it out on the street and let's get its motor going."

"Oh, its motor's running," he'll say.

You say, "Now, let's turn the motor off."

Oh, he can do that.

"Now start it again."

You've . . . you've ruined him. This person's mock ups will be quite flat, by the way, because start is three dimensional and stop is flat. Stop is heading towards zero.

All right. Now, yes . . . uh . . . that's also in the Philadelphia tapes; you needn't pay much attention to it. But there's something about energy that he can't do and it'll be so . . . most basic laws of energy that he won't be able to obey - or that he must obey. It's been so enforced and he's agreed with it for so long.

All right. Let's take . . . I want to take up also cycle of action here with you just to punch this point home on these tapes.

Thi . . . let's take up a little bit more about Agree and disagree and Have and Have Not.

The MEST universe, you will find, operates in reverse on the thetan. It's as though he had a mirror image. That's because he is essentially within himself one universe operating against another universe. He is capable of greater change, but he is less persistent. Yes, he's very volatile, he can go all that sort of thing uh . . . but the MEST universe is really persistent.

You get a particle . . . you get a particle of . . . a radioactive particle and it sits there and it puts out waves for ages and ages and age. The half life of a piece of uranium is just wonderful. It just goes on and on and on and on, and it keeps right on glowing. Well, you'll never meet a preclear that'll glow that long.

Now, so here is your little piece of . . . of radium, let's say, and it's glowing. Now sure preclear in the past, some thetan, is standing there looking at it glowing. Now what happens? It is putting out a wave, a series of particles which are hitting the preclear. Now they're coming in to the preclear, aren't they? They're moving in on him and away from the piece of radium. So this means that he gets the manifestation of the radium wanting to be agreed with. It appears to him as though the radium is trying to make him agree in some fashion. He gets that inflow; he's conscious of this inflow, and he isn't particularly desirous of agreement with this piece of radium, so he starts to glow back. In other words, he starts putting out a wave and that flow of particles out from him should hold off the radium - should - and disagree with the radium and actually quench it. Well, to some degree he can do it. He could probably do it with a little tiny bit. But as he has deteriorated down the track he gets less and less capable of doing it, until one day radium glows or the sun shines and in comes the particle. He agrees with it, that's that. He agrees with it. He has no choice.

For instance, there isn't a person in this room that wouldn't agree with the fact that there was daylight today. Well, What d . . . what do you . . . what do you want to see daylight for? What's so important about daylight? Well, it sure was there. That meant that the sun was putting out photons.

You're in terrific agreement on the subject that when the sun comes out there's light. What do you agree on that for? That's not important to you. The fact of the matter is, it's not important to you, but highly aberrative. You ought to be able to go out and see sunlight or not see sunlight as the case may be. Because the fact that it's always there upsets your power of choice.

And you get this nonsensical reaction, then, about a glowing piece of well, let's take the sun. It shines, and if you ever saw a sun bather, boy is he agreeing he's agreeing, he's agreeing. And of course sometimes . . . sometimes he's getting sunburned and is he disagreeing like mad only he's just trying to. Fellow who has to walk down a road with no shade and he has to walk down the road five miles, he's got no shirt on, walks down the road for five miles and, although he doesn't like it, he gets the sun on him all the way if the sun's out. Now that's very oversetting to self determinism, truth if be told.

He should be able to at least put out a black cloud and walk along under it. And that's essentially what your occluded case is doing. It's various levels of disagreement or attempted disagreement. And your occluded case is probably disagreeing or trying to disagree like mad. He's still in there fighting and the case that's subject to automaticity has just succumbed on the whole thing, and they'll just take anything that comes along: sunshine, starshine, radium shines, anything shines, they won't try to shut it off. They just let it come in. That's that.

Now, of course they can see all sorts of facsimiles too. But then they're able to agree with this much energy, and so forth, and still go mad on the subject. You'd be surprised how thoroughly they obey engrams when they're way down tone scale. Boy, they really body them! Whee! They walk five feet due north and the engram says, "Walk northwest" bow! and they're walking northwest. To an occluded case the engram is likely to say "Walk northwest," and he walks a little slower but he keeps on walking north. He's still able to be mean and nasty and cantankerous.

Now the mistake we have made so far about occluded cases and wide open cases is that very often the wide open case was simply an automatic case. It could see anything that came up. It was in a perpetual state of agreement with the MEST universe. And the occluded case had many, many levels and so did the wide open case have many levels. Perceptics would go on and off to the point where he agreed and disagreed,

So this tells you that on the tone scale as you go up the tone scale from zero on up, you're going through various levels whereby the preclear agrees and disagrees that's all that says. He favors at various levels of the tone scale agreement with the MEST Universe, and he favors at various other levels on the tone scale disagreement with it.

Just like you get enthusiasm. You never thought of enthusiasm as disagreement, but that's what it is. It's an outflow, and you will find out the fellow is mostly enthusiastic about getting rid of or overcoming or doing something that remedies a situation. So of course he's disagreeing with some situation. And he's outflowing like mad. At antagonism . . . everybody knows antagonism is a wonderful state of disagreement. And even a 1.1 dispersing like mad is disagreeing.

Well now, as you go up the line, agreement is the direction of flow, as a person agrees or disagrees, and it's whether the flow is coming in to him or going out. Now that flow actually reverses.

Low on the tone scale people disagree inwards. You every once in a while run into somebody fairly low on the tone scale who is disagreeing like mad, by pulling in. Wonderful, isn't it? I mean that's really in reverse. Every time he disagrees he pulls in. Well, that . . . that means he gets everything in the MEST universe coming in on him and only those things coming in on him which thoroughly upset him.

Now, the next fellow up the line, he . . . he . . . he agrees inward. And a little higher up the line the fellow reverses again. He disagrees outward . . . and then he disagrees inward, whichever way you want to plot it, it doesn't matter, see? It goes up by strata and it's a direction of flow.

Below two, for instance, you flow is mainly inward, a fellow can batter very little flow aside; but where you get changes of manifestation the flow has reversed for agreement and disagreement.

For Homo Sapiens normally, flowing in . . . it's quite sane to flow in to agree if you're using flows. You're not supposed to be using flows, but if you're using flows, you flow inwards when you disagree. I mean you let it . . . I mean, when you agree, pardon me, agreement is inwards, and disagreement is outwards, and that is a pretty sane level for Homo Sapiens. Now, you'll find people below that level on the tone scale are agreeing outwards and they're disagreeing by pulling in, which is reversed.

Now, what . . . what's this all about? This means that if the fellow walked up to a big piece of radium, and had the flow coming from the radium, he could either throw up an occlusion of some sort so the particles wouldn't reach him or he could let those particles go right straight through and be uninfluenced, and that's the safest, toppest bracket there is. Not use of force screens, not combating with energy, not manufacturing energy or anything of the sort at all. Toppest tone scale there is, is it goes on through uninfluenced by it. He doesn't fight it, he doesn't accept it, doesn't do anything, it just goes on through.

He works on postulates, not on flows. So when we get up the tone scale, we find out that this material that would be coming off the radium would find nothing to hit. And the fellow could stand there for ten billion years and nothing would happen to him at all. But, just a little bit down from that the radium hits and he throws up a screen and occludes it from hitting him. He just says, "It won't hit because it's going to hit this screen."

Well, that's an interesting screen . . . The black particles of it are actually light parties which he's turned black. So he gets a nice great big soupy mass of black particles out in front of him and he says, "This is just exactly what I ought to be doing, shutting this stuff off." That's very aberrative. Well, that's an occlusion level.

Now we get down below that, the person says. "Radium, radium ah, radium! Ah, radium Feel it going through me. Ah radium. Let's all make an atomic bomb. Ah, radium." "You know, completely psychotic. "Wonderful stuff, radium," see?

Well now, supposing we added another natural law of this MEST universe to that pile of radium. We got some radium here and it's flowing at a fellow, and he's trying to hold it off of him, and gravity is working. He's using energy so he has mass himself. He has mass. That means that gravity is going to operate on him. And the gravity is going to seek to pull him in against the radium, because the radium as a mass big enough to have gravity.

So, he's being pulled in against the radium, by gravity, and the radium particles are coming back against him. Does he have a ghost of a chance of getting off of this thing by using energy! Very faint indeed. Because he will push against it and when he pushes against it, he of course will come closer to it. No reason for that, he just excites his own mass.

Now, when he pushes against the radium he comes closer to it, and when he pulls against the radium he goes further from it but he sticks there. He might not go away from it at all. His effort to get off of this radium, then, by energy is null and void. He'll stay there. And afterwards when he starts to use energy you tell him to go to the right and he'll move to the left. Everything's starting to go in reverse on him. Flows reverse on him. Now, you'll see that.

Now, some fellow that's watched a lot of particles go by has felt the suction of the particle after it's gone by, and he feels a reverse English, you might say, on particles after that. Why? Because when a particle . . . when a particle goes that way, the impulse which he has . . . now receives as a counter effort, is a suction which is pulling in the reverse direction. He's watched the particle come back toward him but he's seen the particle go that way. He gets confused. And all you have to know about this is you watch a scale which has reversed the energy.

You see, it reverses high on the scale. First they just start using energy straight, then it reverses and they use it backwards, and then that reverses and they are using it straight again, and you're going right on down scale, and it reverses again., they're using it backwards till they get to the bottom and they are energy. They're an object.

Now that's . . . just don't be alarmed. The only reason I'm stressing this is don't be alarmed if your preclear starts telling you, "When I want to be bad, I'm good and when I want to be good I'm bad. And when I go to the right I go to the left. And this is all very upset . . ." This doesn't even establish his position on the tone scale. It establishes him to be in a band that he is passing through which reverses energy, that's all. When he pulls, it goes away.

Now, you ask this fellow, "Get a mock up out here in front," and you say, "Now move it a little further away from you," and he pushes on it and it moves closer to him. He pushes on it again and it moves closer to him.

"Hm!" he says, "This is bad!" He gets very upset.

You say, "All right, now to make it move further away, put a little line on it and give it a twitch."

"Yeah!" he says, "It moves away. What do you know! Ha!" Great relief.

The way you make something move away at that band on the tone scale is to grab it by the collar. It will leave.

Now, you've . . . you've had him doing Gita, and he's going along very beautifully, and all of a sudden you start in on the subject of women. And he puts a woman in front of me . . . fro . . . front of him and it goes whap! Right in his face. And he puts another woman out there and she goes whap! So he decides he will hold the next woman off. He puts up a woman like this and she goes wh . . . in so fast she just sort of disappears, and the more he tries to hold off these mock ups he's getting here, the faster they're moving in until it just starts up a whirlwind around him. O-o-oh, he can start going down scale like mad.

How do you remedy this? You say "Put up a woman. Now put a belt on her. Now pull the belt towards you." Zing! and she goes away.

"Put up another woman, pull her towards you slightly," she goes away.

"Wait a minute," he says, "they get out there about 20 feet and stick."

You say, "Reach out and pull them a little bit towards you," and they go away.

He says, "So they do. Well," he says, "I can get rid of women."

That's a new level of certainty, and what do you know! He . . . he'll . . . he'll decide all his flows in reverse and he's just fine now. He can handle all that. But he passes through this band with great rapidity, and now you put a woman up in front of him and he reaches out with great confidence to grab her by the belt and give her a slight twitch toward himself, and she pulls right on in.

This upsets him for an instant and then he realizes he can handle them straight. He puts up the mock up, pulls it in, puts up the mock up, pulls it in, puts up the mock up, pulls it in. He gets along just fabulously like this, and he gets a woman up in front of him and he reaches out and grabs hold of the belt and she goes away.

Now, he thinks he's back where he started from again. No, no. He's just hit top upper reversal of flow level, that's all. And he'll learn very soon as he moves up that the way to use mock ups is not by energy. He'll find out as you're processing him - and this you should be particular that he does find out - he discovers that the last thing you use is energy. That's terrible stuff, awful stuff.

Now, on the subject then of mock ups and energy flows, remember these things can go in reverse and remember that energy then, just on this thing that he puts up force screens at various levels on be scale to keep energy particles from coming in, remember then he's got strata of occlusion to go through; and he may come . . . be coming right on up the tone scale and one day his stuff is good and the next he day thinks it's bad, because he's judging it solely on sight. And if you judged it only on sight you would be

in an awfully confused state about whether this case was advancing or not. It's CERTAINTY that it advances on.

Now, just a very fast mention here of something that is quite important. You will find out that people have a very hard time - this is particularly true in Gita and I'll try to mention it again, but I might forget it; and it's too important to pass over - that one of the main things people have trouble with is getting people to leave from in front of them and they just go into apathy. And very often you will get a case that if you can just get one person to walk away in a mock up from in front of them, just one person to walk away, the case will, jump points on the tone scale. There . . . this is too important to miss. This is one of those techniques if you took this overall, broad material that we have, there are just a few things really that are workable and stressable beyond any workability . . . and stress that I couldn't hammer them home hard enough. I've tried to do that by constant repetition. They are very valuable pieces of information because they lead almost immediately to a heightened tone.

Well now, this little part of Gita, if I don't mention it again, is one of the most valuable things that you can do, for various reasons - to get somebody to walk away, very often. And there'll be another case, rarer, that will practically revert and come back to battery and be in beautiful shape just because their got somebody to walk in toward them. The reverse, you see. You just accomplish . . . just that one action and you'll very often get a most singular and startling result.

And the other one is . . . differentiation of mock ups. And lots of mock ups. Boy, you . . . you . . . you've just got it. You . . . you couldn't . . . you can't possibly overestimate this one. I mean, the . . . you haven't got any blank wall to go into now. I . . . I'm sorry that you haven't any excuse left!

The case bogs down and is in bad condition and you; don't know what to do next in terms of what you'd consider a higher, faster technique and so forth, you've got the technique in Self Analysis. And just because this is a popular little book, my God, don't overlook it. You . . . you fight, you see, you might overlook this, because it's . . . it's . . . knowing processing by mock up as a professional auditor, you combine these techniques with a list in Self Analysis and you can't run into a brick wall. That's all there is to it.

And it's with great relief that I can tell you that. Great relief that I can tell you that. Because we never had before something where we could say, "Now look, in the last eventuality you do that, and you do that until the case is in good shape and can do something else." We . . . we never had a technique that . . . that was . . . you could just say that about it and have it be true. But, we've got it in this. We've got it in Self Analysis - those lists. Because they're so gunshot they'll hit most anything, and if you make him handle these a little bit to the limit of his ability, why, he'll come upscale. And it's good as a group process, which we'll say some more about.

Now, there's another item, another item that I'm going to give you, a whole therapy here, all in one fell swoop i . . . in the last three quarters of inch of tape. I mean there's . . . there are just a few yards there, ten minutes. Okay. This is cycle of action.

Oh, my God, you'll hear cycle of action on the Philadelphia tapes until you are ready to shoot any cyclist you see down . . . down the street. Cycle of action, cycle of action.

Cycle of action combined with mock up produces the doggonedest technique. It . . . it . . . it's just one of the most interesting techniques and it's spotty. It . . . it might produce for you some very excellent results and it might not. But the theory is this: the preclear is trying to carry out some cycle of action in the past which he's been unable to finish.

Where do you find your preclear stuck on the track? You find your preclear stuck on the track at those points where he was . . . had every chance to succeed and suddenly failed. He was just started on this spiral and he was in beautiful shape. He was the . . . he was uh . . . a general or he was something or other and, boy, he was young, he had every chance in the world and . . . and his wife left him or . . . ruined his career or something of the sort, and you find him stuck right there - chink, chink.

Well, when that's combined with pain and unconsciousness he'll stick on the track right there. Why? Ever afterwards he's trying to complete his cycle of action and he's trying to modify his actions any way he can think of and he's kind of in apathy.

What's he trying to do? He's trying to finish the cycle of action as a general. And he's never been a general since, he . . . he's never been anywhere near an army since. He . . . he was in one once and they court martialled him because there he was, a buck private in the rear rank, and he kept acting like a general. And this is very sad. And so that was another big failure, and he's still plunging at this line. He hits this life, he tries to finish it as a cycle of action, and what is a life? It's a cycle of action. And he's . . . he's . . . goes a third off the way through it, he hits a big failure and he doesn't . . . isn't much interested in finishing this cycle of action so he starts to finish old cycles of action.

So what do you find? You find him in the horrible state of actually keying in with malice aforethought, so he can finish these old cycles of action, all the rough engrams on the track. And they were only rough for this reason: they interrupted a desirable cycle of action.

You can examine every engram in restimulation from that viewpoint and get a true and good accurate analysis of that it is doing there in restimulation. You can logicize and rationalize all you want to and you won't get as good an explanation as that in terms . . . because they'll only be in terms of logic and logic is second rate compared to an overall law which explains all these logical facts.

So we could say the reason he's got this in restimulation is . . . is because his wife kept getting hiccups and . . . and that restimulated all the dog engrams in the case, and this happened and that happened and something else happened. And we can logicize about it all we want to, and we still won't get down to the one point: the reason it's in restimulation is it's . . . it's an interrupted cycle of action and he's now trying to finish the cycle of action. And every time he tries to finish this cycle of action he runs into the engram so now he's permanently stuck in the engram. It's just as simple as that.

This fellow's been driving down the street, trying to drive through the telephone pole ever since. And you'll find . . . you'll ask him to get a visio on an incident someplace on the track and he'll have a still picture and here will be this still picture.

Why is it a still picture? It's an uncompleted cycle of action of some sort. Maybe they're a little cycle of action, maybe they're a big one. So what do you do? You run cycles of action at random with mock ups, not on anything in particular. You just run a cycle of action on a mock up.

What's a cycle of action as a life? Conception, berth, childhood, growth, conservation, decay, death. You just run mock ups that . . . that do these. You . . . he just starts at this side of the room and you run him through a cycle of action on a life. And you just keep running him through another life.

And he'll say, "Wait a minute, I can't get past that point."

And you say, "Well, that's all right just shoot the guy and go on to the time you . . ."

"Da . . . well, I don't know, I can't get past that point."

"Well, If you can't get past that point, why, just put a coffin there and knock the mock up into the coffin. Now move the coffin down to the point where it died."

"Yeah, I can do that."

Uh . . . in other words, you just make him finish cycles of action, cycles of action. Any kind of a cycle of action you can think of.

And he has a hobby right now which irrationally is collecting . . . cuspidors. And probably in some bar room one night when he was a . . . a great singer or something of the sort, why, he dropped a diamond into the cuspidor and he was trying to pick it out of the cuspidor, or something of the sort, and somebody shot him. Well, we don't care what it is, we . . . we just have him run cycles of action.

And what's a cycle of action as a thetan? Well, that's being big and getting smaller. So you have this big beam of light and have it get smaller. The darndest things will turn up.

Do you run them when they turn up? Do you pay any attention to your preclear when he tells you all about it? He says, "You know the most interesting thing. I . . . I've just seen it and you . . . you know, I think I was once Enrico Caruso, and . . . and . . . and so forth?"

And you say, "That's very . . . very fascinating. Go on to the death."

And he says, "Well, there's this beautiful funeral."

And you say, "Well, bury him in a . . . in a vegetable garden."

Get out of agreement with these cycles of action. Just get him so sick of the idea of finishing a cycle of action that he doesn't even want to finish this one, and then process him some more and all of a sudden his interest in life will return.

Now that's processing by cycle of action. It's a technique all by itself, can be done by mock ups. Do it in disagreement with the MEST universe. Run it backwards. Be born on a coffin and die in an operating . . . maternity ward or any way you want to, but finish cycles of action.

Have racing ships start at one end and finish up at another end of a course . . .