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GROUP PROCESSING SERIES C: PUTTING THINGS (Cont)

Now, at this time I call your attention to the fact that there's the Earth's surface and the sky and the horizon to the north and the horizon to the south and the horizon to the east and the horizon to the west. Those of you who are having absolutely no difficulty getting things into walls, please use these six reference points in order to put things into things. OK? Alright. Now we're just going to call the various things that we're supposed to put into these.

Now I want you to put an insistence on consciousness. An insistence that it be conscious. Go ahead, into the six solids, you might say. An insistence it be conscious. OK. Now into the north, put into the north, across the whole horizon, put no unconsciousness. Into the horizon to the south, across the whole horizon, put no unconsciousness. Into the horizon to the west, all through it, put no unconsciousness. And into the horizon to the east, all along it, put no unconsciousness. Into the surface of Earth, put no unconsciousness. And into the sky, put no unconsciousness. OK. And once more, into the north, into the south, into the east, west, the ground and the sky, no unconsciousness, insistence upon. Alright.

Now specifically, whether or not you were doing this before, have it insisting. The horizon to the north, the horizon to the south, so forth, each one insisting on no unconsciousness. Alright. Have each one of these now, insisting on unconsciousness. Have the north, the south, the east, the west, the ground and the sky insisting on unconsciousness. Alright.

Now have the north insisting on consciousness, the south insisting on consciousness, and so forth. Have each one insisting on consciousness, 'til you can get that insistence really good. OK.

Now pick out six large spaces. Six large spaces. And into each one of these spaces, let's put no awareness. Insistence upon unawareness. And some more, through these

spaces, one after the other, no awareness. I just altered that slightly, it doesn't mean the same thing. No observation. No observation of what's going on. Put that into these spaces. Now let's get it specifically, an insistence in these spaces, that you not be observed by them. Give spaces, one after the other, an insistence that you not be observed by them. OK.

Now let's just take the walls of the room, and in the front wall of the room, put no awareness. Back wall of the room, put no awareness. Right wall of the room, no awareness. Left wall of the room, no awareness. Ceiling of the room, no awareness. Floor of the room, no awareness. Go on around again. OK.

Let's find a couple of objects and hold onto them and don't think. OK. Let's let go. Find some places where you are not. Alright.

Now into the six walls of the room, we're going to put no anaesthesia. Into the front wall, nothing that would drug anybody. No anaesthesia. Back wall, no anaesthesia. Right wall, no anaesthesia. Left wall, no anaesthesia. Floor, no anaesthesia. Ceiling, no anaesthesia. And go on around again. Get an insistence upon it in those walls, now. As though the walls were saying and pleading, *"Don't anaesthetize me. Don't render me numb."* Alright.

Now get these walls again, as though you're insisting that they don't anaesthese you. Front wall, that it mustn't anaesthese you or render you numb. Back wall, same way. Right wall. Left wall. Floor. Ceiling. And around again. OK.

Now let's pick out six spaces. Six spaces, and put no anaesthesia in each one of these spaces. No drugging or gassing or rendering you unknowing. Just go on putting it into walls, don't run an incident. Putting it into spaces. Don't run an incident. Put no anaesthesia into these spaces. Now put it into these spaces, as though you were pleading with the spaces. OK.

Now go back to the north, south, east, west, then ground and sky. And into the north, into the north put in no successes. Have it saying, *"No successes."* The south, no successes. No wins. OK. Now find six large spaces and into these, put no successes. OK. Now into the north, south, east, west, ground and sky, in that order on it, put no failure, no defeat. And now get these six large spaces and into these, put no defeat, no failure. And now into those spaces, put no successes. OK. And into the walls of the room, front wall, no happiness. Back wall, no happiness. An insistence on it, now. Right wall, no happiness. Left wall, no happiness. Floor, ceiling. Round and round. Round and round. No happiness. OK.

Now into the front wall, put no unhappiness an insistence. Have it insisting that there be no unhappiness. Alright. Now you get that insistence at them, now, no unhappiness. Insist this for them, that they mustn't be unhappy. And now have each one of them insist that there's no happiness. The front wall, no happiness. The back wall, so forth. OK.

Find a couple of objects, hold onto them and don't think. OK. Let go. And find some places where you are not. OK.

Now into the walls of the room, into the front wall, an insistence on no fire. In the back wall, no fire. In the right hand wall, no fire. In the left hand wall, no fire. In the floor, no fire. Ceiling, no fire. And around again. Fill those walls with that feeling, now. There must be no fire. Around again, each wall, floor and the ceiling insisting on no fire. OK.

Pick out six specific spaces close to hand, six specific spaces. Got 'em? Alright. Into the first one of those, put an insistence on no fire. Into the next one, an insistence on no fire. Go on around. Around and 'round those spaces uniformly, each one, no fire. And each one getting the feeling necessary so that there's, shall be no fire. Around these spaces again, no fire. OK.

Now, to the north, the south, east, west, around, behind, no fire. Around and around, each area insisting on no fire. Now get more specific. No fire at all. And get the thought, not the verbalization, in these areas. Around again. North, south, east, west, no fire, around in the sky. OK. Now pick out several large spaces, six large spaces, six large spaces as before, have each one of these spaces with the intention of no fire. Fill the whole space up with that intention, so that it has the intention of no fire. Space after space, no fire. OK.

Now let's take parts of the body. Parts of the body. The right foot, left foot, right hand, left hand, head, stomach, no fire. Have each one think this. Go over them again. Now have your right foot thinking, "*No fire*," insisting upon it. Your left foot insisting upon it. Your right hand, your left hand, your head and your stomach. Go over these again. Your right foot, no fire. Your left foot, no fire. Have that part think it. OK. Now let's take the walls of this room. Front wall, no fire. Back wall, no fire, and so forth. OK.

Let's find a couple of objects and hold onto them and sit still and don't think. OK. Let go. And find some places where you are not. Alright.

Now let's just select out in the immediate neighbourhood, several buildings or structures, solid objects. Solid objects. Now pick them out in rotation. Now have the first one think softness. Only softness, no solidity, only softness. And the next one, softness. And the next one, softness. Go on around to the first one again. Around and 'round, softness. Around and 'round, softness. Building after building, those buildings are getting sort of frayed looking to you, or something like (unravelling?) new buildings. More and more structure firmly with the thought, softness. OK.

Now let's divide the sky up into four sections and have each one of the four, in rotation, independently think softness. 'Round and 'round, four sections of the sky. OK. Now let's pick out the parts of the body we had before, right foot, left foot, right hand, left hand, head and stomach, and have the right foot think now, softness. And insist upon it. And the left foot. And the right hand. And the left hand. And the head. And the stomach. Around again, each part independently thinking softness. Do that until you're sure each one of these has softness very well. Alright.

Now have these parts, one after the other, think hardness. And have the buildings all around now, think hardness. And have the front wall of the room now, think hard-

ness at you. And the back wall, right, left wall, floor and ceiling. Around again, have them think hardness. And now pick out, pick spaces close to hand and have each one of these think at you, hardness. Around again. OK.

Now let's put into the front wall, no effort. Into the back wall put no effort. The right wall, no effort. The left wall, no effort. The floor, no effort. The ceiling, no effort. OK.

Now let's find some places where you are not making any effort at this moment. Some more places where you're making no effort at this moment.

Now get the idea of trying to make a nothingness directly in front of you, but having your body intervene. And do it again, and have your body intervene. Try to make a nothingness and your body intervene. Try to make a nothingness and your body intervene. Nothingness, and your body intervene. Do that a lot of times. Try to make a nothingness and your body intervene. Do that a few more times. Make a nothingness and have your body intervene. OK.

Let's find some places where you're not. Now get a good solid tactile, a good solid touch on something which your body, oh, well that'll exteriorize you, but make sure it's a good solid touch on something. Something you really know you're touching. That you're really certain you're touching it. OK. Find the floor beneath your feet.

End of session.