

CCH: STEPS 1-4 DEMO

A lecture given on
7 July 1957

Thank you. Thank you.

All right. We really packed that first part of this afternoon in, didn't we? Audience: Yeah.

Crush! And I now have to take up with you CCH in its entirety. Right now. There's nobody in that chair.

All right. This is technical material which we are about to be embarked upon. You want to hear something about this technical material?

Audience: Yes!

All right. This is Give Me Your Hand. Tone 40 Give Me Your Hand. I'm simply going to run it. Okay? Get your feet together, preclear. Aaarr-arr-rarr! (Tone 40!) All right.

You know, you'd think you could sit back this way and audit it. And you'd think you could audit it from over here someplace, and so forth. But as a matter of fact, on all CCH processes the position of the auditor and preclear are very important. This is the position of auditor and preclear Got it? Here are my knees here. Here's the PC's knees in there. My knees come in on his knees like that. He's trapped!

See, all CCH is, is we're dramatizing traps! I mean, we finally got that down. Got that down. All right.

Now, the PC's knees are inside the auditor's knees. You got that?

Audience: Yes.

And the chairs are situated pretty close together. Now, the way you train somebody up to do this is you start in this way: Here is the process. I'll give you the process; I'll just run it for a moment.

LRH: Give me your hand. Thank you.

Give me your hand. Thank you.

Give me your hand. Thank you.

That's it. That's how it looks. That's all there is to it. All right.

Now, we won't even go into how it's a solid communication line, how it's terrific control, the PC says something, this is just too bad—I mean, we just skip it. He tries to blow the session, the auditor never even twitches the tiniest acknowledgment that he has spoken. You got the idea? See?

The auditor doesn't smile apologetically. It's not run this way either: Give me your hand. Thank you. (sigh) It isn't run that way.

All right. Here's the way we train people to run this. There are around about—I think there are six motions. And we teach somebody to do this: We have the PC's hands here (get your knees together) and we go one, two, three—got this?—four, five, six. One, two, three, four, five, six. Got that? One, two, three, four, five, six.

You see how I pick up his hand? You know this is important? You know? “Give me your hand. Thank you,” isn’t “Well, give me your hand. Thank you. Give me your hand. Thank you.” I’ve seen it run that way.

Now, I’ll go over that again. Takes the wrist, hand—back of the hand (auditor’s hand) is up. You got this? Back of the auditor’s hand up. Why is that? If the PC tries to get his hand away—and don’t think he won’t—he’ll hit his own leg. You got that? See? That’s the way out. They always try to move toward the weakest part of the hand, you see? He can’t get away. And that’s why that is.

So it’s one, two, three, four, five, six. And we train an auditor to do that, otherwise he’s fumbling all over the place. Got that?

Now, what happens if the PC voluntarily offers his hand?

Give me your hand. Same process. You got that?

You don’t say “Oh, well, heck, he’s surrendered now. Give me your hand. Thank you. Give me your hand. Thank you.” Nothing sloppy about it, see?

Doesn’t matter whether he offered his hand or not, you went through the same motions. But you don’t prevent him from offering his hand! You got that? Don’t prevent him from offering his hand. Don’t go like this:

[to PC] (Now, start to offer me your hand. Go ahead.) (motions)

[to audience] Don’t hinder him.

One, two, three, four, five, six.

[to PC] (Offer me your hand.) [to audience] One, two, three, four, five, six. Same difference. Isn’t it?

Now, an auditor has to learn to do this well because his concentration has got to be on his intention. He should have a considerable amount of experience concerning this. You got it?

I’m showing you here the most extreme case of Give Me Your Hand. The actuality is, is there is a more formal leg position.

[to PC] (Now move sideways over here. No. No. Twist your chair. That’s right.)

[to audience] Got it? Now, this is a little closer in. Mm? One, two, three, four, five, six. See? Auditor’s both knees on this side.

Now the left hand. You also do it with the left hand. You got it?

[to PC] (You will have to swing all the way around here for them to see. That-a-boy.)

[to audience] He would come over on this side. You got it? One, two, three, four, five, six. Got that?

There is precision about this, in other words. Of courses the auditor doesn’t go on counting one, two, three, four, five, six.

And then—the only reason I gave you this position at first is this is about the way you’d grab a psycho. You know, a guy couldn’t even get up or get out. Got it? You’re just sitting right on top of him.

But this is both hands. Going to run this with both hands now. Got it? All right.

[to PC] Give me your hands. (long pause; motions)

[to audience] He isn't being too cooperative so I'm fouling him up.

In looking over this problem, let's see something here: that if we permit the preclear to get his hands over like this . . .

[to PC] (Let's run it this way. What I was trying to do was remember some of the goofs some of our boys studied out.)

Give me your hands. (pause)

[to audience] See, we'd have to have his hands over like that. See? Got it?

[to PC] Give me your hands. (pause)

Give me your hands. Thank you.

Give me your hands. Thank you.

Give me your hands. Thank you.

[to audience] Always the same way: hands always taken in the same fashion; auditor's hands always down. You got that?

[to PC] (Now, don't give them to me at all.) Give me your hands. Thank you.

Give me your hands. Thank you.

I pulled an awful dirty trick on Susie one night. You know, they study ways and means to foul people up, because these are drilled too; these are kind of High School Indoc too, and I'm going to show you how they are in just a moment here. But Susie was saying, "I just figured out a brand-new method of keeping somebody from getting my hands. Just figured out; it's a brand-new method." She mentioned it to me two or three times and I didn't acknowledge it. So I sat down in front of her and she pulled this one on me, and I said, "All right, you can show me."

Give me your hands. See? Thank you. (Do something.)

Give me your hands. Thank you.

And I just ran it until it was flat. I sat there and audited her for an hour. She couldn't bust me up on it, see? She didn't break up on it at all. Was quite amazing. Now, in other words, she was trying to foul me up and it didn't foul me up.

Now, that is the case. Very seldom can a fellow who has got this in pretty good shape be fouled up.

There are ways of doing this.

[to PC] (Fold your two hands together.)

[to audience] See? Now this gets pretty rough. Now, by the time the auditor starts doing this, (motions) preclear is out of session.

[to PC] Give me your hands. Thank you.

[to audience] Now, there is a rough one.

[to PC] (Put your hands back of your neck.)

That's a stinker, isn't it?

Give me your hands. Thank you.

All right. Now, this thing is drilled. And actually, people drilling on this and working on this should have the process Fattened on them first. Process too valuable to throw away. But it is drilled. In other words, you could get somebody that'd fly around. And, again, the preclear must not stop the auditor. Once more: the preclear must not stop the auditor. You got that?

[to PC] (All right, you stop me. See?)

Are you the auditor?

Yeah, I'm being the auditor now. All right.

Give me your hand. (motions) Thank you.

Give me your hand. (pause; motions) Thank you.

[to audience] See? He's got his fist doubled up here?

[to PC] (Try another one.)

Give me your hand. Emotions) Thank you. (chuckles) Give me your hand. (motions) Thank you. : : Give me your hand. Thank you.

[to audience] Got this? In other words, you can foul a guy up most horribly on this, by the way.

Audience: What if he sits on them?

LRH: Oh, get 'em. I mean, never lose: you're the auditor.

PC: That's easy.

LRH: That's easy. Oh, the people on staff have got—I don't think there are any tricks they haven't invented to this date. Just gorgeous.

All right. You'd drill out this way until the fellow really got this well and he could audit it well.

Now, the way it is actually audited on a preclear or on a child is just this way. If the person isn't too bad off and we have some idea of keeping him in session, we would put him over alongside the wall somewhere, see? We'd move in on him this way, the right hand.

Give me your hand. (pause) Thank you.

Give me your hand. (pause) Thank you.

[to audience] Such a process this is, see? That's it.

All right. Now, would you just run anything more than this? No, you just run this.

[to PC] (All right, now say something and I'll show them.) Give me your hand.

PC: No I'm not going to give you my hand no more—no more.

LRH: Thank you. Give me your hand.

PC: No

LRH: Thank you. Give me your hand.

PC: Are your hands dirty?

LRH: Thank you. Give me your hand.

PC: Your fingernails scratch.

LRH: Thank you. Give me your hand. Thank you. Give me your hand.

PC: Can I leave?

LRH: Thank you. Give me your hand.

PC: What's on the floor?

LRH: Thank you. Give me your hand.

PC: Are use going to do this anymore? Can we quit?

LRH: Thank you.

(That's it.)

Pay no attention whatsoever to this preclear's statements.

Now, Tone 40 considers anything that a person does, the activity of a computer or a valence. Isn't that awful invalidative? If there is anything a person does in auditing—the result of a computer or a valence . . . and that to acknowledge such behavior is validation of a circuit and therefore destructive of the case. You see that?

There isn't any reason under the sun, moon and stars a person couldn't sit there and give you his hand for the next two years, except breaks to eat. See? No real reason this couldn't take place. I mean, there's nothing wrong with the motion. It's repetitive, duplicative, and so forth.

Now, this is a terribly, terribly important process. It doesn't look important.

But it is also quite interesting to run. That intention has to get across 100 percent. That acknowledgment has to get across 100 percent. And the whole cycle of action from beginning to the acknowledgment—beginning to end—is a cycle. And you come to a full stop with the thank-you.

Now I'm going to show you a highly improper method of running this. This is not Tone 40 worth a nickel.

LRH: (rapidly) Give me your hand; thank you; give me your hand; thank you; give me your hand; thank you; give me your hand; thank you; give me your hand; thank you; give me your hand; thank you; give me your . . . thank you; give me . . .
[mumbles]

You believe it or not, I saw somebody trying to audit that way with it one day. There was no end of cycle. The thank-you is an end of cycle.

Now, that's—it was just all blurred, you see? There were no stops; no command was any different than any other. I mean, all commands were just one command.

Now, audited more properly, it would be something on the order of [to PC] Give me your hand. (motions) Thank you. (brief pause) Give me your hand. (motions) Thank you. (brief pause) Give me your hand. (motions)

Thank you. [to audience] Got that? Now, I exaggerated that for you. But it is actually better to let the whole world come to a halt between that thank-you and the next command and let it all settle out than to get the preclear jumping at it. [to PC] (Now jump at this one.)

Give me your hand.

Thank you. Give me your hand.

Thank you.

[to audience] That's—see, it's just thus. See, highly improper.

Now, supposing he does jump:

[to PC] (All right, let's show them that.)

Give me your hand. (motions)

Thank you.

Give me your hand. (motions)

Thank you.

Give me your hand.

Thank you.

[to audience] Got that? See? The premature offering of it, and so on.

Auditor stays in seriously strict control of the session. You got that? And he really is in control of the session.

One should be able to do this well if you can do all those training drills and if you've got Tone 40 on an Object fairly flat.

A person having this run on him hasn't got a prayer if it's run on him from Tone 40: he just does it. And then all of a sudden he finds out "Look-a-here, the bank controls me. Here's a known source of control: This person is controlling me and it's not killing me, and I can stand it." And, of course, all the lies are that he can't stand it, you see, that it's impossible, and 80 on. And that's what a circuit believes.

The one thing a circuit can't do is duplicate. They're never quite complete, entire, perfect duplicates. See, they're not duplicates, things that circuits do. Circuits run on a must—it mustn't happen again. Maybe that's where they come from.

All right. You got that process?

Well, that's "Give Me Your Hand. Thank You." I'll just run it here for a moment.

LRH: [to PC] Give me your hand. (motions) Thank you.

Give me your hand. (motions)

Thank you.

Give me your hand. (motions)

Thank you.

Give me your hand. Motions)

Thank you.

I'm giving you a variation of where the thank-you comes: It's when I consider that he has given me his hand.

Of course, you realize we're thanking him for something he didn't do. You're going to say "Now that's silly." Oh, no. Throughout, we consider that he did do it. And that's the difference between absolute mechanical control and Scientology control: We consider that he did it. After a while he'll consider it so too. And he'll say, "Look, I must be capable of doing it because I have seen it done. Why don't I try to control this body for a little while? It might be possible for me to control this body." Yeah, that's usually the cognition which comes up, or something like this. You got that one?

Well now, you've already seen Tone 40 on an Object, and you've seen Tone 40 on a Person.

Now, you watched auditors running Tone 40 8-C last night, except as run as a process, so we're not going to do it again today. And that's CCH 2. That's the second CCH step. There's this Give Me Your Hand and then there's that one you saw last night—Tone 40 8-C is what it is—run therapeutically. That's number two.

Now, the truth of the matter is that CCH 3 and CCH 4 could be twisted; they could be in two different places. In other words, either one of them could be either one. It doesn't matter, really, which one comes first. So I'm going to show you Hand Space Mimicry first. This is Hand Space Mimicry. Again, we have a sort of stuff here now.

LRH: [to PC] Now, I want you to put your hands up like so, against mine . . .

PC Hm-hm.

LRH: . . . and I want you to follow and contribute to the motions I make. All right? Okay. (pause)

Good. Did you follow and contribute to those motions?

PC Hm-hm.

LRH: [to audience] Also phrased "mimic and contribute to." [to PC] Did you do that?

PC: Yes.

LRH: Good. All right. Follow and contribute to these motions. (brief pause) Now, did you contribute to that motion?

PC Yes.

LRH: All right. (pause) All right. Did you follow and contribute to that motion?

PC Yeah.

LRH: All right.

[to audience] Now that looks awfully—awfully easy, doesn't it? But look at a tremendous difference. Let's look at the anatomy of this thing. This is really a complicated piece of anatomy: I ask him if he did. Got that?

Now, we're going to run it the way you ran a training drill—Hand Mimicry, see? This is entirely different than Hand Mimicry.

[to PC] (Let's run this like Hand Mimicry.)

PC: Any hand?

LRH: Yeah. All right. You're supposed to follow and contribute to this motion. (brief pause)

All right. Did you follow and contribute—no. Did you follow and contribute to the motion? I don't think you did. (brief pause)

I don't think you did that one either. I'm going to have to do that one over again. (brief pause)

I think that was pretty bad. (brief pause) Did you follow and contribute to that? I don't think you did. This was correct. (chuckles)

Yeah, this is a very critical level of auditing, wouldn't it be? Well, it's not run that way!

This is Hand Space Mimicry:

[to PC] I'm going to make a motion with this hand and then with this hand, and I want you to follow and contribute to that motion. Okay?

PC: Hm-hm.

LRH: All right. (pause) All right. Did you follow and contribute to that motion?

PC: Yes.

LRH: All right. Good. Now I want you to follow and contribute to this motion. (pause) All right. Did you follow and contribute to that motion?

PC: Hm-hm.

LRH: Good.

[to audience] In other words, the preclear is the judge of this thing. Got it? We don't nag him.

[to PC] (Now, let's do a wild one here.) (pause) All right, I want you to follow and contribute to that motion.

PC: Which one ?

LRH: (Throw your hand way out.) (pause) Now, did you follow and contribute to that motion?

PC: Hm-hm.

LRH: All right.

That's all there is to it! All right. We go on with the next auditing command. See?

In other words, when we get into CCH we don't do critical auditing, we just do it. We ask him, in this particular level, if he did it. And if he did it in his opinion, he did it.

I've seen fellows running this in quite different fashion with no results; it just doesn't work. The critical: you know, you don't—the auditor didn't think he did it, so he makes him do it again.

Well, we'll get a much better idea of it in this one.

Now, Hand Space Mimicry goes from there . . . Oh, I'd better show you the rest of Hand Space Mimicry here. After we've got the preclear so that he can do that a bit and rather accurately, we impose a tiny little bit of space between the hands.

LRH: [to PC] Now, we're going to put a little space between our hands and I

want you to follow and contribute to this motion. Okay?

PC: Hm-hm.

LRH: (pause; motions) All right. Did you follow and contribute to that motion?

PC: Yes.

LRH: All right.

Actually, we can widen the space out. See? First it's tight together, then a little bit of space, and then a little bit more space, a little bit more space. And if he gets doubtful at any time, or something like that, why, we close up our space. Got that? You flatten a whole series of commands at one level before you go on to the next command. See, you flatten a whole series of them with palms close together—whatever they are, see? Then we flatten a whole series with a quarter of an inch apart. Then we flatten a whole series with two or three inches apart. You've got the idea. Hm? See that?

Audience: Yeah.

All right. Now that's Hand Space Mimicry.

Now, this is the next one up. This could be the third one up or it could be the fourth one up. It doesn't matter, you see? I mean Hand Space Mimicry and this particular one are practically interchangeable.

Now, what happens, actually, in the course of auditing, is that the preclear runs through Give Me Your Hand, just one hand, goes into Tone 40 SC, and very often, no reality on it, nothing happens, and you all of a sudden start Hand Space Mimicry on him. Boom! See, he falls in. And you have the devil's own time flattening it.

Sometimes he will do Give Me Your Hand, Tone 40 SC, Hand Space Mimicry and this one, Book Mimicry, and hit Book Mimicry and go boom!

Now, it doesn't matter which one of these he hits and goes boom on. The proper thing to do is to go back to Give Me Your Hand and flatten it again. Got it?

A rule on the lower steps is every time we strike it real tough—every time it's real rough, real tough—why, we go back over it again, go back over basic CCH, you see, again. Every time he's had an awful struggle with some step or another, why, we just start in with Give Me Your Hand and bring him up the line rapidly.

How long does it take to flatten Give Me Your Hand? How long does it take to flatten Tone 40 SC?

Well, I wouldn't like to see you running Give Me Your Hand on somebody any—a long, long length of time exceeding two and a half or three hours. But I wouldn't lay down a rule on it, because I have seen psychos that had to have it run on them for about twenty-five hours before it was even vaguely Sat. Don't you see? Just because it's run for twenty-five hours, however, wouldn't make a person a psycho; it would mean the auditor just thought that was the thing to do.

All right. Now, this is Book Mimicry—now listed at CCH 4.

LRH: [to PC] Now, you see this book?

PC: Yes.

LRH: [to audience] And by the way, this and Hand Space Mimicry are not Tone 40 processes. Don't get the idea they are. The auditor speaks, he discusses things with the preclear he acknowledges, and so forth. Not all CCHs are Tone 40. You should know that. All right.

[to PC] Now, I'm going to take this book and I'm going to make a motion with this book, and I want you to then take the book and follow that motion. Is that all right with you?

PC: Hm-hm

LRH: All right. Okay. Now . . . (motions) All right. Did you do that?

PC: Hm-hm.

LRH: Okay. Fine. [to audience] No further argument. (motions) All right. Did you do that?

PC: Hm-hm.

LRH: All right. Fine. (motions) Did you do that?

PC: Hm-hm. LRH: Okay. Fine.

[to audience] That's all there is to it. But get this now: It's "Did you do that?"

[to PC] (Now let's do it wrong way to.)

PC: All right.

LRH: (Don't follow this one.) (motions)

PC: Couldn't if I tried anyway. (motions)

LRH: You didn't do that. (motions)

You didn't do that yet. I didn't like the expression on your face didn't duplicate mine. (motions)

You haven't done it yet. Tsk! (sighs; motions)

You haven't done it yet. That was the one I've been doing all the time.

PC: Bye. (LRH and PC laugh)

LRH: [to audience] See, that is an invalidative kind of auditing, isn't it?

Well, when we were first doing this we did use a little bit of invalidative auditing on him; we found out it just sails along beautifully if we just do this. You know, it's not the invention of these things; it's whether or not they work. All right.

[to PC] (pause; motions) Did you do that?

PC: Not very well.

LRH: Oh, well, all right.

[to audience] Now, this is where you, auditor, can really get bung: you don't remember what you did. (PC and audience laugh) [to PC] (pause) All right. Did you do that?

PC: Almost. I think I—yes.

LRH: Well, did you do it?

PC: A little bit. Most of it.

LRH: Want me to do it again?

PC Yes. Please.

LRH: All right. (motions)

Okay. Did you do that?

PC: Hm-hm.

LRH: All right. Good.

[to audience] Got that? And we'd go on to another one now. [to PC] (motions) Did you do that?

PC: No (motions)

LRH: Did you do that?

PC: Hm-hm.

LRH: All right. You know you did that?

PC: Yeah.

LRH: Okay.

[to audience] Get the idea? Now, that is the way it's done.

This, by the way, is one of the more amazing processes. It apparently wouldn't have very much to it, you know, but it's just like all these things: The truth was hard to find because it was lying out in daylight painted bright red.

Now, there are such commands as this in Book Mimicry. Kind of fun. (motions)

[to PC] Did you do that?

PC Yes, but I didn't have the right page.

LRH: Oh, well. (LRH and PC laugh) Does that bother you?

PC: No

LRH: All right. Okay. (chuckles)

Now, you can get terribly significant with this—terribly significant with this. If a person is withholding a great many secrets Tom you, he will not duplicate this one. (motions) He just won't. You get why not?

If you're auditing somebody who is pulling everything into his chest and pulling the bank in on him, you do this one on him, he won't duplicate it either. (motions) Just this—obviously offering the book, see? He won't do that. You can do a number of amazing things, and it's all in his opinion.

Now, there's one thing to know about this that's very, very definite that you should know about it. And that is, circular motions are much more difficult, much more confusing than straight motions. You can even make the sign of a swastika. (motions)

Preclear will quite often follow that when he wouldn't be able to follow this one. (motions)

You see, the circles mean to him confusion. And you enter any circular motion in on a new, green preclear on this and you're going to have trouble. Your circular motions have too many points of change in them.

Actually a straight line only has one set of changes. One, two. See? One, two. A circle look at the number of points you have to plot to get something to go through the circle. And he responds exactly as the number of locations are necessary to plot the curve of the thing.

So here's one if you're really mad at somebody, want to end the session by giving him a complete lose. (This is the way I'd teach psychiatrists to do this if I ever did!) (motions) LRH and audience laugh) There's only one trouble with that: You couldn't repeat it either.

Any kind of circular actions of this character, any kind of actions of this character, where you go down—it wouldn't matter how complicated they were. This is complicated enough for one action. It's a pretty complicated motion. Show it to you. (motions)

You get so you understand these things a lot better if you run this. Well, that's Book Mimicry. Book Mimicry. That's all there is to the first four steps of CCH.

Now, a CCH session is ordinarily opened with CCH 0, which includes rudiments, goals and handling of the present time problem. But these would not be possible to handle on a very small child or on a psycho or somebody that can't communicate with you. So, you would simply start in with Give Me Your Hand.

Oh, some guy that's just got trained at the Mental Institute for Deficient Psychologists and so on, he says, "What is this thing called Scientology?"

Well, you say, "Well, it's a science."

"Yes, I know, but uh . . . what is this thing called Scientology?"

You know, you're just talking to a circuit. Skip it. The best way to handle him, if you're going to handle him at all, is pull the gag:

LRH: [to PC] (Ask me.)

PC: What's Scientology?

LRH: Well, I'll show you. Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions)

PC: Why? LRH: Thank you. Give me your hand. (motions)

PC: Is this Scientology?

LRH: Thank you. Give me your hand. (motions)

PC: Why aren't you speaking to me?

LRH: Thank you.

PC: [ask you a civil question, I expect a civil answer.

LRH: Give me your hand. (motions)

PC: Again?

LRH: Thank you.

PC: Thought we already introduced ourselves once.

LRH: Give me your hand. (motions) Thank you.

PC: Hello, there. Yes.

LRH: Give me your hand. (motions)

PC: Again?

LRH: Thank you. Give me your hand. (motions)

PC: Oh.

LRH: Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions)

PC: All right.

LRH: Thank you.

PC: Hello.

LRH: Okay. Now, that's Scientology.

PC: Oh, it is?

LRH: Yes. (LRH, PC and audience laugh; applause)

Every once in a while, you know, I tell people something and somebody takes me seriously and they find out it's true. And a lot of you would believe thoroughly that some psychiatrist or psychologist in being treated in this fashion would think you had gone daffy or something of the sort. But, actually, it would be the only possible way to talk to them, be the only possible way to communicate with them. He is saying, in essence, "Communicate with me," and you do it in the realest way which would be receivable to him. So he blows a circuit, so he knocks over the lamp, so he screams a few times: Well, keep him backed up in the corner and just finish it off. He'll come out the other end.

Now, there's one thing you'll just have to take my word for, Scientologists. There's just one thing you'll have to take my word for: They always come out at the other end. Until you get a reality on it, you'll have to take that on faith. Because a lot of cases, you won't believe that they'll ever come out any other end. But they come out at the other end.

I have seen a person go into catatonic schizophrenia who was quite ordinarily a reasonable being. You know? Just go catatonic—just lie right straight down with his eyes wide open in a total fit, just on Give Me Your Hand. Just carry on the process.

All of a sudden I've seen the fellow say, "Whew!" and get up. You know? "What was that?" he said. Well, you just carry on the process, see?

Now, you can stop and fish a cognition on a Tone 40 process. But an auditor is better not to do it than to do it if he does it poorly.

LRH: You can continue to hold the fellow's hand on Give Me Your Hand, saying, "Well, how are you doing now?"

PC: Good.

LRH: All right.

[to audience] That's after you've given a thank-you. See? [to PC] Give me your hand. (motions) Thank you. (pause) How are you doing?

PC: Fine. LRH: Got it?

You're doing all right then?

PC: Yes.

LRH: Session upsetting you in any way?

PC: No.

LRH: [to audience] I'm going to do that very smoothly for you. I just didn't. [to PC] Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. Give me your hand. (motions) Thank you. How are you doing?

PC: Good.

LRH: Doing all right?

PC: Hm-hm.

LRH: Not doing too badly.

PC: No except I—you just don't listen to me. But that's all right.

LRH: All right. Have you had anything happen here in the last few minutes?

PC: No, I've just been feeling a lot better.

LRH: Good. All right. Give me your hand. (motions) Thank you.

See how you'd do that—continue to hold on to his hand and fish for a cognition. You're asking him sometimes they have an awful cataleptic fit or something of the sort, and a few commands later, why, you can just hold it and ask what's going on.

But you don't have to. You'll just have to take it on faith that they do come out the other end.

Okay. Well, now, the truth be told here, we have numerous other CCHs. But the truth of the matter is you know how to do a great many of these.

You know, it's fantastic: the amount of pressure is very important. There has to be just the right amount of pressure; there has to just be about the right cadence. It's a rather fantastic thing. It isn't something that is gotten on to rather easily. But when you do it well it looks fantastically simple. That looked awful simple, didn't it? Audit right up on top all the time with your bank never kicking your teeth in. It's fabulous.

And right now, thank you very much for your attention.

Thank you.