

CREATIVE PROCESSING: DEMO OF E-METER AUDITING

A lecture given on
1 December 1952

So we got a small on a group creating things.

Now, there'd be some other material, because—listen, listen, listen to this: Your locks (these are just locks) would not lock up on anything less than a ridge which goes, often, the whole length of the track, the whole track.

What you see reacting on that machine is held in suspension and you're only getting a surface manifestation of a whole lot of material.

You don't have to know all the material that's there, because Creative Processing solves it, like shooting a shotgun; you don't have to be a good shot. But this just tells you that there's a lot of stuff here on groups making things.

Now, if you wanted to go over this, we could go over this. Let's just give you a little example here.

LRH: Did you ever get together in some past life with a group of people and create a temple? (pause) No hands. (PC laughing)

[to audience] We could go on like that and we would find that it was a chain that went the whole length of the thing. And actually, when I get all this written down, you have the anatomy of the service facsimile chain, here. Okay.

Fourth—you could probably reduce it down to the first computation or the first thing that made that chain come into being.

[to PC] All right, fourth dynamic. How about man, species of men—man as a species? Is he a beast? How about man as a species? We got a drop on that. (PC laughs) That's why I had to reset the machine. What about man? Mankind—is that different than man? How about mankind?

Well, how about a race of alligators? (PC laughs) Huh? Were you ever a member of any other kind of a race than this kind of a race? Huh? Say, tell me, is the body you're stuck in an animal body, not a man's body? Could be, huh?

PC: (chuckles) It could be anything. (laughs)

LRH: Yeah, all right.

[to audience] Now, we look at mankind and we've noticed there that there's just a little reaction on the thing.

[to PC] If you had to create a race, would you create the human race?

PC: Hm. (chuckles) Ma—I got a no on that. (laughs)

LRH: You got a no. (laughs) Boy, that is certainly—(PC laughs) yeah, there's this little tiny dip. (PC laughs) Doesn't matter much.

Now let's get into a real interesting subject with you.

PC: Hm-hm.

LRH: If you could, would you create cats? dogs? Would you create dogs? Would you create snakes?

PC: No. (laughs)

LRH: Well, how about snakes?

[to audience] Freud ran into this one head on, by the way. (PC laughing) He just ran into this one with such glorious abandon that he kept right on going on it. He never stopped and looked at his data. Fabulous, but he never did.

He found out that you take all young girls, really, practically all young girls, and you'd say "snakes" to them and they'd go "skreee!" And that they were loused up on the second dynamic—loused up is a technical term for being aberrated—and they're all loused up on this second dynamic and they would go "scream!" on the subject of snakes.

So he says, "Aha!" (I don't know what he had in his bank.) But he was operating, actually, to say that symbol snake, then, is a symbol for sex, and the "unconscious mind as it gets these horrible things down underneath the mind, they come out in terms of symbols," and that's what the snake is, is a symbol. It isn't. It isn't. It isn't even vaguely. Only, there are races of snakes—you don't have to take my word for this—there are races of snakes around in places, and snakes and the GE were always getting—if you ever saw a monkey look at a snake you would know what I was talking about, because snakes dine most sumptuously upon monkeys. And you say "snake" to a monkey, or hiss like a snake to a monkey, and he'll just scream! Much better reaction than you get out of a young Homo sapiens girl.

And then you go back on the track, and I haven't asked any general preclar to amount to anything, but

[to PC] Did you ever know anywhere on the track a race of snakes that could talk?

PC: Hm?

LRH: Well, just think about that for a moment. A race of snakes that could talk. Snakes making sounds, making sounds. Did you ever know of talking snakes? Do you think of snakes as being very wise? Are they very 1.1? Kind of 1.1. Are you just bracing on this subject here? Well, what if you found a snake curled around your ankle right this minute?

PC: Ooo!

LRH: What's the matter? (PC laughs) A curl went around your ankle just now. (PC laughs) Go ahead, go ahead. Now get the slither as he goes off. Can you get that? Huh?

PC: (laughing) I could, but I don't want to.

LRH: Oh, you could. Well, I tell you what. Put the snake way over there by the door. (PC laughs) Got that? A little—little tiny snake, a worm. (PC laughing) Put a worm over by the door. You got the worm over there on the door now? Huh?

PC: Yeah. (laughing)

LRH: You got the worm on the door?

PC: Yeah. (laughing)

LRH: Turn him red. (pause) Got him over there? Turn him red.

PC: Yeah.

LRH: Turn him blue.

PC: Yeah. (chuckles)

LRH: Turn him pink. (pause) Now put him way out in the hall.

PC: Okay.

LRH: Got him way out there in the hall?

PC: Yeah.

LRH: Now put him downstairs.

PC: Hm-hm [yes].

LRH: Okay, now put him upstairs.

PC: Hm-hm.

LRH: Let's put him in yesterday. (PC laughs) Did you?

PC: (laugh) Aah, no.

LRH: What happened? He won't go in yesterday?

PC: Umm, something about yesterday being closed, you can't get in there.

LRH: Aah. (PC laughs) That's a very bad reaction on time.

All right, now you got that small—you got that small snake downstairs there? Small worm?

PC: Yeah. Hm-hm.

LRH: All right, put him way out on the street. Got him out there on the street?

PC: Yeah.

LRH: All right, now when he's out there on the street, turn him into a black snake.

PC: Okay.

LRH: Got him out there?

PC: Hm-hm.

LRH: Black snake?

PC: Hm-hm.

LRH: Now make him red.

PC: Hm-hm.

LRH: Now put a pretty diamond shape on his back. Way out there now.

PC: Yeah, okay.

LRH: All right, have him bite a pedestrian. (PC laughs) Hm?

PC: Yeah.

LRH: Got him biting a pedestrian?

PC: Yeah.

LRH: Now have him get mysteriously big, and have him eat the pedestrian all up.

PC: (laughs)

LRH: Got him?

PC: Yeah.

LRH: Tell me when he's finished. (PC laughs) All right. Now, give him a toothpick and have him pick his teeth. (PC laughs) You got him out there picking his teeth?

PC: (laughing) Yeah.

LRH: Good! Bring him up the steps. (PC chuckles) Bring him—bring him in the place and up the steps. Can you get him here?

PC: Yeah.

LRH: Huh?

PC: Hm-hm [yes].

LRH: All right. Now, tie a napkin around his chin.

PC: Yeah.

LRH: Feed him a porkchop.

PC: (laughing) Okay.

LRH: Feed him a chicken.

PC: (laughing) Okay.

LRH: (chuckling) All right, have him—get sonic on his saying “Thank you.” Got him saying “Thank you”?

PC: Hm-hm [yes].

LRH: Now have him say “Come with me to the Kasbah.” (PC laughs) Come on.

YC: Okay.

LRH: You got him saying that?

PC: Yeah.

LRH: Now have him say “Keess me.” Got him saying that?

PC: Yeah.

LRH: Turn him white. (pause) Got him white? Even if it’s—dirty grey is all right. You got him white?

PC: No, I have to bring him closer to turn him white and I don’t want to. (laughs)

LRH: Oh, you—you—bring him closer. Well, turn him red.

PC: Okay.

LRH: Now put a big barb-wire fence right near you that he couldn’t possibly get through.

PC: Okay.

LRH: Now bring him closer and turn him white. (pause) Got him?

PC: Hm-hm [yes].

LRH: All right, now turn him black.

PC: Hm-hm.

LRH: Now, make him get older.

PC: Hm-hm.

LRH: Oh, make him get real old.

PC: Hm-hm.

LRH: Make him get so old he rots away and turns to dust. (pause) Got the dust?

PC: Got him down to his skeleton.

LRH: Down to his skeleton. Well, can’t you take some of the skeleton and powder it up in a mortar and pestle?

PC: (laughing)

LRH: Huh? Just, just...

PC: He’s disintegrated.

LRH: You got him?

PC: Yeah.

LRH: All right, now take some of that dust and make it very, very fine and powder your nose with it.

PC: (laughs)

LRH: Come on, come on, let's—let's powder some other girl's nose with it, then.

PC: (laughs) Okay.

LRH: You got that?

PC: Yeah.

LRH: Now powder your nose with it.

PC: Okay.

LRH: Take the barb-wire fence away.

PC: Hm-hm [yes].

LRH: Create him about a sixth of the size you had him before.

PC: (pause) Hm-hm.

LRH: Got him?

PC: Hm-hm.

LRH: Now have him get just a little bit bigger.

PC: (slowly) Hm-hm.

LRH: Now create a cat and have the cat jump in and eat him all up.

PC: (pause) Okay.

LRH: He's all eaten up?

PC: Yeah.

LRH: All right. Now, turn the cat into a snake.

PC: (pause)

LRH: Got the cat, the snake?

PC: Hm-hm.

LRH: All right. Now, turn—turn the cat into a snake, you got that. Now make another cat.

PC: Okay.

LRH: All right. Now, have the snake rub against the other cat. (pause) Have the snake rub against the microphone. (pause) Have the snake rub against the side of your chair.

PC: (chuckle) Okay.

LRH: Have the snake coil around your ankle and purr.

PC: And purr? (laughs)

LRH: Hm-hm. Have him purr. After all, he was once a cat. (PC laughs) Have him purr.

PC: Okay.

LRH: You got him? Now have him uncoil.

PC: Hm-hm.

LRH: Now have him go on outside.

PC: Hm-hm.

LRH: Drink a Coca-Cola.

PC: Hm-hm.

LRH: And explode!

PC: Pup!

LRH: Okay. That finishes snakes.

Now, on the sixth dynamic, what about the MEST universe? Would you preserve the MEST universe?

PC: Think so.

LRH: Hm?

PC: I think so.

LRH: Let me ask you one more question on the fifth dynamic. How about birds? Do you like birds? How about creating birds?

PC: Yeah.

LRH: Hm?

PC: Yeah.

LRH: Yeah. Okay, would you preserve the MEST universe if you had to? You like the MEST universe? What about the MEST universe?

PC: Nothing.

LRH: Nothing, that's right. All right, how about spirits?

PC: Spirits?

LRH: Spirits, yes; spirits, spiritualism, spirits, ghosts?

PC: Nothing.

LRH: Now let's take up God. Would you create God?

PC: (pause) No.

LRH: No. Would you create Christ?

PC: No.

LRH: Now, would you take a thetan and destroy him?

PC: (pause) Uh-uh [no].

LRH: Would you destroy a thetan?

PC: No.

LRH: What—would you destroy somebody's memory completely?

PC: I don't think so.

LRH: You wouldn't destroy anybody's memory, huh?

PC: Hm.

LRH: [to audience] Write down here "memory valuable." Okay, that's very small but quite interesting, all right, because that means if a person won't destroy memory they won't destroy an engram. (PC laughs) All right, let's take the next segment of it.

[to PC] Now, how about something that would work ages, all down through the ages to build something and then somebody come—come along and destroy him. And what about—what about your body? What did you just think of? What about your body? Would you kill yourself?

PC: (pause) Hm.

LRH: But would you?

PC: (pause) Hm, might.

LRH: You might?

PC: Hm.

LRH: Would you blow your brains out?

PC: Think I'd choose a less . . .

LRH: Hm?

PC: a less painful way. (laughing)

LRH: Oh, there's less painful ways. How about—how about—oh, what do they call that stuff—bichloride of mercury? (PC laughs) How about that? (pause) Okay. Now, would you destroy—would you destroy institutions that favored sex?

PC: Institutions?

LRH: Would you destroy an institution that was against sex? Tell me, would you take a little child and break its neck?

PC: No. (pause)

LRH: Would you take a woman and destroy her?

PC: No.

LRH: Would you take a man—and ruin him so he could never be a lover?

PC: No. (laughing)

LRH: What are you thinking about?

[to audience] Sex again. (PC laughs) This is destruction on sex, but it's not active destruction. It's over here, it's sex, a small, a small drop on that. She has an action on both of them, would much rather destroy, really, than create on that line.

[to PC] Is that right? Sort of feel that way?

PC: (protesting) No!

LRH: Well, you'd much—much less likely to (PC laughs)—to destroy—much less likely to create than destroy. You think you'd better destroy on that line, is that right?

PC: No!

LRH: You don't—you don't think so?

PC: No!

LRH: You wouldn't want to destroy on that line?

PC: (laughs) No. LRH: You wouldn't want to, huh?

PC: No.

LRH: We got a wonderful “maybe” there. (PC laughs) Okay, now, little children and that sort of thing, we can sum up about what this thing is.

Now, in terms of groups, here's a group and they have just built something. Would you come along and shoot it to pieces? Would you act as an agent provoc What's that? Well, that's the same one we got before. Bounced. (PC laughs) Very interesting. All right, would you act as an agent provocateur which would destroy the very foundation of a nation?

PC: Might.

LRH: You might?

PC: Hm-hm [yes].

LRH: Doesn't look to me like you'd mind destroying a nation.

PC: Hm.

LRH: Is that sufficiently abstract? How about a family? How about destroying a family, wiping it out?

PC: Uh-uh [no]. (muffled laugh)

LRH: [to audience] Family, of course, sits right there between two and three, kind of. (PC laughs)

[to PC] Now, on a group of people, let's take the people you went to high school with. Now, would you take that whole group and abolish high school as an institution?

PC: (laughs) Gladly.

LRH: You would, huh? (PC laughs) Educational groups. (PC laughs)

Now, let's take mankind again. Let's say that you had a button right there alongside of you, and just by pressing that button— you'd be perfectly safe—but just by pressing the button that all mankind would cease to exist. Would you press that button?

PC: Uh-uh. No.

LRH: You wouldn't?

PC: Uh-uh.

LRH: No, it'd take a half an hour's sales talk, I see now. (PC laughs) There you go on that. Okay. Now let's take destruction of cats. Would you kill a cat?

PC: Hm-hm [yes].

LRH: Would you kill a dog?

PC: Hm-hm.

LRH: Would you kill a monkey?

PC: Hm-hm.

LRH: Would you kill a snake?

YC: Hm-hm.

LRH: [to audience] This tick got a little bit less. A little tiny bit of charge on it.

[to PC] Now, would you kill a bird?

PC: Hm-hm.

LRH: Let's have a little dove. Would you kill this little dove?

PC: Hm-hm.

LRH: He say "coo-coo" and so on, would you bump him off?

PC: Yeah.

LRH: [to audience] Yeah, I'm afraid she would. (PC and LRH laugh) Okay.

[to PC] Now, on the sixth, would you destroy the MEST universe?

PC: Right now ?

LRH: Hm-hm. Would you create the MEST universe? Would you create the MEST universe all over again?

PC: Hm.

LRH: Would you destroy the MEST universe?

PC: (pause) Uh-uh [no].

LRH: No charge on that. How about killing a spirit? Let's say this poor spirit had been haunting this castle for a number of years (PC laughs) and—would you come along and end his existence forever?

PC: Hm-hm.

LRH: [to audience] Yeah, I'm afraid she would.

[to PC] Now, how about God? Would you knock him off?

PC: Hm-hm.

LRH: Would you kill God?

PC: Hm-hm.

LRH: Hey, look, would you kill God after all he's done for you?

PC: (laughs) Yes!

LRH: Yeah? Oh, you thought about it, didn't you? (PC laughs) Go on, did you—would you kill God?

PC: Yes!

LRH: [to audience] Boy, I'm afraid that goes on the side of enthusiasm. (PC laughs) Huh, this is too good, we'll put down here "Kill God, with a medium drop." Okay.

[to PC] Now, let's go into that just a little bit further.

PC: Hm-hm.

LRH: Now, let's think about dead bodies, huh?

PC: Yeah.

LRH: Just think about dead bodies there for a moment. (pause) What are you thinking about?

PC: (laughing) Dead bodies.

LRH: Well, what are you thinking about?

PC: (laughing) Nothing particular. Just . . .

LRH: Well, what about them? Nothing in particular—how about unburied bodies?

PC: Was thinking of unburied dead bodies.

LRH: Is that what you were thinking about?

PC: (laughing) Yes.

LRH: You weren't thinking of any buried ones?

PC: No.

LRH: Well then, tell me, is it buried—unburied on a plateau? Is it unburied on a stream? Is it unburied in a house? Is it unburied in a—what are you thinking? In a tomb? Is it lying—what did you think of? Would you rather it hadn't been put in a tomb? Is it unburied in a tomb? Is it just lying there in a large sort of a temple kind of out in the open? You got a body lying around anyplace?

PC: (laughing) It seems to be more an indoor sort of place.

LRH: Oh, indoors . . .

PC: Hm-hm.

LRH: ... indoors, but it's not in a sarcophagus or anything like that, huh? Hey, is it a mummy?

PC: Don't think so.

LRH: Well, is it wrapped up so that you still think it's alive?

PC: Uh-uh [no].

LRH: Well, what's this all about? Was it lying in a box or on a table?

PC: On a table.

LRH: On a table. Okay. Where's the table located in the room?

PC: Mm—seems to be against a wall.

LRH: Against the wall, huh?

PC: Hm-hm.

LRH: And the body's just lying there on it, huh?

PC: Hm-hm.

LRH: And where—where are the feet facing, another wall, very close to another wall? Is it in a corner, in another words, or . . . ?

PC: I don't think so.

LRH: Is it raised off the table a little bit?

PC: It might be.

LRH: Now give me this—what's the year it died?

PC: Him?

LRH: Is it in the last hundred years? Is it in the last thousand years? Is it in the last ten thousand years? The last hundred thousand years? The last million years? You know, I keep getting that as a short time span, tens of years. Is it fifty years? Is it less than

fifty years? Is it more than fifty years? Ahh, now we got some action. Is it seventy-five years? Very close to seventy-five years? Just a little bit more than seventy-five years? Little less than seventy-five years? Is it sometime around the year of 1875?

PC: (murmur) Mm.

LRH: Seventy-six? More than that? Later than that? Earlier than that? Later than that? Come on, what have you got? You just dodged on that one.

PC: (laughing) I did ?

LRH: Yeah, yes you did. What is it, 1775, 1776? About seventy-five years ago, it says. What country? Western hemisphere? Eastern hemisphere? Eastern hemisphere? Western hemisphere?

PC: Western, I think.

LRH: Western hemisphere?

PC: Hm-hm.

LRH: Yeah, all right, you're getting it spotted— Western hemisphere? North or South America? North America? North America? South America? Central America? Central America?

PC: Hm-hm.

LRH: Evidently North America. Maybe just the south—southern portion of North America? North America?

PC: Hm-hm.

LRH: East of the Mississippi? West of the Mississippi? West of the Mississippi?

PC: Yeah.

LRH: In the United States?

PC: Hm-hm.

LRH: Uh-huh. Is it way out on the Pacific coast? On the Pacific coast? Northern part of the U.S. Pacific coast? Which of the following? Washington? Oregon? California? Washington? State of Washington? Idaho? Washington-Idaho? Wyoming sector up there? Oregon?

Washington? Now just—just—just—just where is that in error? Washington what? Take a look at the map of the United States and there, a white spot will appear in the right place.

PC: (laughs) I've got a map of the United States.

LRH: And what do you see on that, where— where's that spot? Come on, where's the spot? (pause) Where's the spot?

PC: There isn't any.

LRH: Hm?

PC: There isn't any.

LRH: There isn't any spot. Well, put a black X on it. (PC laughs) Where do you get that black X? It's up there in the northwest?

PC: Hm-hm.

LRH: Northwestern part of the United States?

PC: Yeah. (brighter)

LRH: North central part? Hey look, do I have to take a look at this map for you? (PC laughs) Where is this stiff? (PC laughs) All right, is it a man? A woman? Is it a woman? Is it a man? Say, look, is there some kind of an electronic dispersal going off of that body? Some kind of a kick off the body? Is there something emanating from that body? Is there something trying to emanate from it? Are you trying to emanate from it? Is it a dispersal?

PC: Hm-hm.

LRH: This meter says you're staying with it and you're running away from it, and you're staying with it and you're running away from it. Sometimes you're on the subject and sometimes you're off the subject and sometimes you're on the subject. Come on, identify this body, will you?

PC: (little gasp)

LRH: Is it in a house in the woods? (pause) And nobody came along to bury it, is that right?

PC: Might be.

LRH: Were you living alone and it died? Or are you staying with somebody else's body? Is it somebody else? Not your body? Your body?

PC: I think it's mine.

LRH: [to audience] It's never somebody else's body, it's always his own body—preclear's. (PC laughs)

[to PC] Okay, well, we got this more or less located, but was this person a man? A woman? Or a child? Man or woman or a child? You just thought of something, what was it? What did you just think of? Let's think of that again.

PC: Horrible for a child to die.

LRH: Huh?

PC: Horrible for a child to die.

LRH: Yeah, yeah, isn't it? Too young, huh? (PC laughing) All its life ahead of him—puts a big, big one in the bullpen. How old is this kid? How old is this child?

PC: I got a ten on that.

LRH: About ten?

PC: Uh-huh [yes].

LRH: Somewhere around that, nine, eight, seven, six, five, four, three, two, one, ten, (pause) eleven, twelve? Oh, you're just kind of running away from that thing again.

[to audience] That's very interesting. You notice that uprising on a case of this type, that's a dispersal. It's a "Let's get the hell out of here."

[to PC] All right, who was very sympathetic to this child just before it died? Who said, "My poor little baby, do not leave me," or words to that effect?

[to audience] We got all the data we know, want to know. (pause) This tells you that you do mock-ups, drill toward time, and this tells you that you do mock-ups of being stuck in, and being and not being a small child; and this tells you that you do mock-ups, a few additional mock-ups. Oh, we did almost enough, if you noticed on the meter when we came back on the machine, to fix up snakes. That's some kind of an idea of how fast this confounded processing is. When you know how to do it, it just goes off like hot butter.

And we got here God—just too good, it's just too good. She'd love to get in there with her knee on his chest, or something like that, and cut his throat, preferably quietly, slowly (PC laughing), slowly, I mean so he'd have to moan, huh? So he'd moan, kind of. (PC laughs) And he'd probably heal up his throat so you could cut it again.

[to PC] Or would you just blow him up? Go up full of wrath and destruction and blow him up? Or would you kind of put a straitjacket on him, and sort of cut his throat, and cut it again; and maybe take out one eyeball, and rub it with sandpaper a little bit.

All right, there's one more question to get this assessment properly. There's one more question I will have to ask you.

PC: Hm-hm.

LRH: One more question, and that is "What are you afraid you're going to see?" Come on, tell me. What are you afraid you're going to see? You got to open your eyes to show me that you're not afraid to see anything. (PC laughs) But, what are you afraid you'll see? Which one of these dynamics is it? Which one is it?

PC: I got eight the first time you . . .

LRH: Eight—you're liable to see God? Who in your family was a member of the Christian Science Church?

PC: Nobody.

Voice in audience: You. (PC laughs)

LRH: No?

PC: (laughs) No.

LRH: Nobody. Just a minute while I put the E-meter back on the scale. (PC and LRH laugh)

PC: How do you like that? (laughing)

LRH: Come on now, come on now. You want me to get a bright light and a chair that rocks this way and say, "Okay sister, come clean"? Is it God? What would you feel like if God suddenly appeared?

PC: Mm.

LRH: That's the neatest trick of this universe, though. God is everywhere. It's his space, it could never be your space. Guy gets thoroughly sold on that, he's done!

When did you think when you were a little kid there about God being everywhere? Was God a spy? Did you spy on people when you were a little child? Is God a spy?

PC: Hmm.

LRH: Tell me, just speaking of things at large and common everyday places, are you a member of the Fifth Invader Force?

PC: Didn't get anything on that.

LRH: Are you a member of an invasion force? Are you a communicator anyplace of space stations or anything? Fifth Invader Force? Do you mind if I look at the top of your ears, see your ear shape? (PC laughs) There's something there you'd like to hide. (PC laughs) What is it? It's not very bad, it's not much of a drop.

[to audience] Little secret here. But it has to do with something that she doesn't want others to see, so she wears the glasses to keep them from seeing.

[to PC] Is that correct? Are you wearing glasses to keep other people from seeing? Or tell me, what about black cubes? What about black cubes? Hm?

PC: Black.

LRH: How about black cubes with cranks on them sitting on tripods? Hm? No big reaction on that. How about—how about indoctrinating people so they'll have to take up religion and believe in God? No drop. What member of your family wore glasses?

PC: My father.

LRH: Your father—did he wear thick glasses?

PC: Hm-hm [yes].

LRH: Did he wear glasses like yours?

PC: Uh-uh [no].

LRH: What did you do to him? What did you do to him? Hm? Who else did you—all right, let's put a mock-up out here. Right here.

PC: Okay.

LRH: Put a mock-up of Pop.

PC: Okay.

LRH: Got him?

PC: Yeah.

LRH: All right, take him and throw him through a window. (PC chuckles) Did you do that? That's tempting. (PC laughs) You wouldn't do that, huh?

PC: Uh-uh.

LRH: Let's und—let's put him up right here.

PC: Yeah.

LRH: Let's untie his shoelace.

PC: (laugh)

LRH: [to audience] Gradient scale.

[to PC] Untie his shoelace.

PC: (laughing) Okay.

LRH: Got that?

PC: Yeah.

LRH: Pull one shoe off.

PC: Yeah.

LRH: Throw the shoe out the window. (PC laughs) You got that?

PC: Yeah.

LRH: All right. Untie his other shoelace.

PC: Hm-hm.

LRH: Take that shoe off.

PC: Hm-hm.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Take his coat off.

PC: (laughing) He isn't wearing one.

LRH: His shirt, take his shirt off, have him take his shirt off and hand it to you.

PC: Okay.

LRH: Throw it out the window.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Okay, throw him out the window.

PC: Okay.

LRH: All right, now we've got him out the window. Let's mock him up again.

PC: Okay.

LRH: Let's mock him—don't bring him inside, just mock up another Papa.

PC: Okay.

LRH: All right, now let's take this—this fellow, let's take this fellow and let's pat him on the head.

PC: Hm-hm.

LRH: Now let's have—let's mock up your own body with your father's body here.

PC: Hm-hm.

LRH: Mock up your own body with your father's body.

PC: Hm-hm.

LRH: Got that?

PC: Yeah.

LRH: Okay. Have him pat your body on the head, now, out here.

PC: Yeah.

LRH: Got him patting your body on the head?

PC: Yeah.

LRH: Now have him pick you up and throw you out the window.

PC: (laughs) Okay.

LRH: Got your body thrown out the window now?

PC: Yeah.

LRH: Okay, now mock up another body for you.

PC: Okay.

LRH: Got that?

PC: Yeah.

LRH: Now, have your pop reach in and pick out your right eyeball.

PC: (pause) Mmm.

LRH: Get him pulling out the eyeball? Well, have him take one strand of hair and pull it out. (PC laughs) You got that?

PC: Yeah.

LRH: One strand of hair and pull it out.

PC: Hm-hm.

LRH: You got that?

PC: Hm-hm.

LRH: All right, have him pull out a handful of hair.

PC: Hm-hm.

LRH: And hand it to you.

PC: Yeah.

LRH: Have him pull out your right eyeball and hand it to you.

PC: (pause) Okay.

LRH: Got it?

PC: Yeah.

LRH: Good, now have him—have you hand it back to him.

PC: Uh-huh.

LRH: Have him hand it to you.

PC: (laugh) Okay.

LRH: Now have him take it back again.

PC: Hm-hm.

LRH: Take some sandpaper . . .

PC: Hm-hm.

LRH: ... and polish it with sandpaper, real good. Got it?

PC: Yeah.

LRH: Now have him throw it out the window.

PC: (laughing) Okay.

LRH: Create a new eye for the socket that's empty in your body.

PC: Okay.

LRH: Now, have him reach over and pull that eye out complete with the optic nerve.

PC: (slowly) Hm-hm.

LRH: All right, have him take the—one end of the optic nerve and the eyeball in the other end and have him stretch it out real tight and play a tune on it.

PC: (pause; laughs)

LRH: Got it?

PC: (laughs) Yeah.

LRH: All right, now have him snap the optic nerve in such a way, just several times, so it snaps back against the eye real good.

PC: Hm-hm.

LRH: Now, have him set the eye down on the table and put a very thick lens in front of it.

PC: Yeah.

LRH: Got it?

PC: Uh-huh.

LRH: Now have him make the lens up into powdered glass and shove the eye through the powdered glass.

PC: (slowly) Hm-hm.

LRH: You got that?

PC: Yeah. (brightly)

LRH: Sweep the whole thing off into a waste basket.

PC: Yeah.

LRH: Throw it and your pop out the window.

PC: Yap!

LRH: Throw your body out the window.

PC: Okay.

LRH: Mock up a new body for you and a new body for Pop. (PC laughs) Got that?

PC: Hm-hm.

LRH: All right. Get your body reaching up and taking Papa's—both Papa's eyes out of their sockets. Can you do that? (pause) Little bit tough?

PC: (slowly) Hm-hm.

LRH: All right, have him pull off his glasses first.

PC: That helps.

LRH: Pull off his glasses. Now throw them down on the floor and smash them.

PC: Yeah.

LRH: Now reach in and pull his eyeballs out. Now you can get them?

PC: (slowly) Hm-hm.

LRH: Got them?

PC: Yeah.

LRH: All right. Put one under the heel of each foot of your body.

PC: Yeah.

LRH: Now step. And have them look reproachfully (PC laughs) at you as you step on them. You got that?

PC: (laugh) Uh-huh.

LRH: You got that?

PC: Yeah.

LRH: All right. Take those two shattered eyes apart . . .

PC: Hm-hm.

LRH: ... dust them off real good . . .

PC: Hm-hm.

LRH: ... and put them back in your pop's face in that condition.

PC: (laughs)

LRH: Now saw the back of his head off and adjust the optic nerves back there so he can see real good.

PC: (pause) Okay.

LRH: Got that?

PC: Yeah.

LRH: All right, now—now let's put the back of his head back on.

PC: Hm-hm.

LRH: Take a sledge hammer . . .

PC: Hm-hm.

LRH: ... and knock his whole head off.

PC: (laughing) Okay.

LRH: Okay, now hold the head very comfortably in one place, one place, and pull the eyeballs out again.

PC: Okay.

LRH: Got it?

PC: Yeah.

LRH: Throw them out the window.

PC: Okay.

LRH: Dust his head off and put it back on him again.

PC: Okay.

LRH: Put him in a bed.

PC: Hm-hm.

LRH: Have him be very sick.

PC: Hm-hm.

LRH: Give him a couple of glass eyes.

PC: Hm-hm.

LRH: Have him die.

PC: Hm-hm.

LRH: Put him in a dog cart and take him off to the funeral.

PC: (pause) Hm-hm.

LRH: Get nice muddy ground, very muddy (PC chuckles), no coffin. Drop the body in.

PC: Yup.

LRH: Drop mud in its face. (PC laughs)

PC: (laughing) Okay.

LRH: Shovel some more mud on it.

PC: Hm-hm.

LRH: Now dig him up again. (PC laughs) Got it?

PC: Yeah.

LRH: Drive a spike in each eye and put him back in the grave. Got that?

PC: Yup.

LRH: Good, easy. Now— now just mound the grave all up real good.

PC: Hm-hm.

LRH: All right, mock up another body for Pop.

PC: Okay. (brighter)

LRH: You feeling better?

PC: (laughs) Hm-hm.

LRH: Okay, take a fountain pen, fill it full of vitriol and squirt him in the eyes. Have him look at you reproachfully.

PC: Hm-hm.

LRH: Have him pick up the fountain pen and squirt it in your eyes.

PC: Okay.

LRH: Okay, issue new eyeballs all around. (PC laughs; LRH joins in) You got it?

PC: Yeah.

LRH: Okay. Now, get your body to take a hammer and go round the back of his head and start hitting him on the back of the head. And every time you hit him, watch his eyes pop out about two inches in front of his face and snap back in again.

PC: (laughs) Okay.

LRH: Get them snapping.

PC: Yeah.

LRH: Now get the sound of their snapping.

PC: (laughing) Ooooh.

LRH: Now put the emotion of cautiousness in their snapping. Have them snapping cautiously. (PC laughs) Got it?

PC: Hm-hm.

LRH: Have them snapping angrily.

PC: Hm-hm.

LRH: Now have them snapping sadly.

PC: (slowly; chuckling) Hm-hm.

LRH: And now have him—have them snapping sort of lasciviously.

PC: Sort of what?

LRH: Oh, sexy, very sexy. (PC laughs) Hoochdance sort of thing. Got it?

PC: Hmmm.

LRH: Hm?

PC: (laughing) That's a little bit difficult.

LRH: Little bit difficult, yes, but it's—anything can happen in one's universe. (PC laughs) Got them doing it?

PC: (laughing) Yeah.

LRH: All right. Now, reach up after they've done all that and pull them both out and extend the nerve way out and tie a knot in it.

PC: Hm-hm.

LRH: Got that?

PC: Hm-hm.

LRH: Now, just keep pulling on the nerve so it just keeps coming out.

PC: Yeah.

LRH: Take a big pair of scissors and cut it off.

PC: Uh-huh.

LRH: Turn your pop's body upside down and put him out on the street.

PC: Yeah.

LRH: Now, out on the street, feed him underneath a steamroller.

PC: Yeah.

LRH: Now pick up the flattened remains and turn them over and run the steamroller back over them again.

PC: Yeah.

LRH: Have your father look at you reproachfully.

PC: (laughing) Without the eyeballs?

LRH: Without any eyeballs. (PC laughs) Got that?

PC: (laughing) Yeah.

LRH: All right, pour gasoline on him and burn him up.

PC: (little laugh) Okay.

LRH: Now mock up your father's body alongside of your body right here.

PC: Yeah.

LRH: Got the two of them all mocked up there?

PC: Yeah.

LRH: Make them both grow very old.

PC: Hmm.

LRH: What's the matter? Can you make your father grow old?

PC: (hesitantly) Hm-hm.

LRH: Little bit difficult?

PC: Hm-hm.

LRH: Oh, just put a cane in his hand.

PC: Hm-hm.

LRH: Put—put a little white beard on him.

PC: Oh, no. (laughs)

LRH: Well, have his hair get grey, put powder in his hair.

PC: What's left of it.

LRH: What's left of it. Okay, have the rest of it come out.

PC: (laughs) That's easier.

LRH: That's easier?

PC: Hm-hm.

LRH: Now have his face get very wrinkled.

PC: Hm-hm.

LRH: Have him get very bent.

PC: Ummm.

LRH: He used to say, by the way, "You're making an old man out of me"?

PC: Hm-hm. (laughs)

LRH: (chuckles) Okay, have him get very bent.

PC: (pause) Uh-huh.

LRH: Now have him sort of fall into himself and turn to dust.

PC: Uh-huh.

LRH: All right. Now have your body get old and all its hair come out, and get very bent and turn into dust.

PC: (slowly) Mm.

LRH: Tell me when you got two piles of dust. Can you do that easily?

PC: Yeh, uh-huh. (more brightly)

LRH: You got two piles of dust?

PC: Yeah.

LRH: All right, scramble them all up.

PC: Okay.

LRH: Got them all scrambled up?

PC: Yeah.

LRH: All right. Out of the dust make your papa's body and your body.

PC: (pause) Hm-hm.

LRH: All right. Now have your papa's body get younger and younger and younger and younger . . .

PC: Hm-hm.

LRH: ... till he's a little baby.

PC: Hm-hm.

LRH: You make it?

PC: Hm-hm.

LRH: All right. Have him get younger and younger and younger until he's a sperm. (pause) Make it?

PC: Hm-hm.

LRH: All right, have the sperm vanish.

PC: Gone.

LRH: Good. All right, now create your father as an old, old man again . . .

PC: Okay. (brighter)

LRH: ... and have him take your body, now, and bash its face in.

PC: Hm-hm.

LRH: Now have him get bottles marked fever and chills and empty them over your body.

PC: And do what?

LRH: Empty them over your body.

PC: Hm-hm.

LRH: Have him put you to bed.

PC: Hm-hm.

LRH: Very ill. Be very sympathetic to you.

PC: Hm-hm.

LRH: Get up, out of the sick bed, have your body get up out of the sick bed and throw him out the window now.

PC: Okay.

LRH: All right. Now, take his—all of his effects, and everything that ever belonged to him.

PC: Hm-hm.

LRH: ... including his glasses . . .

PC: Hm-hm.

LRH: ... and open the front door, open it and throw them all out on the street.

PC: Hm-hm.

LRH: All right, now scrape them all together and make a bonfire out of them.

PC: Hm-hm.

LRH: Okay, now throw your body on the bonfire.

PC: (laughs) Yeah.

LRH: You got it?

PC: Yeah.

LRH: Okay, now mock up your body just the way it ought to be.

PC: Hm-hm.

LRH: Mock up your body the way it really ought to be, the way you'd really make a body if you'd had your choice.

PC: Mmm. (little laugh)

LRH: Did you?

PC: Mmm. Not yet. (laughing a little)

LRH: Well, just mock up a body, do as good as you can on it.

PC: (laughs) Hm-hm.

LRH: All right. Destroy that body, make another one better.

PC: Okay.

LRH: Destroy that one, make a better one. (pause)

PC: Hm-hm.

LRH: Now, is this new one just achingly aesthetic, just wonderfully aesthetic? Huh?

PC: (chuckling) It's getting there.

LRH: It's getting there. All right. Improve it just enough to make it just wonderfully aesthetic so that you can get the sensation of beauty coming off of it.

PC: (pause) Hm-hm.

LRH: Is it wearing glasses?

PC: No.

LRH: Okay. Now is it very, very beautiful? Hm?

PC: Hm-hm.

LRH: Very beautiful?

PC: Hm-hm.

LRH: Good, throw it out in the street. You got it?

PC: Yeah. (laughing)

LRH: (laughing) That was hard to do, wasn't it? (PC laughs) Make a better one. Make a better one.

PC: Hm-hm.

LRH: You got that better one?

PC: Hm-hm.

LRH: Now make it really perfect so that you absol—nothing, nobody could do any better.

PC: (pause) Hm-hm.

LRH: Hm?

PC: (pause) Hm-hm.

LRH: You got it there?

PC: Hm-hm.

LRH: Now make a postulate you can do better than that and throw that body away.

PC: (brightly) Okay.

LRH: All right, end of session. How do you feel?

PC: (very brightly) Fine.

LRH: Good, good. You look good.

Now if you will notice on this—on this demonstration here, all I did was an assessment, and I just made the assessment a little more pleasant by giving her some Creative Processing along the line. Actually I did not invoke Standard Operating Procedure Theta Clear until I had a little less kick off the bank there—just a little less kick than I was getting there. And the reason I did it is very, very plain, so that the first time I said, “Be one foot back of your head,” the failure, if it were a failure, wouldn’t affect the preclear very much. They wouldn’t make a postulate at that moment “I can’t do it.”

So I took an assessment here, and this is a routine assessment, and I just gave her a little processing along with the assessment, particularly on the salient points and against an obvious—just took a little edge off the obvious chronic somatic. I mean just glasses, just we took the edge off of that. And that’s all. But I think the—your auditor now knows what he’s shooting at.

We have here on eight, down here, what could be called a very, very interesting one—over the eight, “Destroy.” Of course she’d destroy God. So would anybody when he comes up tone scale a little bit. Because stop and think for a moment, what passed for God for the MEST universe is not the goddest God there is by an awful long ways. And that whoever made that MEST universe—this MEST universe— whoever made this thing was a usurper of one’s own universe. And this has been sold to the individual, and it has sold the individual out of his ability to make a universe or even to handle this one.

That is a very healthy reaction from a preclear. “Kill God? Let me at him!” Tick-tick-tick! Now, it tells you something about that. All right.

So we have, now, a list of material here. Now you notice, we got rid of this in the process of Creative Processing. You didn’t even notice it going. That’s because we were processing the glasses and we were also making the relationship of a small child to a parent. And that would apply to an earlier life as well as this life and I didn’t even bother to inquire, probably that—possibly, it may be and it may not be, that the glasses are a life continuum on this life’s father.

But this problem that I was processing here is I was processing the relationship between a small child and a parent, because it said “theta bop,” and the only thing we got an answer on the thing was “child.” Finally, we got “child,” see, then we go on the thing here. Now as far as the pc is concerned, and anything that really concerns this pc, this item right here. Now that’s pretty easy to solve. It’s done by Creative Processing. It’s very easy to solve, but that would be the next thing you did with this preclear.

And the next thing you did after you got something like that solved, you would just go into Standard Procedure and you’d find her someplace on that rack and proceed accordingly. But you had done a careful assessment-processing combination which had taken some of the edge off the case.

Now, it’s all right for you just to sail into a case and just suddenly use Standard Operating Procedure. But if you patch the case up a little bit, and you take a little time with it, and just a little bit careful about the thing, when you say, “Be three feet back of your head,” the person—slap!—says, “Okay, now what do you want?”

Because—now, I would then work with “time” with this pc, some Creative Processing on time, and then I would just go right straight into Standard Operating Procedure.

Now, all the failure that could be there to do a good job of exteriorization, to step out of herself, the one thing that would prevent it if anything would, would be that concept about time. So I just better handle it, just a little mock-up. Also she was stuck in an earlier body; we saw the theta bop disappear. Then for our purposes, that solved itself. This is routine.

Now, those mock-ups might have sounded a little wild to you. I wanted you to notice one thing about those mock-ups, is I didn't go so far in most cases; I was just judging where the preclear could land on these things and stepped in there very quickly to keep the preclear from having a failure on any mockup. But there were a lot of "can't"s on that line. And each time we just cut down to a little bit of it, and she could do that, and then a little more, little more, little more, throw him out the window—bam!

You notice we didn't take forever to run that gradient scale. It went very rapidly. We gave it all the steam it would have. Now, now that is an example of Creative Processing.

What do you have to know to do a good job of Creative Processing? What do you have to know? And that's what we're engaged in learning here in these three weeks. And I've given you this example today to give you—however poor this—I gave this session, or what it led up to or not led up to—just give you a sample of what an auditor is doing these days. Because Creative Processing goes on from there.

You don't handle engrams; you don't run engrams. You have to know all about engrams and you don't run any of them. You don't run any locks; you don't run any ridges. You don't run any flows if you can help it. But you have to know all about them so that you can mock up a similarity to give to the preclear to run. You don't have to run a single whole track incident, but you have to know every one of those electronic incidents. Why? So that you can give them the geometric object to handle which comprises the mainstay of the electronic incident.

You suddenly present a preclear with a black box—in this case it didn't work because these aren't Fac One glasses. But you can usually tell Fac One glasses. You give this preclear a black box, all of a sudden they say, "Oh, my God! My eyes are blinded!"

You say, "Well, I just gave you a black box, I mean . . ." It's so simple.

You try not to produce dynamite. You have to know all there is to know about phenomena on the track and what's there because you're approximating it with mock-ups. And you're asking the preclear to do what's good in existence and what's pleasant in existence. The restimulative quality of this auditing is practically zero. It doesn't and won't appear so at first to you, but you have this factor.

About ten minutes of Creative Processing is worth hours and hours and hours of running the actual incident.

The reasons for that are very simple, and you wouldn't look for them to be those reasons, but they are those reasons. And this is the fastest thing you know.

You can turn off arthritis, bursitis, Republicanitis, anything off of a case with Creative Processing. Only, turn it off quite rapidly. You know it's difficult taking off a pc's glasses; well, you can take them off with Creative Processing. You can really take them off.

You just start working around, have him polishing eyeballs and so forth. The fact those glasses aren't off right this minute tells me something. There's somebody else wearing glasses. There's somebody else on the track wearing glasses. And she's shaking her head right now. She didn't tell me about that person till she was safely in her seat.

Okay. That is a sample of this processing. This is a sample of this type of an assessment.

And I want to thank you very much for your attention this afternoon. I'll see you tomorrow at two o'clock.