

DEMONSTRATION OF GETTING A CASE MOVING

A lecture given on
22 August 1950

The tape recording of this lecture has not been found. A transcript has been located and is reproduced here. Without the recording we have not been able to verify the accuracy of the transcript.

Standard Procedure

What one does first in a case is all listed in Standard Procedure. Put the preclear in reverie, check his perceptics and see if he is moving on the track. Then run pleasure incidents to tune up his perceptics, strengthen his sense of reality and get him into his own valence. Try for painful emotion discharges. If the file clerk and somatic strip indicate a stuck case, try all the prescribed methods to free him on the track. If that fails, go to Step Three. Go back to Straightwire.

What I would actually like is a case that I could put down into a point in the basic area. I am not trying to open up cases, but I will take this one on.

[During the demonstration itself all comments by LRH are written by him on a surface on the table beside him and thrown onto a screen so that the audience can read his remarks. He does not speak to the audience, only to the preclear. These written comments about the case are set in parenthesis.]

LRH: Who's dead?

PC: Grandmother, I guess.

LRH: Is she still alive?

PC: No.

LRH: What do you mean, "I guess"?

PC: I guess that's the one you are referring to.

LRH: Did they spill that off your case?

PC: No. They tried to get it, but couldn't.

LRH: What were they saying when they were trying to get to it?

PC: They asked just what you did, who was dead, or wanted me to go back to someone that had died. And the only one I could think of that meant anything to me at all that had died was my grandmother.

LRH: Yes. Tell me, how long has she been dead?

PC: I don't know how old I was when she died. I imagine around 8 years, somewhere around there.

LRH: Where did she live when you were 8?

PC: Detroit.

LRH: What kind of a house did she live in?

PC: Oh, it was a kind of a rundown house.

LRH: Have a big kitchen?

PC: There was a fair-sized kitchen.

LRH: Did she cook pretty good?

PC: She cooked good enough for me.

LRH: Did she raise you?

PC: No. The most I saw of her was when my mother would take us down to Grandma, and leave us there during the summer vacation. And we would stay there maybe a couple of weeks.

LRH: Oh. You would have to stay with her there while your parents were gone?

PC: Yes, they would go back home.

LRH: And what did you used to do while they were gone?

PC: Oh, just had fun, played around out in the yard, in the weeds.

LRH: What did she do for you?

PC: Nothing as far as I know.

LRH: Did she ever dig in the garden or anything like that?

PC: I don't recall exactly her digging in the garden. I know my step-granddad did most of that. He had a good-sized garden. I remember one time she got a bunch of little potatoes about the size of peas and cooked them up for me.

LRH: Yes? Did you like them?

PC: Well, mostly it was the idea of eating potatoes so small.

LRH: Just your size?

PC: Yes, I guess so.

LRH: Did she ever bake you loaves of bread or anything like that, your size, or a small pie?

PC: No.

LRH: Very small pies?

PC: Someone did, though.

LRH: Yes? Little pies? Little loaves of bread?

PC: That may have been my mother. I used to eat the pie crust.

LRH: Did you like it?

PC: Yes.

LRH: How does the pie crust taste?

PC: Good, fine.

LRH: Do you like pie crust?

PC: Yes.

LRH: How does it taste?

PC: Oh, soft, bakey. . .

LRH: How does it feel in your mouth?

PC: Kind of nice.

LRH: Did you used to run in and eat it, or sit down in the kitchen?

PC: I used to be around when my mother baked.

LRH: Where did you sit in the kitchen when your grandma baked pie?

PC: I don't recall her baking pies.

LRH: Never made a pie?

PC: She must have made a lot of pies, but I can't recall a time.

LRH: How did the place smell? Did she ever bake bread?

PC: I can't recall her baking bread.

LRH: How did the place smell when she was cooking the small potatoes?

PC: Darned if I know.

LRH: What kind of a cookstove did she have?

PC: I think she had one of those coal-oil compositions.

LRH: Okay. How did it smell?

PC: It had quite a distinct smell.

LRH: Take a sniff.

PC: (takes a sniff)

LRH: So, she had this coal-oil stove. Where did it fit in the kitchen?

PC: Sat against the wall.

LRH: Yes. Which wall? The one furthest from the door, or nearest the door as you came in from the back yard?

PC: Seemed like it was fairly close to the door.

LRH: Which side as you came in?

PC: That would be on the garden side.

LRH: Where did she used to stand near it when she was cooking things?

PC: She would stand there right in front of it.

LRH: She would stand right in front of it. What kind of a gesture would she make while she was cooking? (pause) How about this one? (indicating) Did she ever scratch her nose that way?

PC: I can't recall her doing it, no.

LRH: What kind of a gesture did she make while she was standing there cooking up something? Did she ever point at you with a spoon?

PC: No.

LRH: Fork?

PC: No.

LRH: How did she lift the lid off the cook pot?

PC: I can't recall.

LRH: How do you lift them off the cook pot?

PC: Just lift the lid up, I guess.

LRH: A big, heavy iron one—did she use big kettles, small kettles? (pause) Was there a pump in this kitchen or running water?

PC: No, I don't think there was. No, there wasn't running water. There was a pump.

LRH: Where did the pump sit?

PC: I don't know whether it was. in the kitchen or not, but I know there was a pump.

LRH: Okay. How did you have to pump it? Did you ever have to prime it?

PC: Yes.

LRH: Did she ever dislike it?

PC: I don't know about her.

LRH: Go over the words "You will forget all about her."

PC: "You will forget all about her, you will forget all about her, you will forget all about her, you will forget all about her."

LRH: "Youwill forget all about this."

PC: "You will forget all about this, you will forget all about this, you will forget all about this. You will forget all about this."(laughs)

LRH: Go over it again.

PC: What was it ?

LRH: “You will forget all about this.”

PC: “You will forget all about this. You will forget all about this. (laughs) You will forget all about this.”(laughs)

LRH: Do you know what a bouncer is?

PC: Yes—go back; get out; get the hell out of here.

LRH: Go over the words “Go back.”

PC: Go back, go back, go back, go back, go back, go back, go back, go back, go back, go back, go back.”

LRH: Go over “You will forget all about this” again.

PC: “You will forget all about this. You will forget all about this. You will forget all about this. You will forget all about this.”

LRH: Who is talking?

PC: I don’t know. If I had to say someone, it would be my mother.

LRH: What is your age?

PC: 33.

LRH: What was the flash?

PC: I didn’t catch it.

LRH: Didn’t catch it. Give me a number.

PC: 2.

LRH: Now, let’s contact this moment. Let’s see if we can’t contact it, when your grandmother died.

PC: I don’t know when she actually died. I wasn’t there. My mother went down first.

LRH: And then?

PC: And then us kids came later after Grandmother had died.

LRH: Who told you she was dead?

PC: As I remember, my mother. She went down there and was there when she died and then she either called up or sent a telegram that Grandmother died. And then my dad drove us two kids down and when we got there I went in and talked to Mother. And she took me in to see my grandma. It seemed like my grandma was in a little room off to the side of the parlor or something like that.

LRH: How did this room look?

PC: It seems all bare, with just a coffin in it, and my grandmother was in the coffin.

LRH: Okay. Who said she was dead?

PC: I was likely standing there by the coffin.

LRH: Do you see yourself?

PC: No.

LRH: Do you see the coffin?

PC: No.

LRH: How did I look sitting there a moment ago?

PC: I don't know. I can't see you.

LRH: Well, did you get an impression?

PC: Yes. You were sitting there, leaning over....

LRH: Well, how did it feel looking at the coffin in the same way? Give me the same impression. I am not asking you to see it then. How does it feel standing there? Can you give me the same impression?

PC: Oh, well, I think the coffin was lined with something like white silk or satin, and it seems like she has her hands laid over her stomach—something like that.

LRH: Who else is dead?

PC: No one that I know of.

LRH: How about your step-grandfather?

PC: He is still alive.

LRH: How about a nurse? How about your great-grandparents?

PC: I didn't know them.

LRH: How old were you when they died?

PC: My great-grandparents?

LRH: Yes. (pause) Died a long time before?

PC: I should think so, yes.

LRH: Do you have any idea when they died?

PC: No, I don't.

LRH: Anybody ever mention the fact that you had great-grandparents?

PC: Not very often at all.

LRH: Well, who mentioned it at all?

PC: I guess, if anyone, it would have been my dad.

LRH: What would he be saying?

PC: Well, he used to be more or less talking about the family.

LRH: All right. Come up to present time if you're anywhere else.

[gap in recording]

LRH: All right. Let's shut your eyes right now. Any time in the future when I say the word canceled, it will cancel what I have said to you while you were lying here on the couch on the stage. Okay?

PC: Yes.

I am just going through this whole proceeding now, just as it's outlined in the bulletin. That first run there was just to give the gentleman a little chance to get his equilibrium, and a little Straightwire.

LRH: Now, let's eat your dinner last night. You did eat last night?

PC: Yes. I ate dinner at a restaurant.

LRH: All right. Where is the restaurant situated?

PC: Well, it's about four blocks east.

LRH: Four blocks east?

PC: Yes.

LRH: What kind of a place is it after you get inside?

PC: It's a typical little restaurant with a U-shaped bar.

LRH: Okay. What were you eating?

PC: Liver and onions, milk, tomato juice, salad, and also, I think, peas and carrots.

LRH: All right. Let's take a bite of the liver. Take a bite of the liver.

PC: (laughing)

LRH: Que pasa?

PC: Well... (laughing)

LRH: (Right on schedule.)

PC: (laughing)

LRH: (This guy ought to be cleared before he's out of here.) Let's take a bite of the liver.

PC: (laughing loudly)

LRH: Take a bite of the liver.

PC: (laughing)

LRH: What have you got?

PC: I haven't got anything.

LRH: Take a bite of the liver.

PC: I don't think I cut it off first!

LRH: All right. Let's cut it off.

PC: All right.

LRH: Is your fork in your right or your left hand?

PC: Well

LRH: Get a tactile on it. You don't have to worry about it. Just feel the fork.

PC: No, I can't. I imagine what I usually do is hold the fork in the left hand, and when I eat I transfer the fork and hold it in my right hand.

LRH: All right. Let's take a bite of that liver.

PC: All right.

LRH: Take it up to your mouth. Let the fork come out. Let it down. How does it taste?

PC: I don't know. 'Que pasa, Spanish for "What's happening?"

LRH: Well, let's taste it, let's taste it.

PC: I can't do it.

LRH: Is that the first taste of it? All right. Let's try it again. Let's cut it off. Let's cut it off now, spear it with a fork, take a bite of it.

PC: I don't know if I can do it.

LRH: All right. Let's go over it again. Let's take a bite of it. How many times do you chew it?

PC: I can't tell you.

LRH: All right. Who's sitting there at the table with you?

PC: I don't know anyone.

LRH: Don't know his name?

PC: I just talk to him.

LRH: Do you know what he looks like?

PC: Yes.

LRH: Do you know what he's got on?

PC: I think I do.

LRH: Well, let's take a look.

PC: I wish I could.

LRH: Come on. Let's take a look at him. Just pick it up at the moment you are looking at him. The somatic strip will go to a moment when you glance at him. Now, let's just contact it. Take a look at him.

PC: I can't see.

LRH: Can't do it, huh? All right. Let's go back to the time when you won the contest.

PC: You mean any contest?

LRH: All right. Where were you standing when you were awarded the prize?

PC: Let's see. I was sitting up on a stool by my drafting board, and the three judges that we selected were standing in front of me. And they said, "Number Two, by Mark Klammath. "That's me.

LRH: How did you feel when they said that?

PC: Surprised.

LRH: Did you feel good about it?

PC: Yes.

LRH: What did the judges look like?

PC: Well, one is short.

LRH: Let's take a look at him as he is right there giving you the prize.

PC: I can't see him.

LRH: What would happen to him if you looked at him?

PC: I would be able to.

LRH: And then what would happen?

PC: I'd be able to tell you what he looked like.

LRH: And then what would happen?

PC: Then you'd know.

LRH: Who said "Control yourself"?

PC: I don't know.

LRH: (At this stage, you would go to Step Three. However, I am trying to demonstrate Step Two to you, so we will keep on.) Let's go now to the moment when your dog died.

PC: Well, I was away. I was down at camp, and when I got back he had just been killed the day before.

LRH: Who killed him?

PC: Some guy riding down the alley; his car ran over him.

LRH: Where is the dog?

PC: In a box.

LRH: What do you do with him?

PC: Carry him.

LRH: Carry him where?

PC: I don't know where.

LRH: A nice dog?

PC: Yes. I liked him.

LRH: What was his name?

PC: I'm not sure.

LRH: How long did you own this dog?

PC: Oh, I would say maybe a year all told.

LRH: Well, all right. Was he fond of you? Did he give you a nice welcome when you showed up?

PC: If he's the one I am thinking of, he's the one that always played with us kids in the back yard. We had him almost trained so that when we got up on the higher railing, you'd stick your foot down and the dog would run around, trying to jump up and get the leg, and you'd pull it back up and he would go after someone else.

LRH: All right. What was the dog's name?

PC: I don't know.

LRH: (You would again, at this moment, go into Straightwire, but I am trying to do one thing at a time.) The file clerk will now give us basicbasic. The somatic strip will go to the beginning of basic-basic. When I count from one to five and snap my fingers, the first phrase will flash into your mind. One-two-three-four-five (snap!).

PC: (pause) Well

LRH: No flash?

PC: No.

LRH: All right, no flash. How old are you?

PC: 2.

LRH: What happened to you when you were 2 years of age?

PC: I can't be sure.

LRH: (This goes back up to a "stuck on the track" proposition, evidently, because this is the second time I have gotten "two" out of it. This may even be an engram where somebody is saying, "Say 'two.')" What do you think happened?

PC: Well, a flatiron fell on my shoulder.

LRH: Go over this phrase: "You only think you know. You only think you know."

PC: You only think you know."

LRH: Go over it again.

PC: You only think you know."

LRH: Go over it again.

PC: You only think you know. You only think you know. You only think you know. You only think you know. You only think you know. You only think you know."

LRH: Let's contact the earlier time this is said. An earlier time this is said. Now, go over that one.

PC: You only think you know. You only think you know. You only think you know."

LRH: An earlier time when that was said.

PC: You only think you know. You only think you know. You only think you know. You only think you know."

LRH: An earlier time that was said.

PC: You only think you know. You only think you know. You only think you know. You only think you know."

LRH: What is your somatic?

PC: Just feel tight in the head.

LRH: How old are you?

PC: 2.

LRH: The file clerk will now give me a flash. Can we run birth?

PC: I was going to say no.

LRH: But what happened?

PC: I couldn't say it.

LRH: Uh-huh.

PC: I wasn't sure what it was, so I didn't say it.

LRH: All right. The file clerk will give me a number. How many engrams before birth can we reach?

PC: I haven't the faintest idea.

LRH: The file clerk will now give me the phrase which would hold you in birth. When I count from one to five, it will flash into your mind. One-two-three-four-five.

PC: Nothing.

LRH: Nothing what?

PC: Nothing flashed into my mind.

LRH: Well, well, well. The file clerk will now give me a number. How long have you been here?

PC: How long have I been here?

LRH: Now, the file clerk will now give me another number. Is birth the chronic engram? One-two-three-four-five.

PC: I can't tell you.

LRH: Yes or no. Answer yes or no on this question: Is birth a chronic engram?

PC: No.

LRH: All right. Now, give me a yes or no on the following: Hospital?

PC: No.

LRH: Doctor?

PC: No.

LRH: Accident?

PC: No.

LRH: Mother?

PC: No.

LRH: Father?

PC: Father what?

LRH: All right. Give me a yes or no on this: Illness?

PC: No.

LRH: Accident?

PC: I don't know. (laughs)

LRH: Now, give me a yes or no on this: In the house?

PC: What ?

LRH: What did you say?

PC: I said, "What?"

LRH: A yes or no on this: In the house?

PC: Yes.

LRH: Give me just the flash, the first impression that comes through now. Sympathy? Give me a yes or no on this: Is he nice to you?

PC: Who? (laughing)

LRH: Now, give me yes or no on this: Legs? Yes or no.

PC: No.

LRH: Arms?

PC: No.

LRH: Yes or no on this: Head?

PC: No.

LRH: Arms?

PC: No.

LRH: Stomach?

PC: No.

LRH: Back?

PC: No.

LRH: Hurt?

PC: No.

LRH: No?

PC: No. (laughs)

LRH: Broken bone?

PC: No.

LRH: Head injury?

PC: No.

LRH: Give me a yes or no on this: Doctor?

PC: No.

LRH: All right. I want a yes or no answer on this now. Is some treatment your father gave you the chronic engram?

PC: I don't know.

LRH: Is the chronic engram punishment? Yes or no?

PC: No.

LRH: Is it sympathy?

PC: I will say yes.

LRH: What is he doing for you? Now come on, just take a look around. You will probably hear the holder. Go on. Take a look around right where you are. Is it inside the house?

PC: I don't know where it is.

LRH: Okay. Now, if you could hear a series of words, would they be "Stay there"? "Lie still; I will be back in a minute"? What would they be?

PC: Nothing.

LRH: All right. Go over this: "I don't know what happened to him."

PC: I don't know what happened to him. I don't know what happened to him. I don't know what happened to him. I don't know what happened to him. I don't know what happened to him.

LRH: Give me a yes or no on this. Is this phrase in the chronic engram?

PC: No.

LRH: All right. Get me the denier of the chronic engram. When I count from one to five the denier in the engram will flash into your mind. One-two-three-four-five.

PC: No."

LRH: All right. Give me the word "No."

PC: No."

LRH: Go over it again.

PC: No."

LRH: Go over it again.

PC: No.

LRH: Go over it again.

PC: No. No-no-no-no."

LRH: Got a somatic?

PC: Well, a little pain—well, no pain.

LRH: Yes, but what do you feel?

PC: Like my head was jerking a little bit every time I said that.

LRH: All right. Go over that again.

PC: No. No. No. No. No. No. No. No.”

LRH: Go over the words “He will never move again.”

PC: He will never move again. He will never move again. He will never move again. He will never moue again.”

LRH: Give me the paraphrase there. What is the paraphrase there on “He will never move again”?

PC: He will never— I don’t know what it is.

LRH: It will flash into your mind.

PC: He will never moue again. He will never moue again. He will never, never, never, never—he will never, never!”(laughs)

LRH: He will never what?

PC: (laughs) The only thing I can think of—”He will never remember.”

LRH: Go over the words “He will never remember.”

PC: He will never remember. He will never remember. He will never remember.”

LRH: Give me a yes or no. Is this in the engram?

PC: I don’t know.

LRH: All right. “I don’t know what happened to him.”Go over that again.

PC: I don’t know what happened to him. I don’t know what happened to him. I don’t know what happened to him.”

LRH: Go over this line: “Oh, my baby.”

PC: Oh, my baby. Oh, my baby. Oh, my baby. Oh, my baby.”

LRH: What’s on your right foot?

PC: Shoe.

LRH: What else?

PC: Sock.

LRH: Okay. Come up to present time. How old are you?

PC: 2.

LRH: All right. Now, the file clerk will now give us the holder that we need to get out of this engram. When I count from one to five, the holder will flash into your mind. One-two-three-four-five.

PC: Nothing.

LRH: Now, a call-back will flash into your mind when I count from one to five. One- two-three-four-five.

PC: Nothing.

LRH: Go over this line: "I will come back in a minute."

PC: "I will come back in a minute."

LRH: Is this in the engram, yes or no?

PC: No.

LRH: Is there anything in this engram, yes or no?

PC: No.

LRH: Is there an engram, yes or no?

PC: I don't know.

LRH: Are you alive, yes or no?

PC: Sure.

LRH: Are you?

PC: Yes.

LRH: Who's dead?

PC: Grandmother.

LRH: A name will flash into your mind now. Who's valence are you in?

PC: Nothing flashed into my mind.

LRH: What?

PC: Nothing flashed into my mind.

LRH: No name?

PC: No, no name.

LRH: All right. Go over this line: "We better not tell him."

PC: We better not tell him. We better not tell him. We better not tell him."

LRH: "We better not tell her. We better not tell her."

PC: We better not tell her. We better not tell her. We better not tell her. We better not tell her. We better not tell her.”

LRH: Give me a yes or no. Are you moving on the track?

PC: No.

LRH: What is your age?

PC: 2.

LRH: What is happening where you are?

PC: Not a damn thing.

LRH: Nothing happening.

PC: Nothing at all.

LRH: How would you express it?

PC: Nothing’s happened. Nothing’s going on.

LRH: All right. Let’s go over that again. “Nothing’s happening. Nothing’s going on.”

PC: Nothings happening. Nothing’s going on. Nothing’s happening. Nothing’s going on.”

LRH: Letb go over “Nothing’s happening, calm down.”

PC: Nothings happening, calm down. Nothing’s happening, calm down. Nothing’s happening, calm down.”

LRH: Give me a yes or no on this. Is this in the engram?

PC: No. Who’s flashing light on me?

LRH: I don’t know. Sounds like someone was taking a photo flash picture. I guess there was one. Did it disturb you? All right.

Our problem here is that he is stuck on the track, and our job is to free him so he will run on the track. There is a special technique with which we might be able to plow it up better, and what I would do at this time would be to go into Step Three. There is quite a bit of material in this case available. This gentleman is not occluded. I would not classify him as a hard case at all.

LRH: Now, give me this: “He will forget all about this.”Is that in this engram? Yes or no?

PC: No.

LRH: Is anything in this engram?

PC: I couldn’t tell you.

LRH: Did you get a “No”flash?

PC: I couldn’t tell you.

LRH: Go over that phrase.

PC: I couldn't tell you. I couldn't tell you. I couldn't tell you. I couldn't tell you."

LRH: Is that in this engram?

PC: No.

LRH: Is your father in this engram?

PC: No, not that I can tell.

LRH: Are you in this engram? What was your flash?

PC: I didn't know.

LRH: All right. Is "I don't know" in this engram?

PC: I don't know.

LRH: Go over it again.

PC: Go over what again?

LRH: "I don't know."

PC: I don't know. I don't know. I don't know. I don't know. (laughs) I don't know. I don't know...."

LRH: Go over the words "Get out."

PC: Get out. Get out. Get out. Get out. Get out. Get out. Get out. Get out. Get out. Get out."

LRH: Go over the words "Stay out."

PC: Stay out. Stay out. Stay out. Stay out. Stay out. Stay out."

LRH: All right. Give me a bouncer.

PC: "Go back."

LRH: Go over the words "Go back."

PC: Go back. Go back. Go back. Go back. Go back. Go back."

LRH: Is that in here? Yes or no?

PC: No.

LRH: Now, let's see; what subtle genius can I whip up right now? Let's see if I can minimize this a little bit. How about you just running the engram? That would be easier. There's no reason why I should run it. Just start running it and run it. Just go through it phrase by phrase. I don't care whether you know about it or don't know. It doesn't matter. I won't hang you for the data you bring up. Come on; anything that comes to your mind, even if it's in Hottentot.

PC: I don't have anything.

LRH: All right. If you were thinking up an engram right now, tell me about an engram now. Just roll me off a mythical engram. Just dream up an engram, any sort of an engram.

PC: Well

LRH: You dream me up an engram, anything. It doesn't matter.

PC: Well, a mother could be carrying a child around and fall down....

LRH: Then what would happen?

PC: Oh, she would probably say, "Oh, God. I'm afraid I hurt it."

LRH: Then what would happen?

PC: I'm afraid I'll lose it."

LRH: All right. Let's run the line "I'm afraid I'll lose it."

PC: I'm afraid I it lose it. I'm afraid I'll lose it. I'm afraid I'll lose it. I'm afraid I'll lose it. I'm afraid I'll lose it. I'm afraid. I'm afraid. I'm afraid I'll lose it. I'm afraid I'll lose it. (laughs) I'm afraid. I'm afraid. I'm afraid. I'm afraid. (laughs) I'm afraid I'll lose it."

LRH: "I'm afraid I hurt it."

PC: I'm afraid I hurt it. I'm afraid I hurt it. I'm afraid I hurt it. I'm afraid I hurt it. I'm afraid of it. I'm afraid of it. I'm afraid of it. I'm afraid of it. (laughs) I'm afraid of it. I'm afraid of it."

LRH: Well, go on. Just give me this mythical engram. So Mama falls down and something happens to the baby.

PC: Well, so she falls down, and she bounces down pretty hard. She can't get up right away. She puts her hand on her stomach and presses real hard. I don't know what she thinks, but she feels kind of upset herself. She's real afraid. Scared to death. She knows that lots of times falls will kill the child—a miscarriage.

LRH: Is anyone sympathizing with her?

PC: No, no one around.

LRH: And?

PC: And she says, "God. God, I'm afraid. God, I'm afraid I hurt it."

LRH: Go on.

PC: And just "I would just die if anything happened to it. I know I'm going to lose it. Probably be born dead."

LRH: What about not being able to get up?

PC: No. She rests there awhile and finally she pulls herself up and sits down on a couch.

LRH: Does she say she'll have to get up?

PC: Well, she could say, “No one around to help me, so I’m going to have to do it myself.”

LRH: All right. Let’s run that line. “No one around to help me so I’m going to have to do it myself.”

PC: No one around to help me, so I’m going to have to do it myself. No one around to help me, so I’m going to have to do it myself.”(laughs)

LRH: If you feel like yawning, go ahead. There’s anaten right there.

PC: (laughs) “No one around to help me, so I’m going to have to do it myself. No one around to help me, so I’m going to have to do it myself.”

LRH: All right. Let’s go to “I would just die if I lost it.”

PC: I’ll just die if I lose it. I’ll just die if I lose it. I would just die if I lost it. I would just die if I lost it.”

LRH: Go over “I have got to get up.”

PC: I have got to get up I haue got to get up. I have got to get up. (volume gets louder and louder) I’ue got to get up. I’ve got to get up. I’ve got to get up.”

LRH: Is there an earlier “Got to get up”here?

PC: I don’t know.

LRH: Go over the line “I’ve got to get up.”

PC: I’ve got to get up I’ve got to get up.”

LRH: Go over the line “I can’t get up.”

YC: I can’t get up I can’t get up I can’t get up. “(yawns)

LRH: Roll that in your mind when you go over that again, when you start to yawn. Roll it over in your mind a few times.

PC: I have got to get up I have got to get up. I can’t get up. I can’t get up. I can’t get up. I can’t get up. (yawning loudly) I can’t get up. I can’t get up. I can’t get up.”(yawns)

LRH: Now, go over “I have got to get up. I have got to get up.”

PC: I have got to get up I have got to get up. I have got to get up. (volume gets louder and louder) I have got to get up. I have got to get up. (yawning) I have got to get up. I have got to get up.”

LRH: What was the other one?

PC: I don’t know.

LRH: Go over it again.

PC: I have got to get up I have got to get up.”

LRH: Let’s feel some moisture there. Let’s feel some moisture there. Let’s feel some moisture on your skin.

PC: Well, I don't feel any.

LRH: Go over "I'm afraid of it."

PC: I'm afraid of it. I'm afraid of it. I'm afraid of it."

LRH: "I'd just die if I lost it."

PC: I'd just die if I lost it. I'd just die if I lost it. I'd just die if I lost it. I'd just die if I lost it."

LRH: Go over "I'm losing it."

PC: I'm losing it. I'm losing it."

LRH: How do you feel?

PC: I feel all right.

LRH: Got a little somatic?

PC: Oh, I have got a little pain right in my back now, on the right-hand side.

LRH: Do you want to get up?

PC: Yes.

LRH: File clerk will continue to sweep out the somatics, and come on up to present time. How old are you?

PC: 2. (laughs)

LRH: All right. Have you got a little pain there?

PC: No.

LRH: Where was the pain?

PC: Right back there (indicating), probably from laying there so long. (laughs)

LRH: All right. Shut your eyes. The somatic strip will go back to the moment of the impact. The somatic strip will go back to the moment of impact, the moment of impact. Now, it will sweep forward into the moment of the impact. Boom! . . . Well, let's do it again. The somatic strip will go 30 seconds before the moment of impact, 30 seconds before the moment of impact, it will sweep forward to the moment of impact. Boom! Let's do it again. Somatic strip will go 30 seconds before the moment of impact, 30 seconds before the moment of impact, it will sweep forward to the moment of impact. Boom! All right. The somatic strip will go back 30 seconds before the moment of impact, 30 seconds before the moment of impact. Now, it's going to go forward to the moment of impact—5 seconds— now. Contact it. How does it feel?

PC: I don't feel anything.

LRH: What?

PC: I don't feel anything.

LRH: All right. Go over that.

PC: I don't feel anything. I don't feel anything."

LRH: Go over it again.

PC: I don't feel anything. I don't feel anything."

LRH: "It's not moving."

PC: It's not moving. It's not moving. It's not moving. (volume gets louder and louder) It's not moving. It's not moving. It's not moving. It's not moving. It's not moving. It's not moving."(volume gets lower and softer)

LRH: Go over "I don't feel anything."

PC: I don't feel anything. I don't feel anything. I don't feel anything."

LRH: Papa? (snap!) What was your flash?

PC: I didn't have any.

LRH: More than Mama present? Yes or no?

PC: Yes.

LRH: What does Papa say when he comes in?

PC: I don't know.

LRH: What would you say if somebody had fallen down and was dreadfully worried?

PC: Well, when he comes in, she would probably say, "I am so worried about what happened this afternoon." And he would probably say, "Well, what happened?" "She would say, "I fell down, tripped over the rug." He would say, "How do you feel now?" She would say, "I feel so worried. I'm afraid I hurt it." And he would probably say, "Did you bang it hard?" or something like that. She would say, "Well, I joited it awfully hard when I fell." He would say, "You ought to be more careful, walking around like that."

LRH: Go over that again.

PC: You ought to be more careful, walking around like that."

LRH: Go over it again.

PC: "You ought to be more careful, walking around like that."

LRH: Go over it again.

PC: You ought to be more careful, walking around like that. You ought to be more careful when you are walking around like that. You ought to be more careful when you are walking around like that."

LRH: What did he say about forgetting about it? Would he say anything about forgetting it?

PC: Oh, a little while later, he would say something like that.

LRH: What would he say?

PC: Oh, he would say, "You're just worrying about nothing."

LRH: Go over it again.

PC: You re just worrying about nothing."

LRH: Go over it again.

PC: You re just worrying about nothing. You're just worrying about nothing."

LRH: What else would he say?

PC: It's all in your mind."

LRH: Go over it again.

PC: You re just worrying about nothing. It's all in your mind."

LRH: Go over that again.

PC: You re just worrying about nothing. It's all in your mind."

LRH: All right. Your somatic strip will now go to the first holder we have to have in order to get you unstuck here. The first holder we have to have. When I count from one to five it will flash into your mind. One-two-three-four-five (snap!).

PC: I didn't get any.

LRH: What?

PC: I didn't get any.

LRH: All right. Let's just relate this incident all over again from beginning to end. Okay. She's walking in the living room.

PC: Yes. She's walking in the living room. There's a little throw rug between the two main carpets, and she has to avoid a table. She doesn't look where she's going, and she stumbles over it and falls down on her knees and then on her side. She's quite jolted. The first thing that comes into her mind is that she is worried about the child she's carrying, and she's quite shaken up because she fell pretty hard, and she puts her hand on her stomach and presses there, and feels around. Then she says, "My God! I think I hurt it just terrible. If I did something to it now, I'm afraid I'm going to lose it. I'm afraid it might be born dead." And then she says, "I have to get up. I have to get up. I will have to get up by myself. There's no one around to help me, so I will have to get up by myself." And she gets up to a sitting position, turns around, gets on her knees and finally manages to get up. She is real shaky and tired. She goes over to the couch and lays down. Then, after a little while, she feels a little better. She's able to do the rest of her housework. The neighbor lady comes in, and she talks to her about it and finally her husband comes home. He comes in the door and he says, "Well, how's everything today?" She says, "I got into trouble. I am awfully worried." And he says, "Well, what happened?" And she says, "I tripped on the rug and I fell, and I think I hurt it. I am afraid that I might have killed it." He says, "How do you feel now?" She says, "A little worried, scared." "Oh, I think you are just worrying about nothing. It's all in your mind." And she says, "No, no. It's not. I'm afraid something's really happened to it." And he says, "Oh, forget about it. You're always worrying about things like that."

LRH: All right. Let's go back to the beginning of it again, and just tell me. It doesn't matter how accurate this thing is at this time, just go back to the beginning of it and tell me all about it again.

PC: Well, she was working in the living room, straightening things up. And she comes from the living room into the dining room, and there's a table that she has to get around. She wants to go around to the right-hand side of it, to go over to the dining-room table—there's some sideboard there or something. And, in avoiding this table that's sitting out in the middle of the room, she doesn't watch where she's going and she trips over this little rug in between the two carpets. And she falls face forward, right down, hard. It almost stretches her out. She rolls over on her side and says, "Oh, my God. What have I done now?" and "This is terrible. I'm afraid I hurt it. I'm afraid I might have killed it. Just terrible—just terrible if he's born dead." And she lays there and rests a little bit, and she says, "No one around to help me. I have got to get up. There's no one here. No one here to help me, so I might as well get up myself." So, she turns over and gets on her hands and knees. She is real shaky but she manages to pull herself up. She walks over to the couch and lays down. After a little while, a neighbor lady comes over to see her and asks how she is. She tells her everything that happened. The neighbor lady tells her to be awful careful about things like that. That there are a lot of cases of women falling down and hurting themselves, hurting the baby, and then the baby is born dead. That scares her even more—more and more likely that the baby is dead right now. "Probably killed it. Fell down too hard. Afraid it's going to be born dead. "She just knows that it's going to be born dead now. Every time she thinks about it, she feels worse. She can't stop worrying about it. Worries about it all day long. At night, when her husband comes home, he comes in the door and he says, "Hi, how's everything today?" And she says, "I had a terrible time today. Fell down on the floor." And he says, "How in the hell did that happen?" And she says, "That little rug." "How do you feel now?" And she says, "I feel awfully worried. I'm scared." "What about?" "I'm afraid that I killed her, that when I fell down, I'm afraid I killed her. That just worried me all day." And he says, "I don't think that you have done anything to the baby." And she says, "Yes, I have. I know I have hurt it. I know something will be wrong. It just lays there, doesn't move or anything. I'm afraid she's dead. I know it's dead for sure, now." He says, "Oh, you are always worrying about something. It's just in your mind. "And then, before that, he says, "You ought to watch where you are going." She doesn't say anything to that. And then he says, "You ought to be more careful where you are going. "And then he goes on, "You are always worrying about things like that, anyway. It's just in your mind. Forget about it."

LRH: All right. Is there an earlier incident like this, yes or no?

PC: No.

LRH: All right. Let's return to the beginning of this thing now, and let's tell me all about it again.

PC: Well, she's in the living room, the living room or the dining room—or actually, just two rooms put together. And they're about the same in size. And the dining room has a table in it, a round table. This table is fairly close to the division between the two rooms. She's going from the living room into the dining room, and she has to go around that table. She wants to avoid the table. She doesn't want to run into anything. And, in doing that, she trips over this little rug that covers up the space between the two rugs, the living-room rug and the dining-room rug. She trips over that and falls right smack down on her face. She falls down hard. She rolls over and feels her stomach and says, "My God, what have I done now? I have hurt it. I think I have killed it. This is terrible, terrible. I'm afraid I have done something awful to it. I just know I have. "And she sits up a little bit, goes over on her right side, her thigh. She

says, "This is terrible; this is terrible. I have got to get up, got to get out of this. "She tries to get up but she gets awfully dizzy. "No one here in the house—no one here to help me. I will have to do it myself. No one here to help me up, so I will have to do it myself. No one to help me up, so I'm going to have to do it myself." So, in a little while, she rolls over and gets on her hands and knees, but she is still dizzy. She manages to rise up, and she rolls over. She rests there a long time. She's worrying about what happened and she lays there for a while, and finally the neighbor lady from across the alley comes in the back door. She calls out and the lady answers her and she says, "I'm in here." The neighbor lady comes into the room and says, "Is anything wrong?" She says, "I fell down just a few minutes ago and I'm afraid I have hurt my baby." And she says, "Oh, this is bad. I'm awfully sorry to hear that. Is there anything I can do for you now?" "No, there isn't anything you can do. There isn't anything anybody can do. I'm afraid I killed it." Then the neighbor lady says, "Oh, you mustn't talk like that. It will be all right."

LRH: Continue.

PC: What?

LRH: Go ahead.

PC: And the woman says, "I just can't help it. I just can't help talking that way. I know I have done it. I have done it now. I knew it would happen, too." And the neighbor lady says, "I am sure that there isn't anything happened like that. "And the woman says, "It doesn't move. It's just absolutely still now." And the neighbor lady says, "Well, that doesn't mean anything. I am sure that it will be all right." And they talk a long time. Then the neighbor lady says, "Well, you are all right now. I think I will go on back. If there's anything you want me for, let me know. I am just across the way. Let me know. "And the woman sits up again and feels a little better, and says, "I am awfully glad that you came over. "The neighbor lady is pleased, and the woman goes into the kitchen, looks around a little bit, trying to fix dinner.

LRH: Okay. Let's go on back to the beginning again. Let's return to the beginning. Let's return to the beginning of it now.

PC: Okay. The woman's in the living room straightening things up for dinner.

LRH: Do you get a visio on this?

PC: No.

LRH: Well, let's see if we can get the moment she falls.

PC: All right.

LRH: Get the moment she falls. Now, what happens the moment she falls?

PC: Well, she falls. She goes right down on the floor, right on her stomach. Really bangs it hard. She jolts herself. She's so scared that she's just paralyzed. She's shaken up. And she rolls over and puts her hands on her stomach immediately and says, "Oh, my God. What have I done now? I'm afraid I have hurt it. I'm afraid I have done something awful to it. I am afraid I killed it. I knew it would happen, too, I knew it would happen. "And she gets up a little more.

LRH: Let's go back to the moment she falls.

PC: She trips on the rug and she goes through the air and wham, she lands right on her—well, hardly on her knees, but even as that happens, she goes over on her stomach.

And she hurts. She's quite shaken up. She's hurt herself and she lets out a loud gasp and a kind of a cry when she hits. And she immediately clutches at her stomach and yells, "My God! What have I done now? Now I have done it. I have hurt it. I know I have hurt it awful bad."

LRH: Go over that again. Let's go back to the moment there where she falls.

PC: She jerks, going through the air, and she falls partly on her knees and mostly flat on her face—or stomach. And she lets out a kind of a gasp when she does it. She rolls over, she's clutching her stomach. "Oh, my God. What have I done? Now I have done it. I have hurt it. I think I have killed it. To hit it as hard as I hit that must have done something. I'm afraid I have killed it. Oh, it will be born dead now."

LRH: All right. Let's go over this incident of the fall again, the moment of the fall. Let's return to the moment of the fall and just tell me about it again.

PC: Well, she just tripped on the rug and she can't quite get her feet under her again, and she goes straight over on her face off her knees and smashes straight onto her stomach, down on the floor. It's really a hard smash. She rolls over on her back and clutches her stomach. The first thing she says is "Oh, my God. What have I done now? I know I have done something now. I have hurt it. I have hurt it awful bad. I'm afraid I have killed it." She moans around some more. "This is terrible. I knew it would happen, too."

LRH: How interested are you in this?

PC: Well, interested enough in it to tell you about it.

LRH: All right. Let's go over it again, go over the moment of the fall.

PC: Well, she's just tripped on the rug. Her feet are tied up some way or another when she does that, and she can't get her feet out to save herself and so, of course, she falls right flat on her face and hits her stomach a terrific blow. She rolls over right away. She's very scared and shaken up. She's so frightened, she can hardly think. "My God, what have I done now? Now I have done it, really hurt it this time. I knew it would happen too. I knew it would happen. I knew something like that would happen."

LRH: All right. Let's go over it again. Let's contact the moment of the impact. Come on. You know you are interested in this.

PC: Not too much.

LRH: All right. Let's get back there to the moment of the impact.

PC: All right. She's just hit.

LRH: Go on—rolling over now.

PC: "Oh, my God, what have I done now? Really hit. I've done it this time. I know I have hurt it. I have hurt it awful bad, killed it. I know I have killed it. Now it will be born dead. What am I going to do? What am I going to do? "And then she rolls over and up on her thigh. She has got one hand on the floor and really feels sick. She says, "No one here to help me—all alone. I need someone to help me. I have got to get up. I have got to get out of this," and she rolls over on her hands and knees with one leg up, and grabs ahold of the table and pulls herself up. Then she goes over to the couch and lays down, and she lays there for a while.

LRH: All right. Let's go back to the moment of the blow.

PC: Bang—down.

LRH: Are you interested in this?

PC: Oh, not too much.

LRH: Let's go over it again. Let's get that bang. Let's get to the bang.

PC: All right. She just comes off her knees now and squash! right on the floor. She hurts her shoulder, too, I guess.

LRH: All right. Let's go over that smash again.

PC: Her feet got tied up. She's partially on her knees and hands, but she has so much forward motion that she goes right squash on her stomach.

LRH: Come on up to present time.

PC: Okay.

LRH: Present time?

PC: Yes.

LRH: How old are you?

PC: 33.

LRH: Okay, canceled. Five, four, three, two, one. Thank you very much.

PC: Thank you, sir.

LRH: How do you feel?

PC: Swell!

LRH: Okay.

How long one works such an incident, until the preclear is really moving on the time track, doesn't matter. It is the effect one achieves. Now, probably due to this hold-up on the track, which may have been chronic for some time, this preclear's sense of reality is probably rather bad. "I" is not precisely located on the track, and that happens quite often. I am not trying to hang the preclear with that incident, but that incident is quite valid in spite of the fact that we had to enter it on the gentle side:

At the end of the session one would preferably leave it by trying to get the preclear into a pleasure moment. I did not do so, and I am going to ask his auditor to take the gentleman and put him through a few pleasure moments, or run this the rest of the way if it has to be run.

Grief alone never locked anybody up on the time track. It takes physical pain to do that. So as far as this preclear's age flash was concerned, we had to go back to that step in Step Two which says bluntly that if he is stuck on the track we try to get him moving on the track.

The possibility is quite good that in this case he was sitting on a whole chain of falls. The one he was running is not necessarily the one in which he was held up. He is probably held up in several, but by entering this chain and going down the line, perhaps to an earlier incident, we

can go back and forth, up and down this case until he is moving very freely on the track. When that occurs, we can probably get him into his own valence.

In this demonstration I was just showing you how to unstick somebody on the track. Your next step is to be sure that he is free and moving on the track, picking up any engrams which might halt him on his progress forward into present time. Then, when you get him into present time, if possible, you also get him clearly into his own valence. Then, once he is in his own valence, you tune up his perceptics by running pleasure moments, after which you can then go back and get grief off the case, or in the interim you might have been able to get grief off the case. We are still following Standard Procedure.

In this instance, the file clerk and somatic strip indicated a stuck case. We tried for painful emotion; there was no sense in sweating it out. It evidently wasn't there, or very handy. So, we will get that a little bit later when we run through this whole step again. If the file clerk and somatic strip indicate a stuck case, try all prescribed methods to free it on the track and, failing that, go to Step Three.

Number 1 in Step Two A says: "Put preclear in reverie, check perceptics and see if moving on track." In the above case, we checked his perceptics and found out he wasn't moving on the track. We tried for an emotional discharge, thinking perhaps we could get that off one way or the other. Sometimes it will happen. Then we tried to run some pleasure moments just to see if we couldn't persuade him to move on the track, because sometimes one of these engrams will just key out by running a pleasure moment. It didn't work; we couldn't get him to taste any liver. So, the next step was to strengthen his sense of reality. We couldn't do that so we were right back at Step One again. He was not moving on the track, and that was the end of that. We could have hammered away at this thing by going through Step Three, which is Straightwire, found out some more data about it and tried to get him squared around in his own valence by bringing up some more attention units.

Now, it boiled down in the case that he wasn't moving on the track.

There he was, regardless of whether he was at the age of 2, 2 days, 2 months, 2 years, 29 or 64, he was not moving on the track, and our next step was to get him moving.

This gentleman gave forth an engram which matched all the characteristics of exactly what his behavior was. He had a holder-bouncer type of engram preventing him from moving one way or another. Quite in addition to that, he was afraid of "going to lose it" and he probably had a "forget it." So, we know all these factors about the engram from just shooting a few minor repeaters to him. We weren't balling up the case by doing so, we were scouting the engram. What sort of an engram was this? The age flash was not too reliable. When an age flash won't work or when you keep getting "I don't know," you have got a masked file clerk. The file clerk is all right, but you have got to get through the mask. So, we had the engram, but it was denied and forgotten.

Finally, we used a technique of asking him to imagine an engram. He imagined the kind of engram that I wasn't shooting for. I had thought he had gotten injured as a little child and had been lugged into the house by Papa, which is how far off we were. His flashes were not at all accurate. So, we asked him to imagine one, and he imagined one that had all the requisites. It even had in it "I am in here," and "I will come back" or "I will come over," and "Go back." Those are call-backs which pull the person back to the engram, and so the engram was being bounced, pulled, forgotten, and so forth.

Now, as we ran the engram, we asked him to imagine it and imagine it and imagine it, and all of a sudden he was starting to pull down into a little deeper sense of actuality on this engram. I wasn't trying to hang it on him. When he was hitting the bump, he was frowning slightly. We were also getting a foot twitch, which is proof enough for any auditor that we have got an engram and we are running its proper content. So, the question now is have we deintensified this thing enough? We shot holes in some of its bouncers and call-backs, but have we shot

enough holes in it? If we have, then by running a few pleasure incidents late in the case we might be able to turn on his perceptics and free him on the track. Running a pleasure moment will sometimes bring a person up to present time. That is the way you turn off headaches.

We might have been able to sweep him around into his own valence. There was a good chance of doing so. Now, by bringing him up the track, or by more flashes, we probably would have found he was latched up at 2.

Another angle that you will get on engrams is the person, when he is asked to imagine something, will pick up the context all the way along the line and build up the scenery, but every piece of continuity he gives you will be found to be explained and phrased later on in the engram.