

# Rising Scale Processing

A lecture given by L. Ron Hubbard  
at the 11 December 1952

This is continuing the first lecture, but it's Lecture Two, second hour, evening class, December the 11th.

Uh... speaking about Rising Scale Processing, there is the second method of doing Rising Scale Processing. Don't underestimate this method, don't under-evaluate it. This method is senior to any flow processing or engram processing that you can do.

You can do this on anybody... for the excellent reason that they don't require any information or any qualification of the scale that they are working. You get some preclear who is stumbling in out of the dark of the street and uh... comes into your brightly lighted web, uh... he shouldn't have to be educated ad nauseam about what you're doing. So uh... you just start to do this and you start to do that, and you don't bother much, really, to educate your preclear.

Truth of the matter is, on education of the preclear, it's really just a little bit of cruelty to make a preclear a theta clear and drop it. It's just... just a little bit of a cruelty to do so, because he starts going up the line, he wants to keep on going up the line. Or if he's not going to go up that line, he's going to go in the opposite vector so fast, but you're not going to have to worry about him. You're either going to... you're going to fix him up with some kind of processing.

You can get him with mock-ups and that sort of thing just as fast in the head as out for chronic somatics and uh... little abnormalities of various sorts; such as, he's a cashier at the bank and he has this obsession that makes him put five thousand dollars in his pocket every night. Uh... you could get mock-ups. He's just worried about money so you mock up making money and unmaking money, and spending money, and then getting money of various patterns and shapes and money the sizes of newspapers and plastering rooms with money and the body with money and weighing the body down with money and manufacturing it and tearing it up and throwing it away and getting more. And curing the scarcity of money for him, in other words. You could do that with great ease. But, if you get a person up to theta clear and then you don't do anything else for him, God help him, really. He'll move in, he'll get in trouble. He wo... won't know what he's doing, he won't have any kind of an education. And it's something like... like uh... you... you're... you're playing midwife to a thetan and you get him born and you say, „The dickens with him; we're not going to educate him. We're just going to let him grow up like Topsy,“ only he isn't going to grow anyplace. He's going to fool around and stumble around. He's not going to know the laws behind all of this stuff. And he's not going to have any idea of what his capabilities should or shouldn't be. And he gets

enlarged and swollen ideas about how big he is, and the next thing you know he's changed... going to change the affairs of the world. And then the only trouble is that the moment he's crossing the Pyrenees he trips and falls flat on his face and he crawls home. Or he gets wandering around some place out in a much larger sphere and he runs into some place where there are lights flashing, a light hits him in the eye and he doesn't come home.

You've still cured him of a number of things; but for... I leave you to... to... you'll find out that you'll be educating them. You'll be telling them... you'll be telling them very carefully... you'll feel something like... like an old, old soldier telling the young recruit – something of this sort.

For that reason if you're not a theta clear and you're doing a lot of auditing uh... it... it gets to be rather upsetting to you to be telling this theta clear about what's coming along because... and so on. All of a sudden he picks up and he starts running like a freight train and you wonder where the heck you are. And he just widens the gap. But he's still not educated. He's quicker at picking things up and all that sort of thing.

Well, anyway, Rising Scale Processing is not a mock-up process. It is strictly postulate processing, but you use it on a rising scale basis. Your preclear comes in off the street. You don't educate him. You don't tell him anything. You merely say, „All right, now there are two conditions: Surviving and Dead. Is that right?“

And he says, „That's right.“

„Now, let's get the concept of being dead. You got the concept of being dead? All right. Now let's shift it to... towards surviving.“

„Oh, yes. I can do that.“

„All right, let's do it again. Get the concept of being dead. Now shift it toward the concept of surviving. You got that?“

„Yeah, yeah, I did that.“

„All right, now get the concept of being dead and shift it toward surviving.“

„Ooww!“ he says.

„What happened when you do that?“

„Something went 'ping!' or something.“

„Well, you blew a little ridge.“ You set him up one way or the other.

Now let's go on to the next one. Let's get... there's a scale that goes between a gradient scale, that is to say, degrees of being right and degrees of being wrong. „All right, now let's get the concept of being wrong.“

„Yes.“

„All right, shift it up toward being right. Now get as close as you can to being right.“

„All right – yeah.“

„All right, now get wrong – now wrong. Shift it toward being right.“

„Yeah!“

„Now,“ you say, „get being wrong.“

„Hey, I can't get that anymore.“

„Well, get the concept of being right.“

„Yeah, I can get that.“

You're shifting his postulates using extreme ranges. So you're just jumping from the bottom to the top, ka-boom, bang! Ka-boom, bang! Something's going to break.

What do you know? Give a girl... give a girl whose endocrine system is all shot to the devil an hour of this processing. Kind of boring – very little randomness to it. You just give her an hour of this processing. You just take your gradient scale here and, „Let's get the idea of no responsibility at all. Now let's get the idea of complete responsibility.“ You'd think she'd go down scale on that. She doesn't.

It's the scale... of course the MEST universe says, „No responsibility is the thing to have and full responsibility is very hard work.“ Nya! That is exactly in reverse. No responsibility is horrible! And full responsibility, of course, is a very light-hearted thing. It's just in reverse.

All right, and then we get the... „Now get the concept of owning nothing. Now get the concept of owning everything. Now let's shift it between owning nothing and owning everything. Can you get that? Owning nothing.“

„Yeah, it makes me feel sad.“

„All right, now shift that toward owning everything.“ And you do that shift a few times and you come back here.

„Now get the concept of being nobody, just nobody at all. Now let's get the concept of being everybody. Now let's shift between being nobody to everybody.“

„Now get the concept that never... there's just no... nothing will ever happen. Let's get the concept of 'never'. Now let's shift it up to the concept of 'always'.“ They do... do that a few times.

„Get the concept of being stopped. Now let's get the concept of starting. Stopped-starting. Get the concept of having hallucinations. All right, let's get the concept from there of being truth itself. Okay.“

„Now, get the concept of distrusting everything. Now trusting everything.“

„Trusting everything... trusting,“ they say, „that reminds me of my ex-husband. You know, I could never trust him a minute.“

You say, „Well now, that's all right. That's okay. That's fine. I'm very glad to hear about your ex-husband. Now let's get that concept.“ Don't get them straying off.

You know this theory that a person, if he talked long enough would talk out all of his aberrations is about as sensible as the... if 50 million monkeys were turned loose on 50 milli-

on typewriters for 50 million years, they would write all the literature ever written. It doesn't say what else they'd write. Probably write Time magazine.

Uh... „Now let's get the concept 'I know not', just the concept you know nothing. Now shift it up to the concept 'I know'. Now let's get the concept of everything having an effect on you – everything affecting you – just everything affecting you. And then causing things to happen.“

He'll say, „I can't get that. The concept's too big for me“.

You say, „All right, get... get being... being affected by everything by only being affected by what you want to be affected by.“

„Yeah, I got that. Yeah, that's good. Yeah, I'll get that again. Dom-Dom.“

„Now you go over to being nothing – that you don't exist, to really being. Now let's shift those concepts.“

„Being nothing – really being. Yeah, I got that.“

„All right, now get the concept of losing everything.“

„Oh, yeah. That's a sad one.“

„Now shift that up to winning – winning everything.“

„Yeah, I got that one.“

„Now get the concept of everything being the same, whole thing the same, everything the same – to everything being different.“

„Yeah, I got that.“

„All right. Now, get the concept of... of... of being all possessions – just being possessed and owned entirely. Now let's shift that from the concept of owning entirely or possessing everything or being everything“ – however you want to put that last line.

Now what do you do with this next? You go back to 'dead to survive' and you just go around in circles with this chart of attitudes, and running the whole scale. Now you... as soon as you've gone down to being had or possessed to owning or being, come around here and get 'dead' again, to 'survival' and 'wrong to right' and so on. Get them a few times each. Go around and around. And when you get around to the end of it again, start back at the bottom and shift to the top once more on the first one and the second one and so on. Just keep this up.

It will do this: it will boost a person straight out of a Fac One. It'll just kick him out of Fac One. It is a manhandling process. It just literally takes this guy by his bootstraps and boots him up the tone scale.

And you can expect such things as this to happen, not as a uniform result, but you can expect it often enough if you keep at this with this Rising Scale process, you can get into a state where all of a sudden, as the person shifts up tone scale they feel a sudden ping! in their head that isn't any ridge breaking. They feel a shudder and a shake go through their whole body. They feel a sudden warmth and an action taking place in their body which they've never had before.

They say, „What on earth is this?“ They say, „I feel like something turned on. I’m... I feel like I’m turned on all of a sudden!

Things are kind of light!“ And so forth. Well, they’ll turn a little bit off again very subsequently, so you have to get them back and do this process for another half an hour or so again. And you’ll probably have to do it several times. And each time they really think they’re hitting the top of the scale every time. They’re not. New ideas turn up, flash through and they are shifting higher and higher on the scale, higher and higher on the scale. They’re getting wider and wider on these two concepts and they’re getting less and less able to get the bottom concept. Until one day you would say, „Now get the idea of being d...“

„How can you get the idea of being dead?“

„Well, you just get the idea of being...“

„I can’t get the idea of maybe something else being dead – not that very well. Gee, everything’s alive! I mean, how can it be dead“ They’ll argue with you. Their concept is changed to a point where they actually couldn’t recognize DEATH as any kind of a permanency or a state or anything else to be dreaded.

Their whole endocrine system is liable to turn on with it. The pineal – that mysterious, mystic gland of all mysteries – is liable to turn on. Fac One’ll turn it on – if you just run a Fac One. But you can turn on a pineal every once in a while with this sudden jump process on the Chart of Attitudes. Very worthwhile process. One that you ought to kind of write down in your hip pocket as being... some character who isn’t doing too well on mock-ups or you... you’re too bored to run ‘em on it or something of the sort, just try this other one and your... just... you just kick them right on up top tone scale. You’re just booting them up bodily. You’re putting them in the elevator and turning it on full juice and letting it roar on out the roof.

It’s that... actually that’s rough a process and yet it apparently... it does not handle flows. If you catch the guy wincing and using effort and using force on this – nahh, he’s not doing it. Or his postulates are so bogged down in the middle of flows that he’s just having a horrible time doing it. Just tell him to get just the idea. Just coax him until he finally will get the idea so he can sit there and think, „Yes, dead.“ Instead of „Yeah – dead – DEAD. Yeah, I got dead; now I’ll shift that up!“

What he’s doing is, he thinks he’s lifting weights and you’ll see him strain on this – effort. He’s putting a lot of effort into it. You want the idea shifted. And you keep explaining it to him if he does that.

But I saw this have a very signal and wonderful effect. This little process here – there’s an awful lot of stuff parked away in Scientology that probably never sees the light of day and possibly never will. Such a process as this is senior to running engrams. It’ll make a MEST clear just like that.

You don’t just say, „Well, I’m a self-determined individual and now I’m going to be self-determined and now I’m SELF-DETERMINED, you understand? And anybody that says I’m not self-determined is going to get his throat cut! I’m very free too. I’m very unemotional! Grrr!“

I saw Dave MacLean pull that after just 24 hours with Ron House. Gee, that was really a rough deal.

Uh... that isn't the same... same process or isn't even vaguely like that. What you're getting is change and you're operating change. And of course, there's a third stage on each one of those and you never mention it.

When you get the guy stopped to starting, you're going through change. And in each one of these things when they get the center band on any of these, you're getting a change.

So you're just running up and you're changing. And he's going through... these two concepts have changing concepts between them, so of course they change. And the mechanism is hidden from the preclear entirely. He doesn't realize that to go from stop to start you have to get up through change. He doesn't know that. He doesn't know anything about cycles of action, and you're just setting up the cycles of action and running the end of the cycle to the beginning of the cycle.

And you're reversing scale on him, and you're turning the cycles of action backwards, so that in each case, as we look up here on this chart that we used in the first hour, second chart, we find out that your cycle of action is being shifted from bottom to top. Of course, it shifts all cycles. It goes through practically every cycle there is that is intelligible.

There is another cycle of action, by the way, I've never mentioned. It's Positive – Current – Negative; Start, Change and Stop. It could be Minus – Current – Positive too, because they're named wrong. We won't worry about that. That's an electronic guy's dream. We're not interested so much in electronics. We're interested in preclears and human beings. Only reason we have to get interested in electronics to the degree that we get interested in electronics is we're trying to pull a guy out of a force universe, or pull the effect of the force universe off of him so he doesn't wind up in night court. So he doesn't wind up...

You could do this just to that degree, you know. You can straighten a guy out so he'd be the damndest homo sapiens anybody ever saw coming down the street. He's not a theta clear, he doesn't know anything about the thetan, he doesn't know anything about this new technology at all.

You can simply pick him up by his bootstraps and boot him up into 4.0 and say, „There you are, Bud!“ Don't do it... don't do it too long with these techniques though, 'cause you'll spring him accidentally.

You keep up postulate processing... I dare say if you kept up postulate processing on the roughest case you had that's so mired in you couldn't get him out with a building jack, if you kept up postulate processing and mock-up processing for 200 hours, the guy would be outside and well-collected and in good shape. I'd say so, just offhand at a guess.

I've never been able to run these things that long on a person. They generally spring in the first five minutes or the first fifteen minutes or the first hour or the first two hours.

One guy really didn't intend to be at all... he didn't intend to...he wasn't doing it. He was doing mock-up processing for an entirely different purpose. And he was doing the British Edition of SELF ANALYSIS. And he was doing it with a group. And after he'd been doing

mock-ups for a short time... he'd been doing, I think, something like about uh... six weeks, couple hours a day. One day he was... a little tiny bit of auditing and he was out of his head – bang! He just moved right straight on out and there he was looking at himself. And yet, at the first session he got... boy, he couldn't have gotten out with a sledge hammer. If you'd sawed his skull in half, he wouldn't have gotten out of there.

Uh... interesting difference: he had just used nothing but routine, the most routine of uh... of mock-ups. I mean, just routine mock-ups, routine mock-ups, routine mock-ups. And that's something on the neighborhood of about uh... 45 – that's about 90 hours. And he'd done it with a group. And he wasn't good at it to begin at all – he was terrible at it. It was an unexpected result, because he wasn't trying to improve his ability to get out – completely unexpected.

Now these processes, then, this shift up scale, the wide change, top – bottom, bottom – top. You could get yourself a flow kind of process here. Get 'Being dead, not being dead', 'Surviving, not surviving', 'Trying not to survive, other people keeping you from surviving'. Those are all flows. If you started running that, positive-negative, the guy would find out uh... after a very short time, he felt like he was in the middle of a hurricane. He'd have flows, flows, flows, flows going in all directions.

And as a result you would be having a flow-type processing. He would go through lines of being frightened, he would get upset, he would get sick – lots of other things'd happen. And you start fooling around with flows, unless you're going right straight out to handle nothing but flows, you're going to handle that flow and exhaust that flow, leave it alone, because it takes very – a lot of auditing to get any result and uh... it will upset a preclear.

You start running a preclear on flows, you get a preclear who's running flows and you don't turn it immediately into mock-up processing, but you just let the flows run, I'll tell you what's going to happen. His ability to do mock-ups will reduce, just like if you let a preclear start using pieces of the MEST universe or pieces of his facsimiles to patch up his mock-ups, something like that, why, it isn't going to assist him. He's saying „The MEST universe has to be leaned on in order for me to have a mock-up.“

Well, he's leaning on it quite a bit anyway, but if he starts leaning on it in mock-ups too, that'll lead to most anything.

So there we have then the Chart of Attitudes as a process. And uh... I recommend anything that changes postulates. That's even senior, you see, to making things, mocking up and so on. That's way up the line.

Or, if you must run flows, run the straight flow Agree – Disagree, if you MUST run a flow. Get Agree – Disagree, Communicate – Not Communicate, or Communicate Out – Communicate In. Or the characteristics of emotion – if you have to run them.

But it would be a strange obsession if you ran flows in preference to creative processing. Easiest way to run flows is just the way I was running them on you tonight. Very easy. Turn a firehouse in a guy's face if you want to run a flow, and then change the firehouse all around – you think you're running an electronic flow.

There's another way to run flows which is quite interesting, is run invisible flows, and have him make out how he knows they are invisible flows, why he knows they are invisible flows and that sort of thing. Sound, you see, is an invisible flow. And it's quite aberrative because a person can't control as well that which is invisible as he can control things that are visible. So sound, therefore, has a terrific power over him that light doesn't. And therefore he'll lose his hearing acuteness before he loses his sight acuteness.

It's harder to control sound because you can't see it. And that's why we are very sound in processing words.

All right – very early in the game – they're sound. They're made out of sound; they're symbols of sound; you couldn't see them, so forth. If you want to know how aberrative sound is, why that's a test to make – which we're going to go into.

Now, this kind of processing of actualities is nowhere as good as mock-ups, but processing postulates is much, much senior. And making a person mock up emotions and mock up various other things is much senior to any of the other classes of processing.

So you do mock-ups as senior to all processes done to date, and then postulate changing as senior to mock-ups. And make sure when you're changing postulates, you're changing postulates.

Now that's... that Chart of Attitudes there is all categories of knowledge that we need to monkey with at this time. It's really all cycles of action.

Now let's cover a little bit about mock-ups. Now I can say a lot more about mock-ups, but let me... let me cover mock-ups very briefly here in this little sequence of the processes we are using.

Mock-ups are done by gradient scale and you get the least he can get. Don't concentrate on visio any more than you would on any other part of the band. Don't go goofing off on the subject of all visio, all visio and no sound; all visio, all visio and no emotion. All visio – no, sir. You get the emotions out of those things, this guy, and so on.

Use, at the beginning, simple geometric forms in preference to complex forms. Use black and white to improve color. If your preclear's having trouble, look over the problem from the standpoint of space, because you've got to have space before you can have mock-ups. He might not have any space.

This would be a big joke on you, you know, to be sitting there and you're running him and running him, and he hasn't got any space to put these mock-ups in.

And the first rule about mock-up processing would be, of course, not what you give the preclear but what you find out the preclear's doing. It's more important for you to know what the preclear's doing than it is for you to have a... have a large repertoire on the subject of mock-ups. Because you can turn mock-ups into a high level of generality that doesn't strain yourself at all.

But we could make up something... we could make up something called a uh... yeah, a routine. We could... we could make up a routine. Now we could do a routine with a mock-up. Now a routine with a mock-up might run something like this, „In front of you, behind



you, to your right side, to your left side, above your head, below your feet. In front of you 20 feet away, behind you 20 feet, to the right side 20 feet, to the left side 20 feet, above you 20 feet and below you 20 feet. In front of you a hundred feet..." See, you could just have this as a rising scale mock-up. „In front of you a hundred feet, in back of you a hundred feet, to the right of you a hundred feet, to the left of you a hundred feet, above you a hundred feet and below you a hundred feet.“

Now you could, to keep the preclear from getting confused, you could call them uh... well, let's be very original right here on the spot. Let's just say, „We will have a five foot routine“ and that would mean „In front of you five feet, behind you five feet, to the right five feet, to the left five feet, above you five feet, and below you five feet.“

Let's have a routine on ten feet, let's have a routine on 20 feet, a routine on a hundred feet, a routine on two light-years.

Now we could do a routine on anchor points in the same way. We could have anchor points in front of you, anchor points above you, behind you, around you, anchor points up close, anchor points far away. That sort of thing. But that isn't as important, because there's no great this and that on anchor points.

What... what we would want in this case would be mock-up placements. It's very silly for the auditor to have to sit there and do those. Well, if you wanted to educate your preclear, you could educate him into doing a routine. But remember that the second you get him grooved into a routine, of course he'll be able to do just these things and no others.

Yeah. So, your routine, with something that you could turn on and then once in a while vary – vary like mad.

Now, you could shift it from the front to the right, now shift it back, and so on.

But when you're handling simple geometric figures, you would be handling dots, discs, circles, triangles, squares, cubes, cylinders, pyramids – simple geometric figures – rather simple. Now get 'em in all colors and get 'em in all positions.

Now don't let me hear you... any of you having this kind of difficulty: „Well, this preclear can't change things rapidly“ or... or „This preclear changes things rapidly“ or „This preclear – „, so on. That preclear does what that preclear does as long as that preclear's doing it. Don't try to rush him. And don't try to slow him down. Let him hit his own speed. Only you make sure you find out what he's doing. Don't just sit there and optimistically suppose he's doing everything he says he's doing. That means that any 1.1 you've got your hands on would just fool the hell out of you. Every time you said „in front of you“ he's thinking „behind him.“ And every time you say „below the feet“ he's putting it in his right pocket.

The best thing to do is run mock-ups with an E-Meter in the guy's hands, and you just watch that thing. Because if he's doing wrong, it'll be too much of a strain for him and that needle will keep knocking around, knocking around, knocking around.

You say, „What's you running, fella?“

„Oh,“ he'll say. „Well, I'm... just what you tell me.“

And you say, „Well now, did you put that last one behind you?“ He'll say, „Yes,“ and the needle will go „Wham!“

And you say, „Are you sure you put it behind you?“

„Well, as a matter of fact, I couldn't get it loose.“

„It's about time you told me,“ you'll say.

You'll save a lot of time in this wise. Your preclear's your best E-Meter... pardon me... your auditor should be the best E-Meter, but if he is, then he's got to keep his eyes on somebody else's energy all the time. And it's a strain, so why bother with that? You can sit down and look at an E-Meter dial and relax. You could look at it with 'theta-vision' if you want to. You don't have to look at with MEST vision. That's right.

But – uh... uh... you'll have a preclear get disgusted every once in a while. You have to remember when you're running a preclear, when you are outside of your body and you're running a preclear, remember to keep your eyes open. He'll think you're asleep or something and he'll get upset. Yeah, that's an idea.

Now uh... next thing you should know about Creative Processing is don't let this guy get away with having everything going „Brrrrrrr“ by, and flicker and flack and change and kid himself that „Yeah, he said it to do that. Yeah, he said it to do that.“ Each time, agree late, see?

„Yeah, well that did that because I really said it, I guess. I'm not sure... I mean hmm.“ Things random as hell. He's not controlling anything. Yeah, he's getting beautiful mock-ups. Yeah, it's „Mock up this way bicycle. Okay, got a bicycle?“

„Yeah.“

„Fine, fine, fine. You got that? That's good. Good bicycles? Yeah, that's good. Now let's put it behind your back. Yeah, good boy.“

What d... what he's got is... what he's got is a bicycle which changed to a 1912 bicycle which changed to a little kid riding a tricycle which changed to an ape in a circus riding a monocyte. And he... this is happening without his consent at all. I mean, he's got a bicycle and it's going in all directions. That's automaticity taking place, see? You find out if he got the bicycle.

Remember that conserve is middle scale. You've got to teach him to conserve as well as destroy. And if a person is having this trouble and he's having it very badly and he really can't control mock-up worth a doggone, have him controlling spots and dots. That's the favorite. And „Put a dot up there.“

Now he'll ask you all sorts of questions. „Do you think I'm just imagining it? Or am I... are you really supposed to see it?“ A guy that asks you that is really worried. He's worried about one thing; he's worried about hallucinating. He's afraid that if he really sees something he'll hallucinate. He... he's... he's sure of it.

And very often a person who has had a great deal of experience with people who hallucinate will be instinctively afraid of getting a controlled mock-up. Remember that.

Hallucination is an uncontrolled, unwelcome, come-and-go-without – being-asked thing. And a mock-up is a heavily controlled thing, and if a person just imagines the concept of it or something like that – huh – hmmm. Because we get our next definition of a mock-up. A mock-up occupies space of the preclear's creation. It occupies a space. It isn't an imaginary picture, it isn't something he kind of sees in his mind. There is a mechanism in the mind which will see little imaginary pictures. And they go by flickity – flickity-flickety-flick. It's usually a circuit. Yes, it's controlled to some degree, but that's not a mock-up. A mock-up's out in front. A mock-up has distance from the preclear. A mock-up has substance. And when you get good on them they have body. And you want your... drill your preclear about reaching over and feeling the body of the mock-up every once in a while – the thickness of it.

The guys have been putting up cardboard pictures all this time. And you say, „Get a cardboard picture two feet thick.“

„No, I can't do that. I...“

„Well, feel the thickness of the cardboard you've got it on.“

„Ha-ha! What do you know! I DO have it on thick cardboard. Yes, about an inch thick.“

„Well, all right, let's... let's just swell that guillotine out there to the proper blade width. Now let's feel it the proper blade width. You got that?

„Ah, it's a cardboard blade. I can tell – I can bend it.“

„Well, put a steel blade on it. Oh, I know, let's have a real good guillotine. Let's have a solid gold blade. Now feel that blade – you got that? It's got depth, huh?“

„Yeah, what do you know? It's got depth.“ In other words, work it out with him.

This mock-up has got to be better than anything the real universe – hah! laughingly called – can possibly produce. In the end, that's the test of a mock-up. Is that senior to anything there is in this universe? Is it better? Brother, it better be. That's all you're doing. The MEST universe has been in contest with your preclear, saying, „Nya, your illusions are no good. You can't create anything. You haven't got any strength. You haven't got any force. Nya, nya, nya.“ Criticize, criticize. Bark his shins, kick him in the head, fix him up. Get him to agree again; throw him into a snake pit; get him to agree further. Then pull him out and say, „You're no good,“ and so forth. „We promised you the moon. Yes, I know. We promised you the moon. You can have the moon – it's all full of grit. Here. You've got the moon. We're pushing it in your face this minute.“ Crunch!

Typical, you see? I mean, it's uncontrolled! It's not his – his sense of ownership is bad.

Well, let's go to another step about mock-up processing. You know that if you were to put out eight anchor points and stabilize them with the preclear in the center – he isn't out of his body or anything else – and just have him sit there and hold those anchor points – I don't care how long – 80 hours – one hour – two hours – half an hour – I don't care how long you do this. It doesn't matter. An anchor point is an anchor point. There isn't supposed to be any action in it and no action will take place.

You've given him some space. And the first thing you know the... the walls – there aren't any walls. You've just put out eight points, you see, and he'll feel this dark substance kind of moving in and out of them, and he'll feel the wall kind of creak. He isn't putting out any effort at all except to hold the anchor points. He isn't pushing this stuff back out. And don't let him start either. Let's just de... de... feel this thing going on. He'll feel his body sort of going „creak“ and it's very strange. And all of a sudden he'll... he'll have a... he'll very often have the funniest sensation: „You know, I've got some space of my own?“

And he'll actually feel ridges leaving him, and he'll feel his breadth and expansion a little bit. And he'll feel so restful.

If you want to know the way to go to sleep, by the way, just put out eight anchor points and hold them there. Beautiful feeling – just gorgeous.

The next step to that is to put out eight anchor points and hold them there and not let anything else be in it. But put something else in it. Throw a chair into the middle of your eight points. And then get it, finally, to where that chair doesn't exist in the eight points. Get complete nonexistence of the chair. And do it on a gradient scale. Get a little matchbox to put out there, and finally get that selected out of. You know, it's there but you're not admitting its presence. And then finally it just isn't there – for you.

Then put a chair in, or put something else in or put a couch in – or something heavier in amongst those eight points. And then put something very heavy in there. And just hold the eight points until it's gone. Your space, see?

Well, you shouldn't make the decision to pull these in yourself, if you're doing it yourself; you do this for the preclear.

By the way, an auditor prevents the preclear from making decisions – really. If the preclear had to make postulates about all these things, he wouldn't get well near as fast. The auditor makes these postulates for him and that's perfectly all right. Can you finally see the mechanism behind that? He has to say, „Now I will imagine there is...“ or „Now I will mock Up...“

And the auditor says, „Now put a...“ so he hasn't had to postulate that it was not there before he put it there. The auditor says, „Well now, put it there,“ and he puts it there.

And uh... so let's get a... an eight-point space and let's put a chair in it and a sofa in it and – a real chair, you understand. I mean, you know – this chair. Some chair – put it in there and then just have it there in that eight-pointed space, with those eight anchor points, until it's not there, until the guy's fairly sure that chair's not there, until he's POSITIVE that chair isn't there. What do you know? He's got a body in there! He's got a body in those eight points. He can make MEST objects disappear. Well, he can handle the body better than he can MEST objects.

All of a sudden he realizes the body's not there and he simply moves off as a thetan – negative clearing.

Now you could do this. You can sometimes set up the four corner points of a room as this, and you start doing it, and then the guy...it knows it isn't his space. He's using MEST

universe corner points. And therefore he realizes anything can come into that space – anything can. And he's liable to find gorillas and giraffes and wild elephants and dogs and cats and airplanes flying through it. And he's scared to do anything about it, and he can't move out of the body because he hasn't got any space to move to. You've got to make him create the space by putting these anchor points out. You don't mock up anchor points – don't make that mistake. You don't mock up an anchor point. You put an anchor point out. An anchor point is real. It has actuality. Just because it doesn't hang around and bong against the MEST universe every way you turn isn't any reason why you... why it's not real.

An anchor... don't get the idea... give the preclear the idea, „Well now, mock up some anchor points,“ uh-uh.

If you want to get outside and take a look at the GE, you'll find out he's got anchor points.

For instance, Nibs was telling me to get up – I never tried that for some reason or other. It never occurred to me. You start pushing around the GE's anchor points, and they're not like your own anchor points at all. They snap back into position – they move right back into position again. You can push them out of the road – they're way out. But you can push them out of the road and they move back into position again.

So, what have we got then in terms of space? This is another method of space, another method of the body, another method of mock-ups. You could reverse a mock-up then, can't you? Well, after a guy's been running for a short time with mock-ups, mock-ups, mock-ups, he can make mock-ups, gradient scale. If they change too fast, if he can't control 'em, for God sakes give him something he can control. „Little black spot on the wall.“ That's black and white control processing. We'll go into that more deeply. But black and white control processing – until he can hold it steady and he doesn't get a lot of randomness in it. Give him as much as he can control and then let him learn how to control that. And he'll get there.

And then you get a negative result, finally. You'll get him good at... you'll get him so good at creating his own things, that he can uncreate MEST objects in his area.

Well now if you were just to give a guy practice in mock-ups and practice in mock-ups and then let him get around to a point where he's pretty good with mock-ups, just fair with mock-ups, and then you could run him into the... uncreating MEST. He can always uncreate MEST to the degree that he can create mock-ups – that's for himself.

And if he can create mock-ups that are visible to others and solid to others, he can uncreate MEST that is observably uncreated by others.

A lot of times when you're doing this, it'll key in some existence as a magician on your preclear and he'll start doing it all with black cloths, by the way. And instead of making something disappear, he'll hol... haul a black cloth over it. And instead of making it, uh... uh... change or shift or something, why he'll turn a cloth around or do something like that. You find out what he's doing. He keeps talking about all this blackness in the area – he has some kind of an existence as a magician. Or he has used this blackness, and he's using blackness to make objects disappear and appear again. And that's no good, of course. Just give him his surfeit of black cloth. Just give him all the black cloth you can possibly give him.

Just give him lots of black cloth, just give him lots of it. And then have him take a little tiny piece of it and tear it up and throw it away. And then give him black and white spot processing and control processing. And then give him black cloths again – lots of them. Give him... oh, just fill the joint up with curtains and curtains and curtains. And then have him make somebody walk through the curtains. And then fold them all up and sell them for enormous cost. And then mock up some more, and so on. Until he's so damned tired of black cloths!

And he finally says, „All right, I'll just make it disappear.“ It stands there, and it goes.

You've got to drill a guy in time. And he very often will use black cloths to cover up the fact that he hasn't actually made something disappear. Something will be out there and you s... you say, „All right, put it in yesterday.“

And he'll say, „Okay.“ The only trouble was he dropped a black cloth over it. It's still there. He's convinced he can't make anything disappear. So you'd better work on something to make it disappear.

And if he really can't ever make anything disappear, you give him a real MEST object and make him disappear that one. How does he disappear that one? Give him a toothpick and let him throw it out the window.

Now, in other words, uh... at least get down to some level of activity where he can make these things come about.

Now this uncreation follows... uncreation of MEST is a process right along with with creation of mock-ups. You can call it 'unmocking' because MEST is just a mock-up. That is, I'm telling you that because we're shaky on our pins that we don't know where MEST is. I can sure handle MEST – I'm sure you can too. But the truth of the matter is that you can take MEST away, in your space, really, surely as good as you could mock things up in your space.

Now I... I want you to try that. I want you to try that. I want you to put some anchor points right now a few inches below the floor. Now unmock the floor. A few inches below the floor – unmock the floor. Just get the floor non-existent. It'll give you a funny feeling if you do it. Sure you can take the floor right out from underneath you. –

Actually, if any of you were really up scale, batting up around 6 or 8 on the tone scale with your mock-ups and so forth, you'd actually have a little trouble here. You'd probably have to take it up with John over there, and Helen, because pieces of the floor had probably gone missing – get thin.

Now the upshot of this is that there is a method of springing the thetan. The thetan is in a what? A MEST universe object. So you do mock-ups, mock-ups, mock-ups, mock-ups, mock-ups, mock-ups. That's fine. Lots of drill. Hell, don't forget that there's another process. It's unmocking.

Now, all right. Now let's get... put out anchor points. That's spaction – getting him oriented in space. If he can't get oriented in his own space, why get him oriented in... in... in MEST universe space at least, somewhat. Then get him oriented by putting out his own anchor points, and practice with that for a little while. And then get him into doing... doing

mock-ups in that space. And then the next thing you do is put MEST objects in, actual MEST objects in – and unmock them.

He's in a body. You see, it'd be the same thing – if he could unmock the body, he could move out of it. It couldn't hold him if it weren't there in terms of a mock-up. Just as he could move into one of his own mock-ups and feel its weight. Well, he could... if he could unmock the body thoroughly, he, of course, would be free as a thetan. He could move anyplace.

So when your tough, real tough cases, and so forth... you can follow this process of unmocking.

Now, you carry this process of unmocking far enough, you can mock up things that people can see, and you can unmock things and so on.

So your next level... your next level of process – another thing on this – your next level of process above that is use of force. You'd come back every once in a while and start using force. And get the guy so good at using force he doesn't have to use force. You don't learn to use force by not wanting... just... just by saying, „To hell with force. I'm going to do this otherwise.“ You're going to have to go through force objects, you're going to have to be able to use force; I'm afraid that's the only way out of it.

And you go through this process: you have him pick up his f... one finger, and then you have him pick up two fingers, and then you have him pick up three fingers – using beams. They can do that very early in the case, lots of times. Have them pick up beams and then have them... have them pick up a finger and move a finger sideways. And then pick up the whole hand. And then pick up the hand up to the elbow. And then pick up the hand and yank it straight up into the air and throw it backwards. And... and uh... the guy is outside, of course. He has to be outside to do this.

And uh... as far as I know. I guess maybe he could lean over. I guess you could, really, lean over your hand and put a beam down from the center of your... now that doesn't sound very practical. It's easier to move outside.

Anyway, uh... you could go ahead. And you pick up the hand, and then you get so that you pick up the other hand. And then... and because the guy is free to move objects which he customarily moves. He's very convinced these objects are movable.

Now after he's picked up hand after hand after hand, arms and both arms and so on, have him pick up his ankles – various methods of doing this. You put up a couple of anchor points and put a line from the anchor points, down around the ankle and have it hold hard and then shorten the line. Or push the anchor points wider. Very simple.

Or you erect a tripod and lengthen the tripod – any kind of a jerry-rig he cares to make. He's actually picking up the hand with postulates, but he knows he has to use force. And so you'll have to use force in order to do that so as to get up to a point where you can do it without force.' It's going through the middle of the scale.

All right, when he gets so that his hand can be picked up and his arm can be picked up and his legs can be picked up, why have him pick up his body rather forcefully – one directi-

on or another – and handle his body from outside. Boy, that is worth a lot of processing: a guy gets bigger and stronger and tougher.

But remember, in every case, as an auditor, that you mustn't let him exceed what he can comfortably do at any one time. Keep insisting he do it, but grade it down a little bit so he's always accomplishing something. In an all gradient scale – that's the motto of the gradient scale – he must accomplish at least some of it. And you've got to do that. You mustn't leave the auditor... you mustn't leave the preclear in a failure.

I was going to say the preclear mustn't leave the auditor in a failure either. It's up to him, too.

Actually where you guys are processing each other, the favorite trick of a preclear leaving the auditor in a failure is one that ought to have the preclear's teeth kicked in. A preclear ought to be very careful never to leave the auditor in a failure. Never come around the next day and say, „I had a terrible slump... terrible slump right after you audited me, and I went in a terrible spin, and so forth. I felt... feel much better because you audited me but I'm in a terrible spin.“

Nuts! The auditor will audit you again. You don't have to do that.

Now... so anyway, uh... you start lifting a fellow up like this one way or the other and you get him very accustomed to handling force. Now don't think just because he's picked up his hands, arms and legs and made the body sit up and lie down again that you've really done a job on the exercise known as lifting. You haven't done such an exercise yet. You supplement that exercise with mock-ups. You make him mock up something and lift it, mock up something and lift it, mock up something incredibly heavy and lift it, and then have him lift a part of his body. Don't leave him in periods of long agreement with the MEST universe.

„Lift the body, lift the body.“ Then „Mock up a body and lift it. Mock up a body and lift it.“ Then „Lift the body. Lift the body. Mock up another body and lift it. Heavier, bigger, stronger body,“ and so on. You'll find out that he'll stay very well off.

Otherwise you'll find his energy what? Declining, because he's agreeing with the MEST universe and the energy in the MEST universe is triggered and rigged so he will decline the more he uses it, unless he also creates in his own universe at the same time.

And you can find yourself doing that from here on out as long as you hang around this universe. You'll be in a good shape as long as you alternate these two things. When you do something in the MEST universe, do a mock-up. Do a mock-up. Do the 'mock-up a lot better.

If you insist on handling things with MEST universe laws, and so forth, mock 'em up and handle them with some other laws. Then alternate that. Here you are walking around 24 hours a day, agreeing with the MEST universe. Well, get in a few mock-ups – much more important TO YOU PERSONALLY.

It's more important really – that low on the tone scale you may... maybe don't see this – but it's really more important to you to do a good mock-up than to do a good job down at the factory or something. It's more important. It'll work out in the long run to be.



So this lifting is quite interesting. You do your mock-up interspersed with – and remember too that when you mock up, why you have to go through the same series and sequences as always. But on your... on your lifting, work for speed. Don't just get... work for force. Don't try to be a barbell man, you know. Get down there and go „Creak – creak – creak. Look! Muscles! Look! Facsimiles!“ Same thing: muscles, facsimiles. And „Creak – and now I've got it up here and it's only taken me a half an hour to get it up to my shoulders. And just a minute while we read another copy of Bernard McFadden's latest magazine.“ And uh... you've... you've got that...

Now don't get that at all. You aren't trying to build a tank. You're trying to build a fast plane. You want this guy so he can pick the arm, throw it up it full length, a way an arm could never fly if you were just uh... lifting it with muscles. Pick it up at full length, practically knock it out of its socket again, and drop it – disconnect! Learn how to disconnect. Handle and disconnect; handle and disconnect. And for God's sakes, if you never do anything else in drills at all, learn how to disconnect!

One thing you never learn. You have to hold to „you want, you want.“ And all the energy you're surrounded with says, „I want you, I want you,“ or „Don't want me,“ or something like that.

It... it's all saying, „Don't disconnect! Don't disconnect! Don't disconnect!“ As a consequence, the first time you get your preclear out there and throw him... have him throw a tractor beam on something, you say, „Now turn it off.“ Yeah, he can turn it off. Yeah, sure. Five, six, ten minutes – three seconds, eight seconds. That's slow! That'd be...

Would you turn some guy loose with an automobile who had a one-minute reaction time? He saw the stoplight and one minute later put on the brakes. Wouldn't be safe, would it?

Now, would you turn somebody loose with an automobile who had a three-second reaction time? He sees the stoplight and he puts on the brakes – sees the spotlight and two and three. Boy, there's an awful lot of fenders smashed in that period of time. That's not safe. That's a... that's fast for a lot of preclears. They put a tractor beam on something, you say, „Now turn it off“ and the second you say, „Turn it off,“ it'll be turned off about – one, two, and he's cut it off.

Ahhh, he might as well take a gun and shoot himself, theta-wise. It's murder! You mean, when a body gets hurt on which he's got a tractor beam – for some reason or other – when that body gets hurt, he can't get that tractor beam off? The second he sees the body is going to get hurt, he can't get the tractor beam off fast enough. Because at this moment he's rattled. He sees the body is going to be hurt. It's... he's rattled and he tries to disconnect and it's going to take him that long? That's why he's here.

Out West when they used to bury a dead man they'd say, „A case of 'too slow'.“ And I can look at all the cases in the room and know that I'm looking at a case called 'too slow'.

Get that drill. Turn those tractor beams on... just put them on something and hold it still. You don't have to move it. Just put a couple of tractor beams on something and turn them off. Put them on something – turn them off. Put a mock-up out here and put a tractor

beam on it, and turn it off. Put a mock-up – turn it off. Mock – turn it off. Put it on a real object – turn it off. Real object – turn it off. Your own objects – turn it off. Real objects – your own object – turn it off. MEST universe objects – turn it off.

And then what? When you're picking up pieces of this body, learn to hit and run. Pick 'em up and hold them once in a while just to show you can get the persistence, hold 'em for a half an hour. So, a half an hour's nothing. They're... just hang a line up so they'll stay up half an hour. It's all right.

Uh... used to do that every once in a while. It used to upset people like mad. Put your arm up in the air and just hold it there in an uncomfortable position, up like this. And of course, you're not holding your arm up at all. You've got a line on it. It's just staying there.

Or can you imagine anybody's body staying in this position, perfectly steady for an hour? There's no trick to it at all. It's that kind of thing the yogis saw... saw some boys doing with dolls way back on the track and the yogi's been trying ever since. All you do is hang the body up or tie in some direction or other and go off and leave, you see? It's like tethering a horse. Anyway, uh... now, picking up a limb and dropping it is terribly important. Pick up a limb – drop it. Pick up a limb – drop it. You know what it works out to be finally? It works out to be you don't put lines on 'em any more. You say, „The limb will lift and drop.“ The limb will lift. There it is – very peculiar.

But you have to be tough enough with force to be able to do it with force before you can say to a limb, „It will now lift.“ See?

So you do that drill, do it fast. And then get so you can pick up the whole body, drop it down on the floor. I won't tell you where to go from there. If you haven't figured it out by this time, you ought to quit!

There's one thing about this whole thing! Don't you go throwing this planet out of its orbit! Now I can give you the names and addresses of quite a few planets, and I'll even go with you in great cooperation, great cooperation on a very specific subject: I will incinerate and help you burn up pieces of country or towns, if you must, that you don't like about the planet. But let's not get so generalized.

Now if we've gone to all the work of getting a lot of auditors together and having a good exit depot, we can have this thing smooth as grass. That's okay. You could put a nice cordon around it so anything comes in – a spaceship comes in – why, you just happen to be noticing that we're going to be in trouble. Or an atom bomb comes over, or something like that, somebody would say, „Hey, look at the atom bomb!“ The fellow takes the fuse out of the thing – it's coming over at 30,000 miles an hour – and takes the fuse out of the thing, and says, “Hey, yeah! Ha-ha! Isn't that a funny little top? Hey Bill, can you use some atomic power? Oh, you don't need any. Well, let's sell it to somebody. I know somebody I don't want to survive. Let's give it to him.“

Well, let's not go throwing this planet out of its orbit or getting fancy with it. You understand that.

Another thing, is don't go putting the sun out. I know some good suns – you can put those out – lots of 'em. If you've got to put a sun out, mock up your own. Go over, out and

beyond and that sort of thing. Because once you've gone to all the trouble of orienting and learning the culture of an exit depot – well, you don't want anybody messing it up too much.

I know there's a lot of people we can do without, there's a lot of thetans we can do without. I know that. We're not even setting ourselves up as judge and jury on the thing. It happens that they're completely hopeless. They... they actually wreck themselves on the whole deal.

But uh... just... good thing that two things are happening. That... that is to say that this is all incredible and that none of this could happen. That's very, very... that's a good thing. It makes it whether you want it or not. I stand here and I... I'm telling you two varieties of data. And one of those varieties of data is the actual scientific datum which has been dug up out of this universe and out of all universes. That's the... the specific datum, and it's application to the homo sapiens and beings in this MEST universe. And that data you can be darned sure of.

Next is the data... I... it's not data. Next is my opinions. Hell's bells. I reward myself for my labors by having opinions.

Uh... just separate out those two things. Don't separate out on the thing that Scientology's one thing, Hubbard's another. You say, „You know, Dianetics is one thing, Hub...“ That's old Art Seppos, the old... flatulence... the old... the old stupid bum! He... every copy of the first book that sold he lost a little more control of his publishing company. He wanted to walk in and buy it for two thousand bucks. When he got through, the publishing company was worth a hundred thousand bucks.

So he fixed up a preface and all sorts of things so the book wouldn't sell, and he wouldn't distribute it or anything else. He was having cat fits two-and-a-half years ago because that book made a pauper out of him. He couldn't buy the company that published the book. He was only the president of the company. Oh, boy! And he used to tell people that. Anything he could do – he once called trans-continental to San Francisco to tell the „San Francisco Chronicle“ what a horrible fellow I was. It was the opening night of a lecture there. And... we've had some real squirrels here on Earth. You've got no idea.

But the point I'm making is... is... he didn't go in for that, but just... just modify the thing like this: There's a lot of viewpoints that I have that you might not have at all. If I have a lot of axes to grind, they're very obvious axes – extremely obvious.

Uh... and they actually don't influence this data at all. What I give you as fact is fact. What I give you as opinion – you're welcome to it or not as the case may be. But I'm not asking you to agree with me. For God's sakes, don't do that! Just go look.

Goodnight.

(TAPE ENDS)