

How to Talk about Scientology

A Lecture given by L. Ron Hubbard
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This is the third hour afternoon lecture. It's December the 18th.

The... uh... graph which you see up here is a graph demonstrating present time, and uh... third part of the graph we have here, and all it is is just uh... the... the amount of energy a person uses to think. That would be the lowest level on this picture: the amount of energy a person uses to think.

Of course, A PERSON DOES NOT USE ENERGY WITH WHICH TO THINK! That is the essence of nonsense. Because if a person uses energy to think, a person could only think then with facsimiles. And how can he only think with facsimiles?

Well, because if he uses energy to think, all he's doing is introducing automaticity. He throws out a little energy beam and that restimulates something or other and then that tells him what to think, and that's the way he gets into this. He starts trusting his uh... facsimiles and experience rather than trusting his ability to be.

So, he's up there on a gradient scale, and we see well into the future there, no energy, no 'E'. There isn't any energy there used to think, a person postulates, a person decides.

Decision. There is no higher decision than... than... than just saying so. You... you say so and it's going to be true, so therefore you say so.

Now, there are a lot of little sneaking tricks a person plays on himself. He says, „Well, that wouldn't be any fun if you just said it was the case, and then it turned out to be the case; there wouldn't be anything to expect, you see, and therefore I wouldn't get any...“

Oh, what a... what a trick. That... that is just a trick, by the way, it isn't the case. When a person gets up to a point where he's... starts to think with no energy, boy things really start to get smooth, and he starts to enjoy things in a calm, beautiful way and he can introduce all kinds of randomness, his interest level gets very high; his interest level's very high, he doesn't have much liability for anything.

But then he falls into these various tricks. He has an experience, and this experience quote teaches him unquote something. And in being taught something, he is in a state whereby he will then use the experience instead of acting, and so he goes down tone scale and he starts using a light deposit... I mean, a light amount of energy to think. He wants it to flick over to that old facsimile over there that he's got, and that'll flick back in a certain way, and then that will square him up in some other way, and he gets it all worked out, whereby he will now be prevented from leaving a situation in one condition when it should be in another condition, and he's figured out some kind of a method to use force on himself in order to be sure that he complies with the rules. And he made... probably made these rules to that extent and

he's complying with his own rules, or somebody else than himself, and they're not very savage rules.

Then he'd drift downscale which is back toward present time, and uh... he'd use more and more energy with which to think. That is to say, he'd use facsimiles more and more. Instead of using just little locks and things like that to think with, now, why he uses a little heavier brand of facsimiles.

Life has not been good to him. Life hasn't been good to him, indeed! How could life be anything to him? He is life!

So, he's starting to reverse, And when he gets into present time – 'course, present time is a consistent and continuously existing equation which this is the solution of the interdependency balance of all dynamics as represented at this instant for your future look at things.

Of course, present time itself becomes something one needs. He has to have the solution of all eight dynamics at any moment in order to get himself a higher level. See? I mean, he's already said, „Look. The eight dynamics are not myself. I couldn't be eight dynamics. I need to be informed by eight other dynamics of some sort or another as to the existing state. Now, the first dynamic informs me very easily by pouring my own facsimiles in on me, and the second dynamic informs me with equal ease, by demonstrating to me the existence of this sensation. And the third dynamic tells me this, because uh... here are all these people, and uh... I am in agreement with them, and they're in agreement with me.“ And so on, we go on up the line.

Now, here are all these eight dynamics then, and this is present time, MEST universe. Any given instant of interrelationship of, is present time.

Solution. The solution is represented in a solid, more or less, mathematical form.

It's as though you had an enormous electronic computer which had an enormous number of data being fed to it, almost at random, continually, and it was bringing out what the balance was at this instant. And that balance is in your hands at any instant. That's the balance of havingness. And the more worried you are about that balance of havingness, the closer you are to it. And some people will get a thirst for it to be TERRIBLY REAL!! And they get this thirst for it to be REAL! That means: „My God! I sure have to inspect that solution. All the time. I just have to keep my feet right on that solution.“

You'll get somebody, the poet, he is going up the street, his body is starving, he's in terrible condition financially uh... any other condition you can think up is liable to be visited on him at any moment, and what is he doing?

He is going up the street composing a poem that has to do with something he saw down the street. And the world comes along and they look at him and they say, „Look at that fellow. He's in rags. He... he's this way. He's that way uh... something or other.“

He, by the way, is less perishable than the much solider citizenry.

A song can racket down the ages. It doesn't corrode. It doesn't have to be polished, maintained, oiled, shelved or put in a vault. It happens that a song is far more powerful than any blaster ever invented.

I wanted to write a story one time about a fellow, an alleged son of Genghis Khan, who took a... took a town with a song when the Khan had failed.

The only thing you really remember about the great conquerors is a song somebody wrote about them. The thought was the poet's.

And the solid citizen says, „Now look. We sweep you away. It's so easy. We throw you in the Bastille. We do this. We do that. We do something or other with this MEST of yours. You see! You see! Now, we can do this to you. And we can do that to you. You see! You see!“ And he just doesn't see at all.

Voltaire writes a very polite letter to the people who threw him in the Bastille for a year because he had been waiting, and working and having an awful time trying to find the time in order to write one of his better works, and he discovered in jail the calm and peace necessary to devote this time, so he wrote them. And he was probably quite sincere about it; it didn't worry him. They couldn't do anything much to his MEST that put him in any very permanent state of disrepair. And he was in a condition of mind where he didn't use very much energy to think.

And a fellow does quote good thinking or quote good solutions about to the rate that he doesn't use any energy in the line. Just about in that ratio.

The best solution is simply a postulate. What is a better solution on the whole problem of light than to be able to say, „Let there be light.“ And there's light. No real reason why there had to be light, by the way. That would make a solution necessary.

Why people ask about „Why?“ all the time, and demand that we have a reason for everything is a very simple thing, you see. They've got to have a reason because they've got to have the solution because the penalty is so great and there is present time, and they're holding grimly onto present time.

Well, as they drift back to present time they're all right. They're at least standing around saying, „What's a solution? What's a solution? What's a solution? What's a solution? What's a solution? I don't see it very well. I wish I could see it better. I wish I could see it much better, but I can't see it very much better. But if I could just see it a little bit better...“

Or, „I am really bored with it, I – uh... 'course I need the solution all the time, but I don't quite know what to do with it. Let's see, how solid's the lamp post? How solid's the sidewalk? How solid are the walls? How solid are the...? Am I going to eat tonight? Well, yes, I am going to eat tonight. I eat tonight. I'll have to eat uh... I'll get to eat that. To eat, that's present time. That will keep me going in that... in the... that... that is right.“

Havingness. Havingness. Havingness. Havingness. Not-havingness. Not-havingness. Agree-agree, disagree, want, not-want, not-need, need... wirrrrrwww. It all goes on the monitor of how much he needs, isn't it?

I told a producer one time that my leisure time was worth seven-hundred dollars a week, and he fainted. He almost literally did faint. Any salary drawn would have to be in excess of that, because that was the price of leisure. He couldn't figure this out. Maybe you can't, but it makes good sense to me. It makes very good sense to me.

There's no use working at all, I figured, on a job that one didn't have much of his heart in. It was better to have nothing to do. Up to seven-hundred dollars a week, and that was the level of havingness which would make it interesting!

Now, you can actually plot pay that way. You can simply ask yourself, „All right. Let's see now, I wonder what uh... how long... this... I'm... I'm interested in this preclear. Therefore, I'll do this preclear for nothing.“ Or, „I'm interested in having a few things.“ Or, „I'm interested in buying a few things so I won't have to have some other things as solutions. And therefore I'll have this preclear for three hours and I don't want the preclear for three hours, so therefore I'll have to bring it up to a level which makes it interesting to me to have the preclear for three hours.“

Don't omit that. Don't ever consign yourself to a drudgery. Because, when the interest isn't there, it's just drudgery. There isn't any reason why you have to do anything. Brim it out.

Now, the energy used to think by the psychotic is of course no personally manufactured energy at all. It's just glue of energy once used. And he's just got it all pulled in on him like mad, and of course he obeys only the commands in it, only the commands in it, only the commands in it, only the commands in it, only the commands in it.

It says, „Not do.“ It says, „Do.“ He does, he does not. That's all there is to it. Energy potentials.

Now, let's look at that, then, and let's find out that uh... you're going up toward no-energy to think, when you're going up to postulates. When you are going up to Postulate Processing, when you say „Postulate Processing“, you're processing somebody toward future.

Well, you... of course, you don't think in the future. If you're in relationship to the solution, which is present time, you say, „Now, let's see. Uh... let me think uh... I don't know whether my car will be outside or not, or whether or not I can possibly drive or not drive in some other direction, but if I go down to some other direction and do something or other, then so on. But if I did that, why...“ That's just stream of consciousness, for a lack of energy to think.

„Tonight I shall dine at the uh... Russian Pentagon Building,“ or something. You just say that. You see, make a postulate.

Now, if you're hot enough on this line, it will come true inevitably, because ten minutes before you eat, you'll make it; it will appear. You get the idea? There... therefore you go up on Postulate Processing and making your own universe, you're completely independent of present time solution – present time solution.

Don't... let anybody kid you, that your interest in existence is dependent upon the present time solution, because it's not.

Most of the things a person is clinging to in the present time solution are not important, because the present time solution has a habit of being very, very badly upset and erronified.

You see. The Russians are about to attack you at any minute. The United States is about to attack you at any minute. Um... the amount of bank banditry in uh... Little Keokuk

uh... on the 2nd of January has averaged out to the figure of .7623. You're don't... don't even have any money in the bank. What are you interested in a bank account for? Eight robbers were shot today on Rop-Rop Avenue. So what! You weren't on Rop-Rop Avenue!

But you take that in as assessment of the situation: are we going to have more robbers or less robbers? it looks like we're going to have more robbers, but the cops said there'd be less robbers, therefore the cops were... It was a good thing the cops were there.

Oh, is it? In other words, present time solution! Present time solution!

What are you interested in? Well, about the level when a person has sunk to the point where they're only interested in the present time solutions, they're not interested, they're frantic. They're getting to a point where interest is being displaced by fear of penalty, and this all comes about because they use energy with which to think! And that's... that's all there is to it.

And if you were to process this, just... just process this on a pc it'd straighten him out and he'd feel quite a bit better.

Most pc's have energy deposits around with which their energy to think is deposited. And where is that? Is that in the future? No, that's not in the future. There isn't any energy in the future. Is that in the past? No, that's not in the past. There isn't any energy in the past.

Well, where is it, then? Well, I will tell you where it is then. It is in present time. And it has a little sign on it and it says, „This is the future.“

Now, the person who can't get it is resisting the future. He's trying to pull out of the future and he's got a reverse vector going. He's more concentrated upon not having the future than he is upon having the future. And if you want him to get to this deposit, simply ask him... ask him uh... „Let's... let's try not to have the future. Let's try to avoid seeing this deposit,“ and so forth. And you'll get him back and forth.

Now you can always trick your mind... your energy levels in this wise. You can always trick them very satisfactorily by saying, „All right. Now, let's try not to make it green.“

You've been trying to make this green, trying to make this green. It's impossible for you to make the green.

You say, „Try not to make it green in order to make it green.“

You say, „All right. We'll try not to make it green.“ It's green – bang!

„All right. Let's try not to see it. You wanna see it. You know you wanna see it, so you just say, „Try not to see it,“ and bong! It'll turn up.

Because that's the not-have and the have. You can do those both ways. You can just say, „All right. We won't uh... we'll pretend not to do that. Okay, that's good. We've got it now.“ And we can go right on. And it's a method of handling things.

But that only goes a very short distance before the person just simply discards it as a crutch. But if you were to ask somebody, „Let's take a look at your future.“

The fellow will say, „What do you mean?“

„Well, do you have a little... anything around there when you think of the future, you... you see this, or change this or try to make it green or black or white or something of the sort. Do you see anything like it? Do you have anything like it?“

„No. No.“

„Well, let's try to avoid having any future. Just get the thought of avoiding any future. Now, what do you see?“

„Well, what do you know,“ he says. „There is one. Yah. Yah. Yah.“ Well, he's trying not to have anything there in the future. There are things which he'd hate to have happen and he is trying to avoid them happening.

And of course, a person who is way, way, way up tone scale wouldn't have any such deposit at all. But he wouldn't be in a body, either.

So the mechanism in it is that anybody who can be influenced by the flows is a give, at which time you would say, „Try to avoid the deposit which is the future. Try to avoid the deposit which is the present in thought energy. Try to avoid the deposit which is the past in terms of thought energy.“ And they'll light up like Christmas trees.

And a person who is a TAKE, at „Let's have it“. Whatever part of the cycle they're on, let's just have the... let's ha... just have the future, let's not have the future, and you've got it.

And what do you do with this? Well, then you turn it green, you turn it pink and you turn it yellow, and you... anything he can do just keep him handling it as energy in present time which has future labels on it, and the thing'll blow up. All of a sudden he will experience an enormous feeling of relief.

Why? Is this energy the future? No, it's not the future. It is a deposit that is labelled 'future' and the deposit exists in present time.

Is this energy the present that he's looking at? No, it's not. It happens to be just a deposit which he calls 'present time' and is in present time.

And is this energy the past? Yep. It's facsimiles being carted along because he is existing in a dependent state upon his facsimiles. 'Cause he knows he has to have experience. He goes down to get a job so that he could feed the body.

He has to put the body at a desk so that the body can then be paid, and then the body can eat, so that it could be put at a desk, of course. And uh... nice and circular ambition, you see? So, he goes through this whole situation and when he gets through with it, he knows very well that he has a body, and uh... he's very definitely dependent on flows, isn't he?

Well, the... the dependence... his dependency upon flows is... is... his utter dependency on experience is a dependency on flows.

The fellow who says, „Well, let's see. Experience is very important, terribly important,“ ought to modify it this way: „Experience is terribly important to people in a body who are thinking in terms of flows. Then good experience becomes extremely important, because when they put out energy in the direction of their flows, then good experience will come back in and they will do the right thing. And we have a good puppet and an excellent marionette, and this is therefore what we want.“

So, the fellow who gets this job to put the body at a desk so the body can be paid, so that the body can eat, so that he could put it at the desk, so that it could be paid, so that he can eat – is always asked this question: „How much experience do you have? Is it good experience or bad experience? Or is it some other kind of experience? Well, experience – experience...”

They don't realize that at... somewhere in the career of everybody, you get a reversing vector. You get this fellow with wonderful references, just rave notices – he leaves with the boss's wife and all the dough in the cash drawer.

If this fellow has been exceptionally good, and exceptionally honest, that is the best reason in the world to believe that sooner or later this guy is going to be the foulest crook that ever lived!

And it's... it's not monitored, then, by experience. What they're searching for in all these factors is just this one thing, is: how much energy is this person using with which to think? Now if you can establish how much energy he uses to think, you'll establish how important it is for him to have experience. Because if he doesn't use any energy to think at all, it's not even vaguely important for him to have experience, but boy, would he be valuable in an airplane plant.

He has no experience whatsoever. He goes around to the airplane plant, and he says, „Hey uh...” „Uh... you say... why, the... that boy could draw down much more than any president of any corporation in the United States in terms of MEST, but the trouble is, nobody'd ever be able to pay him unless he was interested. The only pay would be interest.

He would go around. Why? Because after the plant had manufactured the airplane and had it all beautifully manufactured and everything else, they wanted to know whether or not this plane would fly, this fellow could simply take a look at the airplane and say, „Yeah, it'll fly.“ „No, that one won't fly.“ „Uh, that one's got something wrong with its motor. It's the lower side of its motor won't function. Uh... there were two mechanics had a fight out on the right wing tip, and there is a strut cracked out there or a strut will crack out there, and you had better replace that.“ You would practically have uncrackable airplanes. Why?

Well, he could just simply pervade through the airplane and he'd sort of feel around in the airplane, and... and... and he'd know what the future of the airplane was. And if it didn't have a good future, if your fellow was really good, why, if it didn't have a good future at all, he would merely say, „You will have a good future now, airplane.“ It sounds crazy. But you're actually moving out from simply causation in the future to causing future.

And you still have a ghost of this in witch's curses and earth still remembers these things. No matter how dimly they might be, they s... they still recall 'em. Curses and damnations and good gifts and, „You may now have three wishes,“ the fairy says. Sure, he can give away three wishes, any fairy can give away three wishes. So could you. But I'd think before you give away three wishes, I think you'd better be able to give yourself three wishes, and I think that would be a good thing, and it isn't necessary for you to sit down and wish hard. It isn't how hard one wishes that counts, as they teach a child. It's how lightly one wishes, and how interested he is in having that for which he wished. So, you see what our three wishes would amount to in terms of... in terms of postulates.

Well, look at no-energy up there on the track and you'll find this fellow'd be very light-hearted and very serene and he could be quite intense if he were interested – if he were interested.

But you can be as intense with an upper band as you can a lower band wave. You can use very light energy to accomplish ENORMOUS things. It's only with a very heavy energy that you can't accomplish a doggone thing.

Just... just try and accomplish anything by telling somebody what to do, forcefully. You do that often enough and customarily enough, and you eventually won't get anything done.

Be a much happier thing to be at the stage of the tone scale, where you simply knew they would do it.

Did you ever go around and say to somebody, „Well, we know that you'll do that,“ and so on, and just leave them stuck with that? You've actually laid a postulate on top of 'em.

Well, a little bit higher than that is, you just KNOW all of a sudden. You just have a conviction in energy terms. You just know the waitress is going to walk to the other side of the dining room. She does.

You kind of know here and know there and you know this and you know that, and nothing happens.

You can't get down and pitch with flows very long before you come down below that level again. Energy flows are very dangerous to use. Even communication flows basically trap you in and you have to bail yourself out.

I'm always having to sit down and run out... and pull myself uptrack one way or the other. But, of course, I've never used any energy with which to think. And the only reason I'm telling you about this, I'm telling you about this is almost... it's all extrapolated, but it's almost a new discovery, although I've been kidding about it for two-and-a-half years.

I just put a few attention units down in the GE to find out if the GE could think, and I found the GE thinking. He was thinking. I thought that was wonderful. I thought it was so cute.

But if any of this stuff had to be THOUGHT about lengthily and so forth, nothing would have happened. The only place where it had to be thought about is: compare it. You compare one flow to another flow, you'd have to kind of mock up a couple of flows and hook them together, and uh... you think about this, and think about that. That's what's known as 'inductive thought'. But you're not operating, and you can't operate in order to investigate something; you can't operate from the basis of postulating to make it so, 'cause then you can't investigate it. You see how silly that would be. That... that's just gruesome. How could you investigate anything if you were postulating all the time?

In other words, it'd be impossible to find out anything by carrying on investigation which is car... occasionally called 'scientific'. See?

You postulate what the conclusion will be. You'll find scientists, by the way, are hip-ped on this. They've still have got an aberration on the subject. They're afraid to think what the conclusion will be for fear the conclusion will be that, and they will then be swayed by the

conclusion. And here these fellows with one-sixteenth of one grasshopper-power brain cell left with which to postulate... t... they could make a postulate at a ping pong ball and the ping pong ball would stay right there. It wouldn't go any place. And yet these fellows are very careful not to make a conclusion before they finish their experiment. They're getting away from a fear which has now become impossible.

There's nothing wrong whatsoever with saying, „Well, the way this thing is going to work out is this way,“ and then mixing up the MEST universe ingredients this way and that way and finding out it works some other way.

You say, „Well, it didn't work that way.“

„All right. We'll postulate that this is going to work this way, and then we're going to mix all these things up together and they'll work some other way.“

And you would say, „Ah, to hell with that.“

Uh... that would be sensible, because sooner or later you would come either to an apathy about the whole thing and skip it, or you'd find something which, when mixed up that way would accomplish the result which you postulated. Well, you've given cause to the MEST universe, that's what would happen.

All right, now let's look at the preclear in terms of energy and he has decided he is an effect of everything. And I was thinking about this Egyptian cult that... white was cause and black was effect. And if you were half black and half white, you were all right because then you were half cause and half effect and you were the effect of your own cause if you were that, and if you looked at the future and found the future black, the future would be an effect. But, if you looked at the future and found the future white, then the future would be cause. But, that was better to have the future cause than to have the future effect. So, what you tried to get was look and see a WHITE FUTURE. How do you like that one? You had to look and see a white future. And if you saw a black future that was bad, and you should abandon that course of action immediately, if you saw a black future.

What the devil are they monitoring? Well, the funny part of it is, it has a workability. They've just aligned all the facsimiles which gave the experience of badness, up, and then hooked 'em up to a circuit which has a flashboard on it, and that flashboard says 'Black!' That means, „These thoughts are passing through bad experience, don't monkey with it.“ And a white flashboard which simply says, „These thoughts are passing through good experience and so the chances of them taking place are very good.“

It's not very reliable, because it depends on an automaticity of flashboards. But if you want to do intuitive or instantaneous thinking with flows, that's the way they're rigged. You see the future is black, or you see the future is white, recognize, for the love of Pete, in yourself or your preclear, if you're not seeing the future and you still know you are affected by flows, you're just trying to avoid that sight or perception in some fashion.

All right, let's look this over then, and we've... possibly this is one of the ingredients of occlusion. They made implants in people about this at one time or another, by the way. And uh... you just turn... you don't run an implant, you just turn the future white, and you turn the future black, and you turn the future purple and then you put some red crosses on it, and then you turn Saturday green. And then you turn these other things this way, and then

shift them this way and that way, and then put the future behind your head. And let's see if you can find the present – what the sum of energy is of the deposit called the present. And that isn't out here, that's just right in front of your face, practically, or maybe it's your body. Uh... anyway, you turn the present white, and then turn it green, and then turn it purple and turn it yellow. And you'd probably be able to park it some place or another by finding another present and postulating it there. Who knows?

And uh... the... the past, as I say again, would be a very heavy deposit, because that's all composed of facsimiles.

BUT there is a little light deposit that says, „We've got to think about the past,“ and that's the... the deposit accumulated of having to think hard about the past. And you turn it red, and you turn it green, and you turn it blue and you turn it purple. And you try to avoid seeing it, and you avoid seeing it, and you turn it orange and.. and you put it under the left foot.

'Cause what is it? It's your own energy which you're holding onto, by which you're trying to estimate change of havingness in the future.

A person who tries to estimate change of havingness... rate of change of havingness in the future, by comparing it to the past is gonna fall flat every time.

That is why law is such an interesting profession. Because law depends almost wholly upon precedent, rather than justice or chancery, anything. Precedent, precedent, precedent, precedent. The past is good. The past is good. The past is good. The past is good. The past is good.

And, of course, it moves with incredible slowness. It has enormous heavy massive tomes and buildings and courts, and... and there're the guys that practice it uh... in terms of police and that sort of thing, they get heavy and everything is slow, and they have to stop motion, and hold it and so forth.

Naturally, because they're running on the principle: the precedent, the precedent, the precedent, the precedent, the precedent, the precedent. And that means the past is the measure by which we measure the future.

You cannot take the laws of Holland in the year 1213 and pick them up and apply 'em against Holland in 1952. It cannot be done! And you can't take the laws of 1928 in the United States, and apply them to the United States in 1952. Different year.

I know this comes as a shock and surprise to many of the governmental agencies, but it's not 1928.

Now, being down the time track is simply trying hard... down the time track is trying hard to agree with the past so that the present will go all right. If you agree with past experience then the present will go all right. And of course that's a completely dippy one and brings about insanity, and everybody does it.

Let's agree with experience and have nothing to do with the postulate.

Well, I talk quite a bit about this because it's possibly for you an analysis of what Postulate Processing is. It's trying to get far enough uptone, which is to say use and be influenced by energy so slightly, and be in control of it so s... forcefully and so heavily, and be able to

go up so high above any necessity to need it, that one simply says, „Let there be light.“ That’s your theoretical level.

So, you have a process in this in asking the preclear to find these levels and turn them red, blue, green and pink. You’ll find out you’ll solve a lot of his troubles when you do that. ‘Cause all he’s really interested in is: „What is going to happen to me?“

And you see, what was going to happen to him in 1913, as adjudicated by what happened to him in 1912, is not good experience to measure what happened to him in 1952, and even the experience what happened to him in 1832 has no bearing, really, on what happens to him in 1952. And yet we’ll find him making it so. You’ll find him adding this up.

„Let’s see, in 1832 we had a cylinder of this size and it was used for a hay mow. Now, automobiles have cylinders. And therefore I can’t fix an automobile engine. And the reason for this was, is my father back there in the 19th century didn’t like this thing he used in the hay mow. He couldn’t handle it and once it fell on the calf. And I liked the calf, so therefore automobiles are no good.“ A=A=A=A would be a past time engram kicking in because of the geometric similarity of form, and that’s all there is to that.

Well, I’ve actually just beat this thing to death as far as that’s concerned. I could give you an awful lot of... of examples of processing one way or the other... and I probably should.

There’s the Positive and Negative approach to processing; there’s trying not to have the engram, and trying to have the engram. There are four flows really. And there’s trying not to have the engram, and trying to have the engram. And there’s trying to restrain oneself from not having the engram, and trying to restrain oneself from having the engram. In both of which cases, one is trying to have the engram, trying not to have the engram. Four flows. A halt on trying to have clear on over to a halt on trying not to have, to trying not to have. it’s a gradient scale itself.

Now uh... let’s see here, would uh... well, let’s... let’s... let’s find out, let’s... I... I... I... let’s sit down. I am not going to give you anything very rough – nothing very rough. You... you can... you can estimate now what your havingness is in terms of the future because of this process in terms of the present.

PC: (Chuckles).

LRH: Now, what... what... how is this going to alter your havingness in the future? It won’t.

PC: I don’t think so.

LRH: That’s right. That is what I figured. No change.

Okay, now let’s look in front of your face there for a moment and let’s see if you can see anything even vaguely resembling energy as a deposit.

PC: It’s blackness. Plain blackness.

LRH: There’s a lot of blackness there, huh?

PC: Um-hum.

LRH: Uh... it’s easy to get that?

PC: It’s fairly easy.

LRH: Uh... well, now is that blackness uh... past, present or future?

PC: A combination. I think mostly past.

LRH: Uh... it... the blackness is past?

PC: Uh-hum.

LRH: Okay. Yeah, let's take a look there to see if we can see anything even vaguely resembling a uh... color or a darkness and so on that might be present.

PC: I don't think I'd be able to tell the difference.

LRH: Hum. No, don't confirm these theories that way. That... that's not... not good. You... you realize... you realize how much a newspaper reporter – sad to say, if we ever had him on an E-Meter, and found out all he could think of was rape or something.

All right, just uh... take hold of the cans here. And I guess have to ask the little handy jim-dandy meter. You don't have to have mitt on there. That's a beautiful mitt. Volney is... thinks that this will blow out, and he'll think it does all sorts of things, and as a of fact it won't. I... I can't hurt one.

Okay, let's take a look if you don't mind too much here, and find out what tone scale. There we go; why you're in pretty good tone, alive, breathing.

Okay, what's that deposit you've got there? Is that past? Is that present? Future? It's not the future.

What about the future? Something wrong with the future.

PC: Too many obstacles.

LRH: Too many obstacles in the future? All right. Get your eyes there for a moment. Let's look around and see the obstacles. Can you see them? Are they visible?

PC: On a reality basis, no.

LRH: You don't see them?

PC: Uh-hum.

LRH: Well, okay, that is all right. If you don't see 'em, you don't see 'em. Got it?

Let's take a look at the... at the past again. You know, that's just plain murder, you sit there and look at a theta bop – you're trying to do something else obviously. You realize you've got a theta bop.

PC: I have?

LRH: Oh, that's a rough deal. Be careful not to make a postulate about it.

PC: All right. I won't do that.

LRH: All right, too many obstacles in the future.

Well, let's uh... take a look at that blackness in front of your face there, and let's put a little ring of whiteness around it.

PC: All right.

LRH: Got a little ring of white ness around it?

PC: Yeah. Urn-hum.

LRH: Well, put a white dot in the center of it, too.

PC: Okay.

LRH: All right. No turn it black again.

PC: All right.

LRH Now, let's see if you could turn it white, all of it.

PC: Gray.

LRH: Gray? Good enough.

PC: Um-hum.

LRH: Now, turn it back a little darker gray.

PC: Um-hum.

LRH: Now, a little bit lighter gray.

PC: Um-hum.

LRH: Now, let's get it down to... to quite black again.

PC: I can't get it too black.

LRH: That's all right. Just toward black. And uh... now let's get it up the line toward a bright gray.

PC: Um-hum.

LRH: Now, let's get it down to a dark gray.

PC: All right.

LRH: Now, let's roll it up the line to a... a little bit more toward white than before.

PC: Okay.

LRH: Do you have a feeling like you're holding that off or holding it in?

PC: Holding it off.

LRH: You feel like you are holding it off?

PC: Um-hum.

LRH: How about holding it in?

PC: It's standing still.

LRH: It's standing still.

PC: Um-hum.

LRH: You've got it in balance? All right, let's turn it to a, uh... by the way, is there a matching one behind your head?

PC: I don't... I don't know. It's hard to tell.

LRH: It seems... okay. Okay. I just want to know.

PC: Um-hum.

LRH: Uh... now let's see this white one in front of your face.

PC: Um-hum.

LRH: Got that white still, or gray-ish?

PC: Um-hum.

LRH: Have you got it white this time?

PC: Grayish-white now. It's fairly white.

LRH: Well, let's turn it darker.

PC: Um-hum.

LRH: Now, let's turn it lighter.

PC: Um-hum.

LRH: Now, let's put a little tinge of red in it. Put a tinge of red in that grayness. Let's just get a little...

PC: I must not like red or something.

LRH: It's not like red?

PC: I must not like it.

LRH: Oh, well, I don't blame you. How about getting a little tinge of green going through it.

PC: All right.

LRH: Hum. Okay. Got a little tinge of green going through it? Well, let's turn it back to white, whitishness now.

PC: Um-hum.

LRH: Now, let's turn it back to reddishness. Any tiny little flick or impression of it being red. Let's try not to get it red now.

PC: Okay.

LRH: Did it get red? It did?

PC: Slightly.

LRH: Oh, well, what do you know. All right. Let's turn it green.

PC: Um-hum.

LRH: All right, let's try not to turn it red again.

PC: All right.

LRH: And let's turn it green.

PC: Um-hum.

LRH: Now, can you increase the intensity of that greenness?

PC: A little.

LRH: All right. Now let's decrease it.

PC: Um-hum.

LRH: Now, let's decrease it way down till it turns a sort of a whitish, muddy color.

PC: Um-hum.

LRH: All right, let's turn It down toward black.

PC: I got it.

LRH: Well, let's turn it into a black curtain.

PC: Okay.

LRH: Now, let's turn it into a black curtain with little spots of white in it.

PC: All right.

LRH: Now, let's turn it uh... whitish as a curtain.

PC: Um-hum.

LRH: Now, let's make its t... texture silky.

PC: All right.

LRH: Now, let's just start taking curtains off the e... edge of it or the face of it furthest away from you and throw them away. Let's have a whole stack of curtains there In front of you all white, and whitish silky curtains and start throwing 'em away. What happens when you do that?

PC: Uh... I'm peeling them but they have... I'm having a difficult time peeling them off.

LRH: Well, just... just loosen the corners this time.

PC: Um-hum.

LRH: Now, let's loosen another corner.

PC: Okay.

LRH: Now, let's loosen another corner.

PC: All right.

LRH: And now, let's install a flutter device that sort of uh... flutters them. Make them flutter a little bit. Just make them ripple a trifle.

PC: Um-hum.

LRH: Now, let's fill them full of glue and let's make sure there's glue but for... all through there – good heavy glue. And let's perceive this glue in there. Well, just get the feeling like it's glued.

PC: All right.

LRH: Have you got the feeling about them glued on?

PC: Um-hum.

LRH: All right. Now make them glued on tighter.

PC: Um-hum.

LRH: And make them glued down much tighter.

PC: Um-hum.

LRH: All right. Now let's just decrease the glueyness of them a little.

PC: All right.

LRH: Let's increase the glueyness of them a trifle.

PC: Um-hum.

LRH: Now let's decrease it a little more.

PC: Um-hum.

LRH: Now, let's make 'em good and gluey. Oh, really make those things sticky now.

PC: I'm having a difficult time holding the uh...

LRH: Well, let's try not to hold it now. Now, let's hold it again. Let's get it very sticky. Now, let's reach out and pull the furthest white curtain away now.

PC: Um-hum.

LRH: And another one.

PC: Um-hum.

LRH: Now, let's go and get about 15 or 20 white curtains and let's plaster 'em on this thing – the back of it.

PC: All right.

LRH: Now, let's stick them on there heavily. Now, let's get about 500 more. Plaster 'em all over your body. Lots of 'em. Oh, but the tonnage.

PC: All over me but they're not coming toward me.

LRH: Where are they going?

PC: Out to the left.

LRH: They're going out to the left?

PC: Um-hum.

LRH: Well, pour 'em out to the left – lots of 'em. Enforce that line. Got 'em going real good?

PC: Um-hum.

LRH: Now, let's speed it up. Now, let's slow it down. Did you slow it down a little bit?

PC: Yeah.

LRH: All right. Let's speed it up a whole lot. Now, let's slow it way down and stop it... Did you get that?

PC: Ummmm.

LRH: Did you get 'em stopped? Well, just speed them up again.

PC: They're just changing again.

LRH: Huh?

PC: It's changing.

LRH: What's changing?

PC: I don't see the curtains.

LRH: The curtains are gone?

PC: Um-hum.

LRH: Oh, no. Now turn that... turn that deposit black in front of your face. Got it real good?

PC: Um-hum.

LRH: Now, let's put another deposit of black on it.

PC: All right.

LRH: And another deposit of black on it.

PC: Um-hum.

LRH: And let's put much more in the way of black deposits on it.

PC: Um-hum.

LRH: And let's cover the whole thing with tar.

PC: All right.

LRH: All right. Now let's... let's wrap it around the head real tight in so it won't get away. Can't you tie those things down on the head?

PC: No, they stay away.

LRH: They stay away?

PC: Um-hum.

LRH: Well, how far is it away from you?

PC: About 10-20 feet.

LRH: Way out there?

PC: Um-hum.

LRH: Is it all black out there?

PC: Just a black spot.

LRH: Well, is that all?

PC: Um-hum.

LRH: Well, turn it green.
 PC: All right.
 LRH: Turn it purple.
 PC: Okay.
 LRH: Turn it yellow.
 PC: Um-hum.
 LRH: Why don't you put it over about 10 feet.
 PC: All right.
 LRH: Why don't you put it up about five feet.
 PC: Um-hum.
 LRH: Why don't you put it down about 10 feet.
 PC: All right.
 LRH: Why don't you put it on top of the door down below as you come into the lobby.
 PC: Um-hum.
 LRH: Now, why don't you glue it down there.
 PC: All right.
 LRH: Okay. Let's put another black spot out in front of you now.
 PC: All right.
 LRH: Let's put that one down on top of the door.
 PC: Um-hum.
 LRH: Let's get another one and put that down on top of the door.
 PC: Um-hum.
 LRH: And now, let's get a white spot out there' in front of you.
 PC: Um-hum.
 LRH: And put that down in front of the door.
 PC: All right.

LRH: And uh... now let's put all of those black spots in last... an hour ago. Got it?
 PC: Yeah.
 LRH: Hold that Okay. Now, let's be two feet behind your head...
 PC: Um-hum.
 LRH: Got it. Okay. Now, let's take a look at the front of your forehead – now the inside of your forehead... What do you see?
 PC: Nothing.
 LRH: Nothing there? Okay. Now let's uh... put a little anchor ball out in front of you – an anchor point.
 PC: Um-hum.
 LRH: Hold it steady.
 PC: Um-hum.
 LRH: Did you hold it steady?
 PC: Fairly steady.
 LRH: Sort of steady?
 PC: Um-hum.
 LRH: It doesn't hold completely steady. Well, let's put one behind your back at the same time.
 PC: I don't know that I'm doing that.
 LRH: Okay, now let's take all of the nice fellows you ever knew.
 PC: Um-hum.
 LRH: Got 'em all? Do you see them out front?
 PC: No.
 LRH: All right, let's take a house that you've lived in.
 PC: All right.
 LRH: Got that house?
 PC: Pretty well.

LRH: Okay, now let's move it over about a foot.

PC: All right.

LRH: Now, let's move it back about a foot.

PC: Okay.

LRH: Now, let's turn it upside down.

PC: Um-hum.

LRH: Let's turn it right side up.

PC: All right.

LRH: Let's put it behind your back.

PC: All right.

LRH: Let's change it somewhat.

PC: All right.

LRH: Put it above your head.

PC: Okay.

LRH: Let's put it out in front of you.

PC: Um-hum.

LRH: Let's put about four more houses out there.

PC: All right.

LRH: Now, let's take the last one you put out there and ram it into the body you have right there. Pick it up, push it into the body.

PC: Uh...

LRH: What happens when you do that?

PC: There's a black line in front of the houses.

LRH: There's a black line?

PC: Um-hum.

LRH: Okay, put one of those houses way away from you.

PC: All right.

LRH: Put another one way away from you.

PC: Yeah.

LRH: Put all four away from you.

PC: All right.

LRH: Now, mock up a whole big... mock up a whole big circle of those houses. Did you get a circle of 'em around you?

PC: Yeah, but they're floating.

LRH: They are floating? All right. Now just send them away from you.

PC: All right.

LRH: All right. Let's mock up another circle of them and send those away.

PC: Um-hum.

LRH: Well, now let's just mock up all around you and above you and below you houses of various descriptions, no matter how big their detail is – just mock up lots of them in a 360-degree sphere.

PC: All right.

LRH: All right. Let those go away from you.

PC: Um-hum.

LRH: Got 'em?

PC: Yes.

LRH: Keep 'em going. Is there any area they don't leave from easily?

PC: Uh... directly in front of me.

LRH: They don't leave directly in front of you. Well, mock up four or five there and slam those into the body... What happens with those now?

PC: I don't see them.

LRH: They're gone?

PC: Um-hum.

LRH: They disappeared?

PC: Um-hum.

LRH: Well, for heaven sakes, mock up about five more out there.

PC: All right.

LRH: Turn em red.

PC: Okay.

LRH: Turn 'em yellow.

PC: Um-hum.

LRH: Turn 'em blue.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em in front of your face.

PC: Um-hum.

LRH: Put 'em behind your back.

PC: All right.

LRH: Put 'em underneath you.

PC: Um-hum.

LRH: Put 'em above you.

PC: Um-hum.

LRH: Push 'em all together into one house.

PC: All right.

LRH: Now, take that one house and start pulling off of it all kinds of houses, various assorted descriptions of houses and throw 'em out around you. What's happening?

PC: I don't know, I get an awful confusion of things now.

LRH: Oh, you do?

PC: Yeah.

LRH: Well, just keep pulling those houses out and stacking houses around you now... Can you do that?

PC: Yeah.

LRH: All right. Now let's just take all of those houses and let 'em move away from you.

PC: All right.

LRH: All right. Let's mock up every dwelling in which you've lived for the last Lord knows how long – any duration of time – and mock 'em all up around you in all different directions... Make you nervous?

PC: Slightly.

LRH: Well, turn 'em all red.

PC: Yep.

LRH: Turn 'em all blue.

PC: All right.

LRH: Let 'em be any color they please.

PC: Okay.

LRH: Uh... move 'em all away from you.

PC: Um-hum.

LRH: Mock up another set similar to them... Mock them all up again.

PC: I can't get houses anymore.

LRH: You can't get houses?

PC: Uh-uh.

LRH: Mock up one house. One little tiny house and put it on your knee... One little tiny house and put it on your knee, got that?... What's happening?

PC: It's just this big black spiraling mass in front of me, whatever it is.

LRH: Well, don't put the house there then. Put the house upon your shoulder... You get that?

PC: Yeah.

LRH: Got that? Well, now put two houses there on your shoulder.

PC: I can see quite a number of them.

LRH: All right, let's get a lot of houses up there on your shoulder.

PC: Um-hum.

LRH: Have you got 'em?

PC: Um-hum.

LRH: Drop 'em into that spiralling mass...

(TAPE ENDS)