

GROUP PROCESSING ON CLASS: RESIST EFFECT

A lecture given on
11 February 1954

[An existing transcript from old reels. Alpha Hart missed this lecture and therefore no notes are available for confirmation. Need reel for proper proofing.]

OK, and this is the second hour of processing on February eleven, 1954. I, you won't need any notes.

Now the essence of the machine of course is its repetitiveness. But there's another essence to any such machine, which really compares with repetitiveness, and that of course is simply resist all effects. The machine must resist all effects. So right away let's, without worrying about that or having been evaluated about it, let's take a look at this manifestation of certainty about no change.

Now let's be way out someplace if you can, and get a, get a, anything there now that is going to resist all effects. Got something there that will resist all effects? Good, let's set that aside and get something else that'll resist all effects. Now let's set that aside and resist all effects, get something else to resist all effects. Now let's be this thing that's resisting all effects, any one of these that you've gotten, let's be it. And be the qualities of it. And get what you'd really have to do now, to continue this quality of resisting all effects.

Now ask yourself effects of what, what effects particularly. Get very selective now, instead of all, let's get selective. What particular effects must we resist to be this thing. Alright, now let's make those things occur and resist them. And let's do that rapidly, make the effect occur and resist it. At least make it come toward you and resist it. Get the degree of alertness necessary now to resist the whole thing.

OK, now let's throw that away, and be the MEST universe and resist all effects. Set that aside and do it again. And set that aside and do it again. And set it aside and be the MEST universe and resist all effects again. Now set that aside and be the MEST universe, and now resist all possible impulses coming from a thetan. Set it aside and do it again. Set it aside and do it again. Set it aside and do it again.

Alright, set that aside and be the MEST universe and sort out your goals. What are your goals. Oh, set that aside now, and be the MEST universe once more, and sort your goals out. And set that aside and be the MEST universe and sort out your goals with regard to a thetan. And set that aside and do it again. Throw it away and do it again. Throw it away and do it again. Throw it away and do it again. OK.

Be up above Phoenix, and mock-up something going in and out of a building or a piece of rock. Do it a lot of times. OK. Now, let's mock-up the person who is the most antipathetic to your beingness. We've all got a favorite goat, let's pick out this goat, and let's start this person, mock them up and start this person going in one direction and then stop them. Start them going in another direction then stop them. Start them going in another direction, then stop them. And continue this up as an exercise. If the mock-up fades out put another one back.

Alright, now set that aside, and if getting a mock-up of this person was a little bit difficult, why let's mock them up changed in some way or another. And then change them again, and change them again, and change them again, and change them again, just in appearance or a characteristic in some fashion, no matter how slight the change is. Alright, now set that aside, mock them up again, and get them moving in various directions, start them and stop them. Start them and stop them, put barriers in front of them and stop them, and start them in a new direction, and put another barrier in front of them and stop them.

OK, let's set that person aside now and mock-up some possession of this person, and start it and stop it in various directions. Now change it. Change it some more, change it again, change it again. OK, now mock-up this person again, throw that away, mock-up this person again and change this person a few times. Some article, even place of residence, some change. OK, now let's mock-up this person and start this person going, and put a barricade in front of them and stop them. And start them going again, and drop another barricade in front of them and stop them. Continue that as an exercise.

OK, set that person aside, let's get another person and start and stop this person. Alright, set that person aside and now let's take any person, mock-up any person you can get a good mock-up of and start and stop this person by booting them ahead and dropping a barrier in front of them. And booting them ahead and dropping a barrier in front of them. Alright set that aside and get a mock-up of any person, and change the mock-up. And change it several times.

OK, set that person aside and get another mock-up of a person, and start this person going in one direction and then drop something in front of them and stop them, and start them going and drop something in front of them and stop them again. Go on with that exercise. OK, set that aside and get the mock-up of any other person, and start and stop this person similarly.

OK, now get a mock-up of any other person, and change this mock-up several times. OK, set that person aside, get a mock-up of another person, old or young, and similarly of course. OK, set that person aside. Now see if you can get a mock-up of your own body, and start it and stop it. Even if you have to take a pin to it to start it, throw up a barrier to stop it. Start and stop it, start and stop it, and start and stop it. If it fades or does something like this, put another mock-up there. OK, do it again.

Now, duplicate any automaticities which have occurred during this processing of these people. Duplicate it and duplicate it and duplicate it, if any automaticities occurred, any sudden uncontrollability. Duplicate it many times.

Alright, now mock-up your own body, and make it flip-flop, with great franticity. Now set that aside and make your body flip-flop real good now in a very public, embarrassing place. Now set that aside, and rig up this incident so it's even much more embarrassing, and make your body flip-flop, and do something obsessively, completely out of your control, in a very, very public place. Do it again. Do it again. Do it again. Set it aside and do it again. This time get more artistic about it. Set it aside and do it again. And again. This time get it doing it uncontrollably. And set it aside now, and let's get something else there that would be terrifically embarrassing to happen. Terrifically embarrassing, and make the body go right straight through it and do it, in its most embarrassing fashion. Do it again. OK, now just mock-up your body and have it flip-flop, and then stop it from flip-flopping. And then make it flip-flop and stop it from flip-flopping. Do that several times.

OK, now throw that aside and now look around, and whatever you see, duplicate it. And duplicate it, and duplicate it, and duplicate it, and duplicate it many, many times. Now find the most certain thing about your condition, the most certain thing about your condition, and duplicate it, many times. More times.

Now pick out the thing which you could most certainly be earlier in today's processing, or anything which you can be with great certainty, and duplicate it, and duplicate it, and duplicate it, and duplicate it, and duplicate it. Let's get lots of duplicates of it. Oh, many more duplicates of it. Now pull them all together. OK. Throw them away, do something with them.

Alright, now mock-up your body. Get your body, and get you as a dot of light, a thetan, going in and out of the head, a yo-yo effect, and being very embarrassed in front of people if you can't do this just right, but you keep yo-yoing. In and out, in and out. Get how embarrassing this is to your body. How embarrassing this is to you.

OK, throw that aside and give me some places where you are not. Some more places where you're not.

Now mock-up yourself as you would like to have yourself. And do it again, and again, and again, and again, and again, and again. OK.

Give me some more places where you are not.

And give me a series of particles, two or more, that you don't have to hold apart. And now a series of particles, two or more, that you don't have to hold together. OK.

Now be up above Phoenix and make things un-fall, from the surface of Earth into the sky. All kinds of things, make them un-fall. Make them fly from the surface of Earth into the sky. Lots of them. Now get one of them and tie a ribbon on it. OK, do what you please with all those now.

And let's mock-up a cube, space, a cube of space, and grant prediction to it. And another one, and another one, and another one, and another one. Lots of cubes of space. Alright, throw those away, and now let's get cubes of space now, and grant wrong prediction to them. More of them. More of them. Alright, do what you please with those, or what you can.

And get cubes of space and grant prediction to them. OK, now let's get cubes of space, and grant non-prediction to them. Put it there, then grant non-prediction. OK.

Now let's just take person after person at random, and two or three times for each person mock them up and grant prediction to them. Mock-up each one two or three times. OK, now let's do this to people, and grant non-prediction to them.

Now let's take some cubes of blackness and grant non-prediction to them. One right after the other. OK, some cubes of whiteness, and grant non-prediction to them. Now some planets, and grant non-prediction to them. And some suns, and grant non-prediction to them. And now some cubes of blackness, and grant prediction to them. And some cubes of whiteness, and grant prediction to them. And some planets, and grant prediction to them. And some suns, and grant prediction to them. OK, throw those away or dispose of them as you will, and mock-up your body and grant some prediction to it, and repeat that, duplicate it many times. Alright.

Now, mock-up your body and grant non-prediction to it. Now grant prediction to it. OK, set that aside. Now mock-up somebody else and have this person grant prediction to you. And set them aside and have them to it again, set them aside and do it again, set them aside and do it again. Get another person, do it some more.

Alright, now let's get somebody and have them grant non-prediction to you. Duplicate it many times. OK. Get another person, have this person grant non-prediction to you. Do it many times.

Alright, put that aside, and get a book and grant prediction to it. And then a whole bunch of books, one after the other, and grant prediction to each one. Alright, let's grant non-prediction to them now. OK. Now let's grant prediction to a number of books. Now let's grant non-prediction to a number of motion pictures. Now let's grant prediction to a number of motion pictures. OK, prediction now to a number of text books. Non-prediction to a number of text books. OK.

Let's be up above Phoenix somewhere and find some places where you're not.

Now, let's mock ourselves up as something which has to be stopped, by an exterior agency. And move it aside and do it again, and move it aside and do it again, and move it aside and do it again. Something that has to be stopped. Many times. OK.

Now let's mock ourselves up as something that has to be started. Set it aside and do it again, set it aside and do it again, set it aside and do it again. OK. Now let's mock ourselves up as

something that has to be changed. Continue to duplicate it. OK, now again as something that has to be stopped. Set it aside and do it again. OK. Now mock ourselves up as something that has to be started. Set it aside and do it again. Continue to do that. OK.

Now let's mock ourselves up as something that must be changed, and set it aside and do it again, and set it aside and do it again. Continue to do that. OK.

Now let's mock ourselves up as something which can only operate on attention from outside agencies. Set it aside and do it again, set it aside and do it again. OK.

Now let's mock ourselves up as a communication machine. And get the amount of attention necessary to operate. Set it aside and do it again, and set it aside and do it again, and set it aside and do it again. Do it again, a communication machine and the amount of attention necessary to operate. Many times. Well OK.

Now let's find some places where you're not, and some things you're not being at the moment. And some places where you don't have to arrive. And a series of particles you're not trying to hold apart. And a series you're not trying to hold together. And a series of particles somebody else isn't holding apart, a specific person. And a series of particles somebody else, a specific person, is not trying to hold together.

And now some things which you don't need energy for at this second.

And some people you are not at this moment under arrest for having killed.

And some things which are very serious. And some more things that are very serious. And some more things that are very serious. Well get one with certainty. Some more.

Now let's get some cats that are not at this moment pretending they are you.

And some mountains that are not known by your name. Well get one at least.

And some horses that are not eating spinach.

And a logical reason, completely logical reason. That's all, just a logical reason. Some more logical reasons.

Now mock-up your body laughing and getting shot. Set it aside. Mock-up your body laughing and being shot for it. Many times, over and over. Now have it be ground to fine powder just because it laughed. Now be the MEST universe and inhibit all laughter. OK.

Be your favorite machine. Now be the machine that nobody must touch. ...

[end of transcript]