

Transcript of lecture by L. Ron Hubbard. This is the second half of AICL-14 renumbered 7B and again renumbered 16 for the "*Exteriorization and the Phenomena of Space*" cassette series. This is the second half of tape number 667 on the Flag Master List. But note that it is actually the beginning segment of the next lecture.

## **INVERTED DYNAMICS**

A lecture given on 14 October 1953

[Clearsound. Checked against the old reels. There are no omissions except at the end.]

[Note that on the old reels, this lecture is the second half of the previous tape, RANDOMITY, CONTROL AND PRODUCTION, Part II 5310C14B 1ACC-14. The title "*Inverted Dynamics*" in the old reels is used on the following lecture, which in the clearsound version is called "*Inverted Dynamics Continued.*"]

Afternoon of October the 14<sup>th</sup>.

And I just got through telling you I spent the morning auditing this case - part of the morning - which has been audited before.

In 1951 I released techniques to at least two of the auditors who have audited this case and as far as I know these techniques have not been utilized.

One of these auditors I remember scolding severely for not using the next - what is now the next-to-the-last list of Self Analysis, "*Remember something real.*"

Every once in a while I run into this. It's utterly maddening. How an auditor can take somebody who is a bit adrift and not make this simple test - knowing the test, knowing it is in existence and knowing it is workable - I'm sure I don't know.

But in this particular case, that test should have been used - oh, but thoroughly should have been used. He could have put in just hours and hours and hours and hours of the same list, just as it came out in 1951.

And there's another thing in 1951, the other technique released - maybe you remember this, but I remember training two of these auditors in this. You put up - you have the preclear put his hand up in front of his face and feel the force of his words. And if he's above 2.0 or thereabouts on the Tone Scale, he of course recognizes immediately that there is no force in words. There isn't any force.

The second I had this preclear do that, she got explosions. Now, this says a great deal - this says a real great deal for these boys, doesn't it?

Their acceptance level, obviously, must have been on well people. It just must have been, that's all, because this is too obvious.

Now we come out with a technique: *"What room?" "What room?"* I've been talking about this for a long time - talked about it at the conference. But this preclear refused to have this run on her because it was a psychotic technique. And yet when she just touched one side of this room and walked across this room to the other side of the room and was asked, *"Now, is this at a distance from the wall which you just handled just before you touched the wall you're now touching?"*

*"Oh, yes. Yes, a different wall."*

*"How do you know?"*

*"Because I can see the facsimile of a wall I just touched right in front of my face."*

We go across the room again and touch the radiator; make sure it's real. And we come across to the other side of the room, touch the wall again. *"Now, what did you touch just before you walked across the room?"*

*"Radiator."*

*"How do you know?"*

*"I-I see this facsimile of it right in front of my face."*

*"Well now where is the radiator which you just touched?"*

*"Right here in the facsimile."*

People have been trying to run engrams on this case. People have been trying to run all sorts of things on this case.

The condition of a psychotic is so heroic, so bloody, so terrible, that of course it follows immediately by Q and A that one can only use, then, heroic, bloody and terrible techniques, doesn't it? And yet these are the people that have to be processed with a powder puff. Oh, how lightly. Oh, how lightly.

But to show you how far you can go with a technique just as a case history: I actually had this person well exteriorized and blowing things up before I ran room contacts. A little bit rough at first but pushed her right on through it.

Now, this person is a cat person. There's some of that in the Doctorate tapes. There's seventeen or so races which have come down to us. There's the snake people. There's the bear people, the cat people. There's a dog people. These things key in simply on

animals and the only reason we're calling them cats, birds, dogs, bears, snakes, something like that, is because that's as close as you come down here. There's a canary people. We just have a word and the word says "*canaries*" - it's not canaries. But it's something that vaguely resembles Earth canaries so there's your key-in.

And this case was a cat person. With explosions and with actual room techniques, I changed the color and expression of this person's eyes. Took me two and a half hours, but I changed the color of her eyes from almost washed-out blue to hazel brown. So I knew I'd effected a communication change.

Now, here is an acute state of energy scarcity, which is space scarcity, which manifests itself on what we call an "*inverted dynamic*." And today we're going to talk about these inverted dynamics (and I was right on schedule). And this case doesn't particularly exemplify this, but this person on explosions began to tell me, "*Yes, I'm right up there*." Now, just get that phraseology again. "*Yes! I know I'm exteriorized - I'm right over there in the corner.*" We follow this?

Boy, fan your ears for that on a preclear. Just fan your ears real well, because they're on an inverted dynamic. All right. Cover that later, but that's - that's terrific. That is just simply the best doggone psychometry you possibly could ever lay your hands on. That's Dianometry. That's Scientometry.

Here we have a case that is so swimming around in personally generated energy, and she's dodging her own energy much more than she's dodging her own body or MEST objects. Yet, this case is still moving, walking straight up and doing pretty well. Doing pretty darned good.

Computation on the case is, of course - I look at the case - cat people. She was auditing people at a distance: other people's problems. See what the computations are? How fast they come out? Why cat people? Her eyes look like cat's eyes, that's all.

Well, how do cat's eyes look? They look just like a cat's eyes and you don't have to stretch your imagination a doggone bit. They're not necessarily the color of cat's eyes, but if you'll notice a cat's eyes sort of sweep up. The shape of the outer lid - that is to say, the lid of the eye, the amount of eyeball exposed - it's long and slitty and swept up at the end. Very recognizable.

I know four or five of these cases that are very extreme - keyed way in. Well, all these cat people have about the same computation, so it's awful easy. They - any adventure, misadventure they had with a cat when young - oh, there's a beautiful explanation for why they are cat people. And they had trouble with Papa and cats, or Mama and cats, inevitably and invariably.- It should strike you as rather strange that practically everybody has the same sort of incident but it only keys in on one person.

So don't-don't-don't get - don't - I know none of you would do this, but don't let some auditor you're training get super, super brilliant, let him draw this fantastic conclusion that the incident about the cat is the incident for which he's searching and is an incident, and that these people who are fascinated with cats and so forth... A cat person isn't necessarily fascinated with cats. They practically never talk about cats

unless you push them. That's the difference between people who are just enamored with cats and cat people.

If this character, this auditor, dreams this up as an explanation, he will then run the incident and hang the case up on the track the like of which you never saw anything hung up on a track. A cat person will hang up on a track when the childhood cat incident is run. Now, you can think this is very, very strange, but the cat involved and the cats involved don't happen to be Earth cats. They are flying cats. And you can run flying cats on these people and it's quite shocking to them, to say the least.

But they all have an incident whereby Papa drowned cats, Mama killed cats or they strangled cats. And when looked for, you find this incident and there it is and there - leave it alone. Just leave it alone. It's just a key-in. And if they're down the groove on this at all, they've got so much past history on it and it has happened so often and there are so many incidents under it and it will so confuse them to run it, they're in no condition to run it. There you go.

A cat people, unlike the snake people - snake people are unauditably, practically, because they sort of slither around everything you say and do. They're very, very unmistakable people.

Well, you know, I'm talking to you here you think very seriously about these kinds and brands of people and you might, therefore, do well just to simply memorize all these people - this isn't the point. It doesn't matter whether there is such a thing as a cat tribe that got imported into this universe or not. But the computation is the reverse computation of the cat.

The cat's computation is "*Oh, how independent we have to be.*" There is nothing quite as contemptuously independent as a cat. And there is nothing so frantically helpful as a cat person. They do not bear that personality characteristic. Call them cat people just because they have eyes like cats. All right.

"*Other people's problems*", you've seen that. That's quite a button. Well, when it becomes the case computation, thoroughly, a hundred percent, you realize that somebody must be trying to atone or pay for something which is impossible to pay for. And it's just hopeless. These poor cat people. However they got into this universe I don't know. But they're completely lost. They're completely helpless. They are utter final bait for anybody who wants to clip them or gyp them or swindle them - they're trying to help. And if you were to tell a cat person that he or she couldn't help, they'd spin. Just like a spinning top, away they go.

You tell any psychotic that he can't help, if you don't find something for him to do, oh boy, you're liable to just pull the string on him. He's gone - round and round and round and round.

I've seen three of them have psychotic breaks immediately following a hint from me that they couldn't help. So, after these things happen, and so on, I always find something for them to do. This is no clue to it at all, but I always tell them to do something. But remember, you don't have to be sequitur with such - such a case level, you don't have to be sequitur. When they say, "*Help,*" you just define help for them right

then and there. And the best way for them to help is \_\_\_\_\_, and then you just define it. I don't care what you tell them to do. Make sure that people don't get parking meters overstuffed or overtime; have some nickels in their pockets when they walk down the streets and put them in parking meters for people whose parking meters have run over. Anything! Anything. Anything at all.

Tell them that the best movement in the country is the Boy Scouts or the Girl Scouts and the best thing they can do is go and take Dianetics or Scientology or something into that group or troupe or something. But give them something to do, for God's sakes! Just don't leave them standing there, because they'll - they'll spin on you.

You say, "*Well, there isn't anything you can do here, really,*" so on and so on. Away they go. Wham-wham! Bad deal.

Conversely, you could take one in a terribly bad spin and if you had them in an emergency area of some sort or other where work was actually going forward like a hospital or insane asylum, if you just suddenly said to one of them, "*Here! Give me a hand calming this fellow down!*" They'd just snap sane right then. They'd probably stay sane. It takes an emergency situation to give them that much juice suddenly.

Well, all right, I got away with processing out Papa and cats by not processing Papa and cats. I just simply had her blow up men and women and herself and cats and then I had her holding cats and the cats were cursing her. And they were going to get even with her and she had to throw them out away from her and have them explode. And she'd get another cat - she'd produce this new cat - and the cat would curse her and say he was going to get even and she'd throw him out and explode. Well, she really was grooving down the line on this, see? She blew up more doggone cats than you can count.

And in the process of this, I ran another technique I'll tell you about, whereby you get something to create something to create something to create something. The Quaker Oats technique, we call it - the mock-up within the mock-up within the mock-up within the mock-up. You know on those - some breakfast food boxes, you see a picture of the breakfast food box on the box of breakfast food. And it's got on it a picture and that's got a picture of a box of breakfast food on it and it runs on, on down. I think several artists have gone psychotic trying to get in the last box of breakfast food in the pictures.

Anyway, here we have this case, which is just bank completely starved for energy. And yet under good auditing, energy was under complete obedience. So we found another - found a prime button, "*Afraid to get old.*" And if you add this up, you'll realize what a button that is. It's in a lot, in fact, the majority of old people. How do you know it is? Because they go psychotic. How do they go psychotic? They turn into senility. They've been pushing the time track and locking themselves up in time so hard that they push themselves back into childhood and restimulate it so that they won't be old. Fighting age, fighting time. Time is the single aberration. Okay.

Let's - let's see how we do this. All right. We blow up old people. We blow up old people and we blow up old people's voices and we blow up old people's sight and we

blow up their hearing and we blow up their teeth. These - you know, teeth is one of the most intimate communication perceptions a person has - crunch! Very intimate.

Anyway, just keep blowing these up, see, in big quantity, way up in space and so on.

Well, before I'd done very... And then - then we turn around and we have little children in mobs with this great determination in them that they're going to grow up. And of course that's what's the maybe. For the first part of a person's life, he's got to be old. For the last part of a person's life, he's got to be young. And between these two when they lock up on the complete maybe you get senility. Okay.

Blew this up and what do you know? She was saying, "*Well, we were five thousand feet up, see.*" And here she was saying, "*Yeah, the mock-up is right out in front of me. And there's a platform under it. I've got this platform under it and there's this and there's that and so forth and ...*"

In other words, by the time we'd done what I've just described to you in various ways, and done nothing else but this, we had this person actually exteriorized. What do you know! They weren't exteriorized and detached from the exteriorization. They weren't on the - in other words, we'd inverted the dynamic. They were - this person was five thousand feet up, see?

They weren't here saying that - here over to the left - saying that the thetan is five thousand feet up having exteriorized it from the body. See, they are exteriorized already! Then they have to take something out of the body and send it five thousand feet up, see, and audit it. But this person really exteriorized and pam! went into valence as herself and was considerably easier and the color of her eyes flicked suddenly; it was quite an amazing sight. Her eyes kept going kind of flickery and all of a sudden - pow-pow!

And one of the techniques I use which I omitted there was I had her blowing up eyes - just lots of eyes. When she first tried to put up two eyes they kept slapping together, naturally - double terminal. But eventually got her blowing up eyes in tremendous quantity. "*Eventually*" - within three minutes. All right - from the moment she first began to have trouble with eyes to blowing them up by the billions - individually, collectively. At first she couldn't blow up green eye - blue eyes; she could blow up brown eyes. And we blew up the brown eyes and we blew up the blue eyes. And her eyes were evidently trying to keep from being brown eyes or something of the sort, which accounted to some degree for the color shift. All right.

Then we finished up with completely objective techniques. Now, these techniques - any of these techniques, you see, are quite valid for any level of any case. But these objective techniques particularly so. And if you want to get a line charge on a pc, you follow this technique.

How about you standing? You're handiest there, John.

Now stand up over by the window and look inboard toward a spot here. Now you say to the spot here, "*How are you?*"

Male voice: Mm-hm.

Well say it!

Male voice: How are you?

I don't know. Come over here. Turn around and face the window and refuse to answer. Okay, go back there.

Turn around and face this spot again and say, *"What's wrong with you?"*

Male voice: What's wrong with you?

All right. Now refuse to answer it.

All right, go back over there again. Now look at this spot here and say, *"You've got to answer me!"*

Male voice: You've got to answer me!

Turn around. Now say, *"What do you want to know?"*

Male voice: What do you want to know?

All right. Go over there again.

Male voice: This is driving me ragged. I'm wearing out.

Say - just say, *"Are you all right?"*

Male voice: Are you all right?

Now say, *"I'm fine now that you started talking to me"*.

Male voice: I'm fi ... Yeah. Yeah. I'm fine now that you started talking to me.

Okay, that's - that's - this technique, it just goes on along this line.

Okay, this is - demonstrates to you that you can very closely approximate mock-up Q and A on this line and it just works beautifully. Okay.

Now, did this, and came right on up the line.

Well, anyway, the techniques not to run on this case - actually, one was taking a chance by running explosions, because one saw that obviously we had an inverted dynamic. This case is not what you would call psychotic - not even vaguely. The case is on a balance, however, between what you might call *"Theta universe"* and this universe, to a point where the body - it's much more easier to substitute a mock-up for the body - you know, give the mock-up more validity than the body.

Now, this case could be in terrifically bad condition and most cases, in that case's boots, are in bad condition. This case happened to be moving very, very well for this condition.

Now, an invalidation of the case had occurred which blew off in several different auditing sessions. And the invalidations were just the basis *"Oh, that technique is too much for you."* She wanted to run a certain technique, so - so on. *"That technique is too much for you."*

And she came up to me, really, to find out whether or not she was all right. I told her she was all right and she was. Felt lots better. People had been worrying her.

Now, but this is an interesting session just from that basis. It took a long time to run from a basis of just time - two and a half hours' worth of auditing on this sort of thing and yet we were auditing with pretty good rapidity.

Gave this technique: The idea of the hand across the mouth and I had her say - oh yes, there was another technique I used - I had her say, "*The terrible force of words*" against her hand. And she agreed with me completely, "*Yes, her words had a terrible force.*" She could feel them, right there. How do you like that? She never did get to the point where words did not have a terrible force because this case is running on a computation where she backs up every word with an energy flow. And she's sufficiently crossed up in universes that when she speaks, she speaks with beams to the mock-up of the person she has made to substitute for the mock-up of the person. Interesting, huh?

So, of course, the terrible force of words was definitely there. And every time she would speak like that she would blow the mock-up up. She couldn't keep it from blowing up; she was having a bad time with it. So I had her put her fingers on her windpipe and feel the vibration of the windpipe with her fingers and she finally straightened out very well on that. She blew that and then I ran some Comparison.

But I ran another technique - a live technique, that is to say, not a mock-up technique - having her run this - none of these are psychotic techniques; these are just techniques - I had her say, "*Dirty word*" and then rush - jump out of the chair and - I'll show you.

Sit right there.

Turn your chair around. You - get your chair now. Turn your chair sideways.

Okay. Now say, "*Dirty word.*" Sit down in your chair. Now say, "*Dirty word.*"

Male voice: Dirty word.

Now reach out and grab it.

Male voice: Ho-ho! Like that?

Yeah. And say, "*It'll betray me.*"

Male voice: It'll betray me.

Now hide it.

Male voice: I hid it.

Hide it!

Male voice: Oh!

Physically.

Male voice: Okay, I'll put it in my pocket.



That's all right. Put it in your pocket. Now say, "*Dirty word*" again.

Male voice: Dirty word. You want me to grab it?

And say, "*It'll betray me*."

Male voice: It'll betray me.

And hide it. Now, say that again.

Male voice: Dirty word. This can go here.

Well, when you catch it out there, say, "*It'll betray me*."

Male voice: Oh, yes. Dirty word. It'll betray me.

Say it again.

Male voice: Oh, this is goofy! Dirty word. It'll betray me. I'm getting my pockets full. Some more?

Go ahead.

Male voice: Hm. Dirty word. It'll betray me. Dirty word. It'll betray me.

Go ahead.

Male voice: Dirty word.

Now think the dirty word as you say "*Dirty word*" and make a substitute for it.

Male voice: Oh, okay.

Think the dirty word.

Male voice: I'm going to get all mixed up here.

Come on.

Male voice: Dirty word. Nah, they won't betray me.

Okay. Go ahead.

Male voice: Ahh! Neither will I.

Okay.

Male voice: Dirty word. None of them will!

Well! Turn around. None of them will, huh?

Male voice: No, none of them will.

Okay. Do it a couple more times.

Male voice: Trying to remember some more dirty words. Okay Dirty word. No, that one won't either.

Okay.

Male voice: Dirty word. Forgot to think of one.

Well, what do you know. Okay, skip it.

A person down the line - thank you - a person down the line... Did you feel any pressure coming off in any fashion whatsoever? Did you?

Male voice: No, the only thing is that I just - the only thing was that I thought I might say one of them, and then I knew I wouldn't.

Okay, now you know you won't.

Male voice: Yeah.

Well, you'd be surprised how far this would go with a person who is bad off. Every word they say they've got their hands mocked up, dancing in front of their mouth to grab the word and throw it away. They've got beams and things out in front of them to catch things that might - might slip, return them and put them away. They got all kinds of mock-up mechanisms by which anything which might betray them can be caught before it betrays them and then they can stow it. None of you are psycho. You don't appreciate this. But you'll see it. Words are objects to these people.

This girl, as she did that, had the words exactly located geographically at the time she caught up with them and had to really stretch a couple of times to grab them because they were slipping through the wall. And then after a while sort of decided the same way, you know, "*They're not going to betray me. Ha-ha!*" That's the only certainty you're trying to reach.

Well, that's a sane certainty. But that is the end product of psychoanalysis: "*Words will betray you. We'll know all those vile and terrible things about which you're thinking. All we have to do is analyze what you're saying and you have betrayed yourself.*" It's just a typical MEST universe game. It has the same therapeutic value as the actual commodity which the betrayal represents. None! But it has a reverse value. It is destructive. Why is it destructive to have a person under inspection? Because he might betray himself so he's given the idea on Q and A that he has something which might be betrayed. Q and A, see?

Everybody is waiting for him to betray himself with a word, which gives him the idea that there is something in his past which he may betray to you. You follow that? Q and A. You manufacture, then, a guilt complex in the person and he doesn't know what he has done, but he knows he must have done something, because he obviously is betraying himself with his utterances and actions. Right?

So, we have manufactured a guilt complex about a no-incident. And the incident doesn't exist, so we leave the patient fighting a zero. We leave him fighting nothing in his past. He hasn't betrayed himself because there's nothing to betray in the past. Think this over. I see you're laboring on it. Your wheels are grinding.

Male voice: Has this ever been done for appearances as well as words?

Oh, yes! Sure, I mean, you could...

Male voice: Would you just have them mock up out there - a mock-up of appearances?

You don't mock up anything. You play it in real life if you possibly can manage it.

Male voice: Well, what would you have the person do? Grab an object as an appearance and then...

Ah, I see what you mean, yes. You don't - you don't run this in a mock-up.

What I'm trying to put home to you is, you would have - a pimply face - you'd have him put out an array of a pimply face and he reaches out and grabs that, see, and hides it. And he reaches out - and you have him put up the mock-up of a poor or cheap or shabby shirt - and he reaches out, see, and grabs that and hides that. You get the idea? And the whole thought is when he grabs it, he must think "*It'll betray me.*" See?

And the other thought is somebody holding a pimply face or a shirt or a dirty word out there - they run right into this immediately, because they get the thing going out and returned, and they finally decide that if they do anything it'll be returned to them. So you bring them up track and then you'll decide people will hold it out on them. And that's ridicule. So you get pimply face, ridicule; cheap shirt, ridicule. Somebody is holding these items out there. "*It betrayed me*" is the thought which follows with that. Simple, supersimple technique. Idiotically simple.

The fact of the matter is, is everybody is putting out mock-ups all the time in terms of light waves. They can't help but put up these mock-ups in terms of light waves. And these mock-ups are consecutive and continuous and they're radiating out from their body in all directions, obviously, because other people are receiving them.

So a person gets the idea he continues to put up this mock-up and he decides he doesn't want to put up this mock-up anymore so he goes into occlusion and won't put up mock-ups. You should get that real clear. You should drill on that until you've really got that.

Your face is putting up MEST universe patterns to somebody else, obviously, all the time. So therefore, you are putting out mock-ups which other people are grabbing. And they remember them so they hold them. And if other people keep telling you that they remember what you did or what you looked like - even if it's complimentary - it eventually will get on your nerves something fierce. Because it makes you aware of the fact that you're putting out a mock-up continuously and consecutively from your body out into the air and to the people around you, whatever else you're doing. So the obvious answer for this is try to keep from putting out a mock-up. In other words, become a priest and wear a cassock or something. No, what do they wear - hassocks?

Female voice: Cassocks.

Male voice: Cassocks.

Well, you don't put out a mock-up if you possibly can help it.

This is the hooded, occluded figure, see? It doesn't want to put out a mock-up. And this is the better way: Every time he sees light, he ducks back in; he's using it like radar. At the same time he's also keeping light waves from putting out a mock-up. Follow? You've got to stop those light waves and keep them from putting out a mock-up.

The fact of the matter is you could do that, but that's why and how you got into one of the genres of mock-ups: facsimiles. Because you don't want to put out a facsimile, so you stopped facsimiles of yourself from going out. See how that is? Because other people receive them and if they receive them and remember them, they are obviously holding them, so they have something of yours which they are holding and it's out away from you and you can't get it back.

Auditors fall into a dramatization of this when they're trying to run out facsimiles from people. They're trying to wipe out the mock-ups they have made.

[The following 3 paragraphs are on the clearsound version only. The clearsound version appears to be the correct continuation of the lecture.]

They're not interested these auditors, at that level of the scale - they're not particularly interested in making a preclear happy or healthy. They just want to wipe out all the mock-ups they've made in the past which are being held by people which makes them, of course, ridiculed.

This is not the universe of betrayal. That's obvious. Its waves go in - pound! pound! pound! pound! - and reduce the thetan to zero. And then they turn around and reflect back out and are held at a distance. And nobody wants that last. That last is really fatal. That is the return of the wave. And they're holding these images out at a distance and that is ridicule.

And when the sun shines upon Joe, its waves then turn around and reflect back to Bill, and give - whether Joe wants it or not - a mock-up of Joe to Bill. Bill will eventually get impatient about this if Joe shows any disposition not to like Bill. Therefore, this is the "*friendly universe*"; everybody has to be friendly. The best thing to be in this universe is friendly.

[This is where the clearsound version ends.]

[Instead of the above 3 paragraphs, the old reel has a gap and then the following fragment. It is possible that this is from another tape, overcopied onto the reel in error.]

- ...se [universe?] and then we see more and more and more that he only copied what he saw. In other words, he was obsessively in communication with a universe that was held in agreement with one and all.
- Now, the CDEI cycle begins at the moment he departs from his own universe. He's curious what would happen if. And if we just wrote that on every tombstone that was out here in every cemetery, we would have the only truthful inscription present. "*Dear and loving mother of twelve mourning children,*" a usual in-

scription, "*Departed from his beloved business and family*," another inscription and so on. We look these over, sometimes they're dramatic.

- Like there's a couple out in Columbia, California that are very dramatic. One of them says, "*Killed by a*," this is not a direct quote, "*Killed by a sniveling skunk that also tried to cheat him at cards*." And the next grave to it says, "*The sniveling skunk*," erected by his brother, the first man's brother. Very interesting, but those things are not necessarily truthful. But if you put it on there, CDEI...

[The next reel, "*Inverted Dynamics*", has a short fragment at the beginning which may be a continuation of the above. That fragment is also missing from the clearsound version.]

- ...and eventually becomes homo sapiens, OK? (Well, that's one of the attainments, stopping time...) Well how could you; what is time but a change of location of a particle in space? So if you change the pace of a particle in space, you'd stop time. (That's right.) That's right. And there's your time, time stops.
- OK. Now we've got this reflective quality down, I hope you recognize that. I want you all to do this little silly exercise. It's very silly, but I want you to turn around with your whole body to stop something, not just with your hands. Just turn around and face your whole body with that mock-up. You know, it's coming out radiation, and then your effort to stop that radiation. Do it a few times. Then get the idea, have somebody else stand up there and you just stand there and try to stop the radiation that's coming from him. He's not doing anything. Let's not go into speech or worry about speech. Let's just realize that this is a matter of a pretty solid mock-up, but it's mock-up, it's universe.

[At this point on the reel the fragment ends, there is a gap, and then the next lecture begins. For that lecture, see the next file in this series.]