

ANATOMY OF THE HUMAN MIND COURSEⁱ

The following notes were given by Ron to Johannesburg staff for piloting the Anatomy Course and for forwarding to Saint Hill. The „I“ used in the notes refers to the instructor, Peter Slabbert, who carried out Ron's directions.

The Course is 20 evenings long as follows, regardless of whether it is given 5 evenings a week, 3 or only one.

This course should be done *only after studying Ron's lecture of 1 Sept 1964*. It is a stop-gap until new PE materials are released. The Johannesburg Congress also cover this material.

YOU WILL ONLY LOSE STUDENTS WHO HAVE NOT UNDERSTOOD A WORD OR TERM GIVEN. (Covered more completely in the lecture.)

1 st evening:	The Reactive Mind	2 nd evening:	Engrams
3 rd evening:	Secondaries	4 th evening:	Locks
5 th evening:	Circuits and Machinery	6 th evening:	The Analytical Mind
7 th evening:	Mental Image Pictures	8 th evening:	Mock-ups, Facsimile & Fields
9 th evening:	Service Facsimile	10 th evening:	Valences
11 th evening:	The Somatic Mind	12 th evening:	The Brain
13 th evening:	The Body & Nervous System	14 th evening:	Problems, Confusion and Stable Data
15 th evening:	Cycle of Action	16 th evening:	Cycle of Control
17 th evening:	Havingness	18 th evening:	Time Track
18 th evening:	Emotions & Emotional Tone Scale	20 th evening:	Restimulation & Aberration

Outline of one lecture (pattern of every lecture). A lecturer starts the evening off with a discussion of Scientology. What it is, what it means. This lecturer also gives the definition, a description and a demonstration of the 'Thing' for the evening. This lecture is different every night.

(The 'Thing' is Secondaries, Engrams, Locks, or whatever is being covered that evening.) These lectures should talk about Scientology plus or minus 15 minutes; demonstrations, etc of thing 25 minutes. At this stage the lecturer pairs off the students and has 50% of them find the 'Thing' in the other 50%. This takes about 10 minutes at which stage the lecturer will reverse them and then B will find the 'thing' on the first set. The class now has a 15 minute break from 9.00 to 9.15 and then comes back when the lecturer conducts a seminar getting comments, and ideas from the students on the 'thing'. The Lecturer ends the evening with a question like 'Does this knowledge have any value in life?' and sends them home. This evenings are kept short and with punch so that the students have great reality on one thing only and are then sent home. Do NOT LET A STUDENT LEAVE WHO IS CONFUSED ON DEFINITION.

The Reactive Mind - many examples are given of the Reactive Mind and then a demonstration is given. The following examples could be used: Decisions are not sticking. Students could be told how people try to make decisions to give up smoking, to give up drinking, etc. and that some part

of their mind *over which they have no control* influences them otherwise. It should be stressed to the students that there is part of the mind which they don't have any control over and this is called the Reactive Mind. Another example is: 'don't think of an elephant'. Students immediately reactively think of the word elephant. A couple of students could be asked what they like doing such as eating cream, etc, and told to decide not to do that and they in that way become aware of the Reactive Mind.

On the assumption that interest will fade first and then communication and then control and lastly help, it is probably easiest to demonstrate this Reactive Mind by somebody's interest falling when his Reactive Mind is restimulated. The example I am going to give now was found very, very workable and demonstrated very clearly the presence of the Reactive Mind. I asked a student to volunteer to stand on the stage and talk to the group. I spoke to the student encouraging him to tell the group about something which he was very interested in. The student chose the subject of girls and discussed this with the group becoming more and more interested in girls as he got on. I stopped the student at this juncture and made the class criticize him. Made them criticize him one at a time making cutting remarks about him for about 10 minutes. After this I told the student who had volunteered to talk to us again about girls. He found it absolutely impossible to address the group and tell them about girls. Here I took the opportunity of telling the group that the Reactive Mind had now been restimulated and had cut down his abilities. After this was clearly indicated I made each member of the group say something nice about this person which they sincerely felt, and I made them keep this up until the person felt good again at which time he was very able to talk about girls.

Another small demonstration you can do on the whole group is to get them to mock something up-something nice-and then change part of that mock-up to something which they cannot confront. Tell them now to get rid of the mock-up. You will find that the part of the mock-up which they cannot confront tends to stay around and doesn't vanish.

The second evening (Engram) started off the same way with a discussion of Scientology, etc. Then I told them briefly that the Reactive Mind was a part of their mind which was out of their own control and explained that engrams as well as certain other things go into making up the particular Reactive Mind and that I was going to demonstrate some engrams.

Again I got somebody to come up onto the stage. I wrote the component parts of an engram down on the board such as unconsciousness, physical pain containing all perceptions and postulates.

I proceeded to run an engram on this person. I found the engram and started running it at which time he became more aware of certain postulates he made and as I was running it I pointed to certain things on the board so that the rest of the class could see how the engram fitted in with the definition. I brought the student back into present time and ran a little bit of havingness on him to key the engram out again. I explained to the student that the engram which was in the Reactive Mind obviously could control and change a person's ability to handle things in present time. This was fairly obvious as during the engram or just after, before I had brought this person to present time he was unable to do very much more than just sit there and he was in the middle of severe restimulation with headaches, etc.

On the third evening I went through a discussion slightly differently on what Scientology was, etc, for the newcomer. (This should be done every evening in a slightly different way) and then went on to explain what further went into the Reactive Mind was the Secondary. If students didn't know what a Reactive Mind was it didn't matter as they would get it the next time around. I got somebody on the stage again and ran them thru a secondary. This was very interesting as we restimulated something where he had almost been killed due to some sort of gas and the smell of the people in the room turned on severe headaches and inability to see, etc. Here again I would

point out to the students that secondaries and engrams could upset the person's behaviour in present time whether they were aware of them, or not.

Then the students found an engram or secondary on each other. They just had to find one not to run one. The intention behind this being that the students would *have reality that engrams and secondaries do exist and are not only words found in Scientology*. I am sure I accomplished this goal very, very well.

I have not yet done Locks with them; this I intend doing this evening. The Locks I will do on a similar sort of basis. I will probably find a secondary, run it a little so that the person has reality on it and then proceed to scout for a series of locks stemming from the secondary and thus demonstrate that the locks do proceed right up to present time and will continue until the secondary is one day run out by Scientology.

I hope this makes sense for you. I am afraid I have not set it down in a very systematic manner, as I do not have any notes on it as yet. I think you will do very well if you remember that your main goal is to make quite sure that each and every person in that audience has absolute reality that these particular 'things' do exist in themselves and in other people and that all people do have them and that they are not merely words found in Scientology.

I will keep you informed as to what we do, how we run this course and will write soon again.

Let me know how you are doing. I am sure you will find this course very interesting to run.

To continue with the Anatomy of the Human Mind Course.

Every evening does, of course, use the same sort of pattern, as I explained in the last letter.

In the demonstration of *Locks* I had somebody on the stage, found a secondary on them, then proceeded to find many locks which stemmed from that particular secondary. I did this to a few people and it demonstrated conclusively how there were things right now in present time which they disliked, etc which were the result of locks, due to some sort of secondary and usually some irrational disability which they now had on account of this. (I used Locks rather than engrams for demonstration of secondaries, as the students contact secondaries more easily, engrams being more occluded.) As the students had to do on each other, was again to find some sort of secondary, and prove to themselves that they each had whole chains of Locks stemming from these particular secondaries which was quite capable of influencing their behaviour to some extent. The purpose of this being that *they knew that locks did exist in them*.

Circuits and Machinery. One method I used to demonstrate a circuit, was to play them a record. This happened to be the whistling part of 'The Bridge on the River Kwai'. I played this record for a few times for them at odd intervals and it was found that about 80% of them whistled this record during their break. Another thing I did was to start the record, play a few bars and stop the record in the middle of a musical phrase, and it was found that about 95% of them tended to carry on whistling the record in their head quite involuntarily. I explained that the modern system of education is a method of instilling some sort of circuits like the two-times two table, etc. It is quite a good joke about a little boy who was asked to say his four-times table and he sang the usual old tune that children sing when they say their table; the teacher having pulled him up on this he explained that he could remember the tune but he had forgotten the words.

A good demonstration was to get somebody to stand up and talk about something to the class. What we do there is to make them just talk and talk and talk and the class doesn't say anything but spot the machines that are used for talking and the circuits that are used. It is found here that as his havingness goes down he pulls in more and more circuits and afterwards says the same

thing over and over again and again and gives plenty of ‘ums’ and ‘ahs’ and ‘You know what I mean’ and that sort of thing. After this I ran his havingness back in by getting the class to admire him again and it was shown that he now used fewer circuits to talk. A good method of demonstrating machinery to the class is to stand behind the person who is talking and imitate his movements, so that they can see what sort of movements he uses mechanically. For example, he stands on the left foot and then on the right foot, then the left foot, then the right foot all the time while he is talking, or he uses his hands or something. This demonstration goes down very well with the class.

Analytical Mind. Here we want to demonstrate to the students that they do have a part of their mind which is under their control. About the best demonstration here is to get some person to build up some sort of mental machinery-learning the tables, $2 \times 2 = 4$ etc, or ‘thank you’ is an example of it. Usually people just think thing, they don’t decide to think things. In other words their thought is totally out of their control. But here they can be made to decide to think things and then carry the decision through, using this analytical mind. The working out of problems, etc, as found on an IQ test demonstrates the use of this mind. The person will also use an Analytical Mind as a justifier when he tries to justify something he has done, this can be demonstrated by getting the person to recall some experience in which he felt he did something wrong, but wouldn’t admit having caused that particular effect and used the analytical mind to justify the particular action, by putting in all sorts of reasons why not, etc. When they find examples on each other, the justification examples as has just been given, is probably about the best. A demonstration that can be given in front of them all is getting them to recall something normally out of their control by working back on some sort of gradient scale, this demonstrates that the analytical mind can be used and that certain pictures of the past, etc, are stored in this mind and that they can draw these pictures from this mind.

This is as far as we have covered up to now, but I will keep you informed as to what we are doing and how it goes. This schedule is as yet, of course, still tentative.

REACTIVE MIND

DEFINITION

DESCRIPTION: A part of their minds which is out of their control.

EXAMPLES:

1. They have made decisions, e.g. to give up smoking, yet they still smoke.
2. Don’t think of an elephant.
3. What do you dislike? e.g. snake, spider. Decide you like.
4. Do you ever lose a person’s name?
5. Can you change your mind about a sad film immediately afterwards?
6. Did you hear the noise outside before I mentioned it? Alright, decide not to hear it now.

DEMONSTRATION: Get a member of audience to talk to the group on an interesting subject. Then have group criticize him thoroughly. He can no longer talk to the group. Have group now admire him and sincerely compliment him on good points they feel he really has. He can now talk to the group again.

ENGRAM

DEFINITION**DESCRIPTION**

EXAMPLES: Person gets knocked down by car, etc, etc. I explain how perceptics are recorded and identified.

DEMONSTRATION: Get member on stage and find engram on him (this life). Run it a little. Turn on somatics, like postulates, pain, unconsciousness, perceptions, etc, written on board. Point to them as they appear in engram. (Bring to PT and run a little havingness.)

SECONDARY**DEFINITION****DESCRIPTION**

EXAMPLES: First time girl friend really let you down. First failure at school. First row with wife. Death of a small brother or pet, etc.

DEMONSTRATION: Find secondary and put person right into it. (I usually take two people.) End by bringing person to PT and a little havingness.

LOCK**DEFINITION****DESCRIPTION**

EXAMPLES: Every argument you had with wife after major row which you felt was worse than it should have been. Every time you had a fright in the car after an accident.

DEMONSTRATION: Get member and find secondary on him, then the chain of locks stemming from this secondary. If secondary was with a woman, for example, recreate the scene with a woman from audience, and he will obviously now become very restimulated.

CIRCUITS & MACHINERY**DEFINITION****DESCRIPTION**

EXAMPLES: Tunes that go on and on through your head. People using the same phrase over and over, e.g. 'Do you know what I mean?' Educational system $2 \times 2 = 4$, $3 \times 2 = 6$, etc. in South Africa the children sing this to a monotonous little tune. The child to remember his tables usually starts by learning the tune (the words come later). Broken gramophone records.

DEMONSTRATION: Play record for them over and over at odd intervals. The audience will whistle this at break. Start the record and play a few bars then stop. The audience will continue automatically in their heads. Get member of audience on stage, and make him talk and talk and talk. Write down the phrases and mannerisms he repeats and uses on the board behind him and point these out to the crowd as he uses them.

I used the various mannerisms that people have to use in order to express themselves, as a demonstration of mechanical ways.

I am not sure how to actually demonstrate the real machines that people have mocked up with them.

THE ANALYTICAL MIND

DEFINITION

DESCRIPTION: A part of the person's thinking which is under his control.

EXAMPLE: How people use their mind to justify or explain something they have done. Get audience to decide to remember breakfast and then do, explain. This mind is used to solve problems.

DEMONSTRATION: Get person to solve IQ problems with mind, ask person to take something off top of board. They fetch chair, etc. This shows the use of the mind. Get person to remember what he ate 3 days ago by recalling back step by step. Find incident on person where he did something (without apparent reason) and then used his mind to justify what he did.

MENTAL IMAGE PICTURES

Mock-ups, Facsimiles and Fields.

DEFINITION

DESCRIPTION: A description of a Mock-up, a Facsimile and a Field are each given, and the difference is clearly indicated.

The audience are asked to recall something, and get some sort of a picture of what they recalled, This is described to them as being a Facsimile. The audience are asked to invent some mental picture and change it about. This is described to them as being a Mock-up. There will be some members of the audience who don't see either a Mock-up or a Facsimile. In this case, they could be asked what they do see. It should be explained to the rest of the audience that what they have just described is some sort of Field.

DEMONSTRATION: Get a member of the audience to come up on the stage. Give him an E-Meter and get him to recall different things as well as Mock-up different things. The movement on the E-Meter demonstrates that these mock-ups do indeed have mass and energy and that they are measurable by scientific means.

A few different perceptics can be written on the board, such as visual (3 dimension and colour) weight, motion, smell and touch, etc. The student is asked to recall something and these different perceptics are found In this particular recall. It can be shown that when the student mock-up something, these perceptics are also available in the mock-up. The audience will, of course, realize that they don't all see things to the same degree.

SERVICE FACSIMILE

EXAMPLES: Any psychosomatic which the preclear has which he uses to explain away his particular failures is what I told them the service facsimile was. I gave examples of people having gone to the University, etc, not succeeding and then coming back and saying they didn't succeed on account of tile headaches they used to get, when, in fact, very often the headaches only turned on severely after they had decided to leave the University.

DEMONSTRATION: A member of the audience was brought on to the stage and a somatic found on the person. Then proceeded to find the first time that that somatic turned on; and it was demonstrated that this was just after that person, in his consideration, had failed in some particular way in his life. It was found that the particular somatic was pulled in and used as an excuse for not succeeding at this particular project.

VALENCES

DESCRIPTION: The valence is described and differentiated from an assumed beingness on a knowingness level. The different types of valences-winning, losing, sympathy, ally and synthetic were written on the board and each one described. Examples of a valence was the characteristics that the duck tail would manifest. The political ideas of people were usually stemmed from their fathers or mothers or the rest of their society but were very seldom their own.

Very often a person will try and be a certain way in order to impress other people. This is some sort of ally valence that he has got into and he will pick up their characteristics again in order to keep them around. He will sometimes mock them up as being around with him, giving him approval, etc, for what he is doing. An example of -father picking out the little girl, and the little girl going out picking out her dolls in exactly the same way, is a fairly good demonstration of this.

DEMONSTRATION: A person can be asked who he is trying to make survive, or make persist, and it will be found that he has many, many characteristics similar to those of the person he is trying to make persist. The person on the stage can also be asked to describe his father's bad points rather accurately. A further demonstration of this, is a simple bar magnet lifting up a nail. The bar magnet is then touched to an ordinary piece of steel which could not formerly lift the nail and it will now be found that this piece of steel can lift the nail. The piece of steel has gone into the bar magnet valence.

SOMATIC MIND

DESCRIPTION: The mind that works in a purely stimulus response way, contains only actingness, no thinkingness, and can be used to set up certain physical machines.

EXAMPLE: The way a person normally walks down the street is an example of the somatic mind in action. The person being unaware of what he is doing. The way a person normally drives a car is another example. The talking mechanism is a rather good example of the somatic mind in action. Playing tennis, dealing cards, are further examples. Constipation and heart palpitation are good examples of the somatic mind going wrong.

DEMONSTRATION: Simple physical machines can be built into the students on the course. One of these is to get somebody on the stage to rub his stomach and pat his head at the same time; after a short while, it will be found that he can do this. (If necessary, this action could be Tone 40 until he could do it.) The person's talking machine could be broken down by getting him to put his attention on each and every movement that the tongue makes. Another good demonstration is to take a pin and prick somebody and involuntarily they keep jumping. This demonstrates the stimulus response mechanism of the somatic mind. A further small machine that could be built in to demonstrate the somatic mind, is two students clapping hands together in the following manner: clap their left hands together, their own hands, their right hands together, their own hands, both hands, then both knees, and through the whole action again, starting with the left hand. It can be demonstrated that they are able to do this faster and faster and faster and can eventually do this while talking to you about something else; i.e. the somatic mind has a pattern built into it, and they no longer need keep their attention on it.

THE BRAIN AND THE NERVOUS SYSTEM

DESCRIPTION: A sheep's brain from the butcher can be brought in and demonstrated to the crowd; and a puppet, which consists of a cross bar and strings, can be demonstrated as representing the brain (which is the cross bar), the strings (which are the nervous system), and the puppet itself (which is the body). A chart of the human nervous system could also be hung in the room.

DEMONSTRATION: It can be shown that any movement of the cross bar at the top will convey a motion down to the Puppet below, and move a certain part of the puppet's body. Likewise, a movement of the puppet's body also displaces the cross-bar in some way. There are the pieces of string which act as the communication lines between the brain and the body. These represent the nervous system.

The strings on the puppet should now be reversed, and it will be shown that, when the brain is moved, the puppet reacts in a wrong way. Also that when you move different parts of the puppet, the signals that go through to the brain give the wrong types of recordings. A surgical operation can now be demonstrated by cutting one of the strings and leaving that particular part of the puppet's body *just totally out of communication*.

Nerves can be demonstrated on somebody by pricking them lightly within different areas of their body, which will clearly indicate that there are certain parts of the body which have more nerves, i.e. the lips, the tongue, the tips of the fingers, etc, and that there are other parts of the body which seem to have less nerves. It will be found that in the parts of the body where there are more nerves, the person can distinguish between the number of pins that are touching him at the same time, whereas in the other parts, he is just aware of some sensation but cannot distinguish between how many pins are touching him.

The action of pain-killing drugs can be shown by slackening one of these strings from the brain to the puppet, where it can be shown that the fault is still there, but that the communication line has been deadened.

The nature of the nervous system can be demonstrated by a puppet with thin bands of elastics, instead of cords, where it can be shown that in spite of the body having moved, the cross piece that represents the brain can be kept still, and elastic will tend to take up the shock.

THE BODY

EXAMPLES: Different types of adult, male, female and child male and female bodies. The audience should be requested to touch other bodies there and find other people's bodies.

DEMONSTRATION: The instructor will ask each person to close his eyes, and find his own body, and should repeat this command at regular intervals over and over and over again for the entire session.

PROBLEMS, CONFUSIONS AND STABLE DATA

DESCRIPTION: *Problem:* Any intention with an opposing or countering intention.

EXAMPLES: Husband wants to take family out to picnic and mother wants to go see her parents on Sunday. Both husband and wife have a problem. A man wants to open a new organization, or start a new project; he has problem, he has the intention to do it and he has many countering or opposing intentions which he will have to overcome before he fulfills his particular goal. An unwilling child being forced to school has a problem.

DEMONSTRATION: Two members of the audience can be got up, and given one single object between them. The one person will have to take the object to the left wall and the other person will be told to take the object to the right wall, as soon as possible. Each person here will meet with some opposing intention, and thus have a problem. It can be shown that if either one of these persons relaxes on the intention, both cease to have a problem. Further demonstration would be to get a short person from the audience and ask him to extract the globe from the ceiling.

DESCRIPTION: *Confusions and Stable Data:* A confusion is a problem with many random factors in it and a stable datum is some datum by which one can align other data.

EXAMPLE: A person in a new place gets lost unless he knows where his hotel is, and as soon as you show him where the hotel is he can better line up the rest of the town from his hotel. He gradually begins to add more stable data as he gets to know the surroundings and he can find his way more and more easily and relates more and more found to buildings, etc, which he does understand and know about.

A lot of people walking around in some sort of carnival could be a confusion, and a person, having found a friend, immediately tends to find less confusion because they now have a stable datum.

DEMONSTRATION: Somebody could be given a jigsaw puzzle with many pieces and told to put it together. They will then have many pieces which appear to be mis-related and there will be some sort of confusion. If they are given the picture of what the jigsaw puzzle must eventually be, immediately they

find it easier to do the jigsaw puzzle as they now have a stable datum. (This can be done with a person in the audience.)

Some one from the audience could be blindfolded and spun around and around until they didn't know whether they were coming or going or where anything in the room was. They would tend to be confused, and their confusion would tend to boil off when they were told where the door was, where the people in the audience were, etc.

A person from the audience could be given an E-Meter, and told to work the E-Meter on somebody else. They wouldn't know where to start and would have some sort of confusion. They would now be given certain stable data about the E-Meter, e.g. where to switch it on, and how to plug it in, etc, and gradually the confusion would iron out and they would be able to handle it.

A person from the audience can be brought up on to the stage and given about a dozen different commands, all at the same time and told to do the whole lot all at once. He will obviously be confused by this and not know what to do first. A stable datum can then be introduced, by explaining to him that he must do the particular commands one at a time, starting with the first one and completing that first before he does the second.

When the audience find confusions and stable data on each other, they can actually find some confusion that the other person has, ask the other person to list down a lot of stable things that they know for sure about this confusion, and they will see that the confusion tends to minimize.

Getting somebody on the stage and throwing twelve ping-pong balls at him all at the same time and asking him to catch them would obviously throw him into some sort of a confusion. Marking one of the balls blue and repeating this performance and telling him to catch only the blue one would give him some sort of a stable datum on it.

Dropping all the ping-pong balls on the floor and allowing them to bounce around telling the audience to watch all of them at the same time would again demonstrate confusion. Dropping the same set of balls and telling the audience to watch only the blue ball, would prove some sort of stable data.

CYCLE OF ACTION

CREATE, SURVIVE, DESTROY, (Birth, growth, survive or persist, decay and death).

EXAMPLE: A person's motor car having been made and then being ridden round for a while, and then eventually ending up on the junk heap is an example of this type of action. A person's own body is an example of this cycle of action, and so are most other particular objects in the physical universe.

DEMONSTRATION: A large paper boat can be made up, in front of the audience, which shows the creation of the paper boat. The paper boat is then allowed to persist, or survive for a while, and finally a match is put to the paper boat, when it will be destroyed by fire. A very good example of a cycle of action, is some sort of little toy doll that you have to blow up, and this doll, having a small puncture in it, will gradually start deflating and eventually

collapse down into a heap as soon as you stop blowing. This will show the effort and continuous creation required to keep something persisting.

Another example, is making some sort of a little man out of water-soluble clay and then putting the entire little man into a glass bath, where he will gradually dissolve and disintegrate.

CYCLE OF CONTROL

DESCRIPTION: Start, Change and Stop.

EXAMPLE: A man starts eating, he keeps eating for a while and eventually he stops eating. A man gets into his car, starts the engine, drives around for a while, finally slows the car down and stops it.

DEMONSTRATION: A bicycle wheel which is given a turn by the instructor and allowed to spin for a while and then finally stopped would demonstrate this cycle of control.

The same cycle of control can be demonstrated by a small top which can be started and spun for a while and then it will gradually slow down and stop.

The cycle can be demonstrated fairly well by giving a command to somebody, making them carry it out and then acknowledging them as the final stop.

A few examples of bad control can also be given by giving the person many commands or orders, without any acknowledgment, or without any end of cycle or without any particular sequence. Example. of bad control within a person would be something like going to university, failing, not quite finishing, and yet never really deciding that he is no longer going to continue. A chap falls in love with a girl, takes her out, they have a row, and he never decides 'Well, that is that'. He just lingers on. This will tend to trap him as the cycle is unfinished. Many examples can be given of parents who are always starting the children, but never stopping them, or else always changing or stopping them without starting them. Quite rarely do they do the start, change and stop.

Taking a person from the audience and actually starting their body, moving it around a little bit and then just letting it go will demonstrate bad control. Starting the body, moving it around a little bit and then definitely stopping it will leave the person in a much happier frame of mind.

Putting a gramophone record on, playing it for a while and then stopping it would be a cycle of control. Putting it on, letting it play for a while and then just letting it run until the last groove, round and round, would be a demonstration of the cycle with no stop to it, in other words, not in control.

A further demonstration of a cycle of bad control, is to ask somebody in the audience to stand up, then just to proceed, ignoring him and carrying on talking, leaving him standing. He feels that there is some sort of unfinished cycle of action in it.

Just walking out of the lecture without saying good-night to the audience would give them some reality on the fact that the cycle hasn't been ended.

HAVINGNESS

DEFINITION: The willingness and ability to duplicate.

DESCRIPTION: That which the person as a person is willing to create again, or have again.

DEMONSTRATION: A person from the audience can be brought on stage and given ten shillings. His difference in having this, I think, will be apparent to the rest of the class.

Somebody else can be brought on stage and given plenty of acknowledgment and admiration by different members of the group. His havingness will obviously increase.

A person could be told to spot spots in space and go and put his fingers on them and contemplate a static until he feels very queasy and very sick. Thereafter, he could go around to different members of the audience and they could actually touch him, pat him on the back, and shake hands with him, give him plenty of mass and re-improve his havingness that way.

A person from the group could also keep looking around the room and finding things that he could, or that he does disagree with and people that he does disagree with, and go on and on and on finding things that he does disagree with until he feels uncomfortable. We could then reverse the flow and make him find things that he does agree with and people that he does agree with and things about people that he does agree with until he feels once again all right.

TIME TRACK

DESCRIPTION: Facsimiles of events in a chronological order.

EXAMPLES: Different recalls and facsimiles that a preclear has which he has filed in some sort of order thus being able to tell you which event came first and which event is nearer to present time, etc.

DEMONSTRATION: A long string of a couple of dozen different coloured beads which are easily seen, can be shown to demonstrate time-track. Each different bead represents a facsimile on this particular track and they will be in one long order. The time track does, of course, get snarled up, by the overt act/motivator mechanism, in sequence and this can be demonstrated by knotting the string in several places, making loops and tying bows, etc, in the string so that the sequence of the beads is now all distorted and is no longer in order.

A discussion can take place with one of the students and thereafter, he can be made to recall the discussion from the beginning to the end and, with a little bit of help, he should be able to recall it in some reasonable type sequence. Next, taking the same student, the instructor could argue with him and confuse him and tell him that he said that first and he said something else first, with the result that he will tend to start distorting his time track to pull in motivators before the overts. When he recalls the

sequence now he won't be quite sure which came first or how the particular track has been laid out but will have it snarled up.

EMOTIONS AND EMOTIONAL SCALE

DEMONSTRATION: A secondary could actually be run on the person, whereupon he will come up the scale, and as he hits a different level, these can be pointed out on the blackboard.

A small student could endeavour to try and move a large student to the other side of the room and keep failing in this, and he will be seen to go down the Emotional Tone Scale until he hits apathy.

Somebody could start off by describing something which they are interested in and while they are describing this particular thing to the class, the class could, in return, just criticize them, and again they will go down each step of the emotional tone scale until they hit apathy, in which case, they will just stop.

RESTIMULATION AND ABERRATION

DEMONSTRATION: An electrical adding machine could be used here, and one of the keys could be taped down with a little bit of sellotape, this would prove that each time the numbers were added up, this particular machine gives the wrong answer. This would be aberration-this would be the via on the line.

We could get a member of the audience and actually ask him to remember something like 'all women are bad', and take a woman from the audience and ask him in some way to handle her. If he does everything remembering this phrase all the time, 'all women are bad', it should prove that he is handling her in a different and possibly a peculiar way.

DEMONSTRATION: Restimulation.

During the first part of the evening, I could casually ask people to put up their hands who didn't like snakes and those who didn't like mice, later call one of those people to the stage and make them do something which they have to spend a fair amount of attention on in order to do it. While they are busy doing this, we drop a rubber snake down the back of their necks, on their lap, or something and they will obviously be re-stimulated by it and less able to do what they were doing before we did this.

OVERT ACT - MOTIVATOR SEQUENCE

DESCRIPTION: *Motivator:* Something which the person feels has been done to him, which he is not willing to have happen. *Overt act:* The creation of an effect by somebody which they are not willing to have or to duplicate.

EXAMPLES: Two little boys fighting, and when you come up and ask them what happened, each one blames the other one as having hit him first.

DEMONSTRATION: A person could be brought on stage and ridiculed in some fashion. He could then be asked to ridicule somebody else in the audience. It will be noticed that he tends to ridicule them in the same fashion that he has just been ridiculed.

A whole group of ping-pong balls hanging on threads in a straight line would demonstrate this. By swinging the first ball so that it knocks the second, the second will knock the third and so on, and come back, and the second ball will come back and hit the first one, etc. It can be demonstrated that no matter which ball you start with, the sequence remains the same and that you get the motivator-overt act going on automatically. A further example of this is a little boy teasing his small sister about ghosts when the parents are out. As soon as his sister goes to bed in a very frightened state and he is left alone, he will now start being scared of the same ghosts he mocked-up to tease her, i.e. he will commit the overt act and then try to pull in motivators. If in the morning the little sister tells the parents, he will say that she started frightening him first.

Mr. Jones, after having poured sugar in Mr. James's gas tank will thereafter very carefully hide his own motor car, in case Mr. James does it back, even if Mr. James never even realized who did it.

Kicking a cactus hard with your bare foot is an example of a motivator-overt act.

Getting a husband a wife up on the stage, each one blaming the other and saying that what they themselves did was only because of the other one, should be quite a funny demonstration of what the motivator-overt act Could do.

