

between the player entity and it's creator. During my last stint in the box, I heard uproarious laughter from the next golden cage. You'll have to guess which one of you got there ahead of me... I won't squeal.

Actually, that may not be a rule at all, but just the mechanics of the beast we've created. It may be as simple as having forgot to file a change of address with central—central is one's self of course.

If one is over polarized, affinity-wise, about any subject, the first meeting called with the management team may have the flavor of a gun fight at the OK Corral. Just neutralize affinity and let them talk it out... let the team reform. Then have a board of directors meeting.

Oh, if you don't seem to have a team, you can do the Little Bo Peep gig, wait for them to come home. Or do the Texas gig—have a round-up. Just don't overlook the other possibility: at unity the team is one. If in doubt, ask your icon. You may have sent them to early retirement. And don't forget the "how-to" prime rule—any way you want to. ♣

CHAPTER 5

The Dynamics

The dynamics, like the tone scale, were discovered from the effect side of life. In the last chapter we looked at the management side, and you may have noticed the correlations between grid entities and the dynamics. At birth, one has the most management ability they'll experience during the life time. Unless of course they decide to reimagine their analytical minds—their personal reality matrix.

I use to take clients to a shopping mall to run the old Waterloo Station processes (creative processes done in public). It didn't take long to notice that the people under two years of age were the first to see what we were doing. Usually they were the only ones.

Observing the dynamics from the create side will give one a different view of what's being created. The first dynamic is the person himself with the full management crew of entities in harmony—that can be anywhere from five up to a full dodecahedron. Anything below five managers with the same ideas and the kid will die... usually in hours.

If you've ever audited a subject who just went through the Hiroshima or Nagasaki gigs, you'll know what I mean. Some of those people have hundreds of births during the first few years. It can take a bit sometimes to get the crew back together.

Anyway, there one is, with a brand new body, and they index the grid image of their personal reality matrix to it. The icons click into place and now he or she is ready to play their role in the selected script.

That's the first dynamic: the original creation. The urge is *not* "to survive." That's a crock. The primary urge is just to play for fun. That survival urge is secondary, comes after the kid gives in to the demands of the parents to get with it and counter-create themselves—become members of the family.

This view doesn't invalidate the data about dynamics or the definitions of beingness. From the effect point one appears to be assuming or choosing a category of identity. But, from the create point, one is very obviously creating all management points and effect points. That applies to the moment of selecting a new lifetime.

You may have run the birth engram and as an effect point you may have found lots of good and proper "reasons why" for selecting that body and it's ability package. Well, if you run the management that body and it's ability package, you'll find a scene that crew viewpoint of that same incident, you'll find "how to's" reminds one of the movie making industry. You'll find "how to's" that'll knock your scientific socks off. Those versions of you—the management crew—are the experts in scenario production management, and—they are the same people we used to call "degraded beings." They are very good actors and will play just about any part you request of them—including dwarfs and miners, or sheep.

Both the above reviews require some sort of doingness as a viewpoint, but a review of the creative activity which produced those scenes is a non-doing. In fact, any doing or looking at all will deny access.

Now, if you protest and insist that your body is the creation of another, feel free. I lost my EP for Rising Scale after about three seconds, the first time I noticed my body. I could be responsible for everything in the universe—everything, that is, except my body.

I have a joke to tell about that. I was writing a sci-fi tale wherein this character tells the hero that he, the cursor, and he, the icon, where really one and the same. I was writing very fast and in long hand, so later when I read it again, I ridged against the hero being his body rather than having one. I rewrote that part and felt good about it. But, before I could turn the page, one of our cats, a gal named Topaz, squealed and jumped into my lap. She then proceeded to claw the new page out of the notebook.

I didn't buy it but I did leave it the way it was first written. I had at least learned not to ignore the cat people. Kids know that the body is their own creation, they know that right up to the point where they commit first dynamic suicide by

overlaying that primary matrix with the one they copy from their parents. Now the kid has a second dynamic, and it tells him that he came into existence via an act or accident of love. Mom and dad are the sources of the newly arrived creator. Some juvenile experts call that enforced transition *the terrible twos*.

Now let that kid walk through the mall where someone is doing creative processing and they can very easily ignore it. No sweat. The god within is dead, or pretending to be.

Of course, some kids don't give up that easily. They don't fully adopt the second dynamic overlay until they start to school and begin working on the third. The generation-gap occurs when the teenager has committed second dynamic hari-kari and has joined a group.

By the time our once playful god graduates from school, he's ready for the big time—join some work force or army and serve mankind. If he resists the army, he's ripe for problem-solving groups; if he resists successfully, he's ripe for saving the whales or the dandelions.

Toward the end of a life-time, after one has made the Solomon-like decision that all is vanity and vexation of spirit, he's ripe for one last suicide at the behest of a recruiter for some heaven or another.

No one gives any of that dynamic effect stuff to us. We each have to create it for ourselves. And despite popular opinion, there is nothing wrong with uncreating—nothing at all. Uncreating is not to be confused with vanishments; viewpoints can vanish—erase—anything that is created to be vanished. Mankind will not vanish after you uncreate your fourth dynamic overlay, but your effect point for the fourth will vanish. Your worry, worry about the survival of mankind will also disappear.

When we first discovered that the Genetic Entity was a team we called the team members Dynamic Entities. That seemed to fit okay and the layout was something like this:

Player/Role	First/Eighth
Script	Second
Op-Script	Seventh
Stage	Sixth
Op-Stage	Third
Energy	Fourth
Op-Energy	Fifth

That really felt right, it left out Icon. Hell, I knew that critter should be put out to pasture anyway. (Sure enough he was, and later on, we found him/her working on a ranch over below the Mogollon Rim in Eastern Arizona.)

Anyway, once the Satan Crew reemerges with the others the dynamics just don't fit anymore. One moves out of the effect mode and into the management mode.

The power of the management mode, in relation to viewpoint auditing, is something to behold. I think that most auditors have experienced miracles of some form or another during and after sessions. I know that we had, but with management mode auditing, miracles became the rule rather than the exception.

We had subjects remove cancer from their bodies, un-script future incidents, reform mangled hands, and become un-dead. During that research, it was hard not to take what we had and set up a practice. But we held off, feeling somehow that something was missing (we were playing with only half the deck).

As if to verify that point, a very angry young lady showed up at our house. The local Scientology Mission had booted her off course for questioning Ron's data. After a cup of coffee and a bit of three-terminal comm with wife and me, she cogitated that she'd had them boot her off course because she'd already acquired all that they had to offer.

She left, pleased as punch, wife laughed, said, "You don't remember her, do you?"

"She did seem familiar somehow," I hedged.

"Her name is Pandora," wife said softly and left me to fight off the covey of quail trying to fly up my spine.

(You can visit with Pandora sans STEMEL body. She runs a bistro in Phoenix. Just ask for the Box. Have a libation and listen to her lecture on Set Theory and Zero-Set Management; she's a hacker from way back.) ♣

CHAPTER 6

Cycles

To fully grasp what you're creating, managing and playing, you need to keep in mind the idea of cycles. They're basically just scenarios which were created and left in place too long without repair—being reconciled to the original. What started out as a scene of going down the road to the store has become a trip through the fields on either side. The cycles now in place were also very hard to analyze because we can normally see only half of them—the rise and fall of a half cycle. (That's the case on all grids except for the life grid. We get to look at both sides of life.)

Now before reading on, I want you to neutralize all notions of rightness and wrongness, and about good guys/dolls and bad guys/dolls. If you can't clear yourself, at least grab onto your source point (Power Release) and hang loose. If you create a service facsimile (a computation to make oneself right) about this, well, just don't, please. I hate wailing and gnashing of teeth.

The real enemy, if you want to create one, will never be the person or group facing you. Those so-called enemies are one's playmates. In a matrix, on a playing field, or in any system of flows, the maximum control is at 90°—like churches and governments. Sources are at 180°—like parents and gods. Enemies would best operate from the other side, say at 135° or at 225°. Thus far, all enemies have turned out to be the person themselves. As expected. Something on the order of surprises, jesters, or cycle managers (monitors).

Remember, we always create just for the fun of it and we do it

toward both sides at once. On each grid, we create from the center and image from the outside—toward the center.

However, we usually select existing creations to play with, and we can make that selection with some purpose in mind. The purpose is often one quarter cycle in the future, past the apparent end and on the other side where we can't see it. How about I say that again? The purpose is often one quarter cycle in the future, past the apparent end and on the other side.

Scientology is a version of the original Total Freedom scenario. Mythologists called it the Tree of Knowledge. It seems that every time we create a nice peaceful garden gig, some joker (another aspect of us) will come in and plant some sort of apple tree.

The original play is now on a seven year half-cycle; that's pretty tight considering that the first half cycle was something like seven trillion years long. Some of us jokers invariably tense up and try to rewrite the program while it's running. That, along with the editorial comment which gets added later, puts enough of a strain on the system to shorten the stroke. The Scientology version of Total Freedom is running on a nine year half-cycle.

As an aside, most revolutions (political, social or religious) are modifications of the original total freedom play. The Nazi version, for instance, is at half-cycle of twelve years. Adolf, et al, didn't chose that role just to die in Berlin in 1945. They were interested in making the connection to Op-Scien in 1951 via Op-Nazi. You could call that connection: a window of opportunity for management enhancement. They occur in and between all domains of the general grid.

Ron Hubbard selected 1950 to connect with the create window which opened in 1959 at the end of the first half-cycle of Scientology. The other create windows for Scientology were in '68, '77, and '86. The management windows were in '55, '63, '72, and '81. My wife and I and our four sons were on the Flagship in '68 and the create window was plainly visible—even from ten miles away. The Moroccans and the Spanish in Melilla (North Africa) responded to the beauty of it. But, those in the window were often inclined to 'react' to the power of the opportunity.

Inside one's personal matrix, he can utilize these windows to create balance or imbalance; to upgrade or downgrade the scenario. On the general grid, these windows open with the same regularity. Some of them are mobile and some are locked to specific locales. The ancient Akkadians called these windows Babilu—gates of God.

The legend of the Tower of Babel is about accessing a gate which was a few hundred feet above ground. Now, let's put this to some down-to-earth usage. As seekers of wisdom and light, you come under (might be influenced by) these two cycles of total freedom (TFs):

TF-1 Primary Play	TF-2 (Scientology/Op Scientology)
1931	1932
1938	1941
1945	1950
1952	1959
1959	1968
1966	1977
1973	1986
1980	
1987	

You could, just to satisfy yourself, check your own memory records to see how you changed after those create gates opened and at the quarter cycles after the management gates opened. You could but it wouldn't change anything. And the clicker here is that the new view one acquires at the peaks and valleys of cycles feels *right*—it is. Rightness could be defined as being "in the groove" of a cycle.

Our only interest in cycles is to give you a look see at what new images you loaded into your personal matrix. If any of the above dates are prior to this lifetime, don't use them. You created what you wanted to start the cycle of life with.

ARC-X tech is so tremendous because it deals with the nitry gritty cycles and with three-phase energy. We want to expand on that tech with the idea of vector analysis. Vectors have magnitude and direction.

(I don't have the mathematics or the language for talking about 6-dimensional mechanics, so bear with me here and fill in the blanks with your own native wisdom. Data of any type should only be used as a temporary tool for accessing your own wisdom or expressing it to others.)

If you've audited or been audited for very long, you've probably run into cases of ARC-Xs which seem to charge up again, or found post-upset fixed conditions which just won't lift. If so, a little vector analysis might resolve them.

The player/role combo of entities carries the patterns for the functions of attention (player), awareness, and intention (whose luminosities are the eye iris and semi-ovoid respectively). When those three functions go out-of-phase, as with a sudden shift of attention, automatic reprogramming can occur.

At the moment of the sudden shift, the player entity rotates to view the source or the create point. If the rotation is 180°, they are likely to see a hole to the other side. Ignore the hole and the data set contained in it, just off-load the image. Very casually and without thinking.

Don't erase these images. Erasures get added to the zero-set files in the other three domains of the grid(s) undergoing the cycle—remember Pandora's Box.

(Regular memory is usually just the record of the grid interface, and you clean the charge off that with the usual ARC-X process. Let's say those records are taken at 1/25th second and the images we're after with vector analysis are taken at 1/10th second—these are single frame subliminal images. Wouldn't seem very important but they actually modify the present-time image at the interface for that grid component. Having them there would be like adding a still picture to a motion picture projector or adding a subroutine to a computer program while it was running.)

Players are funny critters and will do almost anything rather than admit they took an "illegal peek." They'll suffer the damndest maladies to keep them hidden. We've found images of planets stuck inside heads... the medics called it a brain tumor. We've seen people with the entirety of the other-side reality shrunk down and hidden inside their spinal column... ruptured disk. We've found entire prop store rooms stuck inside the pelvic area... cancer.

The awareness function during an ARC-X becomes the resultant of the vectors of attention and intention. These images are usually run-of-the-mill pictures of reality—people, places and things. The subject becomes *very interested* in some aspect of the image—fossils in rocks, flowers, butterflies (on a hill 1000 yards away), and on and on.

The only people on player's team who know what's going on, during a cycle, are the creator point and the icon viewpoint. Yeah, that so-called degraded GF turned out to be our best buddy. Sort of a super-Spock on the good ship *me?* (Icon that is.) The intention of the player/role is only in the same vector with the primary intention (an icon image function) at one short interval at the peak

of a cycle. At the moment the major mechanical ARC-X occurs (mechanistic in the sense that it's all internal, within our personal matrixes, and due to phase alignments and minimum parameters being triggered). That makes us feel bad about our primary intention and about our icons.

That's an example of a one-sided two-grid phase shift (ARC-X), but they can also occur on any combination of the twelve domains. If you can't (don't want to) shift to the center, just ask your icon who (which crew member) needs to offload something (like subliminal images). Then let him or her supervise the action.

So far, we've never found a single case of an entity doing something other than what they were created to do. There is of course the possibility of bugs (computer program type) in any system and those could create the appearance of a disfunction. Other apparent difficulties come from not uncreating a matrix point after it goes into CDEI inversion—becomes a tensor point. (That's when Jimmy Cherry Seed starts chopping down the trees.)

The key here is that all cycles produce tensor points, and that intentions only begin to cycle on their own accord after the player/role has lost sight of where they were headed. When regaining the original intention, one should not forget the other side—let it regain central too. ❖

Universes and Realities

“This world is really six worlds,” the Hopi medicine man said, laughter in his eyes, “and you don’t see any of them. You only see the places where the six touch.” Then he paused, looked at the camp fire, waiting for me to finish my figure figure, and to refocus my attention from my apparent reason for visiting him to his reason for calling me.

I thought I’d come to find out why he was messing up my action; a client had had the EP on the Drug Roundup before I could get him started (bootleg after-hours and out-of-body auditing). The rehab routine uncovered the Hopi. I knew, of course, that the purpose of auditing is ability regained and not for me to have rewards, but still, a job is a job. Heck, I’ve got to pay bills too, I told myself.

He laughed out loud, a playful child-like laugh. I got the gist of his meaning and had a brief rush of chills as my EP for Rising Scale clicked back into place. I am totally responsible for him auditing my clients. Then I relaxed and waited for the lecture I’d really come there to get.

That was my first conscious contact with a Jobmaster—a creator of careers and groups who had imaged onto the grid of reality. He’s a hexad, a six-faceted entity (six channels) with the ability to see both sides at once. Anyone who is a member of a group or who has a career has a create position which fits that description, but most of us have cluttered it up with importances. I’m afraid you won’t find many masters in the market place. They tend to laugh too much

for these polarized times, and besides, everybody knows that only fools give their services and products without regard to rewards. Unless of course the service is related to the mind or spirit, then the reverse is true. A spiritual healer or psychic is often judged a fraud, right up front, if they charge for their service.

Back to the subject: universes and realities. You need a good handle on this or you'll miss your analytical mind altogether and end up auditing some retired parking lot or another. (Just be sure you uncreate the handle after using it.) A universe is a domain created via an analytical mind, to put an image in, and the image is the reality of that universe. The analytical mind used to do that is private property. It's your Personal Reality Matrix, and only you have access to that, but the universe and the images (including the image of some portion of each Personal Reality Matrix) are on Main Street—on the grids of general reality.

You've probably read some of the "mystical crap" about reality being an illusion, a dream. You may have known, like we did, that that was a silly idea. Well, when we consider an idea silly, we often do so just to protect ourselves until we're ready for it.

All realities are real and they are all images. All images exist on a "grid or image holder," or in a "domain, or universe, or sector." Both are products of someone's analytical mind and none of them need auditing beyond clearing. A cleared viewpoint (effect point) has a clear channel to—is synchronous with—it's create point.

Assists and assistance auditing could be extremely helpful, but rundowns—forcing a subject to search for something or mockup something—will often do more harm than good.

Remember, the junior create-point is senior, and the only points available to the junior point are the points it is creating, the point it last had (the point from which it created itself), and of course the center or primary create point. The outside is at the center.

"Let me restate that," the junior create-point is the position of active consciousness. That you is making all the decisions about the scenario in progress. Once the original create is done, two or more junior create-points are created and the activity of on-going creativity is transferred to them.

Junior create points are often easy to coerce into creating preference points which will image on the grid as specialized entities, personality drivers or polarizers. They've been called everything from druggas (space entities) to gremlins, even body thetans. In some arenas, the druggas come with the uniform—just

part of the playground equipment.

When I was a kid, I got into trouble in Sunday school by questioning the idea of "going to heaven." "How can I go to heaven if it's in me, like Jesus said?" Well, JC was right "heaven" is within, and I was right, we don't go there. We never left; we can't leave ourselves. We can however create a new us, and most of us do that with great abandon: every time we postulate, mock something up or desire something.

The idea that we have to go outward to find ourselves is driven by the same mechanism that leads to divorce, musical chairs, job hopping, space opera and new lifetimes. It's a whole lot easier to create a new scene than it is to clean up an old one. It's easier to create than to uncreate.

We, the cleared creative unit of active consciousness (alias "the junior create-point"), are always at the outside of our personal matrix. And we're looking directly at the scene we're imaging from the outside of the six matrix grids back toward us.

You can check this out if you wish. Get the idea of going into unity with your image managers, one at a time, and then go exterior. You may find each of those viewpoints living in a different world. You'll find retired worlds and retired managers. You'll find an astronomical number of heavens and hells—retirement or RSR centers.

You can see the reality of any viewpoint on the grid just by going into unity with it.

I'll admit it's a lot more fun to be clear and to have good ARC with one's imaging crew—one's departmental managers or function chiefs in charge of space, time, energy, matter, ether, and life energy. Good image management comes in handy, just in case you decide you'd rather not be fed to the lions next week after all. Even if one can't confront uncreating the personal matrix points for that scene, the managers can often arrange for a gig of some other nature—like getting one adopted by the king, queen or lion master. Managers are experts in scenario shooting.

I might add here that one should never, never counter create a manager. If you do that, you'll put their entire domain into danger. The condition formulas are not figments of imagination. They are valid tools for managing in the absence of creativity. Always assume, and rightly so, that your managers are imaging the scene exactly the way you wrote it. You're the author and the producer. The creator and the money source. But, you're also the director and you have

the right and the duty to call CUT before butting in. If you're a good director, you'll make all your players and crews feel good about the changes you want to make—and you'll get them.

Now, back to the subject of realities. We could call what we have here on Earth a reality set. The primary reality contains a planet which is a fairly stable image. That planet Earth has reality grid or matrix generators on it. There are seven sets of generators, six for play and one for management between the six. The set on Greenland is presently shut down due to a malfunction or misuse. The management set is in Tibet and running as a fill-in for a round-robin game, but they function in the "lose" mode. Tibet teams up with the loser in each cycle.

The secondary reality is the Earth with the six grids imaged for the scenario. The players modify that image by creating decorations, and the interface of those six modified images is the reality we perceive with our bodies.

The first question which comes to mind is, "How the hell do we synchronize and otherwise integrate, coordinate, harmonize, all the re-imaging—the motion, the changes?" If you image your coffee cup moving to your mouth, so does everyone in your sector of operation.

In computer jargon, it's called networking. When you create an image modifier, the feedback is ganged via what some mystics called the ring of power. Subjects have described them as luminous donuts—toroids—and we've had reports of blue, red, yellow, iridescent, and gold ones. There may be some purple, orange, and green toroids too. Maybe we blue auditors just couldn't get those players to talk about such things.

Anyway, and this is the clicker, anything you create in your personal matrix is imaged on one or more of the grids instantly. There is absolutely no delay in image time. Creations do not as-is—contrary to what we thought. They have to be uncreated by their creator. Once the personal matrix image point is uncreated, the grid image will vanish—sooner or later.

All these multitudes of creations—images of—are sorted, stacked and scheduled according to your desires. Yeah, no wonder the universe appears to be expanding.

The networking system is asynchronous—that is, every terminal talks at once—and as any comm system engineer or computer hacker will tell you, that's a nightmare. We, the creators/managers of Earth, sorted out that difficulty by adding two pieces of

equipment: a random pulse generator to knock out the standing waves and a multiplexer to reduce the multiple images into image sets.

(Robert A. Heinlein wrote *THE NUMBER OF THE BEAST* and *JOB* which describe the output of the latter facility pretty well. John Dalmas wrote *THE REALITY MATRIX* which covers the idea of surprise generators—randomity to play with.)

Now, let's tie some of this back to the idea of not creating understandings about data. As the creator and the prime player beingness in any matrix, we know above the consideration of knowing just exactly what we're creating. That's wisdom and it's not based on data. That's also the state of clear before the first opened-ended question is asked or the first strain is introduced.

We found that all too often the clear would do a little reality sorting—seek to reconcile the cleared view of reality with some existing standard. We've been trained too hard that "if it isn't written, it isn't true," and that if we can't align it to some authoritarian view, it's hog-wash. Voila, the clear recreates a matrix of understanding for the viewpoint.

If we do this type of figure-figure editing about the reality matrix, we'll clobber ourselves and block further access.

LET EACH REALITY (IMAGE) BE WHAT IT IS! And, for gosh awful sakes don't ask why or how. ❖

The Menu of Play

The full menu of possibilities would be almost endless, but there are some categories which fit the various modes of create and management options for the system. I highly recommend a new book, *THE REGIMENT*, by John Dalmas, and with his kind permission I reproduce a chart from that novel on the following page.

John's book is sci-fi or speculative fiction. It might be helpful to think of this paper as speculative tech, or perhaps flex-tech. Keep it light as you would with reading fiction. Actually, any understanding you create about data will only serve to lock you at the effect point of the cycles you're playing with—one becomes even more vector-dominated. That position feels good and right, but one will get only brief glimpses of their create/management domains until they are willing to view freely.

The top line, FUN to WAR, could be thought of as the prime player domain—above that would be the domain of create. And since create is done from the center, there would be an op-image of the chart above create and op-images of each of those charts to the left. Those four create and op-images with the positions for WIN, LOSE, WATCH and MONITOR. That's the mode of the play created via a primary matrix with the code name, TIKH CHEKI—injection of random sensations to play with.

The cross is a symbol of that mode. The Navajo called their swastika the four gods of rivers, mountains and rains. You might note that some crosses are out of balance, meaning that the group

	Fun	Wisdom/ Knowledge	Games	Job	War
PLAY	play just for fun	Study as play; learning unimportant	Games as play; winning unimportant	Job as play; reward unimportant	Fighting as play; victory unimportant
STUDY	Study for fun; learning secondary	Study for wisdom &/or knowledge	Study for advantage	Study to enhance job accomplishment	Study for power
COMPLETE	Compete for the fun of winning	Compete to be wisest or most learned	Compete to win	Job as a challenge	War as a contest
WORK	Work at playing	Work at learning	Work for advantage	Work for survival	Soldiering
FIGHT	Fight to control pleasure	Fight to control wisdom and knowledge	Fight to subdue	Fight for monopoly	Fight to kill or destroy

O wishes to make a reality shift.

I Below the FIGHT line, the viewpoint experiences some form of serenity or jubilation. The most playful and powerful ghost I ever met was a devout alcoholic who'd just been killed in a knife fight in New Orleans. He was finally wasted by someone at "fight to kill" after spending most of his life "soldiering," with several hitches in both the Air Force and the Army. After death, he went directly to "play just for fun." I sent him to Saint Hill, England to visit Ron. Two years later, he was at ASHO with a new female baby body—Made in England.

cc & The route described above may or may not be the standard. The best rule is hang loose and let it be what it is—flex-tech. ½

in To the right of the WAR column, we'd find a domain that some people call Valhalla. I like to think of it as an R⁵R reality, or an heaven/hell. The version for ex-monks is a place that seems like hell to them—they have to learn to smoke, drink and get their legs screwed off. It's just a school for ex-party poopers, or a depolarization domain.

ha FUN is a primary create—a new matrix unit with a full twelve channels of I/O (input/output). One starts over with a clean slate

(fresh area of static). In computer jargon, that would be like accessing an unformatted or blank disk. In religious terms, the creator would be making a new universe. And, the first command to the new players might be, "Have no other gods before me." That's like saying, "Read/Write this sector only." Or, "Don't play it again Sam."

The PLAY line is where the prime players live, and in that mode they have conscious access to their create points.

The other creates, KNOWLEDGE to WAR, are sub-matrices within or "downstream" from the primary matrix—the one with the four "Play just for fun" playgrounds. These submatrices can be created with fewer than twelve I/O channels, and each one, except WAR, has two sides.

WAR requires a five-channel I/O position—pentagon beingness. That's no joke. In terms of entities, this would mean getting five image managers in sync. Pentagon points are limited to creating on one side only. That gives one the fun of disrupting their "marketplace" while continuing to create it. Soldiers always have a job waiting for them on the other side—after maybe a short stop in Valhalla.

See! The kingdom of heaven is not only within, it's just behind one's own blacksmith shop or general store—on the way to the flip-side of one's job.

The marketplace is created *via* a hexad. That way, one gets to play the stockmarket on both sides. Lose a million in 1929 and win a million in op-1929. We can say that in religious terms: If the father/mother gives the son/daughter a million, he/she first stole it from the holy ghost.

The list of I/O channel requirements for create are: FUN=12, KNOWLEDGE=11-9, GAMES=8-7, JOBS=6, and WAR=5.

That makes sense, of a sort, as one has to isolate their smarts before having a need for knowledge. In computerese, that means, switch off the I/O for your primary data base before building new files. A more colorful statement might be, "Send Mnemosyne to visit Zeus, while we play amnesia."

In *THE PLAYMASTERS*, by Rod Martin and John Dalmas, the main character had left his memory with the DUO-HEX for safe keeping. You can come up with your own version.

The first column, PLAY to FIGHT, could be thought of as the image management domain. (We create outward and image inward.) We could call it management by contacting the creator,

sources, controllers, communicators, or polarizers. When one has lost the ability to comm, all that's left is affinity, so they manage by polarizing their affinity.

PLA The list of I/O channel requirements for management: PLAY=5-12, STUDY=4, COMPETE=3, WORK=2, and FIGHT=1. Those menus could also be called: create, source, control, comm, and affinity. At maximum player viewpoint polarization, one would appear to have eleven arch enemies. Yeah, that's right. If you want an SP (suppressive person), you have to create them yourself, because no one else can do it for you.

COI That same player, feeling very alone in the world, can have an eleven-channel guardian angel who mysteriously grants every wish. Then one can "Fight to control pleasure" and win every frigging time. Take that eleven-channel entity, put it inside a brass lamp or bottle and you've got the makings of a good scenario.

FIG In the slangage of today, you may have noticed the trend toward using "Fight" terminology in advertising: Cola Wars, Burger Wars, Auto Wars. That's "Fighting for monopoly." Religious sects aren't out to kill Satan, but many would like to subdue him/her, or at least gain monopoly for their own version of heaven/hell.

I think the above is correct but I wouldn't check it out on the streets. If you put a JESUS SUCKS or SATAN IS LOVE bumper sticker on your car, you may find some Christians who are playing with the wrong deck—like Christian Soldiers.

This is one fantastic playground. ♣

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CHAPTER 9

Matrix Format

I wouldn't take this, or anything else, as gospel because the descriptions varied widely from subject to subject. What one sees depends on what they'd like to see, as much as it depends on what they are seeing with (phase angle of the viewpoint's energy of attention/awareness) and where they are seeing it from (vector position and channel/facet combo).

The grid image of one's personal reality matrix looks very much like the blastula phase of embryonic development—a hollow sphere with several layers of cells. The cells are diamond shaped sub-matrices—double pyramids base to base—and there are seemingly countless numbers of them.

We tried auditing those images and only managed to get the subjects feeling overwhelmed and unmocked. It was like trying to audit a rock out of existence—it'll vanish only to reappear after a split second.

Next, we found the reality generators, imaging equipment, and tried to audit that. No go! They're images too. Don't confuse that with unreal... the only unreality is the idea that there is an unreality. All images are *real*.

Anyway, after an awful lot of mucking about, we went to see the Wizard and he sent us to Central. We took a short-cut (went in via the back/side door) and found the DUO-HEX (ourselves at create) waiting to receive us. HE/SHE/IT gave us a tour of the facility.

"We write the songs and you write the lyrics," the DUO-HEX said afterwards, and without a trace of mysticism in IT's voice. "Now,

go back and come in the front door.' We did, uncreating our personal matrix on the way.

PI The primary create point, beingness, for any primary "play for fun" matrix is the Matrix Master. That point remains in feedback isolation so as not to clutter up the primary image of the playground. IT's twins is the Deco Master, and the Deco Master holds ST or acts as guardian for the image of the secondary reality. That includes all twelve function channels. Both of those points, beingnesses, are at neutral. They couldn't polarize even if they wanted to.

CC The Deco Master twins with polarity into—Master Players (playmates). Both of them are DUO-HEX's and these are the points which decide on the mode of decorating the primary playground. WC Once the decisions are made, the matrix is saved as a master copy and a working copy is generated to play with.

PK Once the play starts, the Master Players become the Playmasters for the Prime Players on each side—the TIKH CHEKI mode. The Deco Master just sits there waiting for someone to pay a visit—request a copy of the original script.

You could flow chart that and it might be helpful, but what you don't want to do is look for sequences; time is not a part of the computation or the construction. Considerations of time will auto-shift one into prior or future images of the matrix.

WI The system is real-time, **NOW**, and non-spatial; it's all **HERE**. The in-apparency of distance between personal matrix points is a consideration of affinity.

AI Actually, one will alter their personal reality matrix just by describing it. The description is a creation and that adds to your matrix and it also re-images the general grid via the networking system. That's another reason why it's nice not to get too hung up in creating an understanding. Hang loose and let it develop. You've already got the flex-tech so why create some more? Why counter-create what you've got?

PE Remember, there are no degraded beings. No one ever loses the ability to create. The down-stream point (junior create-point), outer position in one's personal matrix, is congruent with the center. You want it, you've got it.

DE Let's look at some mechanics to illustrate the structure. Most players on the grid are operating at "Fight"; they've somehow lost sight of the role they originally selected for this lifetime. A fighter attempts to manage reality by polarization and doesn't feel as

though they could create doodly squat, not even ham and eggs for breakfast. But they often get breakfast anyway, by creating preference points for eating. The image management crew reads the preference points, and it images accordingly.

There are two ways to miss out on eating: make a game of eating or add too many preference points. In a game, we get to win, lose, watch and monitor. As one shifts from the win mode to the lose mode, three meals a day can change to starvation pretty fast. Maybe watchers get fat and monitors work in diet kitchens—depending on the rules. Preferences add polarity and generate more flavors than an ice cream store. Too many requests or too much polarity can breakdown the imaging system. Contrary to popular belief, positive thinking is at least the second worst of all possible sins, and the last one available to the sinner.

At MAX polarity in the positive or negative zone, one will flip out—that is, go to the other side (and find their entire reactive mind back in place!), go to center and play for fun, or create a new viewpoint and be a born-again eater. About six feet behind a new viewpoint you'll find the grid image of the old one (retired viewpoint) inside a very black affinity-isolation booth.

How many times have you seen one of these born againers relax and suddenly be driven, as if by demons, to return to their sinful ways. Anything one puts behind them becomes their source—in this case their affinity driver.

Affinity is a consideration of distance. Let's flip that and say that the apparency of distance—in time or space—is created by polarizing affinity. So if one goes null on the time and space function, he'll find himself at the center of his beingness with his personal reality matrix all around him and all within him. The creator and the player become synchronous, become one.

Then it's option time. One can continue, discontinue, alter or repair the matrix being used to create the gig he or she is playing. None of this should be taken as a tool to make you less than you are. You are the creator and are thus senior to all formats and structures. There are not really any prerequisites for creating or uncreating, there seem to be but there aren't. Each of us is and always has been totally free to "do it our way."

The simplest rendition of the matrix format for a single space grid element might be:

50- 0-0' 0-0 0-0' -0S
go b Manage ▶ Image ▶ Play ▶▶ Create ▶▶ Play ▶ Image ▶ Manage
pcrs

TI If the matrix address of one's active position—the 0-0-0—is too far 'off-center' or somehow out of contact with center he'll be in what appears to be a 12-D reality. From center, that reduces to 6-D. In our auditing, we found that different subjects would create their reactive minds in different domains within the twelve dimensions. The clear cog was always the same, but their descriptions of the create points—the matrix address from which the reactive mind was/is being created—varied widely depending on the domain, menu, and the type of matrix being cleared.

(pla The main point here is that we don't have to overly concern ourselves with format, structure, managers, images or viewpoints. On It's okay to uncreate. It may feel like murder but it's okay. The uncreated matrix points become the unaltered create points—they merge.

for The fear seems to be, among the subjects we've played with, that De reality will unimage if they uncreate. Well, it will and it won't. Remember, we're using networking with multiplexing to overlay a primary image. Believe me, it's okay to uncreate. The only things which will vanish, unimage, are the things no one really wanted anyway.

it We don't have to continue to create an 'ology,' datum, or image ap for it to be there, but we do have to create it in order to be the effect of it.

de The only penalty in 'Play just for fun' (with only your primary matrix) is that, if you're on the battlefield, the people you shoot won't stay dead and they won't shoot you. Of course, you can still shoot yourself, and pretend someone else did it. You can even use their gun and trigger finger!

This is basically a do-it-yourself playground anyway. ❀

CHAPTER 10

Access

The first thing to do is to decide up front just what gig you're playing and which one you want to be playing. Then very casually let that data filter toward central. You can go from "Fight to kill"; the desire to switch off someone or something, to any gig you want without fanfare—giant steps are okay. You probably won't but you sure as hell can.

YOU CAN DO IT ANYWAY YOU WANT TO.

The last person we introduced to the subject of past lives wanted to handle the karma which led to her divorce and to her difficulty with men. Between her request for auditing and her first session, while I was out of town, she shifted to the center of a matrix called the "marriage game;" uncreated it, and rewrote her past and future—all new script.

When I returned, I found a gal who'd never been divorced and what's more, everyone playing with the "marriage game" matrix knew that as a matter-of-fact. While anyone who'd uncreated that particular game would remember her as the divorcee who had trouble with men.

The "rewrite" or the "it never happened" option is always open, and you might be amazed at how often it's used. I once had a subject who was killed dozens of times during WWI. That kid was determined to finally survive at least one war. Sure, he kept his image managers hopping with cuts and retakes but he made it. He did however lose three red feathers from his war bonnet along with a six-week stint making love to a fantastic looking French gal in his

version of Valhalla.

What I'm saying here is that tech is okay, but don't let it tell you what you can and cannot do. And, never let anyone or anything convince you that you have to be the effect of them or it. Be willing to let your create-to-effect channel remain open.

The optimum route to access one's matrix seems to be something like "go clear." The Scientology processes do that very nicely if not over expanded—run beyond ability regained. Which is easy to do. Even back in 1970, more than half the people arriving at ASHO had already had the "clear cog." The real difficulty, if there is one, is in staying clear.

A clear has from five to twelve I/O channels in sync and has direct access to the center of the matrix in which they created a sub-matrix called "freedom" or "Scientology, the group." The basic purpose of a help group is to get the player back in the play—operating in whatever gig they are playing. That can be anything from FUN to WAR.

The first action of a clear should be to resign from Scientology as a group. All groups are created via a matrix and each "new member" creates that matrix for themselves. One can resign a group by uncreating the group matrix or by putting the group matrix into retirement. (Someone discovered this in 1972 and put out a policy called "Lines and Terminals.") A clear cannot be a group member, not and remain clear. (Clears can be and should be *Associated Terminals*. The only members a help group should have are the staff and those needing help getting clear. Doing otherwise will eventually invert the group purpose.

The second action of a clear should be to resign from all other groups which are junior to one's area of play. Going clear won't offload anything, but a clear can relax enough to be the creator and decide to uncreate some memberships.

Elbert Hubbard caught on to this idea in his book, *The American Bible*, when he said, "Doctors tend to cause the ills they claim to cure."

That's an understatement. Most ailments are created via a matrix called the "medical game." If you want to be a proctologist next life, keep that matrix. Otherwise trash it.

From the create point, there are no good guys and bad guys, so for gosh sakes, don't uncreate a group or game you intend to play in. You can uncreate and recreate later on, but then you'll probably find penalty clauses. You know: new warriors get to dig the latrines

or some such.

You can retire a sub-matrix but you'd best clean it up first. A retired matrix will still influence play in the primary, but not by much unless the retired matrix is cluttered up. Q⁵A, uncertainty, about the option can prove fatal.

Excommunication is an inverted form of awarding Associated Terminal status.

The difficulty for new clears seems to be in relaxing about entities, images and understandings—letting the system run. We all seem to have a tendency to over-create. Say, we create a preference point for a new green Rolls. That images on the grid and becomes the property of our image managers who sort, stack and schedule along with the jillions of other preference points we've created.

If we uncreate the preference, for say the green Rolls, the image will eventually vanish. You, as the overworked prop image manager, may say something like, "Come on, you gotta be kidding. I've got 300k requests for this item, and I finally got it multiplexed; it's just down the street." Then he/she puts a hold on the order and awaits the next board meeting.

Of course, if one doesn't attend board meetings anymore, he/she might have a long wait.

Resigning from groups—uncreating unwanted matrices—is probably the best auditing tool ever invented. Each of those little critters puts one at the effect point of it's *future* and locks them to the cycle of the group. The future case—engrams, problems, etc—of the group is waiting there for each member to experience.

The greatest power in the universe is the power it takes to resign from a group. The basic fear which drives that one is the fear of **no playmates**. We might say that the whole of one's personal reality matrix is created around the refusal to confront that fear.

We lose our playmates with love—polarized attention. We never create anything we hate, we create hate with love. Space, distance, is equal to the magnitude of the affinity and when affinity reaches MAX, the sign changes from [to - creating the other side of space. That's op-space—the land of evol which is op-love.

Sorry, but love is our worst and only enemy. The clear must be willing to forgo love. The slightest polarization of affinity after clearing will shift the neutral cleared viewpoint to a new vector position and start them off on a new cycle.

Practice neutral affinity, admiration if you will, as a replacement

for love or hate.

A case in point: Eve was not Adam's first wife. His first was named Lilith. Well, Lilith and Adam loved each other too much, and went into polarity reversal—love turned to evol—and God made Adam a new garden in the East. The legend of Lilith says that she's an evol bitch who likes to eat Adam's progeny.

The point here is that the clear is sooner or later going to be confronted with an old viewpoint that is now very black and yukky feeling. Just keep your confront, neutralize your affinity, and let it comm. Admire the evol of it. Afterwards, take a break and uncreate the beingness for that once-loved viewpoint in your personal matrix.

Another way in which clears get into trouble is by trying to leave a matrix by the back door. That's cheating—like a football player leaving the field and going up into the press box to give a newscast about the next play.

You can retire or uncreate a matrix for any menu selection but you probably won't forego the rule book while the play is in action. Your own monitor crew will stop you. The techniques they use will often read as a PDH (pain, drugs and hypnosis) session. Clears PDH themselves with great regularity and are forced to give up their new gained abilities.

These PDH guys and gals are not someone else, they are the entities created along with the player to assist the player after the action starts. There is no need to audit them or their actions, just relax and accept full responsibility for them.

The only acceptable route out of a matrix is via the center, the create point. Put it in retirement or uncreate it. An abandoned matrix will clutter up your landscape. They also make one feel like a criminal on the lam from someone—namely their own monitor crew.

After one gets the personal matrix just the way they want it, at play for max fun, the route back to hell (fight) begins with a new create. That's create while playing—without shifting back to center. That includes postulating, mocking-up, over-imaging (not keeping one's integrity, not letting the routine run), or any form of creating while in the act of playing.

At the instant of a new create, that position—that matrix point found viewpoint—becomes locked out of the play. It's now an in-system creator and has planted the seed for a new matrix or submatrix. The action level switches to the newly created matrix

source point and a new source viewpoint.

That may sound like an impossible level of purity to attain but it's not all that big a deal. Sleep was introduced to the grid as a solution to the integrity problem, and to an excess of creating and polarizing. Later, the sleep period became the time for recruiters to go out and get their stats up.

Ever notice what a cat does when it wakes up from a nap? They are doing more than just stretching the muscles. They're off-loading images.

We need to do that too. Any image a cleared viewpoint sees will up-load into the creative center—the create-effect channel is at unity. The first thing each morning, we need to turn in any memberships accepted from smoke blowers and other recruiters, off-load random images, and regain integrity.

We can do all of that during a few seconds of stretching.

Don't forget your weekly board meetings. You've got four imaging crews (win, watch, lose and monitor) and they can all be contacted from center. Life is more fun if you and they are running with the same routines—playing on the same stage and with the same script. The idea of creative processing is a bit too much of a create for these meetings. Make it lighter. We don't need visualizations or verbal comm to get things humming—Grokking is fine too. ♦

Reality Modification

Once the prime players, those with 5 to 12 in-sync I/O channels, consider that they have lost contact with the central create position—after over polarization or repeated counter creates—they also lose contact with some members of their imaging crew(s).

Those out-of-contact domains are reduced to management via modifiers—to using images to alter other images and flows. That would be like exiling one or more of your twelve image managers.

At WAR, even the *stigbest* desire to SURVIVE, will reduce the warrior to four I/O channels and shift them away from the primary warrior position—PLAY. At FUN, one would have to lose (isolate) eight of their I/O channels before feeling fully out of contact with themselves.

We'd like to introduce the idea that the reactive mind is a tool for reality modification. It may or may not be just that, but that idea will help you regain the create point in any matrix domain—help you maintain the attitude of total responsibility.

A clear is a viewpoint which has cleaned up all the modifiers in its domain of action and has an in-sync create to effect channel. You may have noticed that some people seem to undergo great changes with clearing, while others seem to change hardly at all. Well, the only clear necessarily playing with the full deck is the cleared warrior.

I remember three cases where I didn't even recognize the person after clearing—not until I heard their voice. Their images had changed that much. Two of them were ex-military men and the

her one was my mother—a Christian Soldier.

Also, the warrior is the only clear who does not have a twin to intend with—no dichotomy viewpoint with its op- reactive mind.

Let's say this a different way. Reality modifiers, the reactive mind for example, are not something that was created in some past time held onto because of some demand for karmic justice. They fill run as though they were but so will *future* engrams, etc.

Usually all creates are from NOW and all modifiers are imaged from NOW.

Once a warrior is clear, all they need do to remain clear is off-load their future reality modifiers—reactive mind elements—and hang on to the outcome. Of course, that's assuming that the warrior was smart enough to stay away from civilian groups—not a ve in to the demands of smoke-blowing hucksters.

Much to our dismay we found, in the early '70s, that clears would unclear just by contacting people, places and things. They were tending those images tell them what they were or what they should fit the images around them. And the more auditing one had, the more he or she seemed to respond to modifiers.

There were two factors involved: any search for past causes after clearing will make one more sensitive to potential past causes; removal of past causes will increase the apparent effect of future uses.

Group resignations will handle a lot of that automaticity but one will has the future modifiers to contend with. One could audit those with the same tools used for the original clearing but it would take a heck of a long time—every domain and sub-domain has one more op-zones filled with various forms of modifiers.

The possibility of running all of those modifiers and not getting out out of shape—matrix warp—would be like solving 1212 adraatic equations simultaneously. That's possible—from create, adraatic things are possible—but it's not all that easy.

If we want to retain the matrix involved, it's easier to let our management crews handle "off-loading" or "unimaging." Let is the key word. Uncreate from the center and let the crew wear their hats, doingness is involved.

The crew, when we first contacted them as effect points, seemed to be a group of different people—each with their own past history. They're varying distance, in time and space, to their points of origin but dependent upon polarization of affinity and the load of reality

modifiers present in their grid domains.

The more we cleared them, the shorter the apparent distance became till we found them all sitting in the same boardroom. You might say that all roads lead to the same locus, which is at the outside of every grid domain and at the center of our being.

The solar system is constructed the same way. You can, if you wish to check this out, pick up the biomagnetic matrix being generated from the facility in the sun, go out in any dimension and end up inside a facility on Pluto. If you put a gravimagnetic image in the Pluto facility, it can walk through one doorway and be inside the solar facility.

We could call those outer facilities, on the general grid or within our personal matrix, the feedback stations. The moon contains a feedback station for the electromagnetic matrix being generated from the Earth. I only bring these up to let you be aware of them; the facilities for the general grid don't need auditing. They are all images, but none of them will unimage just because we clean up that domain of action inside our personal reality matrix.

Another way of viewing reality modifiers is to think of oneself as a player on the stage of life. We've read the script and we know what sort of gig we're playing and what types of "emotional drivers" will be called for. Engrams make damn good "drivers," and we can load them along any channel into any corridor (any management isolation domain).

A player at create doesn't need such things to do a yeoman's job on a scene. Players at create can create/ uncreate as they go.

Now, to make this concept work at maximum benefit, we need to view time differently. What we audited, under any system of past-life reviewing, was actually the loading sequence of image modifiers inside the active domain—home of the player viewpoint. Real time is the preselected script of the scenario being played, or the dance/song of life—ferpsichore. The time grid carries the script and functions or should function at 90° to the life grid. A component of the time grid might be viewed like this:

T0- 0-0' 0-0 -0T
MANAGE ► IMAGE MODIFIERS ► PLAY ►► CREATE ►►ditto

Which way is tomorrow (or which end is up) would depend entirely on the player's vector (angle and magnitude) in relation to the 0-0 address (create point) and which side of the time grid one

The neutralization of affinity is entirely up to you, and a little admiration on your part will do more good than an eternity of counselling. ■

was using. The sense of "past time" might include the image modifiers, and it might not—depends entirely on the vector of the I/O viewpoint for time.

If you recall, when we went to the temple for auditing, back about 7500 years ago, the priest would ask a question something like this: "How does that (problem or condition) help you create your future?" Or, "What are your plans for that?" The priests were mostly future dominated, and few of them were able to ask the flip-side question: "What past experience does that (problem or condition) satisfy?"

You'd be surprised at how many of us have hemorrhoids in the present just so we can get the game certs needed for a future lifetime as a proctologist. That's no joke either.

That type of auditing, for a clear, is the same as "Locate an incident that could have caused (blank)." Hell fire, the general grid of reality is chuck full of potential causes—emotion or condition drivers.

Don't read that as a downer on games; there is absolutely nothing wrong with the work of auditing, or medicine or any other work. Work of all sorts can be a lot of fun, even if the flavor of it is "Work for survival." Heck, the most fun I ever had in session was doing a resurrection routine on a dead subject. Now that's MAX work for me.

I've even been guilty on occasion of "Fighting for monopoly," or winning—"Thou shalt have no other auditors before me." Business boomed and the coffers filled to overflowing. Then, as they might be expected, we MAX'ed out on that gig and went on to our great reward—pie in the sky.

The distance between your active effect point and your create point is/was zero but it may still appear great even after clearing, and uncreating group positions, and off-loading all other modifier images. Even after all that, there are still two more factors to consider: channel clutter (ridges or energy deposits) and polarized affinity.

The image management crews have access to a grid service set up for the function of clearing channels. Your own position in the service crew, you could call Genie, Jim, or Wizard. Or electronic photo-roter expert. Bring that up at your next board meeting after the off-loading image modifiers and get your viewpoint channels cleaned up. Viewpoints lose their predestined future with that action.

Matrix Management

As effect points, we just knew that something had gone wrong. That some machinery had busted, that we'd been invaded by aliens from another grid or something. At the least, we were sure that we'd lost our abilities and lost control.

From the create point, at the center of our personal reality matrix, everything is hunky-dory. It's perfect. The only thing we've ever created is "exactly" what we, as effect points, wanted.

TIKH CHEKI is not the only mode of play, but it's the mode being used on this version of Earth—where we let the junior matrix position call the shots and bust up standing image planes with random pulses. And, where we deliver from central—Anything we want. We are all giving of ourselves.

The kid says, "I wanna be a fireman." Whammo! We create new beingness sets called fireman/op-fireman on either side of the grid and add another addition to central called firemaster. The op-firemen (pyronuts) set the blazes and the firemen get to put them out. Funsville! Sure, right up to the point where the kid, says, "I wonder who's starting these fires?" Then the channel to the firemaster HQ closes down and the kid is playing in the dark, playing all four positions in the dark.

You'd be surprised how gosh awful long it's been since someone has dug through their toy box of prayed for gifts and said, "I'd like to uncreate this or that." From central, we've always managed by create. What ever we want, we get, instantly and without equivocation. While from play,

we've managed images with the motto, "Waste not, want not." Or, "I better keep it just in case I need it later." A bit of that kind of image hoarding and it becomes much easier to abandon a matrix rather than clean it up. It becomes easier to create a new lifetime for each scene rather than do a little make-up removal and a change of costumes.

Uncreating is not illegal. Just do it from the center and in all matrix domains at once. If you uncreate only the fireman positions, you'd end up with nothing but the pyronut's gig.

In Scientology and other ologies related to the mind and the spirit, we liked to think of one domain or another being senior to the life domain—to our icons. And, we always seem to manage to acquire ample evidence to prove that the critters we play with are someone's create.

That drive generally leads us to follow the path of greater and greater degrees of exteriorization, to run off in all directions looking for *our home universe* or some such. No matter which way we go, we always end up back at the center, and sometimes wondering who it was that forced us back to our bodies.

The fact is that a player/role viewpoint is not the icon viewpoint and the sorting out of those two with the first exteriorization can be helpful. Further exteriorization beyond that point is an illusion—the player/role never leaves the domain of its personal reality matrix which is indexed to the icons.

You may have noticed that some small children act as though the universe revolved around them—It does. The whole universe is imaged in each moment of time around each of us. Sure, us "adults" know otherwise, but falsely so.

The following routine is offered as a tool for matrix management. It will work as a tool only if you create it and it will continue to work until it gets dull. We recommend that you consider it flex-tech and don't try to sharpen a dull tool—uncreate it each time and then create a new one for the next management session.

- 1) Relax in a non-active mode;
- 2) Off load all "reasons why" and "how to's";
- 3) Take out the space and time computations—be at the center of yourself, your personal reality matrix;
- 4) Uncreate—equally on all grids—anything you no longer want or need;
- 5) Uncreate the tool you created to do that with;
- 6) Shift back to active play and have a ball.

In step 4), if you are uncreating a beingness, you may get lots of back chatter. That's okay, just let the point talk itself out.

In step 6), you may find yourself face-to-face with the viewpoints related to the uncreated matrix point. Let them talk themselves out too. Then they'll remerge or unimage just like any other grid image. Don't expect the reality of the general grid to instantly change. It may and it may not, depending on the relationship of the image or entity to the overall networking system.

The closer to neutral one can operate, the greater power of change he/she will be willing to muster.

The ideal scene can be as close, or as far, as the next management meeting with yourself.
HAVE FUN. ●