

The Avatar Materials

Section IV: Awakening

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THE AVATAR(r) MASTER'S COURSE

to the companions

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THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[1] YOUR INVITATION TO DELIVER AVATAR

The purpose of the
 Master of Awakening course is
 to train an Avatar in the skills
 necessary to effectively guide
 others to an understanding of
 and a command over the
 source of their own life
 experiences. This loving
 initiation is the most precious
 gift of an Avatar Master.

Only rarely in all the history of consciousness have there existed individuals capable of guiding beings through the labyrinth of creation back to life source.

Millions there have been who wore the garments of priests and holy men, but in ignorance or worse have only managed to divert beings into elaborately constructed belief systems for elaborately constructed reasons--blind alleys of sorrow far from home.

You embark upon lands that are known for treachery and deceit, where the charlatans outnumber the masters by ten thousand to one.

Your understanding is the nightmare that haunts the sleep of experts grown wealthy on elaborate ritual.

You are the missionaries that bring light.

What is the truth about truth?

How can a lesson be presented so that it may be comfortably received?

You bear the truth about truth.

Expect no welcome. For many there are who will examine your truth only for the opportunity of insisting upon their own hopelessness.

Love these beings for the unripe fruits they are.

Know the lessons well. Teach them in a manner that they may be safely examined. Once examined, even the slaver will find cause to change his ways and be drawn into the loving integration of consciousness... the long awaited transformation.... the great redemption.

Such is the power of the grand truth you possess. Present it skillfully, use it selflessly, and it will give you a wondrous cloak of invulnerability.

For any who fail to find the value in your service, always respectfully return to them the offerings they have given. In this way you may avoid teaching lessons you do not prefer to teach. Live deliberately. Let no critic truly fault your honesty, but in their own quiet time be brought to examine their own.

Act in harmony with the established order.

Manifest the highest ideals of the mass consciousness, and suspicion will turn to support.

Give the service of your understanding and truth, and good people will find it their privilege or even their greatest reward, to support you with far more than you ever, ever will require.

Great wealth and power will be entrusted to your direction because you recognize that the urge to pursue meaningless external gratification is the reflection of a belief that does not truly serve, but leads into the entanglements of lowered consciousness.

Your lessons, made manifest in the daylight of your life and in the dreamlight of your nights, will be your strongest medicine, your cleverest general and your wisest advisor.

Use the abundance you create to support and to accelerate the self-realization of man. Create Avatars.... enjoy the lessons.

Let the stars remind you, I send you love.

Harry Palmer
at Star's Edge,
2 April 1987

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[2] THE IMPORTANCE OF GOALS

If one wishes to
participate in life
with any degree
of deliberation
the primary
action must be to
set a goal.

Goals are an essential ingredient of happiness. A person without goals is discouraged and unhappy.

Goals fall into three broad categories:

* 1. Default goals. These are the products of

past indoctrination and desired / resisted experiences. They are the goals that one discovers. They are determined by an unseen karmic hand. Occasionally they are destructive.

* 2. Deliberate goals. These are the products of one's imagination and curiosity being directed toward the future. They are the goals that one sets. They enliven and excite. Seldom are they destructive.

* 3. Inspired goals. These are the products of one's highest nature. They are long-range, transcend the calculation of immediate self-advantage, and benefit future generations.

Once a goal is discovered/ determined/ intuitively conceived, there are several combinations of techniques that one may employ to achieve the goal.

For example:

- * Increase attention on the goal.
- * Plan backwards from the goal.
- * Identify and quota sub-goals.
- * Utilize someone else's energy.
- * Follow statistics; hire good managers.
- * Work like crazy day and night.

The point is, there are many ways to achieve a goal--but there must be a goal to achieve. Goals are absolutely necessary!

Where there isn't a goal, the first order of business is to establish a goal to be achieved by a certain future time.

You will soon discover that it's not as difficult as it might first appear.

Believable,
achievable,
exciting goals are
the grand prize of
existence.

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Part I: Behind The Scenes

[3] QUESTIONS FOR GOAL SETTING AND PLANNING

As they occur to you, list your answers to the following questions. It's OK to list more than one answer for each question.

- * What do you want to have in 1 year?
 - What would you have to do to get that?
 - Who could help you?
 - Who would be helped?
 - Would anybody be hurt?
 - What would you have to know?
 - Where could you learn that?
 - How soon could you start?
 - What do you need to do next?
 - * Do the same for 2 years, 3 years, 4 years, up to 10 years.
-

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Part I: Behind The Scenes

[4] CRITERIA FOR GOAL EVALUATION

- A. List goals for evaluation.
 - B. Score the following statements regarding each goal from 1 (doubtful) to 5 (absolutely).
- * 1. The goal invites your attention and interest and when contemplated is a source

of renewed strength.

- * 2. Pursuit of the goal produces something of value.
- * 3. The goal offers benefits to others equal to your own.
- * 4. The goal presents an opportunity for self-development (greater competence, greater understanding, challenge).
- * 5. The goal is a recognizable step toward a greater goal.
- * 6. The goal allows personal creativity and some degree of self management.
- * 7. The goal presents the opportunity for recognition and the receipt of admiration.

Total score 25 to 35--A STAR TO STEER BY!

Total score 15 to 25--HOW COULD THE GOAL BE CHANGED TO RATE HIGHER?

Total score below 15--IT ISN'T REALLY YOUR GOAL.

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[5] WASTED LIVES

Many individuals go through life with a goal that rates below 15. They are not happy. Even when they succeed, make a million dollars, become the professional, prove father wrong, etc., they still suffer an emptiness and despair that accompanies a wasted life.

Organizations with goals that rate below 15 are seldom more than a misery-loves-company club.

An individual, an organization or even a civilization will continue to grow strong as long as it has clear, inviting goals. When it engages in actions that are not aligned with its goals, it begins to die--first spiritually, then mentally and finally physically.

The secrets of power lie in the subject of goals.

The Wizard's
research in early 1988
confirmed beyond a
doubt the pivotal role
that goals play in the
evolution of
civilization.

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Part I: Behind The Scenes

[6] THE ELEMENTS OF A GAME

Definitions:

Progress: actions completed
that are in alignment with
the goal

Interference: action or
events that are not in
alignment with the goal

When one chooses to participate in creation, a
game begins.

The four elements of a game are:

- the skills of the players
- the obstacles to be overcome
- the opponents to be won over
- the goals to be achieved

Our Game

The skills we bring to the game are our world lessons clarified by the Avatar materials.

The obstacles are the inertia of ignorance and intolerance, both our own and others.

The opponents are our friends who feel abandoned.

The goal is to create an enlightened civilization.

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Part I: Behind The Scenes

[7] SPEAKING OF GOALS

The Goal of Avatar

To catalyze a stable, non-violent process of belief integration on the planet via the expansion of the Avatar Network

The Goals of Star's Edge

- To support research and development that favors the graceful transfer of prosperity and power from prejudicial interests to licensed Avatar Masters
 - To create a viable financial, organizational and social structure capable of accomplishing the above
 - To create a collective influential world advisory role for the creation of an enlightened civilization
-

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[8] THE POWER OF YOUR ATTENTION

Attention.
solidifies a reality
by adding
substance to an
imagined reality
until it manifests.

From Introduction to Attention, Wizard's Course:

Attention is the energy wave particle that solidifies
and brings to life the universe.

Attention creates reality.

Attention is the creating energy discussed in
Section III of the Avatar materials.

When "I" directs attention particles toward a
creation, the creation solidifies and becomes more real.
This happens whether the attention particles are
directed deliberately or as a response to something.

Creation is the relative ability to shift attention
from secondaries to a primary.

COMPARE AND CONTRAST EXERCISE

Spend a few minutes thinking about all the
obstacles that stand in the way of your achieving
your goal.

Spend a few minutes imagining what it will
feel like when you achieve your goal.

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[9] THE DISCOURAGEMENT PROGRAM

Discouragement
is a reduction
in one's
willingness to
play a game.

Definitions:

Discourage: 1. to deprive of,
or cause to lose, courage;
dishearten; depress in spirit.

2. To lessen courage for,
obstruct by opposition or
difficulty; dissuade or hinder
from.

Discouragement: 1. the act of
discouraging; the act of
detering or dissuading from
an undertaking 2. the state of
being discouraged; depression
of spirit with regard to action
or effort 3. that which
discourages; that which deters
or tends to deter from an
undertaking or from a course
of conduct.

Discouragement arises as a result of attention
becoming fixed on the obstacles and opponents to a
goal (interference) rather than on actions in alignment
with the goal.

Discouragement, left unhandled, will lead to
quitting and failure. No matter how rational and logical
an excuse for failure appears, the real reason for failure
is always discouragement. No one fails until they give
up. The outcome of any contest of wills or competition
is determined by who succumbs to discouragement first.

Some people embrace discouragement as a
technique to coax the environment to be more
encouraging. They have a mis-intuitive understanding
that if they occupy one side of the encouragement/
discouragement dichotomy they may be fortunate
enough to attract the counterpart. It seldom works.
Instead of the compassionate encouragement they seek,
they are more likely to find the contempt reserved for
losers.

Sometimes obstacles in the environment or
people's actions offer the opportunity to be discouraged.
Any secondary, obstacle or concern presents an

opportunity to be discouraged. The reason behind the occasional refund request after Section II Avatar can almost always be traced to someone succumbing to, or even embracing, an opportunity to be discouraged.

Discouragement is handled by refocusing attention from the negative to the positive. Instead of problems, one sees opportunities. Instead of pointless personality conflicts, one focuses on actions that are in alignment with the goal. Observation supersedes rumor and gossip.

Here is a simple program that actually transforms discouragement into success. It is an especially powerful tool for beginning Avatar Masters.

_ * For every opportunity to be discouraged that you encounter, complete five actions that will lead toward the successful accomplishment of the goal._

Use the Rule-of-Five to handle discouragement.

- * Example: If someone writes you a negative letter about Avatar, write five positive letters to five people about Avatar.
- * Example: If someone goes out of their way to discourage you, go out of your way five times to encourage someone.
- * Example: If you feel you said something you shouldn't have to someone, say something you should to five people.
- * Example: If someone gives you bad news; pass good news to five people.
- * Example: If someone tells you what you want to do is impossible, affirm that you can do it five times.
- * Example: If someone gives you a loss when you try to help them, give five people wins by telling them how they helped you.
- * Example: Make five positive statements for every doubt you have.

The Rule-of-Five

For every negative circumstance encountered that is mis-aligned with the goal, create five positive circumstances that are

aligned with the goal.

Nothing handles a Master's discouragement faster than outrageous progress toward a high scoring goal.

Sell CREATIVISM at every opportunity.

Sometimes it requires a little extra effort to create what you want.

Here's an actual 1988 five week case study of the incoming mail at Star's Edge. (Five positive letters were originated for every letter coming in that offered an opportunity to be discouraged even when it required the staff to work beyond midnight. All positive mail was answered first.)

Week 1- 33% of incoming mail was opportunity for discouragement.

Week 2- 35% of incoming mail was opportunity for discouragement.

Week 3- 17% of incoming mail was opportunity for discouragement.

Week 4- 7% of incoming mail was opportunity for discouragement.

Week 5- 2% of incoming mail was opportunity for discouragement.

In the same 5 week period, mail volume increased by 1000%, and gross income and staff bonuses increased by 750%! Yes. 750%! If anyone has a better formula for success than this, I haven't heard about it.

Also in the weeks after this study-same policy was followed-statistics continued to climb, workloads reduced, and the circulation of the Avatar Journal more than doubled. Less than 2% of the incoming mail offered any opportunity for discouragement.

By November, 1988, some three months after the study, less than .2 percent of incoming mail offered any opportunity for discouragement!

When you 5X outdistance any discouragement this way, it soon ceases to be a factor in your life.

In a 1991 production
study conducted by
Star's Edge, one thing
found in common
among successful
Avatar Masters was
that they applied the
Rule-of-Five to handle
discouragement.

The really clever
Masters also used it
with prospects who
wanted to do Avatar
but had their attention
fixed on obstacles
preventing them from
registering for the
course.

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[10] BEHIND THE SCENES

Behind the scenes refers to preparations and operations that are carried out in the background. Skill-developing drills, practices, rehearsals, etc. are behind the scenes activities. Appearance, confidence, presence are developed according to analyses carried on behind the scenes. Professionalism is the result of having one's behind the scenes in order. Success, whether it be in business, relationships or personal life, depends upon some level of operation going on behind the scenes that allows for emergency revisions and general improvements.

It is a complete ignorance, or an absence, of constructive behind the scenes operations that condemn people to mediocrity.

The environment and the group consciousness from which Avatar is delivered are very important. With difficult students, it can make the difference between their success and their failure. Environmental control and the control of group attitudes are managed from behind the scenes.

THE SERIOUS ENVIRONMENT

Certain environments host attitudes that tend to reinforce the doubts and strengthen the beliefs of a student in the near unalterability of his own limitations.

Seriousness is a prime example.

Seriousness is the experience resulting from a belief in (or fear of) difficulty.

When the beliefs, "it's difficult" or "it's hard" work their way into the group consciousness, students will create problems for themselves and problems for each other. Their attention is on problems, thus problems predominate.

Course progress will slow and the session hours per rundown will creep upward. The students will need guides and will engage in abstract philosophical discussions. "Yeah, buts" abound.

Sometimes the "it's difficult" belief gets masked by the explanation: "I want to be thorough" or "I don't want to miss anything." Sometimes the student will arrive with some sort of carry-over attitude that "life is tough, only the tigers survive." Such individuals, particularly when several arrive at once, will shift the group consciousness toward the belief that there are many difficulties connected with any effort toward self-improvement. Such individuals make the world a dangerous place. Staff will become irritable, and the environment begins to take on a threatening quality. Closing the door no longer seems adequate; one longs for locks.

Seriousness results in a slowing down and contraction of consciousness. Seriousness is a resistance to experience. The unknowns that border whatever one is perceiving become more ominous and draw one's attention. The ideas of "subconscious" and "reactive mind" influences become plausible and even oppressive.

"What-ifs" rattle aberrant chains of possibilities in the incognizant darkness.

In such an atmosphere one will find students handling at contracted levels of consciousness beliefs within beliefs within beliefs on a contracting spiral. The student struggles with phantoms created from his own expectations. The more one resists identifying with and experiencing oneself as the source of a reality, the more that source of reality operates beyond one's control. Seriousness and resistance! Resistance creates new sources of reality. Seriousness reinforces itself.

Machines may mysteriously malfunction in the presence of seriousness.

In a serious environment,
secondaries are more likely to
manifest than primaries.

Seriousness favors a
compulsive re-creation of the
past.

For example, having the belief, "I think I missed something" will send the student into hours of searching for (and creating) things to discreate. And all the while he is really just sitting in the middle of this creation, resisting the experience of, "I think I missed something."

The more serious the environment, the slower the progress of the student.

If a student is creating, or
re-creating when he or she
should be experiencing;

1. Handle the seriousness
 2. Assign more Feel-It drills
 3. You take a walk
-

HANDLING SERIOUSNESS

The opposite of seriousness is a smiling, loving, confidence from which one creates and/or experiences knowingly and willingly.

Forced good humor and joking, while certainly not to be discouraged, are often only an escape valve or cover up for resisted seriousness.

A more reliable indicator to watch for is this: can the students appreciate and safely make fun of their own beliefs and experiences. If not, you'd better do some quick conjuring behind the scenes and set an example.

Shifting someone out of a resisted creation is an artful skill! If it is not done with love, it easily takes on the color of intolerance and worsens the situation. It is not replacing their evaluation that "things are awful" with your evaluation that "things are swell." It does not

rob them in any way of their own sense of being source.

Their reassessment of what is serious is not a result of fearing your disapproval.

When done properly, shirting students out of seriousness allows them to deliberately reassess the importance they have assigned to some creation. They take a second look and shift outside the creation. As the creator, it is now safe to reassess the importance assigned to the creation. The resistance they have built up toward experiencing or entertaining certain creations disappears. One shifts them in the direction of an expansion of consciousness (a willingness to experience) rather than in the direction of a contraction of consciousness (resistance to experience). It is a labor of enlightening.

An experienced Master can precipitate the shift of importance with a non-verbal smile and a non-visible radiation that is effortlessly generated. This is the level of skill required of an Avatar Master.

Seriousness is dissipated by a disintegration of the resistance to experience. This can be done by offering as a model a viewpoint willing to experience the resisted creation.

A MASTER CAN DE-INTENSIFY SERIOUSNESS IN A WHOLE GROUP BY INSTALLING A WORM

A worm is a transparent belief that passes unnoticed and offers a person a reality to agree to.

This is where this course starts to get really good.

There is an art to successfully installing a worm. A worm is put in through the cracks; it passes unnoticed. It's an expression of certainty-an observation that invites agreement. It is not a command. It's a little comment you make to yourself or to another which the group overhears: "Things are getting better." "I do feel better." "Things are beginning to work out." "The worst is over."

Sometimes one arranges (behind the scenes) to inflow the worm from a third party in front of the group. From the group's point of view, it is an expression of a

belief made from another to others. Hence, there is no resistance. This is a "third party worm." It establishes expectation.

The context of the "third party worm" should be positive, but not so spectacularly positive that it becomes a case for disappointed expectations. One wouldn't install worms (at least not in someone else) such as: "I've handled everything in the universe," "I can read the cosmic mind," or "I just cured myself of terminal cancer."

One creates an attitude for a group by allowing the group to seemingly eavesdrop on a casual conversation. Casual is stressed, because if one has ever spent any time standing in a line one has probably witnessed conversations between two other parties whose sole intention was to be overheard. (Good acting is the art of deception.)

How to install a worm.

This is going to be interesting.

If you have the belief that such "third party worms" are wrongfully manipulative or deceptive, it is best you don't employ them, for the worm will carry a negative judgment as well as a positive suggestion. (A worm with a head at both ends makes little progress!)

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[11] THE SERIOUS DRILL

The purpose of this exercise is to develop the skill to interact with someone who is being inappropriately serious and quickly shift him into a more playful spirit.

Definition:

Serious: 1. grave or somber, as in character, disposition, or mood. 2. giving cause for apprehension; critical or threatening. 3. in Avatar terms: the experience resulting from a belief in (or fear of) difficulty.

The serious drill offers a person an appreciative viewpoint from which to view a creation. It presents another perspective on a creation. It allows a person to cease creating resistance toward some creation and to immerse themselves in the experience. When the resistance is ended and the creation is experienced, the natural flow of change will again commence. The serious drill, all by itself, can precipitate some miraculous changes.

As the seriousness dissipates, the being recovers source, appreciates and moves out of the creation. Before your smiling gaze, you will witness a submission followed by a most remarkable resurrection. The only thing blocking the natural process was seriousness and resistance.

APPRECIATION AND ATTENTION

To appreciate something means to see the value in it and enjoy it.

Seriousness is a "glue" that fixes attention. This fixation results in a continuous generation of the creation.

Appreciation dissolves this "glue," frees the attention, and interrupts the continuous generation of the creation. This is the secret of shifting someone out of a creation.

PROCEDURE

The drill is done non-verbally until the student has mastered the art of shifting the coach. The coach may talk.

The drill procedure is as follows: the person acting as the coach of the exercise originates a statement that shows he or she is resisting some creation and being

serious. He or she may pick a statement from the list below or make up one of his or her own. It should be realistic.

The person practicing the exercise (the student) must lighten up the coach by effortlessly radiating appreciation for the creation and the creator until the coach shifts out of his creation.

The coach is in charge of the exercise and is working with the purpose of making the student more effective at doing the exercise.

COACHING TIPS

Look for and correct:

- * the student attempting to shift the coach with too low a vibration
- * the student slipping into and matching the vibrations of the coach
- * the student using a sympathetic, overly solicitous, counselling, or superior attitude
- * the student's attention is self-absorbed
- * the student's attention is on the creation rather than the creator
- * the student is flowing thoughts or energies via the mind/body
- * the student is trying to solve or fix the problem rather than appreciating the creation/creator

The exercise is practiced until the student is confident of his ability to interact with someone who is being inappropriately serious and quickly shift their attention into a free state.

Repeated practice of the serious drill has a profound, transforming effect on both coach and student.

ORIGINATION LIST:

I'm just never going to be able to do it.

This is too hard.

I'm having a lot of trouble.

I'm confused.

I know I'm being too serious.

This is upsetting me.
I just don't feel good.
I don't know what is wrong with me.
There aren't any skyrockets going off.
It's not my creation.
I'm not responsible for everything.
Be realistic.

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[12] THE SERIOUS DRILL--A BEHIND THE SCENES DISCUSSION BY AVRA HONEY-SMITH

The Serious Drill is a
TRANSFORMATIONAL
EXERCISE

The Serious Drill is not something that you do for an hour or two, and then say, "Got it," and it's over. It is a drill. It may result in some recognitions, but its purpose is to develop a skill. So, you continue to do it and keep changing partners. You may hit some levels of resistance. Work through them and keep going. This is something we really want you to be able to use easily and without effort.

The Serious Drill is a Master's most important tool.

The success rate of your Avatar deliveries is directly proportional to how well you can do the serious drill. The degree of success that your Avatar student has on every single exercise is directly proportional to how good your serious drill is. The only thing that a Master needs to work on if their Avatar gets bugged is their serious drill. You can be nervous, you can forget, you can have a disaster behind the scenes, but if you maintain your serious drill, that vibration, you will do no wrong. Your Avatar will just do wonderfully.

You're going to do this exercise every day because

the more you live there and the more this vibration becomes your home, the quicker magical things will begin happening in your life. When you go to dinner, shift the waitress. When your friends are telling you something very traumatic about their lives, appreciate their creation...and so will they!

When you're doing the drill, keep the shifting nonverbal. The coach can talk and say what they want to say, but you shift them by radiating a vibration from a deep level of your being.

The idea is not for the coach to learn how to be serious; it's to teach the Master how to shift someone's attention out of a serious creation.

It's a vibration of appreciation, or even admiration, for their creation. You can add words later after you get good at generating that vibration. When we practice throughout the course, there is no use of words. You don't need them and we don't want you to think that it's a specific set of words that shifts the other person.

Enjoy their creation and really appreciate it. They're showing you their work of art. If their work of art happens to be something like, "I'll never get through this exercise," that's still a work of art. Admire it. You don't have to judge their artwork, just appreciate it. If you start to judge, you will get drawn into the creation.

Don't get involved in their creation, don't give them sympathy, don't try to solve their creation, don't try to explain anything. Just have great appreciation. In appreciation there's no desire and no resistance.

Discovering what this feels like, what it can accomplish, and learning to live in this vibration is what this exercise is about.

Q/A

Q: Is the coach's role to just sit and complain for five minutes? He's supposed to be verbal, right?

A: The coach's role is to say something like, "This is too hard," "I need some help." You, as the Master, shift them and they tell you when you've done it successfully. They should be coaching you, letting you know if you've done it, or if you need to increase your vibration, or if you're too serious, or whatever. If, as the coach, you haven't shifted after a couple of minutes, tell the Master why so they can improve their efforts.

Q: And the way you shift is to simply accept? It's not something you do?

A: Accepting is very passive. We're appreciating.

Q: Can you shift yourself?

A: Absolutely.

Q: What's the larger application of this? Does it stop with a person being stuck on the Avatar Course, or does it apply to your everyday living?

A: The purpose of the drill is to get you able to generate and live in this appreciating space more and more. It should be more and more home to you as you do the exercise. The more you stay in this state the more delightful your life becomes. Living in that vibration has things flow in a way that turns out to be best for you. Of course, you don't have to live there, but you should have the choice.

I want to stress the difference between something being important and something being serious. To your Avatar all of their creations are important, just as all of yours are important to you, but importance is appreciated and doesn't fix attention or result in a continuous generation of the creation. Seriousness fixes attention.

Your Avatar may want to discuss some important things happening in his or her life; that's okay. And if you discuss with your Serious Drill in, meaning present, the resolution that your Avatar will get from the discussion will be far better than anything possible had the conversation been serious.

Q: Is this a vibration of unconditional love?

A: The "I'll love you no matter what you do" vibration? They just want to let you know that they're there for you with unconditional love? Okay.

You see, if it's something they're originating, they're probably more concerned about how you will perceive them than they are in helping another shift out of seriousness. Genuine love is very powerful in shifting someone-but it's also rare.

Too often the "unconditional love" mask, nice and smiley as it may be, hides some very unaligned guilty feelings and judgments.

So what you want to radiate is just pure appreciation and/or admiration for the creation and the creator.

Q: Earlier you used the word "awe."

A: Yes, it's looking at somebody's creation as if it were a great work of art. It's, "Well, will you look at that!"

Q: Is this a vibration of allowing?

A: To a degree. Accepting and allowing are letting something come to you without stopping it. Enjoying it is the act of appreciation, which includes allowance.

Q: Are there times when you don't use the Serious Drill? For instance if somebody tells you that they just lost somebody close?

A: It's your choice. You can have appreciation for a creation without necessarily smiling and laughing. There are times when it take more of a sense of reverence, perhaps.

Q: What are the boundaries between appreciation and love?

A: If you were at true appreciation you could define it as love.

The reason I don't use "love" is because love can exist at different vibrations--sympathetic love, demanding love, syrupy love. So I try to stay away from using that terminology.

Q: Is it important to know part of the problem?

A: Your desire to know can get in the way, because you start listening to the story more, and you start encouraging the person to put more attention on the problem and tell you more. Before you know it they're more serious and you've gotten more serious. You're being drawn in.

We have found that it's really very easy to do the Serious Drill with somebody whose language you don't speak. Then you can't get drawn into any stories.

Q: Can you comment on people who have presence?

A: Usually these are the people who have appreciation for other people and for other people's creations. Their vibration frees your attention and so you notice them. That's presence.

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[13] THE "WHAT-THE-HELL" ENVIRONMENT

A very small number of people manifest a lack of

integrity, or a lack of self-discipline when they are granted the freedom to create their own reality. They act like the constrained youth who leaves home for the first time and over-indulges in wine, women and song (well, at least there is a lot of singing and drinking!).

Such people have relied upon someone else's enforcement of ethical beliefs (social conscience) to govern their conduct and to hold their desires in check.

Now, as students they learn to discreate beliefs. Unfortunately the first beliefs a few of them choose to discreate are the ones that they believe restrict them from some desire or passion they believe they have to indulge. They say, "Oh what the hell! It's only my/a/your belief that drinking, smoking, promiscuity, child-molesting or whatever is wrong. I'll just discreate that belief and have at it!"

And they'll do their best to coax everyone else to follow suit.

Poor fellows, they're up to discreating the restraint placed on them by the conscience of others, but not yet up far enough to hear the voice of their own conscience. They are up to discreating the beliefs that held them in check, but not up to discreating the beliefs (or fears) that required them to be held in check.

Behind every desire, behind every passion, lurks a belief about one's own inadequacy or lack! They are the beliefs that a certain type of student would just as soon ignore. If they do, their state of existence as an Avatar will be brief.

Recognize that this attitude in a student is a signal that he or she is at best half-done. Please do not attest him or her or turn them loose. True, they may no longer be restricted or limited by certain of their beliefs, but they are still being motivated by their resistance to experiencing certain opposing beliefs!

They are not creating their own reality.

Find out what reality it is that they feel the need to explain as all right. They will be seeding the environment with their justifications. They are resisting the belief that their behavior may be wrong and are looking for reassurance from others by coaxing them to behave the same way (i.e., let's all get stoned, then let's stone the neighbor).

One handles the student who is acting wacky by universe handle and session programs-guided, if necessary.

One handles the environment by re-directing attention and praise toward meritorious behaviors (not people).

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[14] THE ATTENTION VAMPIRE

Fear arises from beliefs in one's own inadequacy or lack. Fear is a resistance to certain experiences that one believes will reveal evidence of his or her inadequacy or lack.

Fears compound when people look to others to supply what they believe they must have, but cannot create.

The vampirish demand for attention and reassurance that such beings can place on an environment can halt other beings' willingness to integrate. The vampire sucks attention so hard that others believe they must hold themselves back to keep from being exhausted.

The handle is:

- * Get them away from the rest of your class.
- * Build their confidence by assigning a program at which they can succeed.
- * Get them to totally re-do, under supervision, the Feel It exercises and the Source List creation exercise.
- * Then get them to identify with, fully experience and discreate any negative attitudes they have about: themselves, others, human beings, authorities.

SUGGESTED PROGRAMS

Creativism Exercises

Counting Forms

Give Objects Answers

Climb For Atonement

Surrender All Judgment On
Themselves

THE AVATAR(r) MASTER'S COURSE

Part I: Behind The Scenes

[15] THE SATURATION POINT

The more discordant beliefs that are added to the group consciousness in the forms of protest, irresponsibility, disagreements and resistance, the further the students in the group fall away from experiencing their own sourceness.

There may be a clear understanding of the validity of the materials, but the ability (or the desire) to apply the procedures will be inversely proportional to the amount of discordance.

One must be SOURCE to broadly apply the Creation Handling Procedure. Discordance reinforces the student's rightness in resisting being total source--feeling shut-offs occur, limitations are agreed to, definitions become fixed. As the student becomes more and more reluctant to identify with and experience his or her own total sourceness of creations, the connection with the unity of infinite being is severed. Creations continue to derive "creating energy" from sources that are created beyond the student's control.

Group consciousness has a discordance saturation point. When that point is reached, the consciousness of the group, in terms of alignment, and the consciousness of the students in the group begin to diminish. Intellectual shields go up and the progress of self-integration and group-integration grinds to a halt under the weight of discordance. Next, refund requests begin!

When one first organizes to deliver Avatar, particularly if one is the only Master present, the amount of discordance that one can quell is finite. It is very advisable therefore to proceed somewhat cautiously and not try to tackle the most difficult students first. Select the doers first. When they are bright and shiny Avatars, extend your services to those who need a little assistance to create the realities they would prefer. Leave those who are exploring rejection, pain and suffering to last.

The more Avatars you have in the environment (including, but not limited to, planet Earth), the quicker any discordance will be discreated.

NOTE:

While the above is good advice and should be followed wherever possible, the individuals that believe they are in the most desperate straits (and who, of course, are if they believe it) are often the first who reach for Avatar. They will require the most time, the most hand-holding and will do everything they can to fail, and in the end, they will do the least for you when they are finished. Probably they will tell people they didn't like it! (And the joke is, these beings are probably your greatest spiritual masters, in disguise, testing your resolve!)

The good news is, when you have endured your rites of passage (and every new Master owes an incalculable debt to prior Masters who have endured and thereby made the passage less grievous), there will arrive at your doors the most wonderful entourage of lovely spiritual beings. You will marvel at where they come from and what amazing lessons they bring with them. Your life becomes electric, a continuous celebration of wonder. You will see your students recover their lives. Miracles will abound. Cosmic connections occur. Sacred moments are shared.

If you can just get that first guy through the Source List... With Love, Harry Palmer at Star's Edge 5/10/87.

[End of Avatar Master's Course Part I]

AVATAR(r) MASTER'S COURSE

Part II: Delivering Avatar

[1] CREATIVISM DAYS

The following is a suggested guideline for a CREATIVISM day taken from AVATAR-THE SEVEN DAYS by Avra Honey-Smith.

The concepts contained in the CREATIVISM book are the most important materials of Avatar. They are the foundational blueprints by which a student can understand and align his or her experience of Avatar. Because Section I is offered for a low fee, it is sometimes passed over quickly to get to the "good stuff." That is a mistake. The "good stuff" is "good stuff" because it aligns and experientially amplifies the theory contained in CREATIVISM.

There is no standardized pattern for presenting a CREATIVISM day. This is your show to produce, direct and refine.

There are, however, some objectives that should be kept in mind as you design your CREATIVISM day.

Guideline and Objectives

1. After introductions and a brief preview of what lies ahead, the students should be asked to fill out a Personality Profile. The primary objective of the Personality Profile is to get the student's efforts, worry, thinking, etc. directed forward in time toward goals that he or she would like to achieve. The resolution of any problem or situation can be re-framed in terms of a future goal.

2. Make sure the student understands the articles. Use the Section One Checkouts data. Have students read out loud and discuss examples. Make it interesting and fun. Use your serious drill. The objective is that they understand the obvious logic behind "belief precedes experience."

3. Really work the Belief Exercises. Clarify the difference between "pretending to believe," "ought to believe" and "believing." For transparent beliefs, if they have trouble finding something that is unquestionably true, have them look for something such as, "that's the way life is." Feel free to adopt and use the Transparent Belief Exercise described below. The objective is to convey some recognition of the influence that beliefs have on experience.

4. Reserve time for students to announce any new connections or understandings they may have experienced. The objective here is to demonstrate that multi-viewpoints exist and that exploring a viewpoint is better than owning it.

Transparent Beliefs

Theory: A creation is transparent when one is being the creation rather than viewing the creation. If you are being a belief, you are the effect of it. If you are viewing a belief, you are source of it. As source, one creates experiential evidence to support a belief. As effect, one presents experiential evidence as proof for believing.

1) State the situation that you would like to change. (Note: If you are working as a team, the guide asks questions 2 and 3 alternately. It's a lot of fun this way.)

2) What (or what other for successive run throughs) belief

might someone have in order to experience (statement from #1 above)?

3) How do you prove that belief is true?

Continue alternating 2 and 3 until there is an "ah-hah" or a feeling of source over the creation.

AVATAR(r) MASTER'S COURSE

Part II: Delivering Avatar

[2] DELIVERING AVATAR: SECTION I CHECKOUTS

The Master should have the student demonstrate and/or explain with examples the principle points of the letters: "Creativism: Belief and Experience" and "The Nature of Reality."

The Master is looking particularly to see if the student understands or has any disagreements with the following:

- * That belief comes before experience
- * That SELF is an idea in consciousness
- * That belief is the determining factor of reality
- * That reality shows us the beliefs contained in mass consciousness
- * That beliefs tune us to certain realities

With a good serious drill, go over these questions until the student can explain his or her answers.

1. What determines your experience?
2. What determines your belief?
3. What is a self?
4. What is real?

5. What is shared reality?

6. What is true?

(A good Master allows the student to teach him the answers.)

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Part II: Delivering Avatar

[3] WHY THE AVATAR MATERIALS ARE CONFIDENTIAL

There are a number of simple reasons why parts of the Avatar materials are kept confidential, but the most important reason requires some explanation.

Avatar is much more than a philosophy, as any student who has experienced its transmission from a licensed Master will quickly tell you.

There are "word-lessons" and there are "world-lessons." A "word lesson" is someone's attempt to convey his experience to another via spoken or written symbols. A "word lesson" can be informative, or enjoyable, or inspiring; a "word lesson" can be a very nice thing, but it should not be confused with a "world lesson."

A "world lesson" is something that people live through. It's something they actually confront and cope with in life and from the "world lesson" they emerge changed ...more experienced...bigger! A "word lesson" very rarely produces such a result.

A "world lesson" is a unique experience. It does not require any translation into symbols to be understood.

Avatar is both a "word lesson" and a "world lesson." It is a "word lesson" only for the purpose of introducing students to their own unique "world lessons." The "word lesson" that Avatar conveys is insignificant compared to the "world lessons" it is capable of opening to students.

The Avatar course requires a well-trained and disciplined Master to insure that the Avatar techniques make it off the page and into life. Avatar becomes valuable when it is conveyed as a "word lesson" on how to assimilate "world lessons."

Properly presented. Avatar prepares one to

integrate his or her own "world lessons" without leaving any word debris behind. Once initiated by a trained Master into the Avatar techniques in Section III, life will rapidly present the individual with the unique "world lessons" that he or she most needs to learn. Life itself becomes the Master.

By keeping the Avatar materials confidential and permitting their teaching only by those trained to transmit them properly, each person will receive his or her own unique "world lesson" from the Avatar experience.

Giving someone the materials "just to read" is not only illegal, but it is an act of cruelty.

IN SUMMARY:

The Avatar materials are confidential because they are intended to be presented competently in a manner that will allow them to be utilized fully.

AVATAR(r) MASTER'S COURSE

Part II: Delivering Avatar

[4] DELIVERING AVATAR - SECTION II THE EXERCISES

It requires a skilled and
observant Master to
know when to pass and
when to coax a bit more
drilling from the student.

The Avatar exercises must be done very thoroughly by the student. That fact sometimes runs counter to the student's desire to hurry through and get to the "good stuff."

Some students get into the exercises right away and are willing to do them very thoroughly. They lighten up. They enjoy the transforming effect of the exercises. Many, indeed, handle the major difficulties of their lives on the exercises. They do the exercises; they explore their own vulnerability; they experience a re-introduction and a reunion with their higher self. These are the students who require the minimum

instruction and are the Master's delight.

Most students, however, are slightly withdrawn or a bit standoffish. They are more comfortable looking at pre-packaged freeze-dried answers than they are at exploring their own sensory perceptions. They have to be coaxed into re-connecting with their own awareness of existence and their own awareness of self. Little by little they come up from "just going through the steps" to actually experiencing and exploring with the exercise. A Master will see them wake up and loosen up and actually arrive where they are. An experienced Master has an intuitive recognition (actually experiences a psychic shift into a more positive attitude toward the student) as the student begins to make it.

The Master's challenges are the students who have shut down as far as experiencing anything and spend all their efforts trying to translate the drills into the answers they already have. They don't really do the drill, they figure on the drill. They write a ten page lyrical debrief on what it's like to be a tree, but sadly, it's an old script played for a departed audience. They love discussions and arguments. They go absolutely wacky on the notion that they may contribute something to the materials and spend hours inventing new and better drills. They spend more time studying the Master than the materials. Their attention is on who they're being (as they imagine the Master sees them) rather than on what they're experiencing. They will give the most fantastic wins...for applause, or have the most incredible problems...for attention, but it is all pretense. They're not really there! Their viewpoint is somewhere out in the crowd focused back on what they imagine others are seeing. Their existence is a movie that they project on a screen for others, and of course light images, no matter how grand and beautiful they are, don't really experience anything. Only the projectionist is real. (And in the worst cases, one suspects the projectionist is out to lunch!)

But if these figure/think students can be coaxed into doing the drills a little longer (of course, they will feel finished and invalidated and as though they're getting worse all the time, well, no, they just heard God's voice, etc.) they will eventually _resume their own viewpoint_ and come around. It's a miracle to witness.

The success of any student on Avatar is directly proportional to the thoroughness with which he does Section II: The Exercises.

At least ninety percent of all student difficulties can be resolved by putting the student back on the Feel-Its, Count Forms, Give It an Answer exercises.

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Part II: Delivering Avatar

[5] FEELING

Definitions:

Feeling: the immediate quality of what is present in terms of perception, sensation, desire, or emotion, considered apart from all activity of thought; the pure sense-element in consciousness; any element of consciousness not recognizable as thought or will.

Experience: to appreciate a perception without translation, judgment, categorization, or resistance.

The reopening of perception and feel is the impact value of art. Good art pulls a being back from an intellectual world of words into an actual experience of the world. It brings one back to life.

This is an essential plateau in the achievement of Avatar.

A surprisingly large number of people have lost the ability to feel. In its place they have substituted a catalog of words. Such people are often found to fret when they can't put some new feeling into words. Usually they bemoan their own lack of language skills and slink into an intellectual depression because they can't make someone else understand how they feel (an impossibility when you think about it).

The perception of feel, particularly for those who feel their lives are led on stage for the eyes of others, is secondary to the intellectual ability to translate the feel into words. Before long, words all but replace the perceptions. A quick touch tells one that it "feels smooth," but the actual sensation of skin upon surface is secondary to the translation of the sensation into words. A quick look tells one that it is a "chair," but what the

chair looks like is secondary to the translation. Eventually one lives in a world of words. _To feel something without translating it into words is to experience life._

When you reopen a being's ability to feel, you often trigger long-suppressed feelings. It is natural. Create a safe space; allow the person to explore what he or she is experiencing without judgment or resistance.

When choosing or setting up a space in which to deliver Avatar, the Master should place emphasis on unique designs and unusual art pieces that pull people into perception and break through their word-label worlds. This can be done with very little expense and is a very valuable aid in raising consciousness. It also aids in dissemination and intensifies the overall experience of transformation.

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[6] FEELING AGAIN

Definitions:

Replica: 1. a work of art (a creation) made in exact likeness of another and by the same artist, differing from a copy in that it is held to have.

the same right as the first made to be considered an original work. 2. a reproduction that is an imitation of the original.

To Feel: to appreciate a perception or experience without translation, judgment, or categorization.

(For your assistance in Debug Programs)

The following is the result of a recent inquiry into three non-related refund cases who honestly believed

they had not achieved the kind of results from the Avatar course that others had achieved.

Each of the disappointed students was found to be very solidly located within the boundaries of a creation which he or she was failing to recognize and experience. This was due to Type III beliefs (see CREATVISM page 25) and judgmental labels associated with the creation that caused a blind spot in both the student and the Master--_transparent beliefs!_

Upon review it was discovered that most of their sessions were actually spent discreating visualized replicas and all the while they _exist as_ the creation that they refused to experience. All considered that they were the victim of a circumstance of an "outside" source. And the interesting thing is, from their viewpoint, they were absolutely right! They were so solidly identified with a level of sourceness, which they refused to experience, that the conception of higher levels of source was beyond their experience. The road was blocked!

Recall the lessons:

- * Every creation has boundaries, but the source of the creation is beyond the boundaries.
- * One expands to and beyond the boundaries of a creation by experiencing it just as it is without judgment.
- * Only by going beyond (outside) the creation can one recover the power of source required to modify or discreate the creation.

If there is a fault with the Avatar materials, it is that one fails to see inside a student's consciousness to discover that he is running the entire Avatar procedure from a fixed, resisted, unexperienced creation. Where this is suspected, the _Feel It Exercises_ and _Source List_ Creation Exercises should be re-done very thoroughly. Enough _Feel Its_ will eventually reveal to the student what he is being.

Stress is an unwillingness to experience a creation that one finds oneself in.

Relaxation is an appreciation of the creation one finds oneself in.

And so they sat within their...(awful, unimaginable, unbearable, insufferable, oppressive, torturous, excruciating, dreadfully burdensome, tragically

imprisoning--_unexperienced_)...creation, fogged in, trying to feel across a space they do not own!

All the while they grew increasingly desperate, which was the clue to their predicament that was missed. Stress is an unwillingness to experience a creation that one finds oneself in. Relaxation is an appreciation of the creation one finds oneself in.

An indication of a successful session is that the student _relaxedly_ pours out of the room and doesn't have much to say for awhile. The student is okay with where he or she is, and this _appreciation_ causes the disappearance of more and more levels of self-definition.

An indication of a problem session is that the student finishes more agitated or hyperactive than he or she began. They are stressed and often seek relief by compulsively creating. Creation is an effort to relieve stress.

The mechanism behind the agitated student is this: he or she is running the Creation Handling Procedure on projections generated by the creation that they are sitting in but not _feeling_.

There is an old story about a man who falls asleep, and as a joke his chums smear some smelly limburger cheese on his moustache. He wakes up and complains that it smells so bad in the room that he can't sleep. He tries another room and that smells bad too. He finally walks out of the house and discovers that the whole world smells bad!

The Avatar student in this type of situation is trying to discreate the smell in the world. And each time he projects and discreates a creation, the original comes back. He grows agitated, begins to substitute creating (often in the form of blame) for experiencing. He creates more reasons why the original creation is still there. Create, create, create. Explain, discuss, argue, dramatize, philosophize, worry, LABEL, etc.

This same agitation phenomenon is observable when someone attempts to shortcut the Feel It Exercise by explaining how that's the way they've always operated, or that they did that a long time ago, or "I understand all that" or no problem, "the pen feels red."

The successful Master learns to recognize the difference between a student's "creating mode" and a student's "experiencing mode." In the "creating mode" students are seeking to understand, which means they have to get through the exercises to read the good stuff to find out whether or not they know it all already. In the "experiencing mode" they are calm, relaxed and enjoying the disappearance of the moment.

Some students have turned off their "experiencing mode" so hard that hours or even days on the Feel It exercises are necessary to turn it back on. During that

time you can expect them to protest, pout, threaten, scream, get sick, get angry, get philosophical, get religious, go sad, shirk, or use whatever ploy they think will work on you to "get on to the good stuff."

Recognize that there can be considerable discomfort connected with turning someone's ability to feel back on. But in the end, they relax and stop trying to figure it all out. They begin to appreciate their own existence.

Difficulties will arise if you fail to turn on their ability to feel with the Feel It exercises. Until a creation is experienced and appreciated, it will not discreate. The student's usual solution to this is to create the creation away--cover it with invisibility or some such thing. This may work for awhile until all the creative energy is exhausted. Then the creation reappears.

This is the primary reason students have creations come back.

In such a case, the Creation Handling Procedure appears ineffective and reinforces the belief that there is something wrong with the way they are running the material or that there is something wrong with the material itself.

The real situation is they are creating instead of experiencing.

In each case reviewed, the refund request was the result of the Avatar materials taking a person in the direction of experiencing an unpleasant creation that they were sitting in, but hadn't identified. The Master had become a "sympathetic nice guy" instead of insisting that the student push through to an experience of ownership for what he or she was being.

There has never, never, NEVER been a refund requested for the reason: "My Master was too insistent upon my success!"

You may hear "quips from the crowd" about how "it" didn't work, but in every case you will find the refunded student was actually frightened off from using the materials because the materials were doing exactly what they were supposed to do, and the Master permitted, or even encouraged, the student to quit feeling and start figuring. Such a Master is validating the person's limitations and possibly seeking agreement for his or her own.

All the refunds were avoidable. The proof of this is in the fact that all three refunds reviewed have since been recovered by more experienced Masters and were straightened out by nothing more complicated than a caring-but-unreasonable insistence upon a thorough repeat of the Feel It and Label It Exercises.

It has been demonstrated many times that a five to ten minute repeat of the Source List Creation Exercise

before a session improved results. It may, as well, be a good practice to have the student do a short repeat of the Feel It and Label It exercises before sessions.

If you want to succeed as a Master, insist that your students succeed as Avatars.

Lovingly insistent on your success,

Harry Palmer at Star's Edge

AVATAR(r) MASTER'S COURSE

Part II: Delivering Avatar

[7] FEEL IT

(An edited transcription of a lecture given on 4-17-87 by Harry Palmer)

How do you feel?

(Audience: Great!)

I'm going to ask you to do something really selfish tonight, OK?

Will you be selfish for a while?

I'm going to ask you to just feel what you feel. A very selfish thing! I mean, if you think about it, you never feel for the greater good of mankind. Feel may seem like a very egotistical, selfish thing to do. Maybe that's why a lot of good people have turned it off. As a substitute, they try to feel what they imagine others are feeling. And then they feel what they imagine others are imagining they should feel. It's really no wonder that solitude has often been part of spiritual paths.

Do you want a definition of feel? "To touch or handle in order to become aware of. Examine or test by touching or handling."

OK, touch something, handle something, become aware of it.

Maybe it's because we've grown up in a society that values intellect very highly that there's this little automatic translation device we've installed in our minds, and it works like this: we touch something, and

when we touch it, we say "smooth." "Smooth" is a sound that intellectually symbolizes a certain feel; it's not the feel, it is a sound. "Smmoooth." It's a sound!

Sometimes we touch something and as soon as we can translate it into a word we go, "Oh, that's smooth--felt it--smooth. What do you want me to translate next?"

(laughter)

So feel, don't translate.

Boy, do you see how selfish we can get? No translation at all.

(Reading from dictionary) "To perceive or be aware of through physical sensation."

Give me some examples of physical sensations.

(Audience calls off: Heat. Light. Pressure. Hunger. Sexy. Pain. Thirst. Sound. Smell. Touch. Dizzy.)

Very good. Feel, be aware of the reflected light striking your retinas. Bright lights exert more pressure against your retinas than dim lights. You can feel light with your eyes. You can experience looking without thinking--without interpretation. Plants react to the pressure of light by pushing back against it.

(Again, reading from dictionary) "To experience an emotion or condition, such as to feel joy, to feel pain."

Feel joy without labelling it. Don't focus on saying how you feel, focus on feeling how you feel.

We get into putting words on things to such an extreme that feeling something becomes secondary to the urge to communicate it. It's like going on a vacation and the important part is coming back and telling someone, or showing them the pictures.

And of course when you get into the idea of living for others, you also get into the idea that others should live for you, which begins to make them responsible for how you feel.

It's better to be selfish and live for yourself, which allows others to live for themselves too. Learn to feel what you feel, even create what you want to feel, and don't be too concerned about substituting words for what you're experiencing.

Describing it just relegates it to the past.

Oh, you want to share? Here's a curious phenomenon: if you take two people, or even more, and you sit them down together in a place and don't let them talk, after a period of time they will feel the same things in the same way! Emotional inductance. Resonance. Natural empathy. Sharing. That's how

realities are created.

Now, if they talk, they probably won't end up feeling exactly the same because the words they translate their feelings into don't mean exactly the same to both of them. For example, she says "I hate you" to describe the feeling of being hurt. He translates the words "I hate you" into the feeling of being angry. Oh, what a mess! That's how conflicts of realities are created.

Without words there's a match of vibrations; just from being close to each other, in the same space, the vibrations will eventually coincide, and they'll feel the same, empathy will develop, and the upset will disappear. Having people meet face to face to talk out their upsets is a good idea. It works because of the harmonizing of their vibrations from their physical closeness. What they say is of secondary importance. In fact, talking may at times slow down the process. Have you ever made up with someone just because you were tired of arguing and they were still hanging around?

So what's the lesson here? Do we stop talking and all hire lawyers? I don't think so.

What we need to recognize is that words are symbols (not the real thing) that allow us to achieve an intellectual understanding (also not the real thing). Words are not particularly effective in communicating experiential clarity. Feelings, on the other hand, are not particularly effective for communicating intellectual understanding, but are essential if we want to experience something--say, for the purpose of discreating it. Students who can't discreate have understanding and experiencing confused.

Both understanding and experience have their places. The difficulty arises when they are confused. Understanding is an alignment between creations, experience is an identification with a creation. You can't satisfy hunger by understanding that if you had some food you wouldn't feel that way.

When you're not translating into words and you just hang out with somebody for a little while, you'll soon be on their wavelength. You'll feel the way they feel. This explains the high that one experiences from hanging out with spiritually evolved beings. It's not their words, it's how they feel.

Somebody who looks like this (slumps body to look sad) can't say, "Aw, I'm feeling great." You are receiving conflicting data. Unless you turn off the vibrations completely and rely solely on your intellect, the person will leave you just a bit uneasy. You stop and ask, "Are you sure?"

"Oh yeah, I'm feeling great."

You stop him because the experience isn't right. The experience is on a resonance level. It doesn't agree with your translation of what the words, "I'm feeling

great" feels like. So, is the fellow lying to you or has your experiential equipment gone haywire? Maybe, maybe not. He may translate this feeling (slumps) into the words "feeling great." Maybe that's what "feeling great" means to him. Do you follow me?

So, I'm going to have you experiment with something. Breathe for a minute. You know how you breathe, you go (breathes), suck in air to your chest, let air out, like that. OK, now this one is risky: instead of moving your chest, push your stomach out, and bring your stomach in, push your stomach out, bring your stomach in. As you're doing that your lungs will automatically fill with air. And when your chest stops, it appears that you've stopped breathing.

It's a little scary, at first.

The thing I'm showing you is that when you're feeling, experiencing, the breathing tends to be lower. It's visceral, it's feeling. And the more into symbols and intellectual understanding that a person goes, the higher the breathing moves up. Up tight, eh. I suspect that mild oxygen deprivation increases mental activity.

Here's a trick for switching from intellectual understanding to experience. A reverse translation! Breathe low with the stomach while repeating the idea you wish to translate into feelings. Do this for awhile and the idea will change to a feeling.

"I feel good." Deep breath. "I feel good." Deep breath. "I feel good." Deep breath. "I feel good." Deep breath. And if the feeling you get doesn't fit your intellectual understanding of that experience, who are you going to believe?

When you're experiencing something that has some intellectual judgment about how bad or unpleasant it is, ease into the feel of it by breathing with your stomach and feel it a little more with each breath. Breathe through the experience and the judgment will disappear.

I want you to find something you consider beautiful in this room, and then experience your perception of beauty. This is totally on a selfish flow; you're never going to translate this feeling. (Pause.)

Oh great, it feels so great in here! Can you feel that?

And did you get that feeling without any particular urge to interpret it or translate it into words?

OK, feel a person without any need or urge to translate it into words. (Pause)

Sure, do it with your hands! Co-create an agreement!

Now, did you actually feel the flesh and bones, or

did you feel a person and a little embarrassment?
Embarrassment is an effort made by the intellect to turn
an experience off.

Feel the person again, but this time feel the meat.
Different, huh? Are you starting to regain some
experiential clarity?

Things become
complicated to the
degree that symbols
are substituted for
feelings.

OK, here is a great truth. Things become
complicated to the degree that symbols are substituted
for feelings. So relax, enjoy! Life is a process-an
experience. It continues.

Here's another thing for you to feel. Feel alive
without any interpretation or need to translate it. Feel
very alive. (Pause)

Does anybody think that he's doing this wrong?
That's a joke.

Now when you just live life and you feel what's
going on, life begins to flow. When you resist it, you
start to translate it and put symbols on it, you shift into
the past. That's an intellectual appreciation of life. Take
a deep breath, relax, let it flow.

Symbols require
explanation.

Life doesn't!

In philosophy, words are symbols for reflecting life.
They're a representation of life. Now the interesting
thing is that symbols require explanation--life doesn't!
A great scholar may know all of the teachings of all of
the masters; he or she can say the right word at the right
time, answer every question that you'd ever ask. But the
scholar doesn't feel life, he or she lacks experiential
clarity. A scholar is not necessarily an enlightened being
and certainly not an automatic Avatar, just a very
knowledgeable person, an intellectual.

The scholar has all the explanations, "Well, it
means this, and it means that." But, only symbols mean,
life is experience.

Feel alive! (Pause)

You did that very well. When I asked you to find something beautiful and experience it, it was actually an interpretation that you placed on something. Oh, that's beautiful, that's ugly. That's wonderful, that's unwonderful, that's wonderless...! I don't know.

So it wasn't the thing that caused you to experience beauty, was it? It was you.

It's the intellectual interpretations that we place on our environment that cause us to experience it as beautiful or ugly. The same applies to experiencing feelings; it's the intellectual interpretation we place on them that makes them pleasant or unpleasant. Feelings are feelings, experience. When you come up and say "Pain--ugh!" "Wow! Electrical impulse! Hot, cold, pressure. Wow!" And, "Hey, and blood," and you go, "Oh! That's very bad!"

Well, it just is! Just some combination of sensory neurons firing.

It's all part of existence. It's all part of life. It's not a good or a bad feeling. But when you put an interpretation on it, "Oh, that's a very bad thing," and then when you're presented with it, you resist it. But what are you resisting? Just your own judgments--the interpretations that you've added to the experience. It's bad, ooh, stay away from it. You set up a wall, or you set up one of these (pushes fists together); on one side of it is your interpretation of the feeling, on the other side is the resist that you have on experiencing the feeling.

You wouldn't have resisted it if you hadn't interpreted it as something that you shouldn't experience. That's how you lock yourself up--something is presented for your experience and you put a judgment on it. "Oh boy, that's very bad, don't experience that!"

Do you know the purpose behind any action? It's to feel something or to avoid feeling something!

The purpose behind any action is to feel something, or to avoid feeling something. When a being is motivated by an avoidance to feeling something, he acts out of fear. Fear will eventually move one into this intellectual level, where symbols have been substituted for feelings. When feelings are no longer safe, a person thinks.

People who have the purpose to feel, create.
People who have the purpose to avoid experiencing, think.

The most creative people not only feel, but they . can translate feelings into symbols that will arouse feelings in another. The one who is avoiding feeling often imagines the creative person is enforcing feeling on him, and he usually counters with some act of resistance. This causes suffering.

Every great movement, every society, every evolutionary phase has always started with a rediscovery of feelings; they always start at a time when people have lost touch with feelings and are living on an intellectual level. And someone comes along, some sort of messiah, or a pretty bright being who's had an experience of enlightenment, and he or she coaxes the people back into feeling. You see, this person moves them beyond symbols and back into feeling, and they experience feeling very alive. The movement makes them feel alive, or experiencing care or building for the future makes them feel alive, because they're moving out of this level where they resisted experiencing and where life had become symbols.

So any movement that has power actually moves people from dealing with symbols and thinking back into feeling, to feeling alive. It's the excitement. You feel excitement. You come alive.

Later on, when the movement has lost some of its vigor, it has been resisted into inactivity by those who fear change or who are avoiding feeling and, one by one, disaffected followers shift back into an intellectual mode and try to understand how they could have acted so irrationally. Their usual solution is to blame it all on the charismatic leader, whose spell, they reason, they must have fallen under.

Assassination, crucifixion, and genocide are acts motivated by fear. They are intellectual solutions.

So what is the meaning of life?

Life is. It doesn't come with a meaning.

You can study the symbols or you can go out and feel alive.

The ancient Vedas were the essence, the feel of life. Their purpose was to transmit from one being to another being an experience of what life feels like.

Feel life; life is.

Sometimes you have to transmit the feel of life with symbols; that's the liability of not being able to hang out with somebody on a mountain top, not being able to look into their eyes and silently hug them. So we use symbols. But in time the symbols tend to acquire meaning, and then they no longer represent feelings or experiences, but they begin to represent other symbols. The meanings acquire a false importance and the essence is lost. So books about books are written. And the true Vedas begin to be reinterpreted and reinterpreted and reinterpreted, until they become intellectual exercises.

It was said of the Vedas that they were the breath of the eternal, that there was never a time when there were not Vedas, that they actually preceded the appearance of man.

And the word "veda" means "the feel of life."
That's my translation. So the Vedas are more than
symbols.

Some scholars say, "Oh yeah, the Sanskrit stuff,
ancient, here are the Vedas," but the Vedas are actually
any teaching that brings a person to feel alive, you
know? Something that cuts through the level of
symbols and wakes someone up.

So what does it all mean? (laughter)

Well, with the Avatar Feel-It exercises, people are
starting to wake up. The first thing that happens is that
they recover a level of source, if you wish to call it that,
where the meaning is what they assign, rather than what
they find. For the seeker, this is the end of the line.

(laughter, comments from audience)

(Audience: What is intuition?)

Intuition is sensing the feeling behind the symbols.
It's going by what you're experiencing rather than by an
understanding of the symbols. Our intuition allows us to
translate an understanding into an experience.

Did I tell you the story about the dolphins, how the
dolphins perceive?

No? OK, dolphins send out a sound wave and it
bounces off things. They continue to send out a sound
wave, and the sound wave going out bounces back and it
hits the sound wave they are continuing to send out,
which creates beats as the two sounds interfere with
each other. From the interference pattern between the
reflected sound and the originated sound, the dolphins
get a third sound with which they sonically "see" a
three-dimensional underwater world. "A sunken ship
over there, a lot of gold treasure over there." (laughter)
"A large fish over here."

Well, the neat thing about a dolphin is he can swim
around the island and approach another dolphin, then
instead of sending out the sonar sound, he sends out the
interference pattern. The second dolphin, hearing it,
sees images just as if he were where the first dolphin
had been. It's very close to an experiential conversation.

The second dolphin perceives the same
three-dimensional picture that the first "saw"--a ship,
fish, treasure, the same excitement--just as if he or she
were there.

This type of communication is a bit different from
the communication with symbols and words that we use.
In fact, when we look at the dolphins' form of
communication, we see how inefficient some of our
efforts to communicate are. The only way we can
approach a dolphin's effectiveness is to have picture
dictionaries and keep everyone agreeing on what

picture the words represent.

(Audience: If you could telepathically communicate the feeling of the experience, that would be much closer to it.)

Yes. And you know I think we actually do that all of the time--communicate telepathically. It's always there, ready to be tuned into. Probably you tune into it with feeling. It can get invalidated if we attempt to translate it into intellectual symbols, but what we feel is what we feel.

How are you all feeling?

(Audience: Great!)

(Brad: Would you read that one phrase about truth over again?)

Sure. Things become complicated to the degree symbols are substituted for feelings.

(Brad: What does that mean?)

(Laughter, comments from audience)

(Steve: What happens is that when you get to thinking as opposed to feeling, you really remove yourself from the thing. When you're feeling, as opposed to thinking, you actually become the thing you feel. In the action of thinking you're actually separate from it. I think that's the big difference. Instead of being part of it, you part from it.)

Yes, that feels right! (laughter) Thinking is produced by resisting the experience of something.

(Sue: What kind of waves are we talking about? It really strikes truth when you say we're always communicating feelings with brain waves, or some kind of waves.)

Well, I'm not sure, but if you go into a room where someone's just had a fight or been real upset, you'll find that you're actually having to make an effort not to be upset. You have to shift into an intellectual mode. In other words, you're resisting experiencing the upsetness. Maybe you intellectualize that if at least one person is calm, it'll be better. That may or may not be true, but you'll find that you start to intellectualize when you resist the feeling in the room.

Sometimes you say to yourself, "I'm not going to let them upset me."

And, of course, from another stratum of consciousness it was, "Hey, listen, I'll tell you what. You say this, and then I'll get upset, and that'll be kinda neat, you know."

(Laughter)

Of course, if you'd experience it, it would change.

OK guys, you really feel good, but I'm going to end now.

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[8] SUPERVISING AVATAR THE FEEL-IT DRILLS

From Avatar-Seven Days

"It usually takes most of the day for Feel-Its. Ensure that the student's mind goes totally quiet. Ask them. They should also feel calm, expanded, and alive."

Make sure the student understands "define" as defined in the definitions.

The Master may inquire of the student how long it takes him to feel how something feels. If it requires more than a second or two, the student should continue the drill.

As a general observation, students are not kept on the Feel-It exercises long enough. By the end of the exercises a student's compulsive thinking or figuring should be under control. Also, there are some incredible realizations to be had (e.g., "Things just are, what I experience is what I imagine!" or, "I create my own experience of life." or, "Unless I am, there are no feelings.").

Don't insist that your student have one of these enlightened realizations on the Feel-It drills. He will have plenty of opportunity later in the course. But also, don't be too quick to let him go on unless his mind has shut down appreciably and he is bright and shiny.

If he feels a little and then writes up pages of significance about the history and manufacture of the wood screw he identified with...just keep him at it.

On the "define and feel a belief," the Master should zero in on some belief the student is already sitting in.

For example:

Master: Create a belief.

Student: I can't think of one.

Master: That's good. Let's take that one and observe it for a few moments. Now, feel what it feels like to have the belief, "I can't think of one".

By the end of define and feel a belief, the student's awareness and perception of beliefs should be significantly increased. He should also be in very good spirits.

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[9] DEBRIEFING STUDENTS

Debriefing is a very useful technique. The Master should not confuse a debrief with a summary or a conclusion. A debrief does not call for opinions or speculation. It is an oral or written response to two questions: 1) What did you set out to do (i.e. what was your purpose, mission, or intention)? 2) What actually happened?

The value of a debrief is that it creates an agreement between the student and the Master as to what's happening. By clarifying the intention, debriefs also have the effect of placing the student at source as far as doing the exercises and in realizing when the exercise is complete.

If the student sets out to do one thing and something else happens, the Master knows that the student is going into agreement with secondaries. If the exercise calls for creating a skill or exploring a reality and the student's intention is to impress the Master, that also shows up. Effective use of debriefs creates alignment.

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[10] FOR DIFFICULTIES WITH FEEL-ITS

The following two exercises have proved to open many doors for students on the "Feel-it" Exercises. You are free to use them as needed on your Avatars.

Count Forms

(This is also in the CREATIVISM exercises.)

Have the student first define the form and then count it - #1.

Pick another form, define it and then count it - #2, etc. until he/she achieves a satisfactory result.

Give It An Answer

First have the student "count forms" for 15 - 20 minutes.

Then have the student define a form (no counting now) and then give it (create) an answer (yes, give the form an answer).

Continue until he/she achieves a satisfactory result.

ENJOY!

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[11] FEEL-IT EXERCISES

Definitions:

Feeling n.: a sensation of any kind; a vague sensory or extrasensory impression or perception, an experience.

Feel v.: to perceive, sense or have an awareness of; have a distinct or indistinct perception or impression of; to experience.

Define v.: to determine, declare or mark the limit of; circumscribe; determine or indicate the bounds or outlines in detail; to determine the extent of.

Identify v.: to become the same as; to combine in such a manner as to make one; coalesce in existence.

Idea n.: something that one creates (defines) in consciousness.

Innate adj.: existing naturally rather than acquired; that which seems to have been in one since birth; inherent.

Transform v.: to change the condition, nature, function or direction of.

Foundational Beliefs

The only constant in this universe is change.

As persons, places, events, conditions, viewpoints and ideas are experienced (appreciated) without resistance they will undergo change and proceed according to an innate design.

Everything flows! A person may influence the span of time over which the flow occurs, but inevitably, the flow will occur. Everything flows!

Experiencing the flow permits a person to direct it, to exist in harmony with it _or to transform it!_ One welcomes and experiences the change--recognizing new opportunities--or one struggles against and resists the change--thus experiencing suffering. Everything changes. Life and death are both aspects of change. To live forever or to be dead forever are equally futile

struggles.

One may choose one's own attitude toward change, but meet change, one will. Everything flows.

Choosing to resist the experience of something that one has chosen to experience (by his or her knowing or unknowing adoption of beliefs) creates the effect of suffering, of being swept along, of being out of control. One creates against oneself--feeling is replaced by thinking.

But when one changes the attitude, and experiences what one has chosen to experience, (acknowledging oneself as source of the beliefs that attracted the experience), a person may then create new beliefs as to what experience he will attract next. This is the process of digging in one's heels, of deliberately taking control of one's eternal journey.

Those persons, places, events, conditions, viewpoints and ideas that one resists experiencing will continue to be re-created, perhaps with slight variation, until they are experienced in accord with the beliefs held by the particular stratum of consciousness that created them.

All upsets in relationships are caused by refusing to experience something.

Experiencing something consists of identifying with and feeling how it feels. It is exciting! It is expansive! It fulfills the primal purpose of existence.

Definition:

To experience vt. to appreciate a perception without judgment, categorization or comparison.

Debrief a statement of what you intended and a description of what actually occurred, i.e.,

1. What you intended (purpose)
 2. What occurred (description)
-

Experiential Drills

The following exercises may be done with or without supervision. They should be done in a variety of spaces, including out-of-doors. Adopt a gradient

approach. Start small (easy) and work up (more difficult). A debrief (brief description of your intentions and what you experienced) should be written up after you have achieved a satisfactory result on each drill.

Note: You are actually working on recognizing and developing a perceptive skill that will allow you to experience your creations. If you have any doubt that such a skill exists, notice your ease of identification and experience of the body. To begin, supplement the drill with whatever degree of imagination necessary to get a perception.

1. Inanimate Objects, Locations And Spaces.

Select some object, location or space that interests you. Observe it carefully for a few moments.

Define the object by observing its periphery, edges and natural limits.

Identify with it and feel how it feels.

For example, if you are identifying with a stone, feel its weight bearing down on the earth as your weight, feel its exposed surfaces as your surfaces, feel its density as your density. Transform the stone into you the stone. Be the stone. (Experiment with using the stomach breathing technique described in the Feel It transcript.)

Suggestions to experience:

- * houses, rocks, bottles
- * cars, roads, street signs
- * poles, wires, trash
- * bodies of water, chairs, mud
- * mountains, books, empty space

When you have achieved a satisfactory result, write a debrief and give it to your Master.

2. Animate Objects

Select an animate object (animal, plant or person) that interests you. Observe it for a few seconds.

Define its edges, notice the actual space it

occupies.

Identify with it and feel how it feels. Take your time.

Example: If you choose to identify with a tree, feel its limbs as your limbs, feel the breeze against its leaves as the breeze against your leaves, feel the roots as your roots. Be the tree.

When you have achieved a satisfactory result, write up a debrief.

3. Guided Session

With a coach, select a belief that interests you. Be aware of it for a few seconds.

Define its edges and notice the space it occupies in whatever dimension in which it exists.

Identify with the belief and feel how it feels to hold that belief. (Example: If you choose to identify with a belief that you are happy, feel how it feels to be happy. Feel joy. Be happy.)

Occasionally the Master may ask, "How does it feel to hold that belief?"

Summarize your experience of the exercise.

Suggested Feel-It Debugs

1. Walk the student through the exercise to ensure understanding:
 - A. a few moments on each creation not several minutes with one creation
 - B. they are where the creation is and are not visualizing in their head
 - C. they are appreciating their limiting creations, not resisting them
 2. Transparent Belief Exercise on the "problem area."
 3. Count Forms Exercise
 4. Give Forms Answers Exercise
 5. Climb for Atonement using unkind thoughts about themselves
-

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[12] THE LABEL-IT DRILLS

The primary purpose of this drill is to restore the students' ability to label or re-label a creation and thus explore the effect that their labels have upon their experience.

Inspect the students' debriefs. They should be having some fundamental recognitions about existence.

The students' ability to create a "no response" to creations and to see them "just as they are" should improve dramatically.

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[13] LABEL- IT EXERCISES

Definitions:

Label n.: a slip of paper or any other material, bearing a name, title, address, or the like, affixed to something to indicate its nature, contents, ownership, destination, or other particulars.

Label v.: to affix, mark or attach with a label.

Define v.: to determine, declare or mark the limit of; circumscribe; determine or indicate the bounds or outlines in detail; to determine the extent of.

Opinion: a belief that seems true, valid or probable to one's own mind. A judgment.

This drill may be done with or without supervision. It should be done in a variety of spaces, including out-of-doors. Adopt a gradient approach. Start small and work up. A debrief should be written up after one has achieved a satisfactory result with each drill.

PURPOSE:

The purpose of this drill is to allow you to investigate and explore what effect your opinion has, if any, on your ability to perceive or experience objects, bodies, feelings and ideas.

1. Labeling Spaces With Opinions

Define (determine the limits, circumference of) the space occupied by an object.

Create an opinion of the object (good, bad, ugly, beautiful, etc.).

Label the object with your opinion, and then identify with the object and feel how it feels.

Then:

Change your opinion-label of the object and again identify with it and feel how it feels. Repeat this step for several different opinions.

Repeat the entire exercise to a satisfactory result and write up a debrief.

2: Labeling Other People With Opinions

Define the space occupied by another person.

Once you have defined the space occupied by a person, create an opinion of that person.

Label the person with your opinion and then identify with the person and feel how they feel.

Change your opinion-label of the person and again identify with and feel how they feel. Repeat this step with several different opinions.

Repeat the entire exercise to a satisfactory result and write up a de-brief.

Suggestion: Use opinions
you regularly use in life.
Notice the responses from the
person you are labeling.

3. Labeling Beliefs With Opinions

Create and define a belief.

Once you have defined the belief, create an opinion of that belief.

Label the belief with your opinion and then identify with the belief and feel how it feels to have that belief.

Change your opinion-label of the belief and again identify with it and feel how it feels. Repeat this step with several different opinions.

Repeat the entire exercise until you achieve a satisfactory result and write up a debrief.

4. Labeling Just As It Is

Define something (person, object, feeling and idea).

Once you have defined the person, object, feeling or idea, identify with it and feel how it feels.

Label the thing just as it is (without translating your perceptions or adding any opinions).

Repeat this exercise to a satisfactory result.

5. Surrendering All Judgment

Locate a comfortable, safe location. Select something or someone, include any creations of self, body, past, friends, enemies, etc. Be aware of it (or them) but choose to create no response to it (or them). Do this until you can easily recognize the difference between the things, events or people that tend to induce you to create a response and those things, events or people that induce no response. Continue the exercise on those things that create a response until you choose to create no response.

Include any realizations you may have had in your debrief.

Definitions:

Response: something said or done;
an answer; a reply or reaction.

No: not in any degree; not at all.

Judgment: a criticism or censure;
an opinion.

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[14] DELIVERING AVATAR - The Creation Exercises

From Avatar-Seven Days

"Spend most of the time on the
SOURCE LIST. Make sure that
the student really gets to Source,
not just an intellectual
understanding of it. Each
secondary needs to be fully
discharged before going on to
another secondary."

These exercises handle many things, but their
primary purpose is to ease students back into the role
(viewpoint) of knowing-source.

These are not fast exercises. Average time to a
good result is two days. Some students have spent a
week on these exercises with excellent results. They can
produce startling changes, often in a matter of minutes,
and then may continue for sometime with no visible
effect until another period of breakthrough occurs. Or
they may produce gradual changes over a period of time.

After several hundred hours of observing students
doing this exercise it should be noted that the exercise is
easily underestimated as to what it will do. Don't make
this mistake. The exercise is not subject to failure as a
result of the appearance of any mental or physical
phenomena or conditions. _Any interference your

student experiences from phenomena or conditions should be treated as secondary originations._

An excellent practice is to have the students read or re-read the Creation Exercise section after every one or two hours of doing the exercise. This has a marked effect on the students' willingness to continue and on the speed at which they recognize secondary originations.

It is good advice to inform the student that a secondary origination can actually occur before the primary as some sort of preparation to give the origination. A secondary origination is any primary that the student is not deliberately making. It may be a thought, an attitude, a movement, a pain, an emotion, or a desire to do something else. It's something that is there other than what is knowingly being created. A secondary is eliminated by knowingly creating or assuming the source of it in an exaggerated manner.

Exaggeration

Q: What exactly is it that you exaggerate about the secondary?

Harry: You exaggerate the creation of the secondary--you magnify the deliberateness. At first the secondary is created on automatic. Now you create it in a deliberately overstated manner.

Sometimes, because of embarrassment or considerations about social poise, students will have difficulty exaggerating the secondary origination (or will do it in a unreal stagey sort of way). Often the handle is as simple as showing them how it is done. Don't worry too much about how well they exaggerate as long as they consciously, knowingly, re-create the secondary.

Students are willing, even eager, to continue the drill as long as they can see they are making progress.

There is no rule that says the coach should not react to anything the student says or does. No frozen robotics, please. If something is funny--and it most often is--laugh! The student is, after all, making fun of his own automaticities when he exaggerates. The exercise should always be fun rather than serious.

Unless the delivery is a one-on-one between Master-student, at some point the students coach the exercise on each other. This brings up a willingness to look for one's own secondary originations. Whenever possible, it is good to have the students work both as

student and coach with several people.

The exercise peels off many layers. Often one will hear the student remark that things are brighter or more real. There is an easy calmness and comfort in the student's manner when he or she regains control of his or her own centered sourcedness.

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[15] COACHING REALITY CREATION EXERCISES

After all secondary originations have been placed under the student's control, the coach should check with the student to ensure that the reality has been created. (Examples: "Do you feel the best you ever felt?" "Do you feel like a victim?")

If the reality has not been created, the coach has the student tell him what reality was created. This reality, even if it's "nothing," is treated like any other secondary.

The exercise is continued with the same origination until it does create the reality.

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[16] CREATION

Definitions:

Spontaneous: 1. acting in accordance with or resulting from a natural feeling, impulse, or tendency, without any constraint, effort, or premeditation. 2. having

no apparent external cause or influence; occurring or produced by its own energy, force, etc. or through internal causes; self-acting.

Primary Origination: a creation or communication invested with sufficient intention and effort to create a reality.

Intention: a purpose that aligns efforts.

Secondary Origination: 1. an unintended creation that is triggered by the creation one intends. 2. an effort or intention concerned with how a primary origination is, was or will be received. 3. an effort to monitor or modify the origin point or receipt point of a communication. 4. something that is there other than what is knowingly being created. 5. an unaligned effort.

Monitor n.: one who warns of faults or informs of duty; an admonisher; one who gives advice and instruction by way of reproof or caution.

Monitor v.: to watch or check on; to regulate the performance of; to listen in on.

Foundational Beliefs

Awareness and consciousness are not the same.

Awareness is without form, limit or restriction. It is a potential that neither lacks nor contains. Awareness of something within a span of time is consciousness. Awareness is the primal source of all creation, including consciousness. Awareness without form, limit or restriction is the beginning, the continuing, and the transforming of all things. It is the source and substance of the idea that a unity exists of which all things are a part.

Life is consciousness.

In truth one is, at some level, always source, but at other levels one may create against one's self until that level of self appears as a no-source.

The creation of one's life is the result of a primary intention originated by awareness and contained

in/sustained as consciousness. The fundamental intention is, "an I exists."

Primary Origination

When an intention is unopposed by any other creation or intention, it becomes effortlessly manifested as an experiential reality. This is a primary origination.

When an intention encounters one or more prior creations or opposing intentions, it triggers the prior creations or opposing intentions into re-asserting themselves. This re-asserting is called a secondary origination, or priorly created reality. A common expression for this phenomenon is doubt.

Consciousness creating itself as the source of any reality may transform that reality. Consciousness creating itself as the no-source of a reality is powerless to affect that reality.

Consciousness exists within a span of time. Within that time it may create against or modify its originations by subsequent originations. This can be done before the origination manifests into an experiential reality (changing one's mind). After an origination has manifested, it must be experienced and reintegrated before it can be replaced by a new origination.

Definitions:

Vectoring: combining forces into a vector.

Vector: the resulting course followed by events that are subject to multiple influences.

A Practical Example

The voiced originations of students are often accompanied by unvoiced secondary originations. For example, a student says he is doing well, but unvoiced is the idea that he does not wish the instructor to think he is slow. The resulting creation will not clearly match either the voiced origination or the unvoiced origination. This vectoring of intention results in the experience of random creations.

Many secondary originations take the form of intentions to create agreement, to solicit approval, or to

avoid upset. These prior realities can be triggered by a new primary origination. They show up, often mentally, as second thoughts, reservations or doubts. Sometimes they are involuntary, and the person may not immediately be aware of them.

A secondary may appear as an effort to monitor, to convince, or to check for approval for what is being originated.

At other times the secondary origination is not so much asking for agreement with what is said, as it is asking if, or asserting that, it is OK to speak.

These secondary originations sabotage us and keep our words from manifesting into the realities that we wish to create.

So What Is A Primary Origination?

It is an origination that creates the reality the originated words describe.

A primary origination (primary) does not look for agreement or approval from any other source. A primary does not require repeating, re-consideration, justification, or explanation. A primary does not have to conform to or consult with past experience. A primary is an origination that says "X" and creates "X" as a reality. This is the way it is, _and it is!_

There are no mechanics, no technology, no fundamental truths senior to consciousness acting as source creating a primary origination. None!

A creation is subject to rules, principles, truths, and limits only when it is created within a priorly created reality _that one does not wish to disturb._

If you create in conflict with a priorly created reality, it will, of course, re-assert itself as a secondary origination.

Many people will find that an understanding of the above and re-acquiring the skill to make a primary origination will neatly resolve their major difficulties in life.

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Part II: Delivering Avatar

[17] THE SOURCE LIST - by Avra Honey-Smith

I'd like to talk a little bit about the Source List.

The purpose of the Source List is to put you in control of your Universe. When we use the Source List, we use it to evoke secondaries that are already in our lives.

It also gets us to a level of Source that makes us bigger than our creations. Unless you're bigger than your creations, you won't be able to discreate them.

You can liken your secondaries and your primaries to water flowing through a pipe. When you put water in one end (make a primary) you want it to flow out the other end as a creation. If there are many little holes in the pipe, the water will leak out before it reaches the end. Those little holes are your secondaries; they let your creating energy leak away and no creation occurs.

When you have lots of secondaries, nothing will create. If you make a primary and you have no secondaries, the reality will create and you will experience it.

These secondaries are already in your life. They are not created by the Source List. (Laughter) So if you say: "Oh, I hate doing the Source List because I have so many secondaries," remember that you're living with them on a day to day basis. You're not avoiding anything by not doing the Source List

So while you're doing your Source List, really dig in and plug up all of those secondaries. To do that, stay with the same secondary and alternate it with the primary until the secondary goes or until you feel the energy is gone from it.

So you make the primary: "I'm happy to be me."

The secondary shows up, "No, I'm not."

OK, now alternate the primary "I'm happy to be me" and exaggerate the secondary "No, I'm not". Keep on alternating those two, until that secondary is gone.

The coach will then ask, "Do you have any other secondaries?" If so, handle those.

Stay with one primary until you create it-- not until you feel better about it, not until you can almost be happy to be you, not until you could be happy to be you if you had some other stuff. Do it until you can say "I'm happy to be me" and create it and feel it. Its an effortless creation.

If you say: "There are no secondaries, but it didn't

create," you still have a secondary.

While you're coaching the Source List, keep your serious drill in. There's nothing more upsetting about exaggerating your secondary and laughing and laughing and you're having a funny time laughing at yourself and you look up and your coach is like this Avra makes a serious face. (Laughter) Now the primary in a stem voice. (Laughter) It doesn't make you want to do it (Laughter).

Question: "What happens if there's a reinforcement on I'm happy to be me and I'm delighted to be me"?

Avra: That's still a secondary. That's extra effort. The primary that you're creating is "I'm happy to be me."

Also, it just doesn't work if you're saying: "I feel the worst I've ever felt" and you're feeling wonderful. That's not quite an alignment of belief and experience.

Question: How do you exaggerate a non verbal secondary?

Avra: In a way that you feel comfortable exaggerating it. If you're watching yourself, just watch yourself.

Remember to exaggerate the feeling. If you're feeling a little fear, don't exaggerate screaming, exaggerate the feeling of fear-screaming was a response to the secondary.

When your secondary is really top notch highest volume terror, and you really feel it there, then you can scream.

If your secondary is "wanting to hide." Standing up on the table is not the right exaggeration. Your secondary is wanting to hide. So if you went under your chair that would be your exaggeration.

Some peoples' way of exaggerating is different from other peoples'. You don't have to be an actress or actor to exaggerate a secondary. Just exaggerate it any way you can and be comfortable at it. The main thing is to have a good time with it. Allow yourself the fun of it.

Question: What's the difference between exaggerating the secondary and feeling the secondary? How do you exaggerate?

Avra: Experiencing it fully is not exaggerating it. We're not feeling the secondaries, we are creating the feeling of the secondary and exaggerating it. That's one type of exaggeration.

Another type would be if there were words, you'd exaggerate the words with the feeling attached to them. If the secondary was a little fear-you're just a little uncomfortable with people around, you would

exaggerate great fear.

Definitions:

Flattening a secondary: the action of removing the creating energy from a secondary so that it is no longer triggered by a primary to spontaneously create

Source is who you are. Some students, when they do the Source List, _go_ to Source--there is no such place. It _IS_ you. Don't leave. (Laughter) So when you're coaching, look for things like that. "Going to Source." "Tuning into Source." "Connecting with your Source." All of those things, are secondaries.

When you're working with somebody, anything other than what they're intentionally creating is a secondary.

Here's a phenomenon that sometimes happens. It's called talking the secondaries away. "Oh yea, I know I do that, oh yea now it's gone." That's not exaggerating. That's explaining. You have to realize that any Source that _can_ create a secondary _can_ create a reason for it (Laughter). So we don't care why you have a secondary, nor that your stepmother gave it to you in a moment of abuse, or that your friend hit you over the head and said it. We just want you to exaggerate it so that you can get in control of it and it goes.

Question: What if they refuse to do this?

Avra: Have them exaggerate refusing, with a good serious drill (smile).

If you say to a student, "What is your secondary?" and he says, "I don't know what it is." That's it! _"I don't know what it is."_ That's the secondary.

In flattening secondaries, if any part of it, any feeling, any thought of it, any word, picture or anything is still there, it's still there.

If someone has a secondary and the person says, "It feels better," don't let that person stop exaggerating that secondary. Continue it until it's gone. Eventually they all go. You are giving them certainty and you're plugging up pinholes.

Question: What happens if you're doing the source list one day and you're handling the secondary "no I'm not" and you're on "I'm happy to be me" and it totally goes and you feel wonderful and the next day you

have it again?

Avra: You've hit a new layer. You can have hundreds of them or you can have one of them. It all depends on you. It doesn't mean that you didn't flatten it the day before, or that it didn't go, it just means that you've expanded out to a new layer.

The same way as when you're feeling incredible and all of a sudden you hit a creation-it doesn't mean that everything you've gotten so far in life has totally blown out the window. It just means you've hit a new creation.

Any need for approval, any need for acknowledgement, any need for admiration and any need for validation should be handled on the Source List. If you feel the need to have any one of those things, exaggerate it. Those are things that can keep you from being Source.

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Part II: Delivering Avatar

[18] CREATION EXERCISES

Exercise 1: Recognizing Secondaries

Purpose: To bring the student to a recognition of secondary originations.

Procedure: Coach has the student deliver the first line from the Source List, "I'm happy to be me." Coach then asks student to tell him any doubts, second thoughts, or physical sensations that the line triggers.

The exercise is done briefly and is complete as soon as the student has an experiential clarity on

recognizing secondary originations.

NOTE: At this point, nothing is done with the secondaries other than recognizing their existence as phenomena.

Exercise 2: Thoughtstorm(r) Session

Purpose: To use the mind deliberately.

Procedure:

1. Read the copy of the Thoughtstorm Instructions in your personal folder.

2. Create (or join) a Thoughtstorm session on the subject of "Secondary Originations," or lacking a group, contemplate the following questions by yourself:

- * What are secondary originations?
- * What purpose, if any, do secondary originations serve?
- * What causes secondary originations?

Definitions:

Primary Origination: a creation or communication invested with sufficient intention and effort for it to create a reality.

Intention: a purpose that aligns efforts.

Secondary Origination: 1. an unintended creation that is triggered by the creation one intends. 2. an effort or intention concerned with how a primary origination is, was, or will be received. 3. an effort to monitor or modify the origin point or receipt point of a communication. 4. something that is there other than what is knowingly being created. 5. an unaligned effort of any kind.

Exercise 3: Sourcing Originations

Purpose: To allow the student to identify and assume control over any secondary originations that act to curb or modify his ability to source originations.

Procedure:

1. Avatar students work in pairs, each coaching the other in turn.

2. At the beginning of each working session the coach has the student reread the definitions of primary origination, intention, and secondary origination, and give examples of each.

3. The coach has the student voice a statement from the Source List as a primary origination and then observe or discover any secondary originations that are occurring spontaneously before, during or after the primary origination. If the student is willing, the coach may point out any secondaries that he observes, or ask questions that will reveal secondaries, (e.g. "Were there any doubts, second thoughts, or physical sensations triggered by that line.")

4. The coach helps the student to assume control over each secondary that emerges by having the student deliberately exaggerate that secondary alternating with giving the primary, until the secondary no longer occurs spontaneously.

5. The exercise is continued until the student can easily deliver any statement on the source list as a primary origination without any self monitoring or secondary originations occurring.

Additional Procedure Note:

The procedure may be unwieldy at first. The Avatar Master will aid both the coach and the student to become proficient in this exercise.

One may encounter resistances to doing the drill, but they should be addressed the same as any other secondary. Once secondaries begin to be eradicated the student will have little doubt about the liberation achieved. Consciousness will experience an expansion.

These exercises can get very noisy and funny. Laugh a lot and lighten up. Consciousness is a very light thing.

Source List Debug Programs

If student is resisting secondaries, assign more

feel-it exercises.

If student is stuck in one secondary for a long time and not making any headway, have the student create that secondary as a primary, without secondaries, and then return to the original primary.

If the student can't see secondaries despite all efforts, have the student do a long Climb for Atonement.

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[19] SOURCE LIST

1. I am happy to be me.
2. I am right here.
3. This is really me.
4. I am me.
5. I do it.
6. I decide.
7. I am source.
8. The world is a reflection of me.

(The Avatar Master will check out and give final pass on the Source List.)

Definitions:

Primary Origination: a creation or communication invested with sufficient intention and effort for it to create a reality.

Intention: a purpose that aligns efforts.

Secondary Origination: 1. an unintended creation that is triggered by the creation one

intends. 2. an effort or intention concerned with how a primary origination is, was or will be received. 3. an effort to monitor or modify the origin point or receipt point of a communication. 4. something that is there other than what is knowingly being created. 5. an unaligned effort of any kind.

Good Coaching Questions:

"Did you create that reality?"

"Were you trying to convince me?"

"Did you create it before you said it?"

Note: Always coach a student towards source, not towards uncertainty.

Exercise 4: Creating Reality

Purpose: To allow the student to identify and assume control over any secondary originations that act to curb or modify his ability to create his own reality.

Procedure:

1. Avatar students work in pairs, each coaching the other in turn.

2. At the beginning of each working session the coach has the student reread the definitions of primary origination and secondary origination and give examples of each.

3. The coach has the student voice a statement from the reality creation list below as a primary origination and then locate any secondary originations that are occurring spontaneously before, during or after the primary origination. If the student is willing, the coach may also point out any secondaries that he observes, or ask questions that will reveal secondaries.

4. The coach helps the student to assume control over each secondary that emerges by having the student deliberately exaggerate that secondary alternating with giving the primary, until the secondary no longer occurs spontaneously.

5. The exercise is continued until the student can easily deliver any statement on the reality creation list as a primary origination without any self monitoring or secondary originations occurring and until the reality is created.

Additional Notes On Reality Creation:

In creating reality, statements are made as one-way communications (self to self). When one is below the source level of a priorly created reality, the priorly created reality will show up as a secondary.

Any reluctance to create a reality should be handled the same as any other secondary.

Any reality experienced at variance with the primary origination is the result of a secondary.

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[20] REALITY CREATION LIST

Each origination should be delivered as the student's own and, it should be repeated, with secondary originations handled, until it creates the reality being communicated.

1. I feel the best I've ever felt.
2. I feel the worst I've ever felt.
3. Life is funny.
4. Life is serious.
5. I am here now.
6. I don't know where I am.
7. I feel like a victim.
8. I am not a victim.
9. The past doesn't exist.

10. I don't need forgiveness.
11. What I see is a problem.
12. What I see is a solution.
13. I don't have a choice.
14. I always have a choice.
15. Everything I see is illusion.
16. What I see is real.
17. I am as I decide to be.
18. There is a limit to what I'm willing to experience.
19. There is no limit to what I'm willing to experience.
20. I create what I experience.
21. I have everything I need.
22. My mind is still.
23. I am relaxed.
24. I create it all.

(The Avatar Master will check out and give a final pass on this exercise.)

Exercise 5: Your Creation

Create your own list of primary originations from your answers to the following question:

- * What reality would the person I'd like to be create?

Deliver each origination as your own, handling all secondaries, until the origination creates the reality being communicated.

The Path of Opportunity

In some cases a reality will not be immediately created by the exercise alone. What will create immediately is a path of opportunity leading to the manifestation you wish to create.

A student should not go onto
Section III of Avatar until you
are sure he's skilled at the
exercises.

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[21] AVRA HONEY-SMITH Q & A -CREATION LIST 5

Question: "Is it simpler or better to create your own personal list in the present?"

Avra: Those things that you can manifest in the present, I would put in the present. Say you were creating a course in February. You want to have 10 students in February. I'd put it in the present, "I have 10 students in February." I "will have" will always leave you with a "will have."

There's a question going around whether or not you have to keep affirming your own list every day, or whether or not when you finish a primary you should say the primary a couple of times to really affirm it. Saying the same primary a couple of times to affirm it is a secondary. Either you created it or you didn't. It's as simple as that.

A primary will either create and manifest right here, right now, or we have what we call a door of opportunity open-you'll have a realization on how to do what it is you want to do.

Say your primary is: "I have 10 Avatar students." Keep working with that primary until either you have 10 Avatar students knocking at your door, your phone rings, you have a great knowingness that it has occurred, or you get a realization on who could be your 10 students. You don't have to go on hoping that it happens, or trust it will happen, or pretend that it happened. Either it happened or you had a realization on how it can happen. Those are the only two ways that you end with a primary.

As an example, we had a woman on the course who had lots and lots of real estate and lots of investments but she wanted to have a million dollars cash. She didn't want to go into debt for it. She was working on her primary and continued to work on her

primary and all of a sudden another woman at the end of the table said, "Did you say you wanted a million dollars cash, and you had all this property, but you didn't want to go into debt for it?" She said yes, kind of irritated, like the woman was interrupting her Source List. The other woman said, "Well, that's what I do for a profession. I figure out how people can do that. I'm a financial manager." In about 5 minutes they had a talk and worked it all out. That was her door of opportunity and it manifested.

If you have a door of opportunity open and you have a realization of what you can do to create the reality and it doesn't manifest, you still have secondaries. Anytime your primary does not manifest you still have secondaries, period.

Create what excites you because that's what will have energy in it and pull you towards that primary. Forcing yourself to do a primary that you don't want to do is only going to have resistance on it.

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[End of Avatar Master's Course Part II]

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Part III: Star's Edge International

[Not available (30 pages).]

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[1] CREATION HANDLING PROCEDURE
(Revised 2/28/92 to align with
WizardS 1992)

General Theory

Observation: Awareness creates within itself and experiences within its creations.

When awareness chooses to experience its creation, it becomes identified with that creation; it exists as that creation. It does not respond to the creation; it responds as the creation. While it is identified with the creation it manifests as consciousness limited by the boundaries of the creation. Defined consciousness believes itself separate from the undefined awareness, which exists outside of the creation.

Since primal awareness is without limits, creation occurs within it. Undefined awareness is the source of the first creation. The limited consciousness existing as the creation believes that it is existing within boundaries that are not of its own creation. Limited consciousness considers itself separate and different from undefined awareness. Limited consciousness also creates within itself, but the limits of its creations exist within the limits established by its separation from undefined awareness.

Definitions:

Identify(verb): to become the same as; to combine in such a manner as to make one; coalesce in existence.

Define (verb): to determine, declare or mark the limit of; circumscribe; determine or indicate the bounds or outlines in detail; to determine the extent of.

Label (verb): to affix, assign or attach an expression to a definition to indicate contents.

Disassociate (verb): to sever company with; to separate from; to disconnect from.

Discreate (verb): to halt the production of a creation; to turn off; to cease creating; to let go of.

Existing within limits that you consider beyond

your power of creation is the essence of experience. This is how people come to view themselves as trapped or subject to experiences not of their own creation.

The purpose of any creation is experience. There may or may not be intervening steps between the act of the creation and the integration of the experience. The complication is this: what may seem a perfectly logical thing to create and experience by an expanded consciousness may appear to be threatening to experience by the more contracted aspect of the same consciousness existing with the limits of the creation.

As an extreme example, an expanded consciousness existing as thought energy might desire to experience how much weight a particular organism might bear, but existing as the organism that is being crushed, the experience is resisted. The degree of desirability of an experience is relative to what you experience as.

Thus limited consciousness resists (creates against experiencing the creation created by a more expanded aspect of itself) and creating against oneself begins the compaction of creation and consciousness that manifests as the physical universe.

The more expanded aspect of consciousness continues to create the creation, on automatic, as a secondary origination to the creations of the limited consciousness. Both are aspects of the same source. When limited consciousness ceases to resist the creation it is identified with, it expands beyond the boundaries of that creation and integrates with the aspect of itself that is source of the creation. The Creation Exercises in Section II are preparation for this.

The limit or boundary of every experiential reality is an unknown. Universes are separated by unknowns. If you wish to examine an unknown more closely, pick out a little area of space and study it independent of its limits, boundaries or reference points.

Observation: What is created as unknown by consciousness as creator is experienced as infinite space by consciousness as experiencer.

If all of this leaves you hanging on by your mental fingertips, don't be too concerned. The CREATION HANDLING PROCEDURE works even if one does not fully understand it.

There are six steps to the Creation Handling Procedure:

- * 1. Identify with and experience the creation

- * 2. Define its outermost limits
- * 3. Label it without judgment
- * 4. Disassociate from the creation
- * 5. Discreate the creation
- * 6. Create what you prefer

1. Identify With And Experience

Awareness within a creation is consciousness. Every creation contains consciousness and is connected with every other creation through pure awareness. Pure awareness is without definition; it cannot be described as this or that, existing or not. Only the creations of awareness exist. Consciousness is awareness limited (defined) by a creation.

 "When we discuss space travel, realize we are talking about a mental skill. It has nothing to do with moving bio-mass around the universe."

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In the Feel-It Exercises of Section II, you learned to meld with a creation and "feel how it feels." This is the essence of "identify with and experience." It requires that you surrender any resistance you might have to existing as the belief, the feeling, the emotion, the idea, the identity, the time, the space or the mass of whatever you are seeking to identify with and experience. You become the limited expression of consciousness that is the creation.

If a person has any difficulty doing this step, or just wants to achieve a greater certainty on his ability to do this step, he can employ the Creation Exercise. (For example: Create the reality "I am[fill in the blank]..." and handle any secondaries.)

 Definition:

Continuum: a scale of changing aspects which have a common factor, e.g., an inch, a foot, a mile possess the common factor

of being measures of space.

2. Define The Outermost Limits

Every creation has some form, defined by boundaries, in one or more of the infinite continuums of reality, time, space and energy. Pains, sensations, aches have forms. Thoughts, ideas, beliefs and impressions have forms. Fears, desires, and compulsions have forms. Only pure awareness is boundless and without form. Everything else has limits or boundaries defining a form.

The creations that you feel the effect of are being viewed from the inside-this is the relationship between creature and creation. The creations which you have control over are being generated by you-this is the relationship of creator and creation.

Certain creations may require a change of continuum in order to be viewed at all (e.g., a creation defined by a span of time, such as a century, cannot be viewed in terms of spatial limits).

You cannot get an overall view of a creation which you are being. To view such a creation requires that you expand the reality that you consider yourself to be. This can be done by extending your willingness to experience out in all directions until you contact the unknowns which lie just beyond the limits of the creation. Most people (aspects of consciousness) have separate creations of self defined in different continuums, e.g., an energy self, a reality self, a spacial self, a time self.

You cannot change your relationship to an upset, pain, idea or fear by resisting it.

You define a creation by expanding your attention within the continuum or continuums in which it exists, and willingly experiencing, until you contact the unknowns which lie just beyond the borders of the creation.

3. Label It Without Judgment

When you label a defined creation without judgment, you recover the attention that was fixed in the creation. Suddenly, the _creation is what it is_. It does not compel you to create a response. You are not the effect of, nor affected by, the creation. You are not drawn into, nor repulsed from, the creation. You are separate from it.

The key to this step is your ability to make a

primary. The label on a creation is a primary rather than a response. There is no compromise, no check to see if you have done it right, no pause for approval or applause. You are centered, sun-like, Source.

4. Disassociate From The Creation

Very simply, you cease to identify with the creation. With your attention on the creation, recognize: "This is not-I, this is my creation."

Present time is a creation
whose limits lie just beyond the
moment.

Unknown: not defined,
identified, determined or
explored.

Events are creations defined by
limits in time (beginning and
end).

Experiences are creations
defined by the limits of
perceptual reality.

5. Discreate The Creation

A creation in continuous automatic creation often needs to be turned off. In truth, nothing hangs around (persists); everything that exists is being created right now.

Discreate means to cease the creating of the creation. It is effortless. It is a halt to an existing flow of energy rather than a new flow of energy. It is not creating against the old creation.

For example, when you turn off a light at the switch, you simply interrupt, stop or take away the flow of energy to the light. You discreate the light.

Deprived of "creating energy" the creation vanishes, breaks up into parts and evaporates, shrinks into itself and disappears, slips away, difuses, turns into a fog and dissipates, shrinks into a nothingness, or is simply gone.

If you find something that you can't seem to discreate (a persistent mass), it is because it still has a source of "creating energy" that you have yet to assume responsibility for.

6. Create What You Prefer

Determine what reality you would like to experience, using excitement as your guide.

Construct a statement of the reality in the present tense. (For example: I have inner peace.)

Originate the statement as a primary origination and handle any doubts or secondaries by use of the Creation Handling Procedure until the reality is experienced, OR until a clear path of opportunity to the reality opens to you.

IMPORTANT NOTE: Remember that nothing in the Avatar materials is meant to limit you or your powers of creation. If, inadvertently, something has crept into the materials that constitutes a belief or a limitation for you, please discreate that, also.

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment -----

[2] IT'S ALL RIGHT TO FEEL LIKE THIS

Definitions:

Creating Energy: the energy that life generates to manifest and/or sustain a creation.

Occasionally you will build up such a resistance to experiencing something that you are tempted to _create it out of existence_ rather than experience it.

These creations (emotions, pains, feelings, etc.) that you just have to get rid of-you will do anything to get rid of them--are the same ones that you have the greatest resistance to experiencing.

Any attempt that you make to create something out of existence, even though the attempt may be successful, consumes your creating energy.

The most obvious symptom of depleted creating energy is that you begin to find waking life exhausting and overwhelming rather than exciting and challenging.

The beauty of the Creation Handling Procedure (CHP) is that properly done it recovers creating energy rather than consumes creating energy. Consequently, you should move from any exhausted-by-existence feeling into a more excited-by-existence feeling if you are doing it properly.

The following technique has resulted in about a 25% increase in effectiveness of the CHP. It does this by bringing to light resistances (creations against) that are preventing the experience of a creation. It is an extremely powerful and effective technique that can be adapted to a wide variety of creations.

Procedure:

1. Place your attention on an emotion, feeling, upset, pain, sensation, dullness, numbness, voidness or fixed idea that is persisting as an unpleasant experience (in self or another identity).

Make the primary origination: "It's all right to feel like this."

Handle the secondaries (usually resistances and judgments) by exaggeration or CHP. Repeat until you have no doubt that, "It is all right to feel like this."

2. As the resistance to experiencing is handled, you will find an increased willingness to explore the experience to its furthestmost limits. Discover, enjoy, and define.

3. Label it without judgment.

4. Disassociate.

5. Discreate.

6. Create what you prefer.

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[3] DELIVERING AVATAR SECTION III

Students should review their
Personality Profile for conditions
and relationships to address on
the rundowns.

Once the student has completed Section II, The Exercises, the role of the Master consists in scheduling initiations, making sure the student understands the materials and makes it to the next rundown in the solo program.

Body Handle

Do one run through of the CHP with the student. Make sure s/he gets the overall impression of their body, not just part of it. Check their debriefs for satisfactory results.

Limitations

Go over the procedure with the students. Check their debriefs for satisfactory results.

Identity

Go over the procedure with the students. Make sure they understand that successful identification is a recognition that the identity is something they have been resisting.

Persistent Mass

Let the student know that they don't need to verbalize or translate the persistent mass, just feel it. Use "white worms" to help students overcome

resistances.

Universe and Mass Consciousness Handle

Check debriefs to make sure the student is aligned with the purpose of the rundown.

Correction Program

If someone is asserting that they believe one thing and yet are experiencing something else, have them work backwards from the experience to deduce what the belief might be (universe handle drill). Then have them identify with and experience that belief, even if they have to imagine it...tolerantly-lovingly...and run the CHP.

Sometimes it requires that they discreate a number of beliefs before they contact and identify with the actual belief that they are experiencing. Sometimes it requires that they experience and handle their resistance to the belief first.

Truth, should you ever wonder, is the recognition of the alignment of experience with belief.

Completion

When the student has completed his Section III course checklist and can answer "yes" to the three criteria questions from AVATAR COURSE GOALS, the Master should have the student write a success story (optional) and then announce the student publicly as having achieved Avatar.

Student profile, debriefs, checklists, royalties, legal and registration papers should be mailed immediately to Star's Edge International, 900 Markham Woods Road. Longwood, FL 32779.

Star's Edge will file the materials in the archives and issue the student an Avatar completion card.

-
1. Do you feel you have achieved a satisfactory increase in the ability to handle life?
 2. What recognizable gains have you made?
 3. Do you feel more prepared to meet the future?

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AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[4] AVATAR COURSE GOALS

There are three main results that the Avatar materials are known to produce. They are:

- * 1. A satisfactory, self-discernible increase in the ability to handle life
- * 2. Recognizable gains
- * 3. A greater preparedness to meet the future

Before certifying Avatar completions, the student should be asked the following questions to ascertain if these products have been achieved.

The answers he gives are the only criteria for determining if satisfactory results have been achieved or not.

It is not up to the Avatar Master to make any judgments on any criteria other than the unprompted answers to the following:

1. Do you feel you have achieved a satisfactory increase in the ability to handle life?

(If the answer is "no", find out what the situation is and write a program to handle. Ref: BUGS)

2. What recognizable gains have you made?

(If the answer is "no", find out what the situation is and write a program to handle. Ref: BUGS)

3. Do you feel more prepared to meet the future?

(If the answer is "no", find out what the situation is and write a program to handle. Ref: BUGS)

Providing all the above are answered in the positive, the student should be extended the awards and respect due an Avatar.

Should the above questions turn up a "no," the Avatar Master should write a debug program (per _DE-BUGGING AVATAR_) and get the result that is missing.

From the data at hand, consisting of many thousands of hours of Avatar delivery and many, many Avatar completions, the above increases and gains are easily and uniformly achievable.

In my estimation, any student not able to achieve these results should review the course, from the beginning, with an experienced Master.

In addition to the results stated in AVATAR COURSE GOALS current results of the Avatar course include:

1. A free being at source
2. The courage and ability to integrate creation
3. The ability to manage one's own identity
4. The ability to change the interpretation on one's experiences
5. The ability to create experientially real states

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[5] CREATION HANDLING PROCEDURE

Edited from a lecture given by Harry Palmer in
January of 1987

Definition:

Surrogate n: one elected or
appointed to stand in place of.

Yesterday, I gave you the steps of a procedure that
can create an Avatar. Today, I'll explain the six steps
further and answer any questions you have about them.

Briefly, the six steps are: identify, define, label,
disassociate, discreate, and create. These six steps
describe the operation of awareness in the universe.

Well, actually, there are seven steps. There is one
step that was left out, which is the step you start
with--exist. I assume, since you are doing the Avatar
Rundowns, that you are existing--it's an addiction, you
know.

(laughter)

Step 1

So you start off with whatever you are resisting,
and the first step of the Creation Handling Procedure is
to identify with it and really experience it. Really feel it.
Take the resist off and really sink into it. Become it.

Anything that exists has a form in some dimension,
and anything that has a form can be experienced. Those
things that aren't in creation are without form and
assume surrogate existences by identifying with
forms--like Avatars.

The only problem anybody ever has with
experiencing a creation comes from the fact that they
are already identified with another creation that is
incompatible with the creation they are trying to
experience--round pegs don't fit in square holes, flesh
and blood bodies don't do well in the core of the sun.

From the formless state of Avatar you can go back
and forth into existence and get a good feel for the
limits of anything you wish to experience.

When you are contained within the creation, you experience the creation. You are the experiencer. When the creation is contained within you, you are the source of the creation. You are the creator.

From inside, you experience; from outside, you create. Whatever you are experiencing was created from a more expanded state of consciousness than the state of consciousness from which you are experiencing it. Your life is designed by you as a higher self-relax and enjoy, EXPERIENCE and GROW!

We can imagine creators and gods and collective consciousnesses, all separate from us, all out there somewhere-separate because we are locked into our little spheres of creation that we have yet to experience.

When you start to experience, you grow. Experiencing means you stop thinking and start feeling. Thinking is a continuous creating to avoid experiencing.

If you're resisting an experience, you're creating against experiencing it. That's OK. You just have to experience your creation of resistance first. Whatever you're involved in, the path out is to fully experience it-even if it's resisting an experience. Experiencing fulfills the purpose for why you created it.

To experience something you have to suspend judgment. You relax into it. It's not an effort, it's a relax, a release into. To experience means to accept something, to overcome your fear and to go exploring a little bit. It's to transform your fear into curiosity. It's feeling it.

"You know, there's breathing from the stomach, and there's breathing higher in the diaphragm. Well, feeling is down here (stomach). To experience something, you just breath with the experience, sinking into it and identifying with it. It's like getting into a hot tub. Just ease on in. You become the reality that you are focusing on. That's step one, _experience what you've already identified with_. Later on, when you've experienced what you're already identified with, you can identify with and experience something different.

Step 2

The next step is to _define what you're identified with_. We're talking about define in the sense of: to establish the limits, define the outside, to delineate, to circumscribe, to get a sense of the outline in which something is contained. That's define.

Every creation has boundaries. That may take some getting used to, because sometimes the boundaries exist in realms that you are only vaguely

aware of. When you explore boundaries from the inside, you expand your attention outward into whatever you are experiencing. The boundaries will be perceived as a marked decrease in the intensity of the experience.

When you look at the boundaries of a creation from the outside, the intensity of experience of the creation is very slight. The more your attention is drawn into the creation, the more the intensity increases. It's the difference between watching an accident on the news and being involved in one.

The degree of intensity in your life is determined by the creations you are identified with but are resisting. To an Avatar, existence is effortless.

I've got a story I'll tell you. I've told this story before. You have to picture something. Picture clear transparent space. Imagine perfectly clear transparent space above you as far as you can put out your awareness, clear transparent space. To the right of you as far as you can possibly imagine, clear transparent space. To the left of you, as far as you can imagine, clear transparent space. In front of you, as far as you can imagine, clear transparent space. Behind you, as far as you can imagine, clear transparent space. Below you, clear transparent space. Everywhere, clear transparent space. And you are everywhere in this endless, clear transparent space. Relax and feel it. There is nothing to resist.

(pause)

Suddenly you find this little tiny particle in your clear transparent space.

Now where do you think that came from? Huh? A tiny little particle in your clear transparent space. You decide to ignore it and just enjoy your clear transparent endless space. But where does your attention go? On the particle. So you resist it and what happens? It becomes more real.

There is a little tiny particle in your clear transparent space! And it's mysterious because it's unknown! It is so miniscule, compared to your infiniteness, that it radiates an intensity of experience so slight that it borders on the non-existent. Like looking into a flashlight beam on the moon, from the Earth! Dim!

And you look at this particle in your clear transparent space. And you look, and you look, and you look. Your attention becomes totally focused on this little particle. And what happens? As your attention focuses, you grow smaller! And the intensity of the experience radiated by the particle grows stronger. And you look. And you shrink. And the intensity grows. And you look. And you shrink. And the intensity grows. And the particle doesn't seem to be quite so small anymore. And you look. And you shrink. And the intensity grows. And you look. And you shrink. And the intensity grows.

The particle gets a little bigger. And you look. And you shrink. And the intensity grows. The particle gets bigger still. You look. And you shrink. And the intensity grows. The particle grows so big that you can look inside of it! And you look. And you shrink. And the intensity grows. And you go "Whoa!" and look and shrink, some more. You go "Wow," and you look and shrink and the intensity grows so strong that you go right into the particle! It's a whole universe! Suns and planets, stars, galaxies! This is really intense. You look at this planet inside the particle called Earth and you shrink and the intensity grows. Very interesting this planet called Earth. You look, you shrink, the intensity grows...

So now, dry your baby tears and look around. You look out into the universe from within a creation, within a creation, within a creation, within a particle...it's space...clear transparent space!

(Applause)

Looking from the inside out, space, from the outside in, curious, mystery, interesting, which is why you tend to get yourself identified with things.

So when you feel you are satisfied with experiencing something, maybe you've learned something or just got bored, you are ready to define it. Define the outermost limits is step two of the Creation Handling Procedure. You expand out, permeate out, until you are aware of a marked decrease in intensity. Expand far enough and you will contact clear transparent space.

So this is how you define, when whatever you are experiencing just doesn't seem to extend any further--intensity has dropped to zero. That's it. Do this in several directions, or every direction at once, or however you want to until you get some sense of the form of what you are experiencing.

OK? That's the definition.

Step 3

Now, we come to this step label it without judgment.

The problem with judgment is that when you attach your belief to something, you also attach you to it. You start to dribble down this judgment anchored on some creation. A judgment is a belief. You placed a belief on a creation. Now, you either drag the creation around with you or you go into the creation and start to experience it, but you experience it in accord with your belief. Oh! Oh! It's sort of like an octopus waking up one morning and finding out that he is all in his toes!

The saying should read, "Judge not, lest ye become the judged!"

So you label the creation without judgment. You label it just as it is. It is what it is. Make very sure that your label isn't a response to the creation. Your label is a primary, not a response to the creation. Let the creation be its own label. Let it be just as it is and let that be its label. The creation and the label are the same. If you have trouble labeling something just as it is, experience your judgment of it, define your judgment of it and label your judgment just as it is. Do you understand? The beginning is always right where you are.

When you label a creation without judgment you experience a change of viewpoint. You go from inside to outside--from connected to separate. You have a change in perspective. You're no longer identified with the creation. The intensity of experience of the creation falls to zero.

And when you are outside of a creation, you begin to recognize yourself as separate from the creation and source of your response to the creation. In fact, when you take your attention off it, the creation doesn't even exist as far as you're concerned. It's your creation! Marvelous stuff, this material! Amazing!

If you label the physical universe just as it is, and you also include your body and mind as part of the physical universe and label it all just as it is, you will experience a shift in viewpoint from within the physical universe to a vague sense of being outside the physical universe.

I don't know if any of you have carried the label-it exercise to that point yet, but it's there! It's there within a very few minutes. The state may be vague and easy to doubt at first, but I would say that it will take no more than an hour to experience it as a reality.

When you reach this point, the things in the universe are your thoughts!

Maybe you'd better tell someone who understands before you do it or you're likely to come back and find yourself locked in a sanitarium, but I'd expect you'd be able to handle that in short order. The insane are insane, not only because they violate what other people believe, but because they insist on telling the other people about it! Shut up and enjoy the experience.

And when you start to experience the universe from the outside, which is a much nicer viewpoint, you get some pretty good ideas about what you want to be involved in and what you would just as soon pass on. All by itself, label it without judgment is a powerful process.

When you label other people without judgment, it becomes a religious experience.

Birth and death are the time
boundaries of life.

Step 4

Step 4 is _disassociate from the creation._

The universe is a creation that arises in infinite awareness-clear transparent awareness. Awareness is the creator and the perceiver until it identifies itself with some creation and becomes something with boundaries. You are bound only by your own decision to have boundaries!

Now if you can see it, it's what?

It's the creation. If you can be aware of it, it's what? It's the creation. If it's got form, it's what? Creation, right? So the recognition that something is a creation, that it's not infinite awareness, disassociates you from it.

A creation is not-I. You're no longer identified with it. Once you see it, you can disassociate from it. Now you don't have to see it in any great detail as long as you can define its boundaries. Very simple. Very powerful.

And when you disassociate from the creation, you recognize that it is your decision whether you create something or not. You're the source of the creation, which you must be. I mean if you didn't exist, it wouldn't. It's like the Beatles song, "What do you see when you turn out the lights? I can't tell you, but _I know it's mine._"

Anything you experience is in your universe, and because it is your universe, _it is your creation_. Even if it's a copy of something from some other universe, the copy is your creation.

If I tell you about a green bottle, what you imagine is your copy of it. Your copy of a green bottle in your universe. Do what you want with it--it's yours!

Does that make sense to you?

So we add this second line to the disassociate step, _this is my creation_. And the whole thing goes like this:
Recognize, this is not-I, this is my creation.

This is the best argument I have made yet for intentionally creating something nice for another to experience.

Step 5

Step 5 is _discreate_.

I use the word _discreate_ because I want to use something which shows there isn't any effort in it. It's not a creation against what's there; it's turning off what's there (dis- not). It's stopping the flow that's creating it. It's halting the creating energy that you're feeding into the creation.

It's not an effort you make. It's the absence of creation; it's the absence of effort. It's yours and you're creating it, and suddenly, you decide you're not going to create it anymore. That's discreation.

One of the curious things about this universe is if you create something and you're not willing to experience it, you keep right on creating it. It will wait for you! However long it takes! Creation and experience, it's like inhale and exhale.

So, if you're creating something, maybe a creation directed toward another, and you say, "Oh no! Gee, I don't want to experience that..."

You will.

The only element is time. It's sooner or later. It's perfect karma. For both the good and the bad.

And while you're waiting to experience, while you're putting it off by resisting, it's burning up your creating energy.

If you consider a creation from the point of view of an outside source that created it, the creation is going to be there until it is experienced. Once it's experienced, it ceases to be created. It's integrated into the whole of awareness, and then it's time for the next creation.

A creation can be anything: any event, any idea, any upset, any impression. You continually create it in each new moment of time until it's experienced. Exhale, inhale. It's your universe!

Step 6

Step 6 is _create_.

First of all, you won't experience anything you don't believe, so the creations you create to experience have to be constructed with enough logical support so that you're willing to believe them.

Of course, you can create a past for them. You can create believable circumstances by which the belief will manifest.

If you're failing and you want to be successful, you can say, "OK. I'm successful."

Well, it's going to take a little time to believe that if your interpretation of your experience is that you're failing. And you're resisting failing. How many successful people started off by experiencing failure? They experienced it and got failure out of the way so they could go on and be successful, right?

How about if you created that for the last fifty lifetimes you've been preparing for success. You have developed the skill to see any situation from a point of view of spotting the opportunities in it. Success is an inherent skill that comes with being you. It's as much a part of you as breathing. You can't do anything but succeed! You just stumble into success, because you've been prepared for it for so long. You can't help being a success. And then suddenly, in your clear transparent space of success, there is this little particle of failure...

No, no, whatever you do, don't look at it.

(laughter)

So there you are.

You are creating experience. You're creating the reality you prefer. You're creating an incarnation for yourself. You're fulfilling the prophecy of the Avatar, which is defined as a deity that can incarnate itself in its own creation.

Which you've always done anyway!

Now the next question, which is still part of the step six creation, is how far can you push this procedure? Can you create yourself to fly? Can you create anti-gravity about your body and make it float? Can you create yourself to disappear? I guess it depends upon what you have already identified yourself with.

How far you can go is something that only you can explore. It is probably different for different explorers.

Does that make the Creation Handling Procedure clearer? It's a six step, very simple, very powerful technique.

You can handle anything you can experience: beliefs, desires, somatics, pains, sensations, emotions,

attitudes, upsets, problems, opportunities-anything you can experience. It's a Jim Dandy overall gizmo!

Questions?

Question: What if you're trying to discreate something and it hangs up, it doesn't discreate?

Harry: If it continues, it must be getting creating energy from some source that you haven't yet recognized or experienced as you.

Question: Let's say you have a creation and it has a lot of parts to it, attitudes about it, and physical manifestations on it. You know, ...there's all these parts to it. Different parts. Do you have to take each part separately and do the steps on it? Or could you just take the whole thing...

Harry: Understand, what you believe is going to influence how you're going to have to handle it. I'll tell you what I believe. I believe you can just experience the whole thing at once, but if you believe that you have to take it apart piece by piece--go back 75 million years and locate basic or whatever--you're going to be hung with that creation until you handle the beliefs about what it will take to discreate it.

Comment: It's all beliefs. That's the realization I had on it. So you can believe whatever you want to.

Harry: I believe so.

Comment: This morning we were talking about being spheres of individual consciousness within a single larger sphere of consciousness, and probably that larger sphere of consciousness shares another even larger sphere of consciousness with spheres of its comparable size. Will you comment on that analogy?

Harry: Sure. It's a good model to explain why consciousness seems to integrate in stages. First, we become one with those that we really truly love, the spheres that are like us.

Question: What if there is someone that you really wouldn't want to integrate with?

Harry: Think of the worst, god-awful guy you can imagine. You have some idea of him, right? Well, it's your creation. It's yours, and if you refuse to experience it, sooner or later... (laughter) it's waiting for you.

Comment: I'm just very amazed with it all.

Harry: Well, it is amazing. You've taken the lid off of psychology, philosophy, physics and have waded into the field of parapsychology with your eyes wide open.

Avatar just unravels it all.

Comment: Seems like when you're creating your new image, the Creation Handling Procedure process is working backwards from discreate to experience. Is that correct?

Harry: Yes it is. And each step on the process is typical of a certain set of life experiences.

Comment: Sure gives you a nice clean slate, you know!

Harry: Yes, it does. It gives you a chance to start over. Clears the decks for action.

Comment: Always before, it seemed to me that I was trying to write over something that had already been written. I'd get real positive and assert something like, "I'm going to be rich," "I'm going to be rich" "I'm going to be rich." You know, asserting the affirmation "I'm going to be rich," "I'm going to be rich." Tape it on the mirror. Say it every morning. But you know if I was feeling the need to assert it that way, what do you think my real belief was? (Laughter)

Comment: That would explain the, "It's always darkest before the dawn" phenomenon. Creating counters creating. Finally you just quit counter-creating and experience the creation. Then it falls away and you're left with the creation that you were trying to create all along.

Comment: I'll give you an experience I had last week. I went to the Midwest Branch to handle a business problem. This was a very stable business for many many years. Anyhow, the statistics of two individuals in the sales department crashed miserably. I mean they really crashed. I was trying to figure out what the problem was. I sat down and the first thing at the meeting, the guy who is directing sales and is one of the people whose personal sales had crashed, tells me about these new signs. And to make a long story short, they had adopted a new policy. They had constructed a bunch of signs that--you know how they have "no smoking" signs and they have a circle with a line through it--these signs said "No negs." The whole idea was anybody who said anything that was the least bit negative, they'd pull out these little signs and humiliate them. (Laughter)

The point is, the people who were the most caved in and the most negative (and still are, by the way) were the ones who were protesting any negative statement! And their "no neg" policy was a negative statement. Here are people in sales who have to go out and make sales against all kinds of negative response, and they are saying, "Don't hit me with a neg, I'm too sensitive." It was incredible. (Laughter)

Harry: What you resist...

Are you ready to go to work?

Audience: Yeah!

Harry: Good. Thank you!

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[6] DEFINE IT

Edited from a lecture given by Harry Palmer
in January of 1987

How are you doing?

(Audience: Good!)

Well, there are some bits and pieces that I want to go over with you. This technology keeps growing. It's really exciting from a research point of view. The Creation Handling Procedure just keeps digging deeper and deeper. And while we're actually starting to hit limitations now, they are so far beyond the prior point of being limited that we never had any idea that these new limitations even existed.

So, we're starting to expand into some pretty wild stuff--alternate realities, different levels of consciousness, group consciousness, collective consciousness--some really far-out stuff. I want you to be aware of these things so that if you hit something unusual, you're not thrown into doubt about your sanity or immediately invalidate or limit yourself from experiencing it.

Our ability to limit ourselves seems to be unlimited. So I really want to tell you, truly, in the truest sense of the word, you are explorers.

I want to start off with the idea of victim. We've all run into the idea of somebody being a victim, or being victimized, or appearing to be a victim. And we've all run into the idea, at least abstractly, that there are really no victims. Nobody can really be a victim of another's creation. The guy is just pretending to be a victim to screw our minds, or worse. And the viewpoint that I had carried of victim for a long time was that a victim is trying to communicate that you're bad source. In a way, the victim actually has this evil intention that he or she is putting out to you to tell you that you have done

something really bad, and that he or she is a victim of your actions.

This was the old viewpoint

Recently we've been telepathically exploring dolphin consciousness. (I told you that there are some limitations that are coming off on this Avatar material.)

One of the things that we have experienced is being able to contact and actually communicate with dolphins. Or so we believe. (It's up to you whether you want to believe it or not.) Anyway, we've been learning some really neat lessons, new viewpoints. One thing--dolphin consciousness is really playful and is almost entirely absent of any desire to own or possess. It has escaped the seriousness of most land games. It's very light, it's joyful, it's enthusiastic. From my personal experience, it's very nice.

So when we were able to discreate all association with our land bodies, we went off to play in dolphin bodies. Instead of recreating a humanoid body, we created a cetacean body. And the dolphins have been teaching us, by example, an enormous amount of stuff.

An interesting game they taught us. The dolphins would keep getting into situations from which we would need to save them. They'd get trapped in fish nets, stranded on sand bars, swim into the wake of ships, all sorts of near disasters that we'd have to warn them away from. The more we interrelated with them, the more we kept finding ourselves in the roles of saviors. And eventually, as we gained enough courage to relate our experiences to each other, we began to realize that the dolphins were playing a game with us. We called the game the "save game." The dolphins would get into a situation where we could save them because it would make us feel so good to save them. It was really a wonderful game, probably reflective of our needs and desires.

It made us feel strong and very proud to save the dolphins. And it took a while for us to realize that it was a game we were playing.

Dolphins also play the "save game" with each other. The first interrelation between dolphin and man are stories of sailors being saved by dolphins. So the dolphin "save game" has been around for awhile.

And we started looking at this, how nice the dolphins were to us by playing victim so we could play savior.

So I took another look at this idea that nobody is really a victim and that they are just trying to cave us in by showing us these bad effects. I realized that the beings who are going around being victims in human form are really attempting to do a service for the rest of us. They're playing the "save game," you know. They are allowing us to feel very strong and powerful to save

them.

So the next time you look at a victim and you say, "Hey, he's faking it, and I ought to kick him," instead, recognize that he's trying to be of service to you. It's a lot easier to experience. Get back into the dolphin consciousness. It's a game--come play, you know, fun! Play parts, no victims.

The Known and the Unknown

Another thing is this unknown/known factor. Let me give you an idea of unknowingness--consciousness has the ability to unknow something. Have you ever written a letter to somebody and then put the pen down and reread the letter, not knowing what you had written, so you could imagine how they would receive the letter that you had written? Most of us have.

A universe is composed of layers of known, unknown, known, unknown, known, unknown.

When I say we're starting to explore new frontiers with this material, I'm not exaggerating. If you shrink down to the smallest sub-atomic particle, you're going to find it's composed of consciousness in a tension matrix of unknow/know. This is the difficulty that physicists have been having with describing a unified field theory--inherent and essential to a unified field is unknowness.

If you start to explore realities, you're going to find that realities are separated by dream states, which are the unknown regions. So you have reality, dream state, reality, dream state, reality, dream state.

"As above, so below," goes the metaphysical adage.

A thought is bordered by an unknown. From inside the creation you can actually put your attention out, and at some point you hit this blankness of the unknown. Unknowness. It's like contacting a mystery--all of a sudden it gets mysterious. That's the boundary. Thinking is a resistance to an unknown. It pushes the unknown further away. But even if you continue to think and to create something, you will eventually hit the limit of your imagination.

What imagining is, by the way, is getting data across an unknown. You pull data from another reality, across an unknown, and the sense of it is that you're imagining. The data you end up with may not be relevant (valid) to the reality you've introduced it into, but it is consistent with the reality from which it was pulled. This also gives us a new insight into invalidation--someone is insisting upon a reality. Fear of the unknown.

When you expand out and reach this unknown, just before imaging begins (imagination), you feel the form of the thought you're holding, the belief you're holding, the desire, whatever you've been experiencing. That's what we mean by define the limits of it. Very simple once it's grasped.

Occasionally you may find yourself, after some confusion or something, sitting in the middle of an unknown, experiencing an unknown between two knowns. It's an interesting sort of experience. It's doubt and indecision. It's anxiety and stress. It's a no-man's land of disbelief. It's the la-la land of paranoia and psychosis. The people who resist the realities on both sides of this unknown, for example someone who resists mother (one reality) and resists father (one reality), lives in the dream state--some people will recognize this as adolescence. It tends to be a very uncertain realm.

So, Avatar has laid this whole can of worms wide open, as well.

If you try to experience an unknown, it reduces to a sort of tension between two knowns. An uneasy peace. The first time you run into one of these unknowns, you will be ready to forget Avatar and find religion. But, after you figure out what's happening and how to handle it, it will lose its kick. So, which would you rather be, skinned alive or boiled in oil? Kiss a mummy or lick a banana slug? Eat a worm or shampoo with jam?

Get the idea? You sit right in the middle, between two creations, neither of which you want anything to do with.

Well, if that's where you already are, you can either pick one reality and ease into it, or learn to live with the doubt. As long as you're experiencing something, even if it's mysterious, you can expand until you hit the unknown around it. If you're not experiencing anything, you can expand out, and you'll run into the known you were resisting. No problem, just experience resisting it, define the resistance, label the resistance, disassociate from the resistance and discreate it. Then go ahead and enjoy the experience you created for yourself. You're on your way again.

Audience: Can you clarify about the unknown that borders something? Is it an actual outline, or data, or what?

Harry: It's a fuzzy band. By that I mean it's not necessarily a really sharp distinct line, but it's a space that as you pass through it, there is a change in what your attention is on. Sometimes, you'll even forget what you were feeling. You will forget what you were feeling, because you passed through the unknown that bordered the creation you were experiencing. It often manifests as someone starting to think about rather than feel the creation. You can re-orient yourself back to experience, or just proceed and label whatever it was without judgment. Is this real to you?

Audience: Yes.

Now, what is a self? You will find that a self is some consciousness that's been bordered in an unknown, right? When you penetrate that unknown you will experience a loss of self identity.

Don't worry, it's OK. You're just integrating into a larger self. It will take a little while to integrate. Sometimes when you come out of session and you've been doing this process, you just want to hang out for awhile. Well, you've penetrated an unknown, and of course that was how you kept who you were bottled or circumscribed or however you want to phrase it. And when you penetrate that unknown, you feel like--dispersed. And it takes a while until you hit the next unknown and get a new sense of definition. Each time you penetrate an unknown you will end up with a larger sense of self, a greater self, a higher self, if you want to call it that. Eventually you will spend most of your time between definitions. Please excuse me right now, I'm between definitions.

Question: What about channeling?

Harry: I would guess that channeling is some technique of penetrating several barriers of unknown, or several different layers of unknown, all at once and communicating to a higher level of awareness. No one seems to channel anyone who's stupider than they are.

Question: How would you handle chronic aches and pains that don't stem from any apparent physical source?

Harry: Well, you're getting into persistent masses, which exist in shells of knowns and unknowns and you can just peel away at them. First you experience your resistance to the chronic condition--if it's persisting, there is plenty of resistance. Experience the judgments on the chronic condition. They are creations that prevent you from experiencing and discreating the core of the condition. Just peel them off. You may also find that there are some resisted identities connected with the condition as well. Just experience the resistance and peel them off as well. If you stop making progress, buttonhole a Master and coax him to work with you in guided sessions.

Do you have any questions, comments, or statements?

One other question that sometimes comes up--a person will have a pain and they handle it and they wonder where did it go?

Well, if you consider all that is, nothing can go any place. So the somatic is actually one focus of consciousness, and what the person is doing is changing his focus of consciousness. He's creating an alternate reality where he doesn't hurt. And all possibilities of all

realities exist simultaneously. It's your choice which one you choose to focus on. Now, if the pain is part of a reality that also contains sympathy or achievement, you may choose to live with the pain as the price of focusing on that reality.

Audience: OK. Now when you speak of shells, could you look at that in a sense as alternate realities that are bordered by unknowns? You get a big convulsion. Could you really get a real package there? You've got evaluation, unknown, evaluation, the whole thing snares.

Harry: It sure can. I think there is an infinity of possibilities. I don't want to give you any kind of data that limits you in any idea that there are certain realities that you must experience or can't experience and other realities that you can experience, because we are really at the point now of exploring realities. The only price of admission to a reality is that you believe you can experience it.

CHP is handling the mind from a totally mechanical point of view. What it means, what the significance is, is up to you. You are likely to find that the significance sucks you in, because you wouldn't be stuck in the middle of something if it wasn't just absolutely the most fascinating thing you could imagine.

Keep me posted on how you are doing. Bye!

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[7] CREATION HANDLING PROCEDURE SUMMARY

- * 1. Identify with the creation and experience it.
- * 2. Define the creation by extending your awareness to its outermost limits.
- * 3. Label the creation just as it is without judgment.
- * 4. Disassociate from the creation.
Recognize: "This is not-I, this is my creation."
- * 5. Discreate the creation. Turn it off.
- * 6. Create the reality you prefer.

Two important phenomena to
recognize:

(a) The creation you are handling
may resolve (discreate) at any
point during the five steps of the
procedure. If the creation
vanishes, it is gone (discreated).
Often, merely focusing your
awareness on a creation with the
intention of discreating it is
sufficient to discreate it. Little is
gained by recreating it just to
complete the procedure.

(b) If after step 5 of the procedure,
one perceives that he still has
some creation that he does not
choose to have, he simply begins
again with the "identify with and
experience" step (1).

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[8] INITIATION SESSIONS

(In Eight Acts)

Purpose of the Initiation
Session

To guide the student to
discreate any and all beliefs in
order to bring the student to an
experience of definitionless
source.

This is Avatar. This is the gift
that a Master shares.

Note: There are no breaks, except for emergencies,
once a session begins. Ensure that your student has

handled bodily needs: bathroom, food and is well rested. No food or drinks should be taken into session.

ACT ONE

(Secure a comfortable space)

The first thing is to give the person an explanation of what you're going to do. Keep it informal, something like this:

"What I want to do is to familiarize you with the Creation Handling Procedure and make sure you know it works and how to do it."

ACT TWO

(Diagram the procedure)

Write the following definitions at the top of a clean sheet of paper:

Creation: anything created

Handling: managing, dealing with

Procedure: way of doing something

"The CREATION HANDLING PROCEDURE is a way of managing anything created."

Write out for the person on the same sheet of paper each of the five steps of the Creation Handling Procedure.

Give a brief explanation of what you expect them to do on each step.

Step 1. Identify With And Exist As (Experience)

"I'll have you experience some general ideas by identifying with them, becoming them, existing as them, and feeling what they feel like."

Step 2. Define

Write this on the paper under define: _expand to

the outer most limits of..._

Draw a blob representing an idea. Make an X in the blob to represent the person's viewpoint and then draw arrows from the X to the limits of the blob.

Step 3. Label It Without Judgment

Retrace the definition of the blob just as it is. Draw a line showing X now as a viewpoint outside the blob.

"What we're looking for when you label the idea just as it is, is a shift of viewpoint from being the idea to viewing the idea."

Step 4. Disassociate

Next to the X outside of the blob, write:
Recognize this is not-I, this is my creation.

The Master should _always_ unobtrusively, discreate his own doubts or beliefs as they come up through the session. This prevents them from being transmitted to the student.

It is a good idea to tell the student: "A creation can discreate at any step. If something discreates before we reach this step (Step 5), just tell me and we'll go on."

Step 6 isn't used in the Initiation Session.

Step 5. Discreate

"Just let it dissolve, turn off its "creating energy."

Remind the student: "A creation may discreate at any step, so let me know if this happens and we'll go on."

ACT THREE
(Beginning the session)

0. Start out with:

"Okay, we 're going to begin. You may keep your eyes open or closed as you like."

1. Ask them:

"Are you nervous or excited about doing this process?"

Usually they say "yes." (If they say "no," ask: "How do you feel?" and use whatever they give you.)

You say:

"OK, sit therefor a minute and really create that experience."

(pause, wait for them to acknowledge)

"Expand to the outermost limits of that feeling."

(pause, wait for them to acknowledge)

"Label it without judgment."

(pause, wait for them to acknowledge)

"Recognize: this is not-I, this is my creation."

(pause, wait for them to acknowledge)

"Permit it to discreate."

(pause, wait for them to acknowledge)

(Don't ask them if it's gone as it can cause them to doubt their ability to discreate.)

2. Next ask them:

"Do you have any doubts about running the process correctly?"

They usually do. Have them experience the doubt they express:

"Create what it feels like to have that doubt."

(pause, wait for them to acknowledge)

"Expand to the outermost limits of that doubt."

(pause, wait for them to acknowledge)

"Label it without judgment."

(pause, wait for them to acknowledge)

"Recognize, this is not-I, this is my creation."

(pause, wait for them to acknowledge)

"Permit it to discreate."

(pause, wait for them to acknowledge)

Reminder: The essence of the serious drill is appreciating another's creation. The Master should,

quietly and unobtrusively, use this throughout the session.

If the person becomes overly emotional on the process, give them a minute or two of silence, and then have them label without judgment what they just experienced, and continue with the CHP steps.

If the person is comparing their impression of something to an idea of how it should be, have them get both: the idea of how they feel it should be, and how they feel it is, and put both in a package, label them, etc.

CHP

1. Identify with and experience...
2. Expand to the outermost limits of...
3. Label it without judgment just as it is.
4. Recognize, this is not-I, this is my creation,
5. Permit it to discreate.

ACT FOUR
(The body of the session)

Once they are running well, the following questions tend to handle most of the creations they will be sitting in. Ask the questions one at a time. For each answer the student gives, have them experience it and run it on each step of the CHP or until it discreates. If they originate their own version of the idea, have them experience and run what they give you. Anytime a student comes up with another creation, run the CHP on that creation and resume with the next question.

Note: Anytime the student
comes up with a new creation,
run CHP on that creation and
resume the session with the _next_
question.

CHP

1. Identify with
and experience...

2. Expand to the
outermost limits
of...

3. Label it without
judgment just as
it is.

4. Recognize, this
is not-I, this is my
creation,

5. Permit it to
discreate.

1. "Do you have a creation (an idea) that this
might not work on you?"

2. "Is there some creation that you think won't
ever be handled?" (Note: You're only
handling his creation that such a creation
exists at this point.)

3. "Are you creating an idea that the past is
affecting you?"

4. "Are you creating any worry or concern
about your future ?'

5. "Are you creating an impression of present
time?"

6. "Are you creating an impression of being in
a location?'

7. "Are you creating an impression of your
body?'

8. "Are you creating a mind?"

9. "Do you have a creation (an idea) of what it's like to be a spiritual being (soul)?"

10. "Create an impression of this room just as you perceive it."

11. "Create an impression of the physical universe just as you perceive it"

At this point, tell them:

"OK, now I'm going to have you explore some identities. Experience them like a great spiritual master exploring another aspect of existence."

11A. "Create what it feels like to be your mother."

Variation: At disassociate step use,
"Recognize, this is not my mother, this is my creation."

11B. "Create what it feels like to be your father"

Variation: at disassociate step use,
"Recognize, this is not my father; this is my creation."

At this point, tell them:

"OK, just relax and be yourself."

Then after they have relaxed for a moment, ask them:

12A. "Do you have a creation (an idea) you think of as you?" Continue with CHP.

Then, ask them:

12B. "When you really get down on yourself, what attributes do you assign yourself?"

Take whatever they give you and have them,

"Create what it feels like to be that way-experience it tolerantly with unconditional love." Continue with CHP.

13. "Are you creating an idea of how you ought to feel?"

13A. "Are you creating an idea of what it feels like to be male?"

13B."Are you creating an idea of what it feels like to be female?"

Note 13 A and 13 B are both done on all students.

CHP

1. Identify with and experience...

2. Expand to the outermost limits of...

3. Label it without judgment just as it is.

4. Recognize, this is not-I, this is my creation,

5. Permit it to discreate.

14. "Are you creating an idea that there is something there that you are not seeing?"

15. "Are you creating something that you can't figure out?"

16. "Are you experiencing anything you'd prefer not to experience."

If so,

16 (a) "Identify with and experience your resistance to the creation." Continue with CHP.

16 (b) "Now, identify with and experience the creation." Continue with CHP.

(NOTE)

Often a person will originate some self-limiting idea on doing one of the above. Often it comes on the define step--"I'm not sure I'm doing it right," or "It just goes on forever," or "I can't seem to find the edge."

When this happens, shift gears and have them identify with and experience the limitation just as they

voiced it.

"OK, really experience the idea that, 'It just goes on forever,' Experience it tolerantly, lovingly, feel what it feels like. Expand to the outermost limits of that idea...label it...etc."

You get them to experience and run exactly what they are sitting in. There is no need to go back to the original idea after you've handled a limiting idea, unless they originate that they want to. Otherwise, just go forward.

If they ask a question, and you perceive it as just outflow--usually a philosophic monologue or an attempt at self-invalidation--just listen until they run down, and then say:

"Is it OK to discreate this?"
They usually say "sure" and you go on.

"OK, let's expand to the outermost limits of these ideas, label them....recognize: this is not-I, this is my creation."

On occasion someone may talk too much, get overly emotional, or compulsively create thoughts faster than they can express them (out-of-control). The easiest and best way to stop them is with a hand signal--like telling a dog to stay--patting the air in their direction. Then say, after they've come to a halt:

"Feel what you're experiencing right now."

Use the hand signal if they try to describe it.
Emphasize: FEEL.

"Expand to the outermost limits of that feeling...etc."

CHP

1. Identify with and experience...
2. Expand to the outermost limits of...
3. Label it without judgment just as it is.
4. Recognize, this is not-I, this is my creation,
5. Permit it to

discreate.

Reminder

If the person becomes overly emotional on the process, give them a minute or two of silence. and then have them label without judgment what they just experienced, and continue with the CHP steps.

If the person is comparing their impression of something to an idea of how it should be, have them get both: the idea of how they feel it should be, and how they feel it is, and put both in a package, label them, etc.

ACT FIVE.

(Locating resisted experiences)

Have the person finish the following sentence with something they consider real.

"Everything would be just fine, if only...."

Reverse their answer so they can experience what they are resisting.

Example: they say, "if only I knew."

"Identify with and experience the idea that you want to know, but you don't know,"
(continue with CHP).

Example: they say, "if I could get rid of this pain."

"Identify with and experience the idea that you want to get rid of the pain, but you can't get rid of the pain," (continue with CHP).

Example: they say, "if only I was rich."

"Identify with and experience the idea that you want to be rich, but you aren't rich,"
(continue with CHP).

This act is usually repeated two or three times. If the person has a lot of resistances, do it until they mn out of answers. The process is extremely powerful and is a good all-around repair question for sour-faces,

hopelessness, and discouragement.

Definition:

Puddled: a slang term adopted by the trainers to describe someone who is very relaxed, definitionless and without desire or resistance.

ACT SIX.

(Locating limitations)

Have the person finish the following sentences with something they consider real.

"Yeah, but....."(Have them experience whatever they give you and run CHP)

"I just don't"(Have them experience whatever they give you and run CHP)

"I really can't.... "(Have them experience whatever they give you and run CHP)

At the end of this step, ask them:

"How are you doing?"

Do not continue to step seven unless they're doing very well (puddled). If they are not puddled, run them through ACT FIVE again.

ACT SEVEN

(Teaching the student to run the CHP solo)

Give them the sheet from step two with the CHP steps. Ask them to run the following ideas. Give the ideas one at a time. Ask the student to tell you when they have successfully discredited the idea.

"Are you creating any idea or suspicion that this feeling won't last?"

"Are you creating any idea that something will come up you can't handle?"

"Are you creating any idea that you don't deserve it to be this easy?"

"Are you creating any idea that this procedure might be wrong or dangerous?"

Ask them if they feel confident at running the procedure. Work with them until they do. (Hint: Ask for ideas about their limitations.)

ACT EIGHT
(Ending the session)

Inform the person that they will be running the Creation Handling Procedure solo on the specific rundowns in the Avatar materials. Also inform them that they are welcome to run the process on themselves, wherever or whenever, as they feel a need.

Inform the person that you are now ending the session and that things may be a little different until they have integrated the session.

The "total creator" worm is
memorized and presented to the
student as a precious gift.

Inform them that: "_Your sense of being the total creator of your universe will continue to expand over the next 24 hours or so."_ This plants a belief or worm, and it neatly wraps up the case.

At this point, walk them out of the room and suggest to them that they take a walk or just hang out for awhile before they continue with the course. Steer them toward spaces and situations where they can just be themselves for awhile and don't have to be social.

HOW THE GUIDE MAY ASSIST THE INTEGRATION

If you find that you're creating any beliefs (or agreeing with any beliefs) about the difficulty of the person's case, or how long it's going to take, or anything negative--immediately recognize that it is your creation and discreate. Stay Avatar!

Some people have a more difficult time integrating the Avatar concept than others. It is not unusual for you to get the impression, usually the first or second day, that the person is never going to make it and probably doesn't deserve to make it!

Go someplace quiet and run the Creation Handling Procedure on your doubts.

Handle the identity you created _that-isn't-getting-it-and-doesn't-deserve-it._

And then, using the Universe Handle, identify with the recalcitrant Avatar and handle their resistance. _You do not inform the person that you've done this._

If you even have a notion of informing them of your great and glorious power, please experience feeling unimportant, with delight; expand to the outer most limits of that idea; label it; recognize, this is not-I, this is my creation; and discreate it. Now there is no need to tell them. And they will not feel any need to create beliefs contrary to their own good to combat your assertion of importance.

Trust this: everyone you allow to integrate, will integrate. Strong and loving bonds will replace any criticism and suspicion that gets discreated.

ATTITUDE

The following identity may be assumed and practiced for delivering Avatar sessions:

Be the undefined essence outside of all creation.

Harry Palmer at Star's Edge, Feb. 11, 1987

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AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[9] INITIATION SESSION DRILLS

Drills are done by two
or more students
working together. One
student assumes the
role of Master-in
-training and another
student assumes the
role of coach. After a bit
the roles are switched.

 The Basic Drill is done solo. All other drills are
done with a coach.

THE BASIC DRILL

Reference: INITIATION SESSIONS

Using an object to represent the student, practice
each Act of the Initiation Session until you feel
comfortably familiar the procedures and can deliver a
lively session. Please consider that your object is an
ideal student and has marvelous gains and realizations
throughout the drill. Note: It is not necessary to
memorize the initiation session materials.

Definitions:

Drill: to teach or train by doing
an exercise repeatedly.

----- CHP

1. Identify with
and experience...
2. Expand to the
outermost limits
of...
3. Label it without
judgment just as
it is.
4. Recognize, this
is not-I, this is my
creation,

5. Permit it to
discreate.

Coached Drills

The coach assumes the identity of a new Avatar student and the Master-in-training uses the questions from Acts of the Initiation Session as if he or she were delivering an actual session.

The Master-in-Training should have his or her course pack open to The Initiation Session to run the session and the coach should have his or her pack open to the Initiation Session Drill that is being drilled. The coach looks for a good serious drill and has the Master-in-training repeat any steps where there is hesitation, uncertainty or confusion.

ACT FOUR HANDLING DRILL

Reference: INITIATION SESSIONS

The coach originates the following situations at various steps of the Creation Handling Procedure. Situations may even be originated in the middle of other situations. The Master-in-training is expected to handle any situation that arises. The coach repeats the same situation or series of situations until the student can handle smoothly and lightly (non-seriously).

Situation List

(To be handled per instructions in Act Four of the Initiation Session materials)

1. I don't think I'm finding a limit to this.
2. I don't think it discreated.
3. Does it go into the subconscious when it discreates?
4. Nothing much seems to be happening.
5. I guess I just can't do it.
6. I really don't feel any different.
7. I'm really disappointed.
8. I thought you were supposed to do something.
9. I can think thoughts all day, but it isn't

going to change anything.

10. I don't know, it doesn't seem to work.

11. Maybe I'm doing something wrong.

12. I understand the theory, but it doesn't do anything for me in the real universe.

13. I must be missing something.

14. So you're saying it's all my fault.

CHP

1. Identify with
and experience...

2. Expand to the
outermost limits
of...

3. Label it without
judgment just as
it is.

4. Recognize, this
is not-I, this is my
creation,

5. Permit it to
discreate.

ACT FIVE HANDLING DRILL

(Reference: INITIATION SESSIONS)

The coach assumes the identity of a student and the Master-in-training uses the question from Act Five of the Initiation Session materials as if he were delivering an actual session. Coach uses originations from the following list, and the Master-in-training practices reversing and rephrasing the answer so the student experiences what he or she is resisting.

Master: "Finish this sentence: "Everything would be just fine, if only..."

1. this works.

2. I could really know.

3. people were kinder.

4. I could leave my body.

5. I knew what was wrong.
6. I didn't cave in all the time.
7. I could instantly heal myself.
8. I got a result I could really see.
9. there wasn't this uncertainty.
10. I knew why this didn't work.

CHP

1. Identify with
and experience...
2. Expand to the
outermost limits
of...
3. Label it without
judgment just as
it is.
4. Recognize, this
is not-I, this is my
creation,
5. Permit it to
discreate.

ACT SIX HANDLING DRILL

Reference: INITIATION SESSION

The coach assumes the identity of a student and the Master-in-training uses the questions from Act Six of the Initiation Session materials as if he or she were delivering an actual session. Coach makes originations from the following list, and Master-in-training practices handling each, using CHP.

Master: "Finish this sentence, "Yeah, but..."

1. nothing has changed.
2. I'm still here.
3. I already knew this.
4. I didn't create it.
5. What's true is true.

6. It doesn't matter what I believe.
7. a lot of people have proved this doesn't work.
8. it's just a word game, it really doesn't do anything.
9. I know it won't work, I tried.
10. I can't change my belief.

Master: "Finish this sentence, "I just don't..."

1. get it.
2. see how this could work.
3. feel any different.
4. know why.
5. want to fool myself.
6. seem to be able to do it.

Master: "Finish this sentence: I really can't..."

1. discreate anything.
2. go against what I believe.
3. change reality.
4. get out of my body.

CHP

1. Identify with
and experience...
 2. Expand to the
outermost limits
of...
 3. Label it without
judgment just as
it is.
 4. Recognize, this
is not-I, this is my
creation,
 5. Permit it to
discreate.
-

ACT EIGHT DRILL
"The End of Session Worm"

Reference: INITIATION SESSIONS

The Master-in training delivers the worm,

"Your sense of being the total creator of your universe will continue to expand over the next 24 hours or so"

The coach should have the Master-in-training repeat the worm until it can be delivered from memory without any seriousness, without any rotteness, or without any hesitation. The coach must feel like he or she has received it without resistance.

ADVANCED BASIC DRILL

Reference: INITIATION SESSIONS

This drill covers all acts.

The drill is done on a coach who originates various ideas or situations for handling throughout the session. Coach should strive to be realistic in his originations.

This drill should be continued until the Master-in-training has a high degree of confidence in being able to deliver a successful initiation session.

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[10] PERSISTENT MASS HANDLING

(Edited from a lecture given in January 1987 by Harry Palmer)

Good morning!

Before I go back to California, I want to tell you about this latest research.

It's pretty hot stuff.

Some of you have run into creations that don't

appear to discreate. Somebody dubbed them persistent masses, and that's probably as good a label as any.

If you examine this persistent mass phenomenon, you'll find a compact cluster of creations that hang around and refuse to be turned off. The creations actually reinforce each other. They act like backup energy sources that sustain a creation even when you turn the creating energy off--something like the emergency lights that you see around exits and stairwells that come on when the power fails.

So, I have been studying this, and it finally unraveled a bit today. I haven't had time to organize it yet, so I'll give you what I know in bits and pieces and we'll clean it up later.

First, a persistent mass is a resisted experience that's bordered by an unknown. Someone grew tired of consciously resisting something, so they put it on automatic and wrapped it with an unknown. And now, it's back!

Second, every creation is bordered, either by knowns or unknowns. Unknowns are bordered by knowns and knowns are bordered by unknowns.

So, you decide to create a belief. The belief acts as a filter and extracts from the universe a certain energy that you experience as the fulfillment of that belief. OK so far?

Later on, because of some interaction with the world or another, you decide that you'd rather not experience that energy anymore. But, instead of discreating the belief that is filtering that energy out of the universe, you disown it and deny that you created it. You say, and this is the key, "I don't know anything about that," or "I don't know what this is."

That belief--I don't know--creates an unknown around the first belief and now you have a persistent mass. If the second belief has some kind of timeless phrase in it like, "never," "forever," "all eternity," "always," "this is it," "don't ever," it creates a real persistence for the first belief.

Another way of making the unknown persist is to connect it with some sort of body function so that it continually creates. "Every time I think about it," "Every time I have sex," "Every time I eat," "I keep thinking about this every time I" ...and you've hooked up a function that continues in time with the automatic creation of this belief that denies knowledge of the original belief.

And you push it off someplace, since you don't believe you created it. _Unconsciousness is not something that happens to you; it's something you create._ If you can't experience something as source, there's no danger that you'll discreate it. That's a persistent mass. It's a neat trick. Probably the whole

physical universe is nothing more than a persistent mass. It's also a good way to divide yourself up into many entities, create races and plant and animal kingdoms. If you believe the creation is separate from you, it doesn't take any great leap of faith to believe that the consciousness in that creation must be separate from you as well.

Well, let me give you some ideas of this belief-created unknown. When you put your attention on a persistent mass, you actually contact this belief that the creation is unknown--first thing. "What is this?" you say, pretending all the while that someone else is creating it.

Sometimes it's layered in unknowns. You've been busy. You've attempted to handle this before, and what you experienced at that earlier time was that you didn't know. So now you have a lot of evidence built up on it that proves you don't know what it is. (laughter)

But the basic unknown on it is your desire not to know.

"I never know what this is."

"I can't ever seem to get it."

"I can't figure it out."

"I try and try and it never goes away."

"It's just there, I don't know."

"I've worked on that sucker forever and it just doesn't go away."

"It always comes back."

These timeless beliefs reinforce the unknowns of the creation. They keep this creation from being contacted and experienced--which is exactly what your intention was when you upholstered it with the first unknown.

"I just can't believe..."

"It always seems sort of..."

Always? Can't? You want to learn to look for these words.

"Maybe I don't want to get rid of it."

And now you can create another layer of unknown on the first unknown. Second layer--"I don't know if I want to get rid of it or not." Layers of unknowns, usually with wrong conclusions sandwiched in between. Things like: "I've tried everything." "Well, it's always there when I look." And the king of all wrong conclusions, "It's not mine!"

Always?

"Every time I bend over, it's there."

"Every time I wake up, it's there."

"Every time I go to sleep, it's there."

"Every time I eat, it's there."

See how clever we can get in putting these unknowns around something and structuring them so they go on being created forever?

So you forget that you chose to create this belief to experience something, and now the belief is bordered by more beliefs about its being unknown. Every time you try to penetrate this persistent mass creation, you hit this timeless unknown about it. Where did it come from? Who created it? God, probably. (laughter)

God, certainly! But now God is hiding in the universe going, "Who could possibly have created this?" God? He must be very powerful...and good. You heathens better worship me, er, I mean. God.

Have we got a little ego involved here? I don't know! (laughter)

So you experience the belief that you don't know. But did you ever consider that maybe you also created the belief that you didn't know? Naaa! (Laughter)

Um hm. I am going to tell you how to get rid of persistent masses. (audience cheers)

It's simplicity in itself, it really is. Most of you have already guessed it.

You discreate the unknown first!

There's a resisted experience within the persistent mass. The experience is resisted through a misunderstanding on your part that you originally chose to experience it. That was the role. That's the game you wanted to play. (Harry joking: "Yep, I guess I did, but I sure don't remember it.")

Now, it doesn't matter what the resisted experience is; it could be a murder but probably it's something milder. Why would you create it in the first place? Because identity-less awareness can play any games without judgment.

Now how long does it take you to experience something? The time factor enters into experience only when you're trying to evaluate the experience or make a judgment on the experience. That's what enters the time factor into experience. Otherwise, everything is experienced as right now, instantly.

When you are handling a persistent mass, you need to be aware that the experience which was resisted

became resisted because a negative judgment was associated with it. And you're going to run into that when you start handling it. Realize that it's just another layer of belief built up around this "orphaned" creation.

How to handle it? What you want to do first is find all the beliefs that keep it unknown. You just identify whatever the belief is that keeps the unknown around the mass, and experience it (i.e., Feel what it feels like to puzzle over...). These unknown beliefs come up as soon as you put your attention on the mass.

Now there may be a lot of layers to the thing. Just experience and discreate them one at a time: first an unknown and then a conclusion about the unknown, and then another unknown and then another conclusion, etc. At the core you will find a resisted experience, but there is a hidden side to this resisted experience. The hidden side to the resisted experience is this: before it was resisted, it was desired! That's the core of a persistent mass. The desire and resist are so antithetical to each other that they create separate realities.

One of the realities is one you won't want to experience. And that's the heart of the persistent mass.

So you find that experience and discreate the judgment on it and then experience it, along with the resistance, and the whole thing will discreate like any other creation.

Now, some of the creations may have been co-creations with others. Of course, others are persistent masses as well. Oh, yes you are! (laughter)

Don't worry, nobody would ever want to experience all of us!

Our conclusions about individuality are safe--at least for the time being.

If you run into a persistent creation with another "individual," it will require that you experience and discreate your judgment on that individual, and then view the situation as the source of every viewpoint involved. I told you this was hot stuff!

Occasionally you'll run into a case where you'll have a number of these persistent masses compacted together. I guess if you're creating experiences that you don't want to experience, you might as well stick 'em all together. Then you've got a cluster of persistent masses. Sometimes you'll have little clusters of masses, and you will handle part of it and get a change, but there'll still be something there. Well, you've made some progress. Just recognize there's still more there.

Rather than resisting the fact that you don't know, or that you haven't found out what it is, just realize how exciting the progress you're making is. You can experience an unknown. It's exciting to experience an unknown. We're wrapped in one, you know?

When you clean up all of the unknowns, you are going to contact the unknown that is around this idea that you have of yourself. Certainly do not stop there. That's just another unknown to handle.

As an Avatar, you want to be responsible for creating yourself, not just for getting to a point where you can live with yourself. You're Creators. You're not adjusters.

Define, label, disassociate, discreate, until you're right back at the level of pure awareness, without any persistent masses. It's not necessarily going to happen instantly, overnight-though it may if you expect it to. (Laughter)

Sometimes you have to peel layers off. Some people have a lot more confront on unknowns than others. An unknown motivates some people to create-that's where rumor and gossip starts. It's not the way to achieve Avatar.

Stop creating; you're overwriting yourself. Start experiencing until the tablet is blank again.

(Applause)

Definition:

Overwriting: recording over an earlier creation.

Gee, thanks. Since you are so nice, I'll give you one more little thing we've been working on. It's called a worm. A worm is a computer hack word that refers to a sub-program, or a sub-routine, that's contained in certain computer programs. Every time the computer program goes on line, the worm makes a little progress in whatever it's been programmed to do. Some worms eat away at and eventually destroy the program. They're parasitic worms. Other worms operate so that each time you turn the program on, they recalculate how long since you last used the program. They're monitor worms. The principle behind a worm is that it's connected with some function of the main program so it works automatically.

Now if you want to create something, create a parasitic worm and stick it on one of your persistent masses. The worm would be a belief that the mass is going to unravel, resolve, disappear. Just stick that belief on the mass and connect it with your breathing. Every time you take a breath, the worm makes a little progress on the persistent mass.

It's your universe. Make it work for you. You're the creator. You can create stuff like that in your universe.

All right? Any questions?

Q: Harry, could you approach persistent mass with the idea that you just love it? And if you didn't love it, you just love it some more and roll around in it like a dog in a dead woodchuck and stuff? (laughter)

The very idea of the word persistent means, "I don't like it." But, yeah, I believe that if you could love it enough that it would just fling you right through the unknown that surrounded it. And you'd be in it just like that. Love allows forgiveness, and forgiveness takes off judgment. I think that would be a key. It's probably why love is such a valuable tool.

Q: What if a person believes he can't get rid of something?

There are black worms and white worms. That's a black worm. The white worm is, you can get rid of it. Good worms and bad worms. Worm wars! (laughter) You all have a champion worm that is handling everything that comes up, every time you breathe. A guardian angel if you will.

OK? That's it!

AVATAR(r) MASTER'S COURSE

Part IV: Enlightenment

[11] PERSISTENT MASS HANDLING PROCEDURE

Definitions:

Mass (n): 1. a quantity of matter forming a body of indefinite shape and size. 2. an unidentified creation.

To Persist: to remain unchanged or fixed in a specified character, condition or position; to be insistent upon repetition.

To Resist: to withstand the force of; to exert oneself to counteract

or defeat; to exert force in
opposition to; _to desire not to._

Disown (vt): to refuse to
acknowledge as one's own.

Resisting a creation
means that you will not
willingly own it,
experience it or
recognize yourself as
its source.

A persistent mass is a creation that is continuously
created by "creating energy" from a source that you feel
you have no control over. It can be an obsession, a
neurosis, a pain, a fixed condition, an antagonist, a
disease--literally any perception whose duration is
greater than now.

The Anatomy of a Persistent Mass

Choosing to resist the experience of something
that one has chosen to experience (by his or her
creation of belief) creates the effect of suffering, of
being swept along, of being out of control. Time begins.
One creates against oneself. Feeling is replaced by
thinking.

How to Create a Persistent Mass

If, instead of experiencing a creation and
recognizing yourself as independent of the creation--as
the source of the primary that is creating it--you disown
the creation and resist it by creating responses to it, you
will create a persistent mass.

In the interval between creating the creation and
creating against the creation (resisting), there is a shift
in the viewpoint of the creator. This shift of viewpoint
occurs across an unknown and creates the appearance
that the old viewpoint and the new viewpoint are
separate.

A persistent mass is persisting because, identified
with the new viewpoint, you are attempting to create
away a definition--rather than experiencing it and
discreating it. The persistent mass feeds off your
resistance, reflecting it back to you as perception.

The core resistance was a moment containing painful emotions (grief, fear, anger) and/or sudden pain and trauma severe enough to cause you to respond by shifting your viewpoint.

The Denial Zone

The interval over which the shift in viewpoint occurs is an area of unknowness that is placed between the viewpoints to keep them separate, e.g., "I never want this to happen again."

The Core Creation

To discreate a persistent mass, you must discover and experience the creation at the core of the persistent mass that was disowned--disowned in the confusion of shifting viewpoints.

This core creation appears to be a source, but it is really only a reflector. It is like a moon that reflects the light radiated by the sun, only this moon reflects resistance radiated by you. And your own resistance, reflected back to you, is interpreted into the perception you have of the persistent mass--pain, anger, illness, fixed condition, etc. The core of the persistent mass appears to be the source of the perception. It's not. The source of the perception is you, but you do not recognize the reflection of your own resistance.

A persistent mass will always be some interpretation of reflected resistance.

A reality is what a viewpoint views, directs attention to.

A persistent mass is a reality that does not discreate on the CHP and appears not to be your creation--at least not the creation of the viewpoint you currently occupy.

Within the Avatar framework, "a desire" means a connection that is being created between two realities of different energy potentials.

If the persistent mass is experienced at any level prior to its core resisted creation, it fails to discreate, or if appearing discreated, it will mysteriously return. If you experience only your current resistance to the persistent mass or experience only a few layers of unknowns and wrong conclusions about it, but fail to discover and experience the original disowned creation at its core, the persistent mass will reappear as a reflecting body the next time something unpleasant happens and you radiate resistance.

Discovering the Core Creation

Resistance is the path that leads to the core of the persistent mass. Experience the resistance you feel toward the persistent mass (pain, obsession, fixed condition, etc.) and ride its reflection like a wave, steering your attention into the rising intensity of reflection right down to the core creation. It's a wild ride through some incredibly choppy waters, but hang on and it will dump you in the middle of a creation that will really set your teeth.

Persistent Masses

The person suffering from a persistent mass is entirely focused on the reflection, imagining it as the product of an outside source. He or she may not even suspect the existence of the reflector.

Many people intuitively know that a persistent mass has something to do with them, and they suspect that they somehow create it, but they haven't yet grasped the mechanics of how it is done. Well, now it's revealed--it's done with mirrors!

You can either stop radiating resistance so that none is reflected--which some do successfully as long as they can avoid conflict--or you can experience and discreate the reflector (resistance)--which is what Avatar recommends.

Instincts are Persistent Masses

The strong desires we call instincts are persistent masses created by a viewpoint shift during a death experience. They exist as core creations whose reflections are interpreted into impulses toward behaviors that will result in survival. When an instinct is

resisted, one starts a ride toward its core creation, which inevitably is some mental recording of a violent death.

Obsessive behaviors, uncontrollable desires, addictions, compulsions, fixed conditions, persistent pains, etc. are the result of reflected resistance being interpreted into impulses to be a certain way.

The essence of all personal reality is your interpretations placed upon your own reflected resistance!

The Anatomy of Anger

This is a particular kind of persistent mass that has as its core an imagined viewpoint. You imagined (created) that someone or something held a particular viewpoint. Then you shifted from your viewpoint that created the viewpoint for the other, and now the other seems to be an outside source. In truth, it is not a source, but a reflecting body. When you resist it, your own reflected resistance is experienced as anger.

Suffering is Reflected Resistance

With a little imagination you can create scenarios of events that, like fun house mirrors, distort the reflection of your resistance into whatever suffering you've been enduring.

One can achieve absolutely spectacular gains (miracles) by experiencing the impressions, thoughts, ideas, conditions, pains or compulsions as reflected resistance and following the intensity of the reflection down to the core creation of a persistent mass. This is not a procedure for the faint hearted, but once you realize that you are a no-thing and that it is only those things which you have identified with that are doing the resisting, you can appreciate any experience and discreate it.

When you find yourself smack in the middle of the awful, horrible, painful event that caused the viewpoint shift, enjoy it.

Procedure

* _0. Ensure that both student and guide understand and can demonstrate all the steps of this procedure. Do this BEFORE you begin a session either solo or with

another._

When you are ready to begin (solo for the exceedingly brave), student and guide create a quiet, comfortable and relaxed space.

* 1. Identify any persisting reality that you would prefer not to have. Ask: "What do you want to handle?" or, "What are you suffering?"

2. Experience your resistance to the creation (pain, feeling, mass, desire, etc.)."

3. "Expand your attention in the direction of the source of that resistance."
Spend as much time as is needed to move toward the source of the perception. Many interesting things may happen, but don't let the student get sidetracked.

4. "Continue until you reach the source of the resistance (core creation)."

5. "Now experience. Expand out and explore the creation. Accept any impression you get without response."

"Continue to experience, expand and explore to the outermost limits of the creation."

7. "Label it without judgment."

8. "Recognize, this is not-I, this is my creation"

9. "Permit it all to discreate."

10. Repeat as necessary. You may ask: 'Would you like to go through it again?'

Note: Any events, beliefs, feelings, etc. that come up while one is following the resistance down to the core creation should be addressed with CHP only if they are blocking the student from reaching the core creation.

200 Master's Course

[End of Avatar Master's Course Part IV]

AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[1] SELF-IMPORTANCE

A Persistent Identity Handling

Definitions:

Self-importance: the feeling or the manner of one who too much obtrudes his sense of his own importance on others; egotism; pomposity.

Consciousness: awareness plus content.

Egotism: the practice of putting forward or dwelling upon one's self; the habit of talking or writing too much about one's self.

Identity-pattern: (self-idea) an energy or sub-energy pattern created by a belief and containing consciousness.

Resist: to create against oneself.

Polarize: to separate into diametrically opposed, often antagonistic, groups, characteristics, aspects or viewpoints.

Transition: the action of passing from one reality to another (e.g., death, unconsciousness, trauma, etc.).

Denial Zone: an area of consciousness between two polarized energy patterns that creates, when viewed from either energy pattern, a refusal to believe in or accept the existence of the opposing energy pattern; a transition.

Every concept of self (name, location, condition, etc.) is composed of awareness identified with an energy pattern, or sub-pattern, of its own intentional or unintentional creation. Awareness, true self, is the source of definition (creation) and is itself undefined (a no-creation).

As the concept of self simplifies and becomes more expansive and inclusive, it ceases to identify itself as being defined by the limits of ever more and more subtle energy patterns.

The experience that one is not defined by a physical body, that one is separate from the body, is a fairly early milestone on this path to true self. A more subtle experience is the recognition that one is not defined by his or her beliefs, that one is also separate from beliefs. Complete liberation occurs with the experience that one is not any of the qualities, attributes, desires or characteristics that are commonly ascribed to self.

How far this de-identification process can be pushed, and what ultimate state may be achieved, is a more fitting subject for exploration than for explanation. Pushed for words, some have suggested: an abiding in silent awareness beyond desire.

It is sufficient to say that most Avatars have gone up this road further than words will clearly express.

Beginnings

At some point in time, every being began as a notion of separation in awareness. Initially, this nucleus had some degree of choice over what sort of energy pattern it wished to explore. At this level, belief and creation were coincident. The pattern it created, it became. This is the core identity.

This core identity pattern, acting like an archetypical blueprint, determined the range of subsequent beliefs that could be created and the range of reality that could be experienced.

The core identity pattern also determined what realities could be changed and what realities were

beyond its influence. Since a core identity can create and discreate an infinite number of reality sub-patterns within the reality pattern it is being, limitations are not always apparent.

Definitions

Range: the extent over which something operates

Who Am I?

The act of acquiring definition (identity) is, as well, the act of acquiring limitation. A basic conflict in creation arises when you seek to expand your influence beyond the limitations of the identity that you are being without changing that identity (e.g., bus drivers are not permitted to perform brain surgery).

In the student who is asserting a particular energy pattern (identity), the Master will find the most unyielding limitations.

If there is a fault with the Avatar materials, it is that the Master fails to see inside a student's consciousness to discover that he is running the entire Avatar procedure on reality sub-patterns--creations within a creation. Where this is suspected, the Feel-It exercises and Source Creation exercises should be re-done very thoroughly.

The Identity Pattern

Any identity pattern (or self) can be thought of as a blueprint of desired and resisted characteristics. In "stuck" identities the characteristics have polarized, and you are identifying with only half of the characteristics of the identity pattern--one pole--and you choose not to see the other pole or to view it as "not my creation." This prevents its discreation. You're stuck with it.

Stuck identities are usually evidenced by many fixed opinions and judgments. The most common pattern of a "stuck" self is a package of specific attributes (judged positive) separated by a denier (usually a self-created unknown) from the exact opposite package of attributes (judged negative). This identity pattern will behave the same as a persistent mass. No matter how many times you discreate the one pole of the identity, it will automatically recreate from the pole you are not willing to experience. That is the

nature of duality--defining "up" also defines "down," defining "good" also defines "bad."

Understanding this model of identity, one can create a quite satisfactory explanation of the karma-phenomenon.

The Way Out

You can discreate any "stuck" self by using the Creation Handling Procedure and circumscribing both poles of the identity. This is a major breakthrough in the field of self-development. After a few minutes with this process, you will realize that most of what you have been resisting in life is part and parcel of a "stuck" self.

This two-faced Janus aspect of self tricks you into desiring the socially favorable aspects of existence and at the same time resisting the socially unfavorable aspects that accompany the favorable. Is it any wonder that life is viewed as a struggle? When you sort out and circumscribe the "good" you also label what is left as "bad." Every saint contains a sinner; every sinner contains a saint. If you are unwilling to experience both aspects, you will never be able to discreate the identity.

A neat trap!

In some instances, seeking to be perceived by others as occupying one pole of an identity pattern becomes an all-consuming effort. This is vanity and egotism in the extreme.

Avatar students who are exhibiting excessive pride and vanity for occupying a socially favorable pole of an identity pattern, or who are wallowing in degradation and shame for occupying a socially unfavorable pole of an identity pattern, have made the least gains.

Most, and probably all, of the refunds given to dissatisfied students have gone to this small group. Without any particular efforts on the part of their Masters, the students were coaxed by the Avatar materials toward the unknown that they had spent a lifetime creating in order to deny the opposite pole of their asserted identities. Usually, at the point of entering this self-created unknown or denial zone, they have gone into disagreement with the Avatar procedure, Harry Palmer, Star's Edge, the Master, or something else. It's easier to project your own dark nature onto something or someone else rather than to meet it head on.

Identity Flipping

Some students have been observed to flip back and forth between the socially favorable characteristics of an identity pattern and the socially unfavorable characteristics of the same identity pattern. Because of their inability to view both poles as part of the same package, they imagine they have experienced a personal transformation. Such people are unstable. If a student suddenly has a bewildering change and wants to pack his whole life in and come live with you and worship at your feet, you should suspect one of these polarity shifts.

After all your sweat and worry, you now know that when you run into a person who is giving you trouble you are probably looking at an identity pattern that is operating as a persistent mass--either yours or theirs. At least you know how to handle it! And what an insight this gives you into human nature!

Relationships

This structure of an identity pattern, to have both asserted aspects and resisted aspects, is important for an Avatar Master to understand. If, in a Master's handling of a student, the Master asserts one pole of an identity pattern, it tends to shift the student toward the opposite pole. Depending upon the student's willingness to occupy this pole, the student will either be attracted or repelled by the Master. This is a major factor of why one Avatar Master is successful and another fails.

One of the worst mistakes an Avatar Master can make is to assert himself or herself as a knowing, holy, spiritual Master--no matter how insistent people who are asserting the opposite pole of "willing disciple" become.

The more genuinely selfless, closer to pure awareness the Avatar Master becomes, the easier the students he or she guides will be able to experience and discreate all aspects of the identities that entrap them.

Love at First Sight

Sometimes a person will exhibit a strong preference for another person that he or she perceives as occupying or asserting the same pole of an identity pattern that he or she is occupying. Both being good Christians or Moslems or bikers, etc., they fall madly in love. Then, as time passes and communication breaks down, they begin to project the resisted pole of their identity pattern on the other. Oh-oh!

You Know It's Gotta Be

In truth, all resistance to others, all upsets with others, all criticisms and judgments of others, are really creations against the resisted pole of an identity pattern that we are unknowingly being. As you begin to recognize your own reflection in others, you experience a decided increase in your tolerance for others.

When you adopt the viewpoint
that there is nothing that exists
that is not part of you, that there
is no one who exists that is not
part of you, that any judgment
you make is self-judgment, that
any criticism you level is
self-criticism, you will wisely
extend to yourself an
unconditional love that will be
the light of your world.

CREATIVISM 1987

Creative Power

When you resist your own creations, your creative powers are quickly exhausted. When you quit criticizing and start appreciating you will find your creative power returning.

The act of inviting, or becoming, another person's evaluation of who you are, or should be, comes as a result of exhausting your own creative powers in self-criticism.

The sense of being invalidated by another is the result of inviting another to create an identity pattern for you, and then having them create an identity pattern similar to the identity pattern you are resisting. What a betrayal!

The resisted aspects of an identity pattern are often the most obvious thing about a person to another.

Manipulation and control are accomplished by acknowledging and rewarding the favored pole of an identity pattern-here, you're a good boy-and criticizing or punishing the resisted pole. This is the business of cults and kings.

The Master's Presence

Avatar Masters operate most effectively as source-awareness without content or limit. In this way, if they should feel some resistance to another's identity, they will recognize it as a reflection of something they should integrate. With this understanding, one's enemy offers the lesson of greatest worth.

To exist independent of pattern is to be God-realized. Many Avatars believe it is achievable.

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[2] PERSISTENT IDENTITY PROCEDURE

Key Questions:

(Fill in the blank with an item from the list below)

(A) Is there some___ you are resisting?

(B) Is there some___ you are desiring?

Items To Use In The Key Questions:

attribute, identity, emotion, idea, desire, sensation, characteristic, attitude, habit, perception, experience, correction, belief, condition, situation, communication, upset, relationship, recognition, evaluation.

(Note: Any noun could probably be used; the above have been tested.)

Steps:

I. Ask either question (A) or (B).

II. For answers to question (A):

1. Create what it feels like to resist it.
2. Create what it feels like to desire it.
(If the student is unable to create desire, return him/her to resisting for awhile and then come back to desiring. Do this until s/he can experience both.)
3. Expand to the outermost limits of both feelings simultaneously.
4. Label it without judgment.
5. Recognize, this is not-I, this is my creation.
6. Permit it to discreate; turn it off.

Repeat steps 1 - 6 as necessary.

III. For answers to question (B):

1. Create what it feels like to desire it.
 2. Create what it feels like to resist it.
(If the student is unable to create resistance, return him/her to desiring for awhile and then come back to resistance. Do this until s/he can experience both.)
 3. Expand to the outermost limits of both feelings simultaneously.
 4. Label it without judgment.
 5. Recognize, this is not-I, this is my creation.
 6. Permit it to discreate: turn it off.
- Repeat steps 1 - 6 as necessary.

Tip

After a situation is totally cleaned up, it's good to use the Create step 6 from the CHP to create what you prefer.

 The persistent identity procedure can be adapted to particular situations by prefacing the key questions with the situation, e.g., "About smoking" is there some__you are resisting?
 (continue the whole procedure with 'about smoking,' etc.) or "About relationships" is there some__you

are resisting? or "About finances," etc.

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[3] DEBUGGING STUDENTS

Can God
create a stone that
is so real that even
he can't discreate it?

To date, 95% of all students running into difficulty have been successfully and rapidly (usually within a day) debugged by having them redo some or all of the exercises prior to the Creation Handling Procedure.

Many students successfully debug themselves just by relaxing.

The next section BUGS recommends exercises and questions for debugging. Any debugging should be done in a totally confident manner and without any assignment of importance or seriousness. The successful attitude is, "Oh this is pretty routine."

The other 5% (which really should not have been on Avatar in the first place) are found to be incapable of exerting enough control over their own minds long enough to make any real progress. Too much thinking! They appear to be in a frantic, uncontrolled create, create, create.

The correct handle would be to screen out these 5% before they reach Avatar and direct them onto courses where they can achieve a higher degree of control over their own thinking processes. Having failed to do that, one can pull them through Avatar by heavy emphasis, usually under supervision, on the Feel-It exercises, lots of Creation Exercises (days), and Label-It exercises until they realize, without any suggestions from anyone else, that they are experiencing their own assignment of opinion.

It's tough slugging as they seldom miss an opportunity to create themselves as bad effect, or severely limited, and favorite among favorites, betrayed! But these 5% generally respond to loving, high-spirited

teasing and universe handlings. And while they require a lot of time, they are always interesting studies.

(NOTE: When anyone is bugged, they tend to look like one of these 5%. The only real difference is the speed and the willingness the 95% exhibit in straightening themselves out.)

Many students go through a stage of "being difficult." Some do it quietly in suppressed despair, and some assert to one and all their great tragedies. Fortunately the adage "it's always darkest before the dawn" applies. Allow the integration they are experiencing to occur and treat their suffering with the attitude that "some people get to have all the fun," and the sun will rise!

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[4] BUGS

The following are the most frequent bugs and the programs to handle:

Bug #1

The student is trying and failing to get rid of something.

Probable Cause:

The opinion he (or she) has of how bad the thing is, is preventing him from identifying with and tolerantly experiencing the consciousness contained in the thought-form. He is pushing against himself.

Program:

Label-It Without Judgment Exercises
Redo Source Creation Exercise

Bug #2

The student knows something is wrong but can't say what it is.

Probable Cause:

The student is resisting an unknown. (Resistance to an unknown usually takes the form of trying to figure it out.)

Program:

Label-It Without Judgment Exercises
Redo Source Creation Exercise

Have the student enjoyably create the feeling that "there's something wrong and I can't figure it out." Handle per Creation Handling Procedure.

Bug #3

The student discreates something, but it comes right back.

Probable Cause:

1. The student has beliefs that it serves him/her in some way.
2. The student's Creation ability is weak.
3. The creation is a response to a persistent mass.
4. The student is discreating replicas of the creation.

Program:

1. Redo Feel-It exercises (emphasis on experiencing the actual creation)
2. Redo Source Creation exercise
3. Have the student answer the question (to self) "How might this serve someone?" and handle the answers with the Creation Handling Procedure.
4. If necessary, guide the student through the persistent mass procedure.

Bug #4

The student has doubts about his ability to run the procedure and can't seem to discreate his doubts or keep them discreated.

Probable Cause:

The student is out of present time and operating from fixed ideas. Any self-invalidation is a secondary communication.

The student is in a denial-zone.

Program:

1. Redo Feel-It Exercises.
2. Redo Source Creation Exercise.
3. Have the student answer the following questions (to self) and discreate the answers with the Creation Handling Procedure.

"Do I already have some idea about how I ought to do it?"

"Do I already have some idea about how I ought to feel?"

"Do I already have some idea about what I should be doing?"

"Do I already have some idea about what ought to happen?"

Bug #5

The student is experiencing something s/he does not prefer.

Probable Cause:

The student changed his/her identity after creating it.

Program:

1. Redo Feel-It exercises.

2. Have the student create identities that would prefer to experience the thing s/he says s/he does not prefer. Have the student identify with his/her idea of those identities and handle with Creation Handling Procedure.

3. Have the student create identities that would prefer not to experience the thing. Have the student identify with his/her idea of those identities and handle with Creation Handling Procedure.

Bug #6

The student is bogged and asserting the reality of his own limitations.

Program:

1. Redo Source Creation Exercise.

Bug #7

The student is unchanging or not making the gains s/he should.

Probable Cause:

Stuck into resisting. Persistent Identity.

Program:

1. Redo Feel It exercises.
2. Redo Label-It Without Judgment.
3. Redo Source Creation Exercise.
4. Have the student write a list of answers to the following question: "What should be resisted?"
5. For each answer the student comes up with s/he should:
 - (a) Re-label (using the creation exercise) the answer as a positive experience. For example, change his/her opinion that it should be resisted to an opinion that it would be all right to experience it.

(b) Identify with and acceptingly imagine experiencing the idea, condition or event.

(c) Handle per Creation Handling Procedure.

Bug #8

The student is emotionally unstable.

Probable Cause:

Is dependent upon approval of others.

Program:

1. Redo Feel-It exercises.
2. Redo Label-It Without Judgment Exercises.
3. Redo Source Creation Exercise.
4. Have the student write a list of answers to the following question: "What should be disapproved of?"
- 5.(a) Re-label (using a primary origination) the answer as a positive experience. For example, change his/her opinion that it should be disapproved of to an opinion that it would be all right to approve of it.

(b) Identify with and acceptingly imagine experiencing the idea, condition or event.

(c) Handle per Creation Handling Procedure.

Bug #9

The student is creating himself or herself as stupid.

Probable Cause:

The student is using an unknowness to avoid experiencing something.

Program:

0. Climb for Atonement (use unkindnesses

toward self)

1. Redo Feel-It exercises.
2. Have the student answer the following question (to self) and handle the answers with the Creation Handling Procedure.

"What am I experiencing right now?"

Bug #10

The student can't create or change a reality.

Probable Cause:

1. The student's limitations serve him or her.

Program:

1. Redo Source Creation Exercise.
2. Have him (or her) create the reality he wishes to create and handle his secondary originations with the Creation Handling Procedure.

If no success:

- 3: Have him/her answer the following question and identify with, experience and handle the answers with Creation Handling Procedure.

"How would it serve someone to fail?"

Bug #11

The student complains, wants refund and is resisting any solution or help.

Probable Cause:

The student believes that being an Avatar conflicts with some other purpose s/he has.

Program:

1. Recognize that the student has a hidden agenda and may be operating with the

belief that s/he would be wrong or injured in some way if s/he were to construct or change his or her beliefs. This may place the student beyond any hope of achieving the state of Avatar.

2. If the student is willing, suggest s/he handle any beliefs s/he has about Avatar, religion, Harry Palmer, spirituality, social behaviors, as being wrong or dangerous.

3. The student may also handle any beliefs s/he has about his or her purpose being right, or being of greater benefit, or of nobler design or whatever.

If you are uncertain as to what is going on with the student, a direct handle is to give the student a copy of Bug Diagnosis Index and let him or her chew it over and tell you what is wrong.

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence -----

[5] BUG DIAGNOSIS INDEX

#1. The student is trying and failing to get rid of something.

#2. The student knows something is wrong but can't say what it is.

#3. The student discreates something, but it comes right back.

#4. The student has doubts about his/her ability to run the procedure and can't seem to discreate the doubts or keep them discreated.

#5. The student is experiencing something s/he does not prefer.

#6. The student is bogged and asserting the reality of his/her own limitations.

#7. The student is unchanging or not

making the gains s/he should.

#8. The student is emotionally unstable.

#9. The student is creating himself/herself as stupid.

#10. The student can't create or change a reality.

#11. The student complains, wants refund and is resisting any solution or help.

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[6] SUBJECTIVE DISCOURAGEMENT HANDLE

Reference: "The Discouragement Program" pg 12

Employ the persistent identity handling procedure on the following:

1. Feel what it feels like to desire to be encouraged.
Feel what it feels like to resist being encouraged.
 2. Feel what it feels like to desire to be discouraged.
Feel what it feels like to resist being discouraged.
-

THE AVATAR(r) MASTER'S COURSE

Part V: The Master's Presence

[7] PROSPERITY RUNDOWN

People's attitudes toward money (prosperity) are responsible for much of the upset in the world. The purpose of this rundown is to handle ideas and beliefs about money.

Section One: Attitudes

(These should be experienced lovingly and discreated.)

1. It costs too much.
2. There isn't enough money.
3. I'd better save it.
4. I don't want to pay it.
5. It's wrong to waste money.
6. It's wrong to have money.
7. There are a lot of things more important than money.
8. Money motivation is wrong because ...(fill in the blank)
9. All he wants is money, so ...(fill in the blank)
10. I can't afford it.
11. People with money are(fill in the blank)
12. I don't need money.

Section Two: Identities

(1) Experience and discreate any identities that are critical of people who have money.

(2) Experience and discreate any identities that feel right, justified, righteous, spiritual, holy, etc. for:

not having lots of money

being poor

robbing from the rich

denouncing money motivation

having money.

Section Three: Persistent Identity Handle

(1) Experience resisting and desiring, and then discreate the following:

Money, poverty, charity, paying clients, customers, work, reasons to steal, etc.

Section Four: Creation of Prosperity

(1) Construct a belief that would result in experiencing the prosperity you desire.

(2) Create the belief as a primary origination until there are no secondaries. (Secondaries may be either exaggerated, or discreated with Creation Handling.

IMPORTANT: As you are creating the above primary origination, pay careful attention to any paths of opportunity, or ideas, that open or occur to you as the belief starts to become effortlessly real (particularly:

immediate events, statements, occurrences, however innocent...).

[End of Avatar Master's Course]

