

WHY A THETAN IS STUCK IN A BODY (part 3)

A lecture and auditing demonstration given on 16 October 1953

1st ACC – 23

Transcript of lecture by L. Ron Hubbard AICL-19 Part 3, renumbered 10A (part 3) and again renumbered 23 for the "Exteriorization and the Phenomena of space" cassette series.

Note that AICL-19 (10A) (672) was a single long lecture (over 90 min) which was divided into 3 shorter (30 min +) lectures (numbers 21 to 23) in the clearsound version.

[Based on the clearsound version only.]

Continuing this demonstration of this machine.

We've just made, in experimentation here, a rather astonishing discovery that a fellow can put it on a null and then by fixing his attention on the point where the probe is in, that the moment his attention goes through he gets a beep regardless of where he puts it on his body. In other words, it registers communication contact.

Where you have no communication contact you get a null on the machine. In other words, this machine has been tested out on Homo Sapiens who is practically null all over – he is numb all over.

And this would tell you, then, that you would just go over a pc – this possibly could measure all sorts of things; such as how anesthersed is your pc.

Male voice: I might mention there that it seems to be a strict theta contact that turns it on because you can feel it through the body nerves after the null.

Mm-hm. It's a theta contact all right; although the machine isn't terribly sensitive to it. I had the probe here and the can and I was connecting the two together with a couple of beams and I was having a rough time with the electronic flow that was coming off of it. But I did get a couple of momentary contacts and then I got no beep.

But on a preclear who is in good – well tuned up on the same wavelength you are, you see, I was turning it on a pc a moment ago here. I don't know how much you were withholding your attention but it was going on at the instant I made contact. And I knew the instant it was going on and each time you did that. You put it on your shin, then you couldn't put it on; you couldn't make it go on, I couldn't make it go on; shin was a very anesthersed area. So he's been – he complained about this and that's – I guess his complaint is based upon the fact that he's out of contact with that area. So it seemed to be there is a traumatic condition

in that area. A traumatic condition demonstrated through a null of the machine, not its noise. The machine is backwards.

Now, the goal of the machine, as advertised, as written up, as intended, and so forth...

Male voice: Would put the preclear in apathy.

.. would – would – yes! To try to get the pc down to a point where he's numb all over. And the poor pc has got some sensation left – he's got some sensation left in one spine spot or something like that – you're going to take it away from him and make that numb, too! You theoretically, from the experiments we've done here very cursorily – I don't experiment on this kind of results – but I mean, just looking it over as to what you'd work on – I would work experimentally to find out: One, if it registered really only – I mean if it registered only on live areas and if its nulls were anesthased areas and then would turn it up so that I was looking for a null.

And then having found a null, process the preclear to get off the dead energy in the area so that it was live energy and then see whether or not the preclear felt better if this area was freer.

What we got here was a lot of live energy across the first pc's lips and then as we processed it, it finally got all over his face. And I don't know now – does your face feel more dead or more alive?

Male voice: It feels much more alive.

Feels more alive. This could be called a life meter: it cries when it finds you alive. This is true of nearly every electronic gimmick which has drifted my way now for many, many years. The thing was rigged up to make more MEST – on its explanation – but if you reversed it, somehow or another you could get someplace with it.

Now, I was talking to you a little while ago about speed of drill. I was doing a little exercise with Millen, just before the lecture and I'm just going to give you a very, very brief resume' of it. And we will see what happens with her now as I process on this.

There is no reason why you have to sit out front here, Millen.

Let's go through this, let's be – I don't care – a long distance from yourself. You got it?

PC: Okay.

LRH: Okay. We're not showing you off in any fashion whatsoever, we're just talking about auditing.

PC: All right.

LRH: All right. Be over the Walt Whitman Hotel.

PC: Okay. LRH: Be near the sun.

PC: Okay.

LRH: Be near the moon.

PC: Yeah.

LRH: The Walt Whitman Hotel.

PC: Okay.

LRH: Saint Paul's Cathedral.

PC: Yes.

LRH: The sun.

PC: Okay.

LRH: The moon.

PC: Mm-hm.

LRH: Earth. PC: Yeah.

LRH: What's happening here?

PC: Slowup. That slowup is still there.

LRH: That slowup.

PC: Mm-hm.

LRH: Fascinating, isn't it! We'll keep on with this.

Earth.

PC: Yes.

LRH: Moon.

PC: Okay.

LRH: Sun.

PC: Okay.

LRH: Nearest star.

PC: Yeah.

LRH: Earth.

PC: Okay

LRH: Sun.

PC: Yes.

LRH: Saint Paul's.

PC: Okay.

LRH: Walt Whitman Hotel.

PC: Okay.

LRH: This room.

PC: All right.

LRH: Earth.

PC: Okay.

LRH: Moon.

PC: Okay.

LRH: Sun.

PC: Yeah.

LRH: Nearest star.

PC: Yes.

LRH: Sun.

PC: Yes.

LRH: Nearest star.

PC: Okay

LRH: Sun.

PC: Okay

LRH: Nearest star.

PC: Okay

LRH: Sun.

PC: Still hard for me to do that.

LRH: Nearest star.

PC: Mm-hm.

LRH: All right. Be halfway between them.

PC: Yeah.

LRH: All right. Let's take a look at yourself where you are there and around you and see what is this about slowing down. The more we do this the more you slow down. All right, let's take a look at yourself What are you doing? Whatcha packing?

PC: Hmm. It's easy when I'm on my bicycle riding off in all directions. Between that, this place and the Earth, it's not so easy, and back here – I slid.

LRH: Mm-hm. You packing something that the gravity of things attract, or something? Let's take a look at yourself Shift your wavelength around; different visios of yourself of what your mass is. You must have something to do with mass for sure. I mean, I'm saying this complaint about the gravity pulling. See anything?

PC: Yeah.

LRH: What do you see? Pcs are awful reluctant to tell you this, by the way. They think you're asking for their home universe or something. Whatcha looking for?

PC: I'm trying to look – make sure I'm seeing what I'm looking at.

LRH: Hm? PC: Just making sure I'm seeing what I'm looking at.

LRH: Okay. Duplicate what you're looking at.

PC: Well, what it looks like is a black – layers of black – I don't...

LRH: Okay. Duplicate it.

PC: Close to the Earth.

LRH: Duplicate it.

PC: I don't like to get that close to it.

LRH: Well, just duplicate it.

PC: All right.

LRH: Blow up the duplicate.

PC: Mm-hm.

LRH: Duplicate it again.

PC: All right.

LRH: Blow up the duplicate.

PC: Okay.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Blow it up.

PC: Okay

LRH: Put up four duplicates.

PC: Okay.

LRH: Blow them up.

PC: Okay.

LRH: Four more.

PC: All right.

LRH: Blow them up.

PC: Mm-hm.

LRH: Okay. Now, let's be near the sun.

PC: Sure.

LRH: Let's be close to the corona.

PC: Mm-hm.

LRH: Let's take a look at it. What's the longest plume you see?

PC: Hm. Oh, yeah.

LRH: Got it?

PC: Mm-hm.

LRH: Okay. Let's go up and sit on the top of it as it flicks in and out.

PC: All right.

LRH: Okay. Let's slide down toward the sun.

PC: I like this one.

LRH: Okay. Let's slide back up. Slide down. Slide up.

PC: Mm-hm.

LRH: Get near the moon.

PC: Okay.

LRH: Back side of the moon.

PC: Mm-hm.

LRH: Whatcha see?

PC: Back side of the moon.

LRH: What's it look like?

PC: Like this – front side.

LRH: Okay. Let's take a good look at it.

PC: Mm-hm.

LRH: Let's look at the other side of the moon.

PC: Mm-hm.

LRH: Let's compare the two sides.

PC: Mm-hm.

LRH: What differences?

PC: Not quite the same.

LRH: Not quite the same.

PC: Uh-uh.

LRH: All right. Let's just be on the front side of the moon.

PC: Front side.

LRH: Got it?

PC: Mm-hm.

LRH: Back side of the moon.

PC: Yeah.

LRH: This side of the moon.

PC: Yeah.

LRH: The other side of the moon.

PC: Mm-hm.

LRH: This side of the moon.

PC: Yeah.

LRH: Other side.

PC: Mm-hm.

LRH: Earth.

PC: Yeah.

LRH: Walt Whitman Hotel.

PC: Mm-hm.

LRH: Sun.

PC: Yeah.

LRH: Saint Paul's.

PC: Yeah.

LRH: Find Jupiter?

PC: Sure.

LRH: Okay. Look at the side of Jupiter away from Earth.

PC: Yeah.

LRH: This side of Jupiter.

PC: Mm-hm.

LRH: Other side of Jupiter.

PC: Yes.

LRH: This side of Jupiter.

PC: Okay

LRH: Other side of Jupiter.

PC: All right.

LRH: Go into an orbit around Jupiter.

PC: Here we go.

LRH: Go into a perihelion around Jupiter now. Now, let's get this perihelion going so that you get a real fast swoop back around Jupiter.

PC: Mm-hm. One more time now, here we go. Uh-huh.

LRH: Well, okay. Sun.

PC: Oh! All right.

LRH: Moon.

PC: Mm-hm.

LRH: Earth.

PC: Yeah.

LRH: Still feel that pull?

PC: No.

LRH: Well.

PC: No more.

LRH: Good. Okay. Walt Whitman.

PC: Yeah.

LRH: Now put a beam between the Walt Whitman Hotel and Saint Paul's.

PC: Mm-hm.

LRH: Got them? All right. Smack the beam together.

PC: Okay

LRH: What happened?

PC: Got an explosion halfway between.

LRH: Okay. Was it a big one?

PC: Yes.

LRH: Satisfactory?

PC: Beautiful.

LRH: Okay. Now let's put a beam between Earth and the moon.

PC: Mm-hm.

LRH: Now let's smack it together.

PC: Mm-hm. Mm-hm.

LRH: Okay. Let's put a beam between Earth and the sun.

PC: Okay

LRH: Another beam from the sun to Earth.

PC: Two of them.

LRH: Another beam.

PC: Three of them.

LRH: Another beam.

PC: Four of them.

LRH: Another beam.

PC: Five of them.

LRH: Take them all and wind it around Earth like a maypole.

PC: Yeah.

LRH: Now smack them so they all explode.

PC: Yeah.

LRH: Got it?

PC: Mm-hm.

LRH: Let's be about a thousand miles up from Earth.

PC: Mm-hm.

LRH: Five thousand.

PC: Mm-hm.

LRH: Six thousand.

PC: Mm-hm.

LRH: A hundred thousand miles.

PC: Okay.

LRH: Take a look at Earth.

PC: Mm-hm.

LRH: How's it look?

PC: Small.

LRH: Small. Let's come in close to it now.

PC: Yes.

LRH: Those black shells still apparent to you?

PC: I don't see them.

LRH: Good. Okay.

Now, let's be over South Africa.

PC: Yes.

LRH: Walt Whitman Hotel.

PC: Yes.

LRH: Saint Paul's.

PC: Yes.

LRH: This office.

PC: Yes.

LRH: London.

PC: Yes.

LRH: Moscow.

PC: Yes.

LRH: Calcutta.

PC: Yes.

LRH: Shanghai.

PC: Yes.

LRH: Calcutta.

PC: Yes.

LRH: London.

PC: Yes.

LRH: Saint Paul's.

PC: Yes.

LRH: Tower of London.

PC: Yes.

LRH: Saint Paul's.

PC: Yes.

LRH: Tower of London.

PC: Yes.

LRH: Saint Paul's.

PC: Yes.

LRH: New York.

PC: Yes.

LRH: Florida.

PC: Yeah.

LRH: Key West.

PC: Mm-hm.

LRH: Tallahassee. PC: Yeah. LRH: Key West. PC: Yes.

LRH: Tallahassee.

PC: Yes.

LRH: Miami.

PC: Yes.

LRH: Galveston.

PC: Yes.

LRH: Okay. Now where would you like to be in relationship to your body?

PC: Somewhere in the office.

LRH: Good. Suit yourself

Okay. The only purpose of this demonstration was to show you the speed with which a I likes to operate and even then finds it probably a little slow.

Is that so?

PC: That slowness wore off after that process.

LRH: The slowness?

PC: Yeah. Speeded up.

LRH: Yeah.

I'm going to ask you a very pertinent question. What is energy? I expect you to know that answer. What's energy?

Audience: Condensed space. Condensed motion.

LRH: Okay. If you had to have lots of force, what would you need?

Male voice: Lots of space.

LRH: You'd need to have the ability to condense space, perhaps. But what is motion?

Male voice: Change of position.

LRH: What's motion?

Male voice: Particle moving through space.

LRH: That's right. What's motion – in the back end of the room there?

Female voice: Condensation of space.

LRH: Nah. What's motion?

Male voice: Change of position.

PC: Of particles.

LRH: Come on, what's motion?

Male voice: Change of position through space.

PC: In space.

LRH: That's right. Change of position in space. That's the most basic, elementary definition we have. Okay. Except the definition for space, but that doesn't belong to this society yet. We're still using that. They – we're using space here, with a grand gesture here, for I don't know how long and they never said what it was. You won't even find it in a physics textbook – it's a viewpoint of dimension.

Okay. A viewpoint of dimension. Now what's motion in terms of the viewpoint of dimension?

Male voice: Changing the viewpoint.

LRH: Yeah. You're changing viewpoint amongst dimension points.

Male voice: Or a change in dimension points around the viewpoint.

LRH: That's right. Either way. What's motion?

Male voice: Change in dimension points around a viewpoint.

LRH: That's...

Male voice: Change in particles.

LRH: That's right.

Male voice: Swinging your viewpoint through a series of dimension points.

LRH: Yep. Change of viewpoint in relationship to dimension points or change of dimension points in relationship to viewpoints. Agreed?

Male voice: Agreed.

LRH: Now you could throw a viewpoint – do this for the heck of it – just from where you're – where you are at the moment, throw a viewpoint over the Walt Whitman Hotel. You remain where you are and throw one over the Walt Whitman Hotel. Get an impression of that? Now from there – from the viewpoint you have over the Walt Whitman Hotel – throw out a viewpoint over Philadelphia. You get the sensation of recording it over the Walt Whitman Hotel?

Male voice: Mm-hm.

LRH: Okay. Now blow up both of those viewpoints.

Male voice: Okay

LRH: Ninety-nine percent of what's wrong with a "V" [SOP case level five] is he's gone and done this trick ad infinitum. He's extended from one to another to another to another.

Now, Dick was clearing up a flock of musicians by running the concept "wanting good things to last." Now, that's slow freight but it's effective. It's slow freight – wanting good things to last. It is much, much, much better – and get this one since you all will tell your auditors about bad things and all of your preclears will tell you about bad environments – how about wanting to remain in a good place?

Huh? Huh? Wanting to remain in a good place.

Male voice: Oh, that's a bad one. That's a bad one!

LRH: That's real hot because it's straight on geographical area.

Male voice: The inverse of that, too, holds, doesn't it? If you don't like where you are, so you send out viewpoints.

LRH: That's right. And then there's being in a bad place and wanting to be in a good place; so instead of just being in the new – good place, you think you have responsibilities in the bad place, you remain in the bad place and put a viewpoint over in the good place. You're not going to tell anybody where your viewpoints are in these good places. Places would get awful crowded if you did.

Male voice: Another point there, no matter how bad the space you're in, when you're really low-toned, in order to leave it, you've got to go somewhere else and that might be worse.

LRH: That's right. Well now, you get somebody who knows a good hunting preserve and knows exactly where to find deer. He may tell a few of his friends, if they're real good friends, but he sure doesn't publish it in the newspaper if he's really dependent on those deer, does he? Huh? Wanting to be in a good place – interesting concept, isn't it?

Male voice: What if a guy got – that was in a good place and wanted – liked it so well that he never wanted to leave, but he did leave – and got time and space confused; why wouldn't he be stuck there years later in a good place instead of a bad place?

LRH: Yeah. Do you actually – you know, this thing about a facsimile is quite interesting. A guy will mix himself up with it with malice aforethought so he won't leave bad places – I mean, pardon me – so he won't leave good places accidentally. A fellow will fix up a place, you see, and then he'll think he has to leave it, so he kind of stays there and puts out a viewpoint over the place he has to go to and so he gets strewed all over the darned universe.

Well, if a guy keeps putting out viewpoints, parking them here and parking them there and parking them someplace else, he gets himself into a very wonderful state of mind. He's got viewpoints all over the place.

Then he gets into this silly one. He thinks there's a scarcity of them simply because he doesn't find he has enough concentration to look through more than one at once. See? That is the real dopey one. So the second he looks through two at once, he finds the two scenes are coinciding on him because the MEST universe has got charge on it. So what's he doing? He's trying to match-terminal something. Well, when the universe gets too charged, he has trouble.

We just got through running a pc. I'll tell you a little bit earlier run: I ran her through the identical drill that I gave her just now; and what happened during that early drill?

PC: Worked fine and it slowed up toward the ending.

LRH: Yeah. And at the end of this little session I was giving her there, she was getting real slow. She was getting real slow, sticky. See? You were getting – it was getting sticky. And we just ran her a little bit more and she came out of it.

Now, what do you suppose has happened to a "V"? His motion has been reduced. Force and energy actually depend upon motion. On nothing else. A lightning bolt depends for its force upon the amount of motion potential in it. Right? Bam! Motion potential. In other words, there's viewpoints and particles, anchor points, whatever you want to call them, just flying all over the landscape the second it hits anything, you see? You get the idea? So a motion: When a person is incapable of moving at high rates of speed, a person drops low on force. Now, we've played around an awful lot here with subjective techniques, haven't we?

And what do you suppose blowing things up is? It's moving a whole flock of particles in a whole lot of directions through a whole lot of space. That's all.

Now, if you want to get your pc speeded up – let me ask you – let me ask something here. Millen, on that drill did you find yourself in any different frame of mind after that drill? You don't have to say yes, just...

Female voice: Yes, I did.

Yeah.

Well, why do you suppose the engram bank collapses on people? It'd be lack of force or lack of motion. When you say lack of force, just say to yourself, also, lack of motion. You've got it. See? So, here we had a pc that had to be pushed over the hump on three gravities. Gravities with which he is most intimately concerned are, of course, Earth, the sun and the moon. If you don't think the moon has gravity pull, think of this for a moment: it regulates the period of women. And if you want to have a real good time, just start match-terminaling the moon on somebody and he feels like you've taken the front of his face off in a lot of cases. Just put the moon up there twice.

Male voice: I've tried. It's true.

It's got enough force to move an awful lot of water all over. I don't know why a human being wouldn't be affected by it. Well, he is, the point is. And they get the idea, "that thing has pull." And this is just the idea "that thing has pull." And when they start drilling on the thing, you start shooting them around from one side of space to the other side of space; to here, to there and so on. All of a sudden they say, "Nyow! I can't move this fast, because there's that much gravity present." Then you just accustom them to it. What are you doing? Shifting viewpoint.

Now, could you do this with a "V"? Yes, you sure could. And this is the process I want you to run with the same auditors and the same pcs that you had yesterday and get them up to speed. Yesterday's auditor-pc relationship and arrangement. You got that? And for the rest of the day I merely want you to take these pcs and without pushing it, tell them, "Now I want

you to be – I want you to get a viewpoint above the Walt Whitman Hotel. Another viewpoint above London. Another viewpoint above South Africa. Another viewpoint above a cloud." But this wise: gradient scale; very, very quiet, slow gradient scale.

If they have any difficulty doing this, which they might, say, "Get a viewpoint of one corner of this desk. Viewpoint of the other corner of the desk. Viewpoint of the first corner of the desk. Viewpoint of the second corner of the desk." What do you know! At first they're starting to travel from one corner of the desk to the other corner of the desk so they can get over to the second corner of the desk to have a viewpoint at the second corner of the desk. Then they're over there, you see? And they start at this corner of the desk in order to go back to the first corner of the desk to have a viewpoint at there.

Now, it isn't a question of rushing them, it's just a question of getting them to where they can flick their attention from one corner of the desk to the other corner of the desk – pap-pap, pap-pap, pap-pap, pap-pap. See? One corner of the building to the other corner of the building – bang-bang, bang-bang, bang-bang, bang-bang, see? One corner of the town to the other corner of the town, one corner of the town to the other corner of the town, one corner of the town to the other corner of the town – pam-pam-pam-pam-pam. This state, that state; this state, that state.

You won't be able to hand it to him as fast as I'm handing it out right now by a long way of Sundays because they'd have to be sure before they go. So when they first start out they'll think about the other corner of the town or the other corner of the desk.

"Oh, you mean the other corner of the desk; all right we will shift that viewpoint over to the other corner of the desk. Let's see if the other corner of the desk is clear before we shift a viewpoint over there. Oh, it is. All right, now we will shift a viewpoint over there, at which moment we will move it one quarter of an inch at a time all the way across to the..." So they get a streak. And as they do this you'll see that they get a streak and they'll get a lot of other manifestations.

And I want you to have those manifestations for the lecture tomorrow morning. Although tomorrow morning's Saturday, I will be here at eight o'clock to give a morning lecture.

Okay? Will you do that?

And we all of a sudden move into the full parade of processing.

That's all. Thank you.

[end of lecture]