

# ASSESSMENT, MEMORIES, RIDGES: DEMO: ACCEPTANCE LEVEL PROCESSING (continued)

A lecture and auditing demonstration given on 27 October 1953

1st ACC – 37

Transcript of lecture by L. Ron Hubbard AICL-38, renumbered 19B and again renumbered 37 for the "Exteriorization and the Phenomena of Space" cassette series.

[Based on the clearsound version only.]

LRH: All right. Now start accepting evil eyes.

PC: Yes. Yeah.

LRH: Get evil eyes that are bloodshot.

PC: Mm-hm.

LRH: Can you accept that?

PC: Not bloodshot, preferably.

LRH: Oh? Very clear, beautiful evil eyes.

PC: Just plain evil eyes. Yeah!

LRH: Just plain evil eyes.

PC: Yeah, yeah, yeah, yeah!

LRH: Get beautiful evil eyes.

PC: Yeah. Mm-hm.

LRH: Accept a lot of those.

Now let's accept enough guilt to let you look.

PC: Hm.

LRH: What kind of guilt does it have to be?

PC: Oh, just sort of nameless "uhhh."

LRH: All right. Just let that nameless "uhhh" having happened to you. Mock it up and let it happen to you.

PC: Mm-hm.

LRH: And now put it on the time track as having happened to you in lots of quantity.

PC: Hm. I guess I can have lots of that.

LRH: You can have lots of it, huh?

PC: Yes.

LRH: Good.

All right. Let's get a sharper form of guilt that you've been paid back in, such as your eyes being put out. Is that acceptable to you – your eyes being put out?

PC: No.

LRH: That isn't acceptable to you?

PC: No.

LRH: Well, good. How about putting on your time track all the blobs that you made out of things that had been beautiful just by looking at them.

PC: Yeah.

LRH: All right. Let's put lots of that blob that you have upset there, ruined. All – get everything precious you ever had being blobbed by having looked at it.

Got enough of them?

PC: Well, there's dozens of things I haven't even explored yet.

LRH: Well, get – get everybody cursing you, too, at the same time.

PC: It's awfully funny, you know. It's just like in the fairy tales.

LRH: What's the matter?

PC: Well, they're humorous sort of little curses.

LRH: Well, get lots of curses.

PC: Yes.

LRH: Just pile it with lots of curses.

PC: Yes.

LRH: I mean, strung up and down your track.

PC: Yes.

LRH: Tremendous numbers of curses.

PC: Oh, dear!

LRH: Enough motivators there – got to have enough motivators.

PC: Yeah.

LRH: Get having had to be serious for eight million years.

That's acceptable as a punishment?

PC: No!

LRH: No, it isn't acceptable.

PC: No. It isn't.

LRH: How about being tickled for eight million years? Is that acceptable? PC: Not quite.

LRH: Not quite. What do you find there?

PC: Well, I was just thinking of some more things to melt down into blobs by looking at them.

LRH: Oh, all the sensation that you've desired, all the way along the track, melted into a blob because you have desired it.

PC: All the sensations?

LRH: Yeah, all the beautiful sensations you could have had, but they just melted into a blob and were unsensationable when you received them by looking at them.

PC: Well, that'd be horrible.

LRH: That's horrible? Is it acceptable as a motivator?

PC: Mm, no.

LRH: Supposing this had happened to you for two billion years.

PC: Oh, God! Well, it'd make a wonderful motivator!

LRH: Is it acceptable as a motivator?

PC: Yeah, I guess as a motivator it is.

LRH: Well, just strew the track with it for a couple of billion years.

Get – get being associated with people who wouldn't let you look for a long time as a motivator.

PC: Mm.

LRH: Get wearing horse's blinders since 1938 as a motivator.

What you got?

PC: Yeah, as a motivator; if the period were over; it wouldn't be so bad to have it.

LRH: If the period were over?

PC: Yeah.

LRH: Well, get motivators in the past only.

PC: All right.

LRH: Okay. Now let's be well up and take a look around.

PC: Mm-hm.

LRH: What'd you see?

PC: Mm. Well, I'm just taking a look at the back of the room.

LRH: What'd you see? Vision improved any or worse or...?

PC: It's a bit better.

LRH: A little bit better.

PC: It's getting a little better today. I just noticed I have some vision of my own.

LRH: Mm-hm. Well, good. Good. We won't tamper with it then. Let's just get that as a motivator. Let's get your vision being so carefully handled that nobody'd dare tamper with it – that as a motivator.

PC: Mm-hm.

LRH: Mm-hm. Acceptable motivator?

PC: Gee, I'm not sure.

LRH: Well, how about – how about denying yourself vision?

PC: Yeah.

LRH: Well, let's get large boxes of that – self-denial on vision.

PC: Yeah.

LRH: Large boxes of it. They contain the beautiful things you could look at, but you better not.

PC: Yeah.

LRH: Denying yourself looking.

PC: Yeah.

LRH: Big boxes of this.

PC: Uh-huh.

LRH: All over the place.

PC: Mm-hm.

LRH: Fill the street with them.

PC: Yeah.

LRH: All right. Fill the river full of them.

PC: Hm.

LRH: Now explode them all without looking at them.

PC: I can't bear to do that! Are you... Oh! Well, I can do it if I can look at the explosion.

LRH: You can look at the explosion.

PC: But you don't want me looking at the explosion.

LRH: You can look at the explosion.

PC: Oh, okay. Yeah.

LRH: That's easy. Vision a little better?

PC: It's possible.

LRH: Mm? Possibility?

PC: I haven't checked around yet today to see if I can see close up pretty well.

LRH: Hm?

PC: I haven't checked it enough to see if I can see very well.

LRH: Oh, get being – get nearsightedness as a punishment.

PC: Yeah.

LRH: Let's get more nearsightedness.

PC: Mm-hm.

LRH: More nearsightedness.

PC: Yes.

LRH: Lots of nearsightedness.

PC: Mm-hm.

LRH: Now throw nearsightedness out in front of you and see who accepts it.

PC: Well, I get Aunt Millie accepting it. I think she's actually farsighted.

LRH: Well, just feed her nearsightedness until she's satisfied.

PC: Sure does counterbalance her farsightedness here. Yeah.

LRH: Well, get her accepting nearsightedness...

PC: Mm-hm. Mm-hm.

LRH: ... until she's completely satisfied.

PC: Yeah, I think she's about getting balanced now.

LRH: Throw out some more nearsightedness in another direction and see if somebody else finds – accepts it.

PC: No. I suppose some of the others might -because the other people are farsighted in my family...

LRH: Now get the fact that the whole society wears clothes as an overt act against you.

PC: Yes.

LRH: That's not anything personal in that. Nearly anybody will accept that as an overt act.

PC: Yes!

LRH: Right? Got it?

PC: Mm-hm.

LRH: Okay. Does that pick your vision up any?

PC: Hm.

LRH: Now let's be very careful that we stand off and take a look at ourselves to see how we're seeing.

PC: Yes. Yes.

LRH: You got that?

PC: Yes.

LRH: Now let's stand off on the other side to see how we're seeing now.

PC: Oh, God!

LRH: Good. Good. All right. And now let's be on the first side to see how we're seeing. What are you looking at?

PC: It's sort of down this way.

LRH: Oh? Now let's look at your body to see how you're looking.

PC: Well, I'm seeing how it's looking.

LRH: Oh, how it's looking. Good. Now, let's throw "looking poorly" out to see who accepts that.

PC: Well, my mother doesn't seem to mind too much.

LRH: Hm? Your mother what?

PC: Yeah, my mother kind of caught that one as it went out.

LRR: Okay. Well, let's throw it out some more to her.

PC: Mm-hm.

LRH: "Looking poorly."

Throw out some more "looking poorly."

PC: Yeah.

LRH: Got that?

PC: Uh-huh.

LRH: Okay. How's your perception?

PC: I was pausing to see how one perceives. I'm always sort of scared to take a look and see how I'm seeing.

LRH: Who is? You scared to take a look.

PC: Yeah.

LRH: ... to see how you're seeing?

PC: Yeah, yeah.

LRH: Well, find out that it's much better not to.

PC: Yes. Yes.

LRH: Let's not be curious. Okay. Now can you see how you're seeing? How about reaching and withdrawing from present time now, from where you are.

PC: Yeah.

LRH: You do that easily?

PC: Mm-hm.

LRH: Do it rapidly.

PC: Yeah.

LRH: What's the matter?

PC: Well, I think what I'm doing is reaching and withdrawing from present time.

LU!: Good. Good. Good. Does that change your perception any?

PC: Not noticeably.

LRH: Let's really concentrate on how you're perceiving now Now this is serious. This is real serious. Now let's be over on one side of you and take a look at yourself and see how you are seeing. Now let's trace out the optic nerve in the eye. Now let's get the machinery for seeing inside the head. You find some?

PC: No, I...

LRH: You don't? Well, put some in!

Parabolic mirrors and radar sets; start shoving them into the head.

PC: Yes.

LRH: Shove more of them into the head so the head can see. Got it?

PC: Yeah.

LRH: Put parabolic mirrors behind the body.

PC: What are parabolic mirrors?

LRH: Just big mirrors that are curved.

PC: All right.

LRH: You got that?

PC: Mm-hm.

LRH: All right. Now start putting glasses on the face.

PC: Mm-hm.

LRH: Let's put more glasses on the face.

PC: Yes.

LRH: More glasses.

PC: Okay.

LRH: More. More.

PC: They're here now.

LRH: Okay. Now put those aside carefully and save them and put more glasses on.

PC: Yes.

LRH: More glasses.

PC: Yes.

LRH: More glasses.

PC: Yeah.

LRH: More glasses.

PC: Yeah.

LRH: Now give one pair back to your parents.

PC: Yes.

LRH: All right. Put more glasses on.

PC: Mm-hm.

LRH: Now, finally, after you've put on twelve more pairs.

PC: Yeah.

LRH: ... put on twelve more pairs.

PC: Mm-hm.

LRH: Get your parents being satisfied now. Get them both smiling happily.

PC: Not my old man.

LRH: Can't you get him smiling happily?

PC: Not at glasses, no.

LRH: Not at glasses?

PC: No.



LRH: What would he smile happily about?

PC: Probably my winning the Olympics or something.

LRH: Oh. Well, just present him with your case of medals on having won the Olympics. That's easy.

PC: Yes.

LRH: You got those?

PC: Mm-hm.

LRH: Did that make him smile happily?

PC: Yeah!

LU!: Good. You finally made him happy. All right.

Okay. Now let's be well up and take another glance around.

Now get a finger snap in front of you and then hear it.

PC: You mean do it?

LRH: No. Right where you are – mock one up and then hear it.

PC: Yeah.

LRH: Fairly easy?

PC: Mm-hm.

LRH: Well, make the sound of gum popping and hear that.

PC: Yes.

LRH: You got that?

PC: Yeah.

LRH: More gum popping.

PC: Mm-hm.

LRH: Now a cat spitting.

PC: It's a little harder.

LRH: Really?

PC: Mm-hm.

LRH: Oh? Well, now get the sound of the last ...

PC: Oh, I just got it.

LU!: Well, good.

PC: Yeah.

LRH: You know why, too. Get the sound of the last drop of soda.

PC: Yes.

LRH: Nearly everybody in the class got that.

Okay, now get a backfire of a truck.

PC: Yeah, truck noise. I've never heard one backfire, knowing it was a truck.

LRH: You never heard one backfire?

PC: Uh-uh.

LRH: Well, get any kind of a backfire. What do you mean you never heard one? Ohhhh! This is what we're trying to do, huh? Well, make a truck backfire "Yankee Doodle." Come on, get it backfiring... You can get that, can't you?

PC: Yes.

LRH: Well now, let's get you, as a punishment, having to agree with the MEST universe.

Now more, as a punishment, having to tell the truth all the time. Get you telling the truth.

PC: Yes.

LRH: ... for years and years...

PC: Yes.

LRH: ... and years, and telling only what really happened.

PC: Yes.

LU!: Years and years...

PC: Yes.

LRH: ... telling what's really happened. Now, is that sufficient overt act?

PC: Overt act! That's a motivator!

LRH: Against you.

PC: Oh! No.

LRH: It isn't, huh? Not having to tell the truth? You really should tell the truth.

PC: Yes.

LRH: [to audience] All right, just as an aside which the preclear is not supposed to hear, there went perception. You get how we caught that? And that one you always want to look for. She says "I never – I don't think I've ever heard a truck backfire that I knew it was a truck." See that? She's putting facsimiles up there and trying to listen to facsimiles – she thinks.

PC: Mm-hm.

LRH: All right. Now let's put some facsimiles up there with the most beautiful sonic in it that everyone ever listened to and throw them into a fire without listening.

PC: That's all right, I've never heard sonic in my life anyway.

LRH: Well, let's waste it.

PC: Okay.

LRH: Now let's waste a voice by not speaking.

PC: Mm-hm.

LRH: Let's get your parents wasting voices by not speaking.

PC: Mm-hm.

LRH: Let's get you wasting voices by not telling something to turn into MEST.

PC: Mm-hm.

LRH: Let's get you wasting voices by practicing telepathy.

PC: Mm.

LRH: And now let's get a silent voice and throw it out in front of you a few times.

PC: Yeah.

LRH: Who's acceptable to it?

PC: Dad.

LRH: Good. Let's feed him some more silent voices.

PC: Yes.

LRH: Feed it to him until he's happy.

PC: He's not getting happy, he's getting annoyed at this point.

LRH: Oh, he is. Well, at least bring him up Tone Scale till he's real happy.

PC: Not with silent voices. At this point he wants to hear again.

LRH: All right. Let's get quiet voices.

PC: Yeah.

LRH: And let's get deafness on his part. Throw deafness out in his direction.

PC: Yeah.

LRH: More deafness.

PC: Yeah.

LRH: Now get deafness being thrown to you from him.

PC: Mm. I can throw; it doesn't seem to come very naturally.

LRH: It doesn't, huh?

PC: No.

LRH: Get no voice being thrown to you. Get silence being thrown to you, large quantities of silence.

PC: Mm-hm

LRH: More silence. Get silence on interesting subjects being thrown to you.

PC: Yeah!

LRH: Yeah, more silence on interesting subjects being thrown to you.

PC: Yeah.

LRH: [to audience] We obviously hit that acceptance level.

More silence on interesting subjects.

PC: Yeah.

LRH: By the way, were you ever Puck on the time track?

All right. Now let's get a finger snap and listen to it.

PC: Yeah.

LRH:: A truck backfiring "Yankee Doodle."

PC: Yes.

LRH: Got that?

PC: Yeah.

LRH: Okay. Now get "O Sole Mio" being played on a violin.

PC: Oh, God!

LRH: That's an overt act against you by society.

PC: Oh, I get it.

LRH: Played by Jack Benny. Now throw out classical music and operatic music in front of you.

PC: Yes.

LRH: Who accepts it?

PC: Hm. Well, I've got Dad accepting some.

LRH: Good. Let's give it to him until he's real fed up with it.

PC: Yes.

LRH: Okay. Now get the sound of a buttercup growing.

PC: Mm, yeah.

LRH: Get it exploding.

PC: Mm-hm.

LRH: Now get the sound of glass breaking.

PC: Yeah.

LRH: Is that pretty good?

PC: I love glass breaking.

LRH: Good.

PC: The sound of it, yeah.

LRH: Good. Real tinkly.

PC: Mm.

LRH: Mm-hm. How's your sonic coming? Now, mock up a facsim – what? Horrible?

PC: No. No.

LRH: Is it faint or is it getting better?

PC: I got a good, strong impression.

LRH: Is it getting better?

PC: Mm-hm.

LRH: All right. Mock up a beautiful facsimile, just gorgeous, with the most beautiful sonic in it anyone ever could have heard. Got one?

PC: Yes.

LRH: Have it be completely silent as an overt act against you by facsimiles.

PC: Yeah.

LRH: Get a whole bunch of facsimiles standing around refusing to give.

PC: Crack! Yes.

LRH: Now get the idea you deserve it.

PC: Yes.

LRH: Okay, throw them all on the fire.

PC: Mm.

LRH: ... without hearing them.

PC: No, no.

LRH: All right. Now, this time get the sound of a flag whipping in the breeze.

PC: Mm-hm.

LRH: Impression better?

PC: Yeah.

LRH: Now, here we go – there's no reason to turn this on. Some other auditors could have a good crack at this.

[to audience] You get the idea of the interplays, acceptances and acceptance levels, and so forth.

And you noticed the first moment that we got into a dangerous sound, such as a cat spitting, that might have been accompanied in childhood, and so forth, that we got an immediate balk on it. And then we got into agreement with the past: "must be truthful."

Now, this truthfulness is all right except all it – all people mean by truthfulness is you must say – "anything you say happened must have happened before you can say that it happened," which is an enforcement of the time lag. This is completely irrational, by the way. It's not even reasonable. It slows down more communication channels; jams more communication channels.

If people have to have reasons, you should always give them – according to life itself – something which snaps in and makes the whole thing believable. Don't give them a reason which is an agreement with the past because they won't believe it.

If you ever want to get into a complete challenge situation, just be very careful to enumerate exactly what happened. It's never reasonable because life isn't reasonable in that way. It doesn't go like a continued story or a plot.

But America is quite fictionized and it's – keep insisting – it keeps insisting that everything that has happened in the past is – if accounted for as itself – is quite reasonable.

There's quite a big difference between that and lying. Lying to effect an injury is socially objectionable – lying on an enttheta level, see? That's an entirely different thing than quoting the past. But people have these two things identified. See, they've got recounting exactly what happened identified with lying in order to create enttheta. You know, perverting facts in order to create bad feeling. Perverting facts in order to cut affinity lines. We were talking about affinity this morning. All right, that's what lines were. Well, that's what they object to.

But if you come in and you say, "Well, I was – drove in and this and that happened, and so forth, and as I came into town, why, this and that occurred and it occurred just exactly in this fashion," you not only don't have any audience but it probably isn't reasonable, because people's reason does not fit very well with the past. They can't even look at the past, so they take some reason out of a storybook or something as the acceptable reason.

"Well, the reason they parted," see, "was because..." and so on. And then you go ahead and give the exact reason as to why they parted. Really, you recount the blow-by-blow description of exactly who parted from whom and why, and that sort of thing. It leaves people wondering what the significance is. But if you – but if you simply say, "Well, they parted because, after all, it got to an intolerable situation. She had this mania for eating peanuts in bed and he finally got shell shocked. And so they had to separate and that's all there is to it." Why, people just dismiss the subject from there on; there's no more significance to it, you see. It's a fast way of getting rid of significance.

If you want to clear a time track, why, you'll find that's very acceptable conversational level if somebody's terribly serious and they're getting more and more serious about this horrible parting that took place. That – that's dead; that's past.

Because it's a big trick, see, it's a big trick. "You must recount exactly what took place," makes a person, eventually, unable to change his past. He can't suddenly say, "You know I was a – I was a drummer boy up till 1920 and then I went straight." Well, this is neither reasonable nor anything else, but if the preclear can say this with entire conviction, simply put that on his track, and so forth, it gets around the fact that his papa beat him incessantly and consistently up to the time when he was ten. And as a matter of fact, a lot of fellows do this.

But the point is that an agreement with the past makes one have to recall from the past only. And that's senseless. It's just much easier to recall something you just put on the time track because you just thought of it. See how simple that is to recall things? And far from insanity, this is close to sanity, an instantaneously created universe at any given instant.

Now, this is nothing that you would advise children to perform because you'd simply never find anything out about what happened and the children would be happy, and so forth.

You see, it's terribly important exactly what streets the child walked home on. The only thing that's objected to in a child lying – the child comes in and says, "No, Mama," we get into havingness again, "No, Mama, I have not seen that ten-dollar bill." Chomp! chomp! chomp! on the candy. See, and the kid measured it wrong; he got havingness mixed up with the past. You can't have any past anyhow, the truth of the matter is, without getting stuck with it. That's not the kind of havingness you want.

Now, you're trying to bail somebody out of the past. You can just run Reach and Withdraw on the past and get someplace.

Now, far from continuing this thing out ad infinitum, there's an example of Acceptance Level Processing.

But let's take a look here at John.

LRH: Now, let's accept a body, John.

PC: Mm.

LRH: What kind of a body is it?

PC: A gentleman. Not a gentleman, but a man.

LRH: A man. A gentlemanly body?

PC: No, not necessarily.

LRH: Well dressed?

PC: No.

LRH: No? How about – is he dead?

PC: No, he's alive.

LRH: Alive, warm?

PC: Yeah.

LRH: Real warm?

PC: Yeah.

LRH: Animated?

PC: Yeah.

LRH: Agile?

PC: Yeah.

LRH: Good looking?

PC: He's fair.

LRH: Real good looking or just fair – passing fair?

PC: Passing fair.

LRH: Girls like him?

PC: I didn't ask him.

LRH: All right. Would you accept this body as yours?

PC: Oh, yeah.

LU!: All right, let's put it on.

PC: I did.

LRH: Now let's take another one, more gentlemanly.

PC: It's not ungentlemanly. I didn't mean that. I just meant a male body.

LRH: Oh, well, all right. Let's take this plain, old, common, ordinary, run-of-the-mill male...

PC: That's right.

LRH: .. body and put it on.

PC: Right.

LRH: Another common, old, ordinary, run-of-the-mill body and put it on. Another one. Kind of used-up body.

PC: No.

LRH: No? All right. Run-of-the-mill, put it on. Get this guy now and put him on, that's awful average.

You don't like him?

PC: Well, I wouldn't say that but I'll put him on.

LRH: Well, you'll put him on. And get this guy above average, now.



PC: That's right.

LRH: And get the guy and put him on, that's real intelligent.

PC: Body?

LRH: Uh-huh, a body.

PC: Okay

LRH: "The body," that's real good. Come on, let's put on another one of him.

PC: Okay

LRH: And let's put on another fellow that's very acceptable.

PC: Yeah.

LU!: Another one.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: And let's kind of pat them all in now that you've got them all there.

PC: Okay.

LRH: Now, all right. Let's get another one.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: Now let's mock up in the future a lot of bodies to use in case this one wears out.

Now hide them so nobody else can find them.

PC: Yeah.

LRH: Hide – you got that?

PC: Yeah.

LRH: Now, let's mock up a lot of babies that'll grow into acceptable bodies.

PC: Will they?

LRH: Oh, a big question on it. Well, let's mock up enough so some of them will.

PC: Oh, I see, I see, yeah.

LRH: You got that?

PC: Yeah.

LRH: Okay. Now let's hide them.

PC: Yeah.

LRH: Okay. Now let's mock up a lot more babies that will grow into acceptable bodies – on some small percentage, of course.

PC: Yeah.

LRH: And let's mock up enough parents and nursemaids to take care of them.

PC: What do you want with all these people?

LRH: Well, you're hiding them, I'm not.

PC: Yeah.

LRH: All right. Hide those now.

PC: Yeah.

LRH: Okay. You got them?

PC: Mm-hm.

LRH: All right. Now, just as a little experiment, how about being up... You like to get above your body or back of your body, now?

PC: It's immaterial to me.

LRH: Well, be wherever you like, but exteriorized.

You make it? Hm?

PC: No.

LRH: Okay. Let's put on a skeleton.

PC: All right.

LRH: You got that?

PC: Yeah.

LRH: Put on another skeleton.

PC: Okay.

LRH: Now let's have somebody else accept a skeleton.

PC: Well, nobody wants one.

LRH: Nobody wants one? Well, then you accept a lot of them.

PC: Okay

LRH: You can accept lots of them?

PC: I reckon.

LRH: All right, let's get a lot of those skeletons.

PC: I already got a lot.

LRH: Well, get a lot more. All right. Put all those on. Did you do that easily?

PC: Yeah, they're coming from all directions and I'm putting them on.

LRH: Good. Good. Let's have them kind of moldy as they're coming in there now.

PC: I can give it to you better than this if that's all right.

LRH: Go ahead, give it to me better than that. What is it?

PC: Well, they – I can always get what collects in the bottom of a communal grave after about two months, you know.

LRH: Okay, have that hanging on to them. Got that hanging on to them?

PC: Mm-hm.

LRH: That's real good.

PC: No.

LRH: Get somebody else accepting it. Just throw it out in front until somebody accepts it.

PC: The garbage man, I guess.

LRH: All right. Give it to the garbage man.

PC: Yeah.

LRH: Okay, let's put on a few more of these skeletons.

PC: Yeah.

LRH: Now let's have a little decayed flesh hanging on to the skeletons.

PC: Okay.

LRH: Let's get the odor with it.

PC: I can get an idea of it.

LRH: You got the idea of the odor? All right. Let's keep putting them on there.

Now let's have skeletons with bones missing.

PC: Okay.

LRH: Now the skulls missing.

PC: ... Okay.

LRH: Skeletons with skulls missing.

PC: Yeah.

LRH: Good. Now skeletons with grave clothes hanging on them in tatters.

You don't like those grave clothes?

PC: No!

LRH: Well, have them...

PC: I don't know what they look like, but I don't like them.

LRH: Oh? Well, how about having kind of decayed grave clothes?

PC: Yeah, I don't like those either.

LRH: Well, just have the pattern of the clothes still – imprints of clothes still stuck on the bones.

PC: Well, I'll bring the clothes if you say so, but I don't have to like them.

LRH: You don't have to like them, huh? Well, let's have perfectly good clothes on them.

PC: All right. A suit.

LRH: Huh?

PC: A suit.

LRH: You've got suits on them?

PC: Yeah.

LRH: All right. Let's get lots of suits on them. Okay?

PC: Yes.

LRH: How about bringing the coffins along?

PC: I got it.

LRH: Okay. Let's put on coffins for a while.

PC: Mm-hm.

LRH: Let's put on more coffins.

PC: Yeah.

LRH: And more coffins. Oh, lots of good coffins. Are they pretty coffins or ordinary coffins?

PC: They're not pretty.

LRH: They're not pretty. Kind of grisly?

PC: Black.

LRH: Black?

PC: Yeah, and they – they do have a little scroll work around the edges.

LRH: They do have, huh? Well, get that filled with mud.

PC: Ah, sure, why not.

LRH: Okay. Now let's put grave mud around the coffins as you accept them.

PC: Grave mud.

LRH: Mm-hm. More of them. More of them.

PC: Yeah. I could wash them though, if you want me to.

LRH: Yeah. Well, just get them all in grave mud.

PC: Okay

LRH: All right. Now have it dry mud, parched.

PC: Parched?

LRH: Mm-hm. You know...

PC: Yeah, yeah.

LRH: ... real baked dry, real hard, and so forth.

Now, let's get skeletons again.

PC: Mm-hm.

LRH: You – got enough skeletons?

PC: Hell, I had enough when I started.

LRH: Well, get just dust, then.

PC: Grave dust?

LRH: Mm-hm.

What happens as you do that?

PC: Well, I was trying to get the idea I might want it, but I don't.

LRH: You don't want it at all. Well, okay. Let's just get plain, routine dead bodies. Can you?

PC: Well, I get them.

LRH: Well, get a few of them. Now get whole dead bodies.

PC: These were whole.

LRH: Hm?

PC: These were whole.

LRJ: Mm-hm. Okay. Get bodies that are just dying. Get a lot of those – bodies just dying. Huh?

PC: Yeah, last gaspers.

LRH: Last gaspers. Good. Now let's get a lot of death rattles – goes along with that.

PC: I'm already getting those.

LRH: Good. Good. Good. All right. A few more.

PC: Mm-hm.

LRH: Now, let's get – let's get people who are about to die.

PC: Great pain?

LRH: Mm-hm.

PC: Mm.

LRH: Great pain, that's right. A lot of those – about to die. Now, let's get people who are just about to have an accident which will give them great pain which will kill them.

PC: Mm-hm.

LRH: What happens as you do that?

PC: Well, I Sort of got to figuring out what kind of accident they ought to have, so I got them – then I decided, well, hell, I'll get them about to have one and then I blew it there.

LRH: Okay.

PC: They're just healthy people, that's all.

LRH: They're just healthy people, huh?

PC: Mm-hm.

LRH: All right, let's get a lot of those. Now let's get them – that are going to live for a long time.

PC: Mm-hm.

LRH: You got that? Good shape?

PC: Mm, well, no, not particularly.

LRH: No? Well, let's just get people that are going to live for a long time. Now, let's go to – get people that are going to live a relatively unhappy life for a long time. Got that?

Now, let's get people who have been terribly offended by life.

PC: What would I want with those?

LRH: Get a lot of them.

Now get a lot of them that are going to be happy about life.

PC: Yep.

LRH: Now get a lot of them that are very attractive to women; and get the women who are attracted to them. You do that?

PC: Well, I guess I could if I knew what kind of guys were attractive to women and what – what their taste in women was.

LRH: Well, get women that just confound you by being attracted to the guys that you were getting.

PC: All right. All right. I'll give it a try. I'll say that they're attracted to women.

LRH: No, the women are attracted to them.

PC: That's – oh, I get the vision.

LRH: Mysterious – get this mysterious quality.

Well, get all these bodies with this mysterious quality which attracts the opposite sex. Got them?

PC: Yeah.

LRH: Okay.

PC: I got all kinds of guys.

LRH: All kinds of them. Well, just keep getting them and putting them on.

Okay. Now, just as a little experiment here, let's be a quarter of an inch away from the body. You do that?

PC: I don't seem to.

LRH: You don't seem to. Well, get the fact that you can control the body from where you are.

PC: Partly

LRH: What do you mean, "partly"?

PC: There are some things about it I don't control to my satisfaction. LRH: Oh, really?

PC: Yeah.

LRH: Hm. Okay.

[to audience] There is an indicated channel of processing right there. Whatever else this has done, simply led up to a very good diagnosis.

Okay. You got all these bodies?

PC: Yeah.

LRH: All right. Smash them in and explode them.

PC: Mm-hm.

LRH: Did they explode real good?

PC: Yeah, a little white burst in the stomach.

LRH: All in the stomach? Okay. Now let's get the two rear corners of the room.

PC: Mm-hm.

LRH: Got them?

PC: Mm-hm.

LRH: All right. Let's hold on to them.

What happens if you do that?

PC: Well, I have a hard time holding them.

LRH: Really? Harder than usual?

PC: No.

LRH: Easier than usual?

PC: No.

LRH: Just about the same?

PC: Yeah, I found out something the other day: that I wasn't holding the corners, I was holding the memory of them.

LRH: Who told you that?

PC: Nobody, I found it out.

LRH: All right, let's hold on to the memory of them for a while.

PC: I'm not now.

LRH: Oh, you're not doing it now?

PC: No.

LRH: Well, good enough. Good enough. Just hold on to those corners. Okay. Let's come up to present time.

PC: The way it – the way it is – I'm getting better at it, but I have to keep putting my attention back on it.

LRH: Hm.

PC: Because I found out that by looking at the wall – kind of trying to, through the side of my head – that the attention just went that fast off of it.

LRH: Hm.

PC: And then I'd sit there for a long time thinking I was looking at it, just remembering it.

LRH: Mm-hm.

PC: Oh, for crying out loud!

LRH: Click, bang!

[to audience] Okay. Well, now, here is your indicated processes. But remember, these are processes which better expose mechanisms than they are processes which go directly to the root of a situation and clear it off.

These are all usable processes, you understand that, and they're not necessarily the recommended processes. It's again over on 8-L – let's learn about life. Okay?

Now, in any such process, you are dealing, of course, with a relatively subjective reality. Remember, the preclear only takes so much of it. Remember also that you can build back all the dynamics with this process, and so on.



This process which I was using on recovering perception is not a subjective process, however. We were combining, in this case, Acceptance Level Processing and perception. I kept asking her, "How does it look? How does it look?" Well, it keeps putting her attention out. But it also keeps putting the question into her mind there might be something wrong with her looking.

So, why don't you take me here, as questioning how you're looking, and take my body and flip it around – put it on several times as the answer to how you're looking.

You got that? Tell me, did you feel any uncertainty lift on it?

PC: Not on that, no.

LRH: Who is it that will do that?

PC: What?

LRH: Let's mock up any kind of a figure out here that's uncertain about how you're looking and put it on.

PC: Every relative I've got.

LRH: They're all uncertain about how you're looking?

PC: On sense of seeing, yeah.

LRH: On sense of seeing? Well, Q and A. Q and A while exteriorized. Now let's put these relatives as the answer to how you're looking, on you as a thetan, every time.

PC: Yes.

LU!: [to audience] You can run all the subjective processes you want on somebody that's outside. It won't do anything bad. Get them?

PC: Mm-hm.

LRH: One after the other. Got them?

PC: Mm-hm. I see more I can run through. There are quite a few of them.

LRH: There's quite a few of them.

PC: Yes.

LRH: Does that bring up a sense of anything?

PC: Yeah.

LRH: Yeah. Q and A.

PC: The sense of idiocy, yes.

LRH: Huh?

PC: A sense of complete idiocy.

LRH: Yeah.

[to audience] There's a thousand ways to change a thetan's postulates; a thousand ways to change them, just thousands of ways. Actually, the only process, in the final analysis on the thing, is the change of postulate.

Many times a thetan is inhibited in changing postulates by the fact that he has to weave his way through communication systems. So actually, it is the communication system itself which is impeding him.

The only thing you have ever been punished for, really, actually, was Communicating. If you were punished for no communications, it was because you'd communicated in the first place. Got that?

The only thing you were ever punished for was Communicating. That's the only thing this society ever punishes anybody for is putting out an anchor point. And the whole universe is violent on this subject. "Don't put out any anchor points around here!" Because, of course, if you start putting out anchor points, there wouldn't be any universe and you'd have your own and they'd lose a recruit.

How are you held in the trap? Just that – anchor points.

Okay?

[End of lecture.]