

OCCLUDED CASE REPORTS – BLACK SPOT PROCESSING, CERTAINTY

A lecture given on 2 November 1953

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Transcript of lecture by L. Ron Hubbard AICL-49, renumbered 25A and again renumbered 48 for the "Exteriorization and the Phenomena of Space" cassette series.

[Based on the clearsound version only.]

This is the afternoon lecture of November the 2nd.

This afternoon I want to know how many occluded cases we have in this group.

Female voice: You want to know what?

Now, what are you calling an occluded case? You mean now and then it all goes black?

Male voice: All the time.

Yours goes black all the time?

Male voice: No, no, it don't go black all the time.

It is black all the time.

Male voice: It stays.

Okay, now what – what situation has altered here in processing with regard to the occlusion itself? What situation – what happened this morning in this morning's process of pulling in those anchor points?

Male voice: Mine stayed blacker when I was working outside. It seems to be blacker when I try to shoot around outside than when I...

What are you doing? Working – are you exteriorizing?

Male voice: I have decided that I am and I'm sticking with it.

Urn-hum. All right, what happened while I was running that exercise this morning?

Male voice: Mine turned purple and red.

Got automatic as hell, in other words – got automatic.

Male voice: Yeah.

All right.

Male voice: ... turned it around to black.

Okay. What happened to your occlusion this morning while you were doing that exercise? Somebody else. What happened to yours?

Male voice: I got so damn groggy, I couldn't hardly sit here.

Okay. What happened to you?

Male voice: I got a nice purple. I felt like I was getting a nice rise in tone while I was running it.

Male voice: Oh, so did I.

Female voice: I did too. I got quite – the body got quite complete...

Anybody's occlusion turn off? Well, that's just a little test. Did yours?

Male voice: No. I may have gotten an anchor point, though, whereas I know before I never have.

Hm.

Male voice: Something black appeared out there.

Okay. Well now..

Male voice: If it was an anchor point, I don't know,

Now, this is what I call scraping bottom if you want my candid opinion This – title of this lecture this afternoon is "How far south do you have to go?" Well, I can tell you: you have to go south till that thing he just spoke about happens with a pc. I just tested that this morning as a Group Process wondering whether or not it could be processed on groups.

Now get this, get this straight: occlusion is two things, in the final analysis – two things. It's no space and no space, and this comes about because a person has no anchor points, naturally.

The process which relieves occlusion is exactly the process which I gave you this morning, but it is carried out with a knowledge of certainty. Now, how far south did you have to go? It is not a case of an unsolved case or a strange case or a preclear that doesn't yuckguddle or something of the sort. It's just a case of how far south do you have to go to get a complete certainty on an anchor point, its appearance and disappearance, and self-determinism over same. If you think I'm being very new and very novel and very strange, I point out to you Black Spot Control Processing, 8008. And I point out the data to you on those tapes. The only reason – I never went into it at that time to the degree it can be gone into. That's typical of this subject: you can start swimming out in all directions and you just go forever. But I'd – having cases get somewhat straightened out, and then finishing them up with Self Analysis just on getting a black spot.

How – what was Black Spot Processing? Let's go into that right away. It was getting certainty on having put a black spot on a wall. Total certainty. Putting a black spot on a wall with the preclear's eyes wide open or shut, as the case may be. It did not matter, as long as he could put on the wall a black spot, which would then remain stable, and turn it off and turn it on again at will.

Now how big did the spot have to be? You must understand that there's a question of mass. People have agreed with the MEST universe to a point where they think mass is terribly important. And so when you want something big and they have to have something big, then they know that gravity's going to gobble it up and so they can't hold it up, so they have to get a lot of effort into it. This is sheer balderdash. But the point is the case "knows" this. He's real certain of this.

So let's go into it on a basis of a tiny, tiny, microscopic spot and from this tiny, microscopic spot let's drill or move something on the wall from one point to another point on the same wall, until he knows he can – he can create it, destroy it and move it. We just go up the gradient scale of certainty on his ability to handle a black spot.

Well, why are we doing this? We're doing this so that he can eventually handle an anchor point, that's all.

There's no sense in going through drills with somebody. I can tell you – tell you that outside of Self Analysis it has that single, sole virtue of you just plow on and on and on and eventually the mock-ups get a little better and a little better and a little better and a little better and eventually things straighten out. We won't even say how eventually. But that is one process that does this.

But it is almost senseless to process a case without finding how far south you have to go to give the case a certainty.

Now, I was beating a case around the other day, madly beating this case around, and I found out that the case had no certainty of any kind on anything the case was doing. And yet the case was exteriorized.

How many cases are you processing that are like that? They're outside, they can see the scenery, maybe, but only to a certain distance. And do you know, actually, that this case doesn't have a concept of what reality is? And yet they are working, somehow, some way, and they're getting a little bit better, painfully slow. These processes will beat them through with a club, practically, one way or the other. But why, when the one thing the case hasn't got is the one thing the case needs? Certainty, that's all, That's all it needs. That's all it's got to have.

Your preclear says, "Yes. Yeah, I can see the body'." The hell he can! He's got an impression of a picture of a body. It's even clear to him sometimes. It's even brilliantly clear, it has tremendous color in it, and everything else. Sure he can see this picture, so he tells you, "Yes." Well, don't ever ask him, "Are you sure it's there and it's yours?" because he'll immediately, "Well no, we needn't go into that." Is it really there? Well, according to his gradient scale of reality – now this is where some of the cases here possibly get utterly shattered – according to his guarantee of what's been real to him all his life, it's real. And

according to what certainty has been to him all his life, it's certain. But let's not stock it up against any other certainty he has because he's got a certainty on the body.

Believe me if you stood him up and gave him a hell of a slap in the face, he'd be sure you slapped him in the face, And actually you could process this rough. All right, the fellow says, "Yeah, that's real. Sure, sure, got that. Yeah, got that. Got something else. Throw it away. Sure, put it in the right pocket. Here we go, nothing to it, good communication, and so on. That's the room, that's the wall .." He sits there and wastes your time by the hour because he doesn't know he's going anyplace! He doesn't know he's seeing anything because he can't bring it up to the level of comparative certainty that he would get if you suddenly grabbed him by the throat and punched him in the eye. And if you did that and then you said, "Now, are you sure I punched you in the eye?" he'd say, "Yes, goddamn you, I'm sure." You'd say then, "Are you that sure of your mock-up? Oh, you're not. Well, then let's get a mock-up you're that sure of."

Now, this would utterly shatter his reality, actually. Well, what is the difference between one of these characters doing a good job of being here and being there and having – having points to view, and oh, everything is just going along grandly? He's got all this and he's still psychosomatic and he's still bogged down, and you don't quite know where he's going and where he's coming from and so forth. As far as you – he gets up out of the session and he says, "let's see now, there's the door," and so forth. But he was real sharp, he was.

What's his level of certainty? Well, please, let's find something of what to the preclear is real and let's make it an anchor point. And let's just start in processing as of today, this afternoon.

In the first place, the case that is badly occluded doesn't even have his body anymore for an anchor point. He's more sure of that wall than he is of his body.

If you don't believe this, run this exercise on him: "All right, now feel a body. Now don't feel a body. Now feel a body. Now don't feel a body. Now feel a body. Now don't feel a body. Now feel a body. Don't feel a body. Feel a body. Don't feel a body. Feel a body."

And he'll all of a sudden say, "Nnnnh, no!"

And you say, "What's the matter with you?"

"Well, I don't know."

I did this on one fellow and after we'd done it for a little while, then he looked at me very fixedly and said, "You know, I think I'm a Phoenician." He was getting surer of being a Phoenician than he was a body. Why? He's never been outside this body and looked at it. See, he never took a look at this body. He's just sort of feeling it on a basis of looking in the mirror and fooling around with it and so on; he never gets a viewpoint of it. And now he's got a negative anchor point as far as it's concerned. Other people have ignored it, and they – he doesn't seem to have any force, and he doesn't – people don't walk away from him when he spits at them, and he's not dangerous to his environment. He's got all these things beautifully proven. And one fine day – one fine day, if you ask him real quick before he had a chance to put out some comm lines and find out if it were so or not, you'd say, "Are you in a body?" No,

he's just a thetan kind of standing there and there's nothing around him and this is very upsetting to him indeed. Is – does he have a body?

Well, gee-whiz, that tells you immediately the guy's – if he doesn't have a body it's on an inverted 1. Ask him this right off the bat: Ask him to feel the desk in front of him. Now say, "Now just sit back. Now, does your body feel as real to you as this desk? Can you at any moment turn on feeling as real in the body as you felt the desk?"

He'll rack all around through himself and he'll finally say, "You know, yes. I got some feeling in one toe, one toe." First thing he's liable to tell you is "Yes, the chair."

You say, "Hey, I said 'the body.'" He'll begin to assess this one out, and he'll find out, yeah, he's feeling the chair. He's not quite sure with what he's feeling it. Where he sits, the sphere he occupies is less certain to him than the most trivial MEST object in view. See how this could be? He's never looked at himself.

Well, why is this? Well, why should he get so nebulous? Well, it's because he has interfered with the GE's automatic mock-up system. He's tried to make something else out of the GE than what it was intended to be, namely a man or a woman. And so he has – having more horsepower – has messed up the automatic mock-up system of the GE just as though somebody had gone into a refrigerator and stuck a monkey wrench in its ammonia pump. And now after that, unless something else supplants this, he's in a bad way.

Now, the point in question there: Can he make any part of any body appear and disappear? Could you coax him up to that? If you first were able to get him to do that, he would find out that people do feel their bodies and there is enough there as a body to get out of. He is sitting on a relatively low-grade – relatively high – a low-grade zero. You see, because he doesn't look at the body he doesn't know what to mock up.

Now, he can mock up Bill or he can mock up Joe or he can mock up Bill's mother or his own mother and if you were to start taking him apart as an engram, you'd find out he was mocking up piles of bodies, you'd find out that his face probably was superimposed by some other face on backwards. He's got all this weird – weird thing. Well, why is he doing this? Because he doesn't know what to mock up. Somebody's got to mock up the body or it's not going to be there, believe me.

And yet you're asking him to be three feet in back of his head. This guy is more real in his own head. He can at least feel a desk, but he can't feel a body because it's not being adequately mocked up by himself.

Have you ever seen somebody whose presence suddenly kind of blazed at you? Did you ever see some terrifically (quote) self-possessed person (unquote)? You know just – they're very rare in this society, but once in a while you see one of them. They sort of hit you between the eyes. It isn't that they're putting out any beam or so forth, they're accurately mocked up. See, accurately. They're putting themselves back there every time.

You would be amazed what you would – you could process for hours by a mechanical technique, hours and hours and hours. The fellow would get over some psychosomatics and rearrange some energy and he'd be very happy about it. And he'd get on – he'd go away and say "Scientology is very good and you're a good auditor."

But you know that you could achieve a much greater result if you simply made him certain of one thing. Just one thing, I don't cure what it is. You would achieve a better, higher result with him mentally. So you just make him certain of anything – the room, walls, anything he's looking at.

You know, people are so used to looking at the walls and that sort of thing, that when they start to audit, their attention will go out to the walls rather than to a body. They seldom concentrate on the body. That's why we have an extroversion-introversion technique system – extroversion and introversion.

Ever occur to you that introversion was as important as extroversion? Well, what do we mean introversion? Well, let's put it on this basis. If a fellow is part of a scene and he's in a MEST body, it's as important that the body be mocked up as the scene. Follow me?

Now let's take – let's take George Doakes. And George is sitting in the middle of a room and his automaticity is going along at a mad rate mocking up this room, and other people are mocking up this room and other people see the room and he agrees they all see the room and he's very happy about this. But here's George Doakes in the middle of the room and he isn't anywhere near as clearly mocked up as the room. MEST looks more solid because it's more solidly mocked up.

If you want somebody to get out of a body very easily, why, you'd better get a solid mock-up for him to get out of. That's about all it amounts to.

What's this go back to then? This would go back to certainty immediately. And what's this go back to? Well, he's in a negative space on 1 – a negative space. The body's a negative space; him as a thetan, he's about negative 8, or something of the sort, minus 8. He's seven times inverted, and the body is an inverted 1 and it's not being well mocked up and it's not very solid, and he's not – he's not there at all; and yet the room's there. Well, he's kind of in competition with the MEST universe one way or the other.

But let's take a good, close look at this boy and we realize that his problem is not the problem of some tricky technique you're going to attempt. And it's not the problem of you suddenly reaching out and grabbing ridges off of him. It's not any one of these problems. He's handled this whole problem automatically for so confounded long, he has depended completely upon automaticity to take care of everything. And then one day, you ask him to do it himself. Aaahh! Actually, all he has to do is be certain.

He has to have, then, his space inverted on a consideration – side certainty. But to have a body and to have the MEST universe back and to see it back again, he'll have to put it there. In order to be certain that he's seeing it, he will have to be certain. This is one of those horrible truths. "The way to cross a river is to cross a river. The way to eat duck is to eat duck."

A tribe of Indians, all of their maxims went this way, true as can be: "The way to shoot a deer is to shoot a deer." This passed for wit, humor, philosophy, logic and everything else with this particular tribe, up the Hudson someplace. Okay?

Certainty, Unless he's certain, nothing is going to make him certain. How are we going to have him become an effect so that he will – do you get that all right? That's just – the

problem's unstatable. And yet everybody's trying to state this problem. They're living proofs of it. If he's inverted far enough on enough dynamics, you've got to turn them around.

What are they turned around on? They're all turned around basically on just one thing: space. What do you got to have to have space? You got to have anchor points to have space. If a fellow can't be sure of an anchor point, believe me, he can't be sure of any space, and until he can be sure of some space he can't be certain of very much else. So we get in, down the line, to this one thing: an – a – a – a anchor point. You only need one to start with and then you can get two and three and four.

Well, I was processing somebody this morning. I was processing to learn something from him. As long as I had this person handle little black balls, this person didn't get anyplace at all. But I put a couple of flags up. I made this person make a cube of space by making – by saying, "Put up eight anchor points. All right, pull them in. Eight anchor points and pull them in..." You know", very foggy, very dull, just no, no effect on this – anchor points. "No, I just – they're doing it all right and..." If I hadn't called the freight on it and suddenly said, "This train stops at this station here," they'd probably have been doing it yet and because – blame me or something of the sort – expected somewhere or later by nuclear physics or necromancy (there not being very much difference between either subject), they would suddenly become Clear or better or be able to see better or something of the sort.

Nah. I fished around with spots. Well, I couldn't get a spot. See, he doesn't see a spot. Wasn't anything about spots. But we got an American flag, by golly. Now, she was real sure of that American flag so we put them on staffs and we stuck them in the ground, one to the right and ahead of her and another one to the left and ahead of her, one behind and to the right, one behind and to the left until we had a cube of space made out of what? The top and bottom of a flagstaff – real good certainty. And we had those things snapping in at a mad rate and the eyesight on the case improved about 100 percent.

And then it started to fall off. Why did it start to fall off? Well, I asked her to put them out too far. Asked her to put them around the solar system and at that moment her certainty on the flags themselves fell down to zero, because it was too something or other that they would be out there around the solar system. And it just seemed to her that they were around the solar system at the moment and then she said to herself, "This is incredible." And then she invalidated and pulled off of it like mad. In other words, I carried her along too fast. And the increase in vision of the case ceased instantly. She steadied then at exactly the point I had left the last certain mock-up and her communication went off.

Now, what was I asking her to do? I was asking her to (quote) "pump space into herself." Put out these four flagstaffs and snap them into herself. Put out these four flagstaffs and snap them in, four and snap them in, four and snap them in, four and snap them in. After a while she says, "You know I don't have to pull them in, I just tell them to come in and they come in."

I said, "That's fine."

She says, "Well, I'm not doing wrong with that?"

"No, you're not doing wrong with that." But at that moment I should have realized there was something wrong. There was a question in her mind. See? Something had happened there that gave her a questioning attitude. She was wondering about something that wasn't quite right to her.

Well, I had passed over the limit of the mock-up. I'd obviously put it too many places or worn it too thin or I'd done something with it. We don't care what I did with it. The only thing that's important about it is, is that particular set of mock-ups became less real to the preclear. She went up against what? She went up against a big ridge, didn't she?

And you know, I think the least certain person I ever met was a fellow being hit between the eyes with a bullet. He wasn't certain at all, but the somatic was. That bullet was awful certain, lie wasn't. He was getting awful uncertain.

You want to go down here to the accident ward if you want to see some real uncertain people. Boy, they're in a fog; they're in a real daze. They've just been hit by cars and run over and hurt and so forth.

Now, you give them a short time, give them a short time, though. They'll come up and perk up on an artificial certainty. They'll have a euphoria a short time later They will have taken the place of the somatic, normally – taken the place of the impact and the impact is very sharp and very certain and they're very happy about it; and this will wear off within three days. And it's a sort of a euphoria. They're glad – you can explain it any way you want to.

By the way, an old-time auditor was in the office this morning and he was trying to analyze this case. And he was analyzing this case entirely from the subject matter of thought, of what the case wanted to do or didn't want to do. And he was very condemning of the case, you see, by that: analyzing it by thought. It was what he was thinking about the case, you see? It wasn't a matter of "she didn't have any space." You could say that about any case, but this girl really had no space.

Every time you started to snap in new space you got a new inversion on some dynamic. Of course, this case was changing radically, and then ran square into the ridge. See? She'd gotten up to that certain speed, and then she'd gotten to that speed – and they don't have to do this you understand, but they very often will, and ran – she ran slam-bang into the automatic machinery. She ran into the ridge.

All right. The ridge started discharging at her something on the order of the guy firing the bullet. You see that? She sure was uncertain. How'd she get uncertain? Well, the ridge started firing at her. Well, she was being carried away by a flow which was more powerful than herself. So she couldn't handle the flow so she couldn't handle anything. So she was uncertain, so her mock-up became uncertain.

Now, it was up to me at that moment to find a new certainty for her. What thing could we get now of which she was certain? We'd gotten the limiter on that, now let's build her certainty someplace else. Well, I had been doing an introvertive technique, hadn't I – space. So the second she came up against that ridge we had to let that ridge go on by if it tore her head half off. So the thing to do was to put her intention on the outside environment. Put it on the walls and so forth. See?

And we got what? A vision increase, we got a vision increase that increased again and it went up to another limiting factor. And all of a sudden she was uncertain of the walls again. See what we're doing?

So I gave her a little more space. And this time I had to give her something else of which she was certain. See? Certainty versus the ridge, this drama could be called – certainty versus the ridge.

And where a fellow is caught in forces he conceives to be stronger than himself although he himself actually was the author of the force here, it doesn't do him any good to console himself with the fact, "Well, I put it there myself, therefore I'm to blame for it." Being to blame for that is another situation entirely, you see? That is having put it there yourself and now being the recipient of its kick. That's being to blame. Being responsible for it is putting it there yourself and recognizing it. But at the moment you don't happen to be receiving any kick from it, therefore you can be fully responsible for it.

What do you need on a case then? You need an anchor point. What kind of an anchor point? I don't care what kind of an anchor point. That tells you something else. You can take four chairs and put it around somebody and say, "Well, you got some space now?" This, by the way, will produce some interesting effects on an individual. You just take it out of the environment.

I've had people practically kicking their toes into a broken bleeding mass against walls, and so forth, until they themselves were certain of the wall. I'd keep asking them if they were certain of the wall and so forth. And the fact that I'd keep asking if they were certain had a tendency to shake their certainty.

And you would have thought they would have wound up in a horrible screaming mass, but after a while, having been persuaded from one point to another of what was the realest thing in the room, what are they most certain of in the room, they finally could accept the whole room.

What were they doing? Going around handling lamps and everything else. I've had people actually get up and crawl around the walls of the room with the most astonished wonder in their eyes. Just feeling the wall and so on and so on. People who could see perfectly well, feeling the wall and so on. They never knew what certainty was before. Just never knew what it was. This caught it on a gradient scale and built the gradient scale of certainty up to a point where all of a sudden they actually could contact the wall. It's very simple, isn't it?

How long is it going to take you to learn? You know, if you knew that lesson well there wouldn't be an occluded case here? Because the exercise to knock out occlusion is put up eight black anchor points around a guy and knock them back into his head, that's all, in brackets. That's the technique.

I don't know, I think there've been a couple of people here who've had occlusion turn off and on, just running the exercise. How many people have had occlusion turn off and on running that exercise? Well, there's one, there's two. Who else has had it turn on and off? Three. See, it'll turn it on and off but it'll certainly turn it on.

I've turned it on. I've turned blackness... But every time this has happened that I know of I just tried to make a group process out of it to give you an example of how it's processed – I've had results only with the preclear who knew what he was doing. He knew what an anchor point was. He knew he had an anchor point, he knew he had anchor points, he knew he had space. Nothing was worrying him. This problem had been to a large degree resolved with this preclear.

Well all right., let's get him then – let's get this preclear to a point where he knows he's got an anchor point. I don't care how small it is. Now let's get him to a point where he can destroy it. I don't care how many times he has to duplicate it. And now let's get him to a point where he has to move it. He can do that by having him look at the wall, by having him mock up a mock-up, by having him do all sorts of things. Feel his body, feel a chair, take over an anchor point from – MEST universe anchor point, and so on. Just go over this until he's sure he's got an anchor point and he can move it. I don't care if he has to pick up the chair and carry it across the room after he's sure it's there. He's moved it.

Now, you can actually take a piece of paper, build him up to a piece of paper, although that's kind of a bad one – and have him tear it up to bits and do all sorts of things to convince him he can knock one apart. See? It's very simple.

But he didn't create the piece of paper and he knows he didn't create the MEST universe. Boy, if there's anything he knows, he knows he didn't do that. Balderdash. If he didn't create the MEST universe he couldn't use any part of it as anchor points. If he didn't have a show in all this or a hand in all this he wouldn't be in it. And you can hate the MEST universe all you want to; you can cuss it and kick it around and do anything you want to it, but, by golly, don't try saying to somebody that it's not yours, because it is. It's the combination of home universes. It's co-anchor points. It's co-machinery, co-systems. There isn't a one of you that hasn't left his tracks all over this universe and hasn't made an awful lot of energy and poured it into the universe.

Do you have to make something for it to be yours? Well yeah, in this case you do because you make it all the time.

Where is the past? Boy, it's sitting on the thinnest strata you ever saw. It's sitting right on the present.

Where's the future? Boy, same thing. You can make up energy and say it'll appear in the future.

The idea that nobody can destroy your anchor points and the idea that you cannot destroy MEST are coincidental.

Your first overt act is against MEST, against MEST anchor points. And one of the darnedest inversions you ever saw is the inverted 6. And what is an inverted 6? An inverted 6 says, "I didn't make the MEST universe. I don't own the MEST universe. The MEST universe is not mine. I cannot use the MEST universe for anchor points." Yes, you can.

Certainty – we want to give him certainty. If we don't give him certainty on an anchor point we're not going to give him anything. He'll wind up with nothing, I don't care what the

certainty is. This is a very low level of certainty in the – and then you have to be able to let him win. How simple.

Now just checking over occluded cases here, has anybody ever drilled with you and worked with you to a point where you were absolutely certain you had a black spot? Were you finally certain you had a black spot? And then what did they do with it, forget it?

Male voice: Not for a while.

Well, some people never do get the two and two to go together to make four, that's all. Because you can see immediately if you're certain you've got one black spot, then you can move that and create it. Then the next thing we've got to do is get a couple of them. Then the next thing we've got to do is get three or four or five of them. And then let's get eight of them, and then let's get these eight up in space. And if we can move all these things around and we're certain of them every time, boy, we'll be certain of every ridge we got. And you yank – start yanking those in simultaneously in brackets, and the occlusion goes poom.

It's not a hard problem. It is such an easy problem that it's very hard for people to convince me, no matter how aberrated or occluded they act or get or how much they grope for doors that this is a problem. It hasn't been a problem for some little time. There are several things that remedy it but that one really remedies it.

You can turn occlusion on with it. You can take any case that's wide open and can see beautifully and you can make him blinder than a bat just by doing that technique. And if you were to leave him right there, just hang him up, pull in the eight anchor points and pull in the eight anchor points, and the guy says, "Yi! Hey, it's all black."

And you say, "You poor fellow. Well, I guess I did the technique wrong and there's no remedy for that at all," and you simply went off and left the case; he'd stay as occluded as you ever heard of anybody being occluded. And he would eventually burn his way out of it if he was feeling real hot or something of the sort someday, possibly. But you actually can occlude a case, so don't tell me you can't unocclude them. You can occlude yourself just by doing this technique. Of course, it's always best to have black and heavy anchor points, real heavy anchor points. Eventually the guy'll come in and get them to explode.

Another thing is get a drill on certainty of explosion. You were running an awful lot of explosions on a mock-up process we had not too long ago and that explosion was called, for mock-up purposes just, Perimeter Processing. It isn't very good as a technique. It does what? As you did it, you observed that the fellow sort of came in on his space. In other words, this kind of had a tendency to sort of feed space to the guy. Nothing much happened in the process. It's a better process than other subjective processes, but still no good. Why? It doesn't feed space in fast enough. You can get space into the fellow faster than that and you could take space out of the bank faster than that just by yanking in eight anchor points.

You see, there's more to talk about with regard to this but there's no need, really, to talk about it. How certain is he of his space? He's as certain of space as he's certain of his anchor points. If he doesn't have any anchor points he doesn't have any space. We were going into this a week or two ago. What's uncertainty? Uncertainty of anchor points is the way you make somebody uncertain.

What's invalidation? The way to invalidate somebody is to make him uncertain of his anchor points. Well then, by golly, the way to validate somebody is to make him certain of his anchor points. Isn't that interesting? Not very hard.

You want to sit down with a preclear and you want to go round and round and over and over until he just despises this damn word called certainty, until he's... You don't care how far you have to run this technique. Of course, this fellow's parked right up against a ridge or something like that. You know, you can very often ask the guy, "All right, mock up a machine that makes uncertainty." Very often he'd get the damndest, clearest, realest machine he ever walked into.

Sometimes you ask a fellow to get a little explosion or something at some distance from him. My God, he got one! Now don't make him lose immediately simply by turning around and get a bigger explosion that he can't handle. Just have him get the same kind of explosion he got, until we get a security.

Most auditors, when they handle this, will get a fellow certain of one thing, see, and then they won't do anything with it. It's like they're scared of it. They get somebody very sure of a black spot. Doesn't occur to anybody that space is a viewpoint of dimension, and why do we want black spots? Well, it's my fault to a degree, I didn't say so.

But here's the point, is you can't ... What's certainty? Certainty is a state of mind. Certainty of something would be a certainty of anchor points. That's about all we can get around to, and when we finally get down and boil the whole business of sanity and insanity down, it fits into that problem of certainty. What is this problem of certainty? It's simply: Is it there or isn't it there? Is it there or isn't it there? That's what certainty is

Now, a thetan is capable of greater certainty level than that. But truth itself is simply a certainty.

Now, you work with a gradient scale and you work gradually and you work carefully. You say – a couple here said, "Yes, we finally got black spots," but what do you do with these black spots? Well, what do you want a black spot for? You want a black spot simply so you can put up eight black spots, that's all. What do you want eight black spots for? Well, the truth of the matter is – you know a lot of fellows put up anchor points and so on, they're fuzzy and they're foggy and they're two-dimensional, hasn't any depth in it.

So there's probably one other thing you should drill on a certainty. There is one other thing. I'd better mention it, seemed to be kind of obvious too. After you've got a black spot you'd get a black sphere. Well, that's part of those lectures. You get a black sphere. What do you want a black sphere for? What good is a black sphere to anybody? It's an anchor point, that's what it is. And what do you do with it? Well, you put it up and you put eight of these black spheres up and give them a yank and you got it.

The fellow's lost out in life and he's lost through doing this. Of course, he's gone down on inversion, inversion, inversion, inversion after he's had this happen, so, of course, he doesn't sometimes come up very fast.

But I gave you a little simple drill. I gave it to you as a group and I didn't even bother to get you certain of anything before I gave you the drill, and I handled it very, very grossly

here in the group this morning. And yet you said – I'm sure that you had some slight alteration in perception as a result of it. I don't care whether it was plus or minus, there was an alteration in perception. That's all we're interested in, is altering perception. If you can't do anything else with a preclear, get an effect.

I found a very curious thing – you've seen this case. I meant to report on this case days ago, by the way – fascinating case. The case had broken every auditor's heart that's been around this case. And I wanted to see what was so fussed up about this case that nobody could make any headway with this case, besides the case being almost dead. But that's no bar, just because the case is almost dead. That shouldn't be a barrier.

So what do we get? We get a case of blindness, and this case of blindness is coupled with an inability to see exteriorly. And you say, "Well, gee, that's easy. That's easy. There's nothing to that, the person can't see inside or outside." Well, all right. It's not quite that easy because the auditor never looked. The case has a continuing – had an anesthesia and then a terrible sensitivity right across the eyelid, eyeball and brow areas. Case continually being hurt, face being hurt continually. Every time this case tried to get out of her body, she got stuck on the eye ridge and the limiter of the eye ridge – and the way they fix up these – way you fix up these ridges so they won't bother you again is you put pain in them and if anybody tries to turn them off they really get hung up like mad. They're sort of theta traps. You have to obey them because they'll hurt you if they don't. Which is a very good way to get a body to obey, believe me. That's the way everybody uses it, we know that; so the ridges are composed from all kinds of facsimiles where that's done.

Well, all right. This case, then, had a ridge sealing off the vision. In other words, impacts across the eyes. Even had had, recently in Phoenix, a broken nose. Fell down and hit her face. Well, what do we get out of this? We get an anesthetized eye area and we get a broken nose and we get a heavy, heavy, heavy ridge across the front of the eyes. Now, we ask this person to exteriorize and the second we ask her to exteriorize the natural consequence is "If I'm exteriorized, what can I see?" And we get an immediate reaction of the ridge across the eyes turning on which turns on the cycle of "snap into the head." Now we try to move her out of the head and we turn on the ridge in the eyes, and the second that threatens to turn on, of course, she has to come in again because that means blindness itself. There was a blinding pain there; a blinding flash has taken place there. And this case is not in communication with the eyeballs and the eyebrows and the end of the nose and the cheeks.

How can you process a case's eyes on if the case is not in communication with the optic nerve? Should be very elementary. See? Look – you ask them to look through these nerves, and they can't feel. Well, my God, if they can't feel they certainly can't look!

There are some cases that can think, but they can't exert any effort. Now you're going to turn on this case's lookingness all of a sudden? That's silly.

You've got to do some sort of a certainty drill to get them up over the bumps. You've got to blow up a few machines on them, you've got to blow up a few anchor points on them. You've got to do a few drills of one kind or another, see? Build up their certainty.

And we'll get to a point – you see the only reason the thetan is really sure that he's exteriorized is because he's hauled some anchor points along with him. He really doesn't exteriorize himself and get his certainty off the room. You've suddenly given him his own anchor points back, and he then knows he's in his own space, so he's certain of where he is. And when you've suddenly exteriorized somebody and turned on a hell of a dose of reality, that's what's happened. He's carried some anchor points out with him of which he's sure. He's recognized some old friends, some anchor points. And now he's got the distance to the body because he's got the distance to the anchor points, and the distance from the anchor points to the body. How simple.

All right. Where do we work on this case then? What would you do? You can't get the case to process. You get flags, and the reality goes up just so high and then this piece of automaticity goes into operation, and we get a whirr-clank and a swish-clip and what are we – what are we to do? Case of very, very bad verbal communication.

How do you get a ridge that's out – sitting on somebody's body someplace? Well, how do you knock it out? Well, you'd have to knock it out by the process of perception or force, somehow or another. You can't persuade them just to knock it out.

I had the preclear reach and withdraw her own hand from her own eyeballs while closed. And you know, the first few times she put her hand up there she couldn't get her hand within four or five inches of the eyeball – what if she thought she was touching them?

This is not disorientation. This is being lost completely. The preclear puts her hand up to touch her eyeballs and touches the top of her hair. Puts her hand up to touch her eyeballs, has readjusted and touches her upper lip. What's certainty? Certainty of location and certainty of something. She couldn't find her eyeballs and yet the auditors who audited her kept expecting her to look through them. Well, how the hell could she look through something she didn't know where it was, huh?

It seemed to me this case has got no business being here, got no business being in my office. All an auditor had to do was just take his two fingers like this and start tapping them around on the eyelids at irregular intervals or something of the sort to find out... We've got a complete amnesia there as far as "How do I look?" And we've got a complete anesthesia all around the area of the eyes, and the second that there was any gesture in the direction of the eyes – every auditor that's processed her, by the way, that I know of, has noticed this reaction – is she would shrink back into herself, close her eyes tightly and shudder while holding her head well back in a protected position. Really a convulsion, you see? Get those eyes, get that nose, see, out of the road so that it can't be seen – total thought of the case. Every time you say anything to the case, any time an auditing command had any effect on the case she's been doing this every hour, about ten times every hour she's been processed since the first time any auditor touched her.

What is this? This is a protection of the eyes. What can an auditor do for a case if he can't look, if he won't look? Well, just run it all automatically? Every time you hit anything hot, every time you really got in communication with the case, the case ducked her chin, slid back in the chair, humped up her shoulders and shuddered. Doing what? Quite obviously protecting the face.

I mean you could have had signs all over her saying, "I am protecting my face," and it couldn't have been more obvious. Complete anesthesia – first couldn't locate them with her fingers, next couldn't locate them even vaguely, as far as feeling was concerned. And then all of a sudden feeling came on and she let out a small, dull scream. Why? Because it hurt like hell every time a finger touched the cheeks, the brow, the eyelid or the eyebrows or the temples: wince, wince, wince, wince, wince. What was the magnitude of blow that was causing her to wince? Well, it was just this, it was just like this ... And this felt to her like she was being jabbed with needles or hit with hammers.

And you wonder why this case couldn't see. Every time they would try to look, they would look somewhere through this vicinity and that would energize this ridge, and then the ridge would kick back and then immediate reaction would be that the automatic machinery on the thing, the automaticity of seeing had to turn off. And then what did we have on it? We had an immediate sensitivity of the area which threatened to appear, but of course never did.

The second the threat of the thing appearing appeared, the case would immediately shut off vision so that she would get momentary flicks. This is pretty elementary. And of course, being so concentrated on seeing, every time the thetan tried to extend the beam outside the back of the head, she (the thetan) keyed in this thing on the body which restimulated the body.

How fast does a preclear come in? If you haven't stabilized him well outside, and you suddenly hauled off and kicked him in the shins, he's right back in the body, right now.

Well, you've got the same reaction. She tries to exteriorize and it threatens to turn on pain, so she comes right back into the head.

Do you suppose this is any different from her and any other preclear that won't exteriorize? Let's just get the co-ordinated factor there. You kick somebody in the shins. Why are we interested in the pain test? (Don't forget that we still have the pain test on clearing.) Why are we interested in it? Well, it's because the person goes out and at any moment of threat to the body or something like that, he thinks he can only control it from within so he has to be inside the body and handle it and control it from inside the body. Right?

If the person is not well stabilized outside, you'll just touch the body and he'll fly back into the body. You just – in some case that's just been exteriorized, if you just reach over and threaten to touch the body, well, the case is right back inside immediately – pam! – real quick. Why? It's because of the pain and because of the tremendous number of communication lines which are still wrapped up around the body, still all around the body, you see? And these become energized and when these become energized, in comes the preclear – boom – automatic response mechanism.

So you ask this Mr. Blow to move out. And what is the connection between an anesthosed nose and a nonexteriorizing preclear? Means he's got a ridge up there in the front of his face, somewhere. Well, I don't try to apply this case to every case, but it's a good model – anesthosed nose, anesthosed chin.

I had a preclear one time, didn't have an anesthosed nose, didn't have anesthosed eyes, didn't have anesthosed ears, and yet when he went out and into the body he looked like one of

these little kid's balls they use where they got a rubber on the ball and they got a little bat. Well, boy that – she comes straight back in just like that – bingo.

And I finally found out she was wearing – I'm sorry I have to – I have to say it because it was a – it was a girl that did this. It was kind of hard to tell the sex though because what she had under her chin was a hussar strap, you know – that wear the shako. Well, she'd been a hussar in the Napoleonic Wars, and she'd gone underneath the limb of a tree in a battle at a dead run, and it had just kind of naturally taken off the shako, but it had also taken off and broken her neck. It was quite an impact. She still was wearing the imprint of this shako and still had the mock-up of that body being made madly. Body's being mocked up better, really, to her understanding – better than her present time body.

So, here we get this mock-up going like mad, and here's this preclear and you ask this preclear to come out. What happens? She just energizes this ridge underneath here and underneath the chin, big automatic ridge. That was only one part of this ridge, by the way, just the shako strap; there were a hell of a lot of things on the ridge. Bang – in she'd come again, just – you energize a beam and it shortens, that's all. It's just as simple as that.

I mean, it's like, if you light a – one of these funny smoke snakes that they have for fourth of July, it lengthens. Well, if you energize a tractor beam, it shortens. And they're trying to hold on to the body. The thetan has tractor beams on the body, and when these get energized by pain or any other stimulus, of course they shorten. So you are trying to lengthen a thetan who is still using beams, he exteriorizes and – pang – he goes back into the body because the tractor beam energizes. Well, he's got a ridge sitting there, he isn't bothering the ridge any while he's in the body, he's feeling perfectly all right. But one fine day you ask him to be back of the body and of course you energize the screen. And he gets back of the body, and he bangs back into the body.

Well, it happens so fast, the fellow who doesn't think he's exteriorizing actually exteriorizes every time you tell him to and comes back into the body so fast he doesn't know he's been out. The period is so quick and you just lengthen that period a little bit.

Now, after a fellow's been at this for a little while he gets some kind of automaticity keyed in. Very often they get outside and then they come back into the body and then they don't want to leave anymore. Well, scared or something of the sort, you can say. What's happened is, is they've run into a piece of automaticity.

Now, we've got that technique I gave you this morning of mocking up the machine. Good technique, but believe me it's just as good as they're certain they've got a machine there, No better than that.

All you have to do is find an anchor point of which somebody's certain. They're very often more certain – put this down in letters of vitriol: A preclear is very often more certain of some other location than that one in which he presently is located. If you'll merely start searching around as to where it is, he'll be absolutely sure he's someplace or he's certain he's looking at something. He's more certain he's looking at something than that he's here. Whole thing is a problem of certainty and space. And the way you get certainty of space is to get certainty on an anchor point. Elementary, my dear Watson.

The best technique up to that, if you've got somebody who's having a hell of a time with certainty, is back him up into a closet or something of the sort and have him hold the back two upper corners with his hands while balanced on a chair. You'll find out he'll be very uncertain they're there after a while. Then he gets certain they're there, then he'll get uncertain they're there. Have him – much less precarious exercise is just make him go down like a puppy or something of the sort and stick his finger into the corner by the baseboard of the room. And if you've got a little closet or something of the sort, make him hold those two lower corners. Now what are we talking about when we say hold? In that case, you'd really make him hold them. Just keep banging them every once in a while to make sure they're there. Not think, just hold.

It's really remarkable. I ran this technique on somebody one time. I thought this character was going to go insane before he finally shed enough automaticity to permit him to sit in a chair and hold the two back corners, see, he was below that level. I had him sit in a chair and hold the two back corners of the room and know they were there.

How far south do you have to go? Well, you have to go as far south as you have to go in order to make the preclear certain of something. And when he becomes certain of something then he finds out that he hasn't been very certain of something else. And he did – maybe didn't know that before. Well, this in itself is terrifically revelatory to him. This guy says, "You know, I've never been certain I had a body here. It's all kind of beautifully unreal to me." Thousands of processes.

Now, Change of Space Processing only breaks down on you when you break down the certainty of where the fellow is and whether or not he's seeing them. Now, when that certainty breaks down, the process breaks down. And when any certainty breaks down on any process, the process breaks down because they're all monitored by just one thing: certainty. If you know that, understand it, know it thoroughly, you're doing all right. But let me assure you that the only cases here that are even vaguely having trouble are the only cases here which are uncertain.

Now this afternoon's auditing session from here on, let's just test this one out: How far south do you have to go? You're going to be surprised! It has taken me three years to find how far south you had to go.

Take a preclear – they haven't changed any, preclears haven't – let's just get something up to a point where the preclear's certain.

And you could just do this: Get something he's certain of. Don't keep asking him "Are you certain?" Tell him pick up this or that or put him on an E-Meter, and get something that's charged or something he gets a rise on, or just a black spot. And when he's finally drilled through with a black spot, believe me, make him make polka dots out of all the walls before you let him go with a technique.

[End of lecture.]